

tiff. Toronto International Film Festival

"A BREAKOUT HIT AT THE TORONTO INTERNATIONAL FILM FESTIVAL"

THE REPORTER

"ENGAGING AND POWERFUL"

THE HUFFINGTON POST

"IT KICKS ASS" cinema scope

TRIBECA FILM INSTITUTE Creative Promise Award

RHYMES FOR YOUNG GHOULS

"EYE-CATCHING FEATURE.... ABOUT A TEENAGE, ABORIGINAL, REVENGE-SEEKING DRUG-DEALER."

VARIETY



has photography media

LES FILMS SEVILLE PRODUCTIONS PROSPECTOR FILMS PRODUCTION "RHYMES FOR YOUNG GHOULS"

WRITTEN BY KAWENNAHIRE DEVERY JACOBS DIRECTED BY GLEN GOULD CASTING BY BRANDON DAKES COSTUME DESIGNER MARK A KRUPA EXECUTIVE PRODUCERS ROSEANNE SUPERNAULT

PRODUCED BY BENE HAYNES EXECUTIVE PRODUCERS VERA MILLER JACQUINA BUCKY PRODUCED BY ANIE FISETTE EXECUTIVE PRODUCERS ELISABETH WILLIAMS EXECUTIVE PRODUCERS SHERVIN SHOGIAN EXECUTIVE PRODUCERS MICHEL ST MARTIN

EDITED BY JOE BARFALCO EXECUTIVE PRODUCERS JEFF BARNABY MATTHEU BELANGER EXECUTIVE PRODUCERS JUSTINE WHYTE EXECUTIVE PRODUCERS JOHN CHRISTOU AUSLING CHIN-YEE EXECUTIVE PRODUCERS JEFF BARNABY



RHYMES FOR YOUNG GHOULS

A MONTEREY MEDIA PRESENTATION

STARRING :

Devery Jacobs Glen Gould Brandon Oakes Mark A Krupa Roseanne Supernault

DIRECTOR: JEFF BARNABY

WRITER: JEFF BARNABY

PRODUCERS: JOHN CHRISTOU & AISLING CHIN-YEE

DIRECTOR OF PHOTOGRAPHY: MICHEL ST MARTIN

EDITOR: JEFF BARNABY

PRODUCTION DESIGNER: ELISABETH WILLIAMS

Drama

Runtime: 86 Minutes

©2013 8279454 Canada Inc.

MPAA: R

RHYMES FOR YOUNG GHOULS

SYNOPSIS

Red Crow Mi'gMaq reservation, 1976: By government decree, every Indian child under the age of 16 must attend residential school. In the kingdom of the Crow, that means imprisonment at St. Dymphna's. That means being at the mercy of "Popper", the sadistic Indian agent who runs the school.

At 15, Aila is the weed princess of Red Crow. Hustling with her uncle Burner, she sells enough dope to pay Popper her "truancy tax", keeping her out of St.Ds. But when Aila's drug money is stolen and her father Joseph returns from prison, the precarious balance of Aila's world is destroyed.

Her only options are to run or fight... and Mi'gMaq don't run.

Short version:

Red Crow Mi'g Maq reservation, 1976: By government decree, every Indian child under the age of 16 must attend residential school. At 15, Aila is the weed princess of Red Crow. Hustling with her uncle, she sells enough dope to pay Popper, the sadistic Indian agent who runs the school, off. The precarious balance of Aila's world is destroyed when her drug money is stolen.

Her only options are to run or fight... and Mi'gMaq don't run.

FESTIVAL



11th annual RED NATION FILM AWARDS

Best Supporting Actress Roseanne Supernault as "Anna" -Rhymes for Young Ghouls
-WINNER



RHYMES FOR YOUNG GHOULS

QUOTES

"A blood- and booze-soaked revenge drama marking the impressive debut of filmmaker Jeff Barnaby (with) Jacobs, a remarkably self-possessed actress whose fearless performance brings to mind a younger Ellen Page." – Los Angeles Times

"Jeff Barnaby's debut feature is impressive... and boasts a terrific performance by Devery Jacobs in the central role. *Rhymes for Young Ghouls* is a truly offbeat and original drama."
– The Hollywood Reporter

"Engaging and powerful. Well-told, well-paced and nicely poised between moments of tension and tenderness. The frames are well-lit and well composed and the music perfectly complements the rawness of the film's visual character." – The Huffington Post

"A breakout hit at the Toronto International Film Festival" - The Hollywood Reporter

"It kicks ass" - Cinemascope

"Among this year's emerging talents, Jeff Barnaby is generating buzz with his eye-catching, 1970's-set feature bow *Rhymes for Young Ghouls*, about a teenage, aboriginal, revenge-seeking drug-dealer." – Variety

"A Must See... harrowing, explosive... a startling, unsettling narrative, and a series of strong performances" - Twitch Film

"Devery Jacobs certainly controls the screen" – Indiewire

"It's a tough, gritty piece of work, long on violence but invested with the poetic sensibility you find in a Cormac McCarthy novel or a Tom Waits song. This is a supernatural teenage caper film, with a thread of dooper humor – the kind of movie young moviegoers actually pay to see." – The Globe and Mail

"Learn Devery Jacobs name right now. Jacobs is absolutely the main event here, and it looks as if she's poised for her own big break out once *Rhymes for Young Ghouls* arrives in theaters. She's got the same scrappy, world-weary outlook that made Jennifer Lawrence's role in *Winter's Bone* so damn stellar. Looking for a new It Girl? Let's go with Jacobs." – Film School Rejects

"A tremendously rousing film that announces the arrival of an exciting new voice in Canadian cinema." - exclaim

"4 ½ Stars. Stunning and haunting... Darkly funny and wickedly entertaining"
– Cinemablographer

RHYMES FOR YOUNG GHOULS

JEFF BARNABY, DIRECTOR'S STATEMENT:

I was born Mi'gMaq in the aftermath of a cultural genocide that left an intergenerational blood trail that spanned centuries, brutalizing every Indian it touched, leaving them to mend their remains in an ugly, unlivable family life. Because of this legacy of dysfunction I've never known a stable home in my entire existence; my parents were sport drunk teenagers who came from a long line of seasoned alcoholics.

My grandmother on my father's side drank herself to death at the age of 40; my grandfather on my mother's side drank himself to death at age of 43. I was 8 months in the womb when it happened; my mother bumbled a suicide that had me sprung early via C-section and good behavior.

Tragic history aside my parents flat out ditched me the same way they were ditched. I spent my youth being bounced around foster homes. I thought nothing of this as most of my friends were going through the same thing, being raised by aunts and grandmothers they called mom, and even then, only for the Orphan Annie cheque at the end of the month. I'd see my father around to know him but for the most part he was a ghost on the periphery of my world. I am from a generation that knows no parents. I have seen friends and family lamented to drugs, booze, fucking, suicide. So much and so often I've often wondered how Indians have survived this long, and who the people were that fought back. There are three kinds of Indians that have lived to see the 21st century. There are the ones that tapped out to lead fully integrated western lifestyles. There are the ones that have been institutionalized into a welfare state and look to the people around them to co-sign their broken lives: "I am Indian therefore I deserve your pity". Then there are the Indians that have made it their business to make sure that the culture and the languages have survived - the omega man Indians. Every beating they take recharges their fuel cells, and instead of tapping out they dust themselves off and knuckle up and just move forward. We are all of us survivors, descendants of this Indian. Otherwise we wouldn't be here. In Mi'gMaq we call this person matnaggewinu, a warrior.

My entire life, I've wanted to tell a story about this kind of Indian. To have them encounter all the things that makes living Indian ugly, and to represent all the things that make surviving it beautiful. I wanted to take all the violence, drunkenness, sadness and death and make a human hero. To show native people that seem to have forgotten just how strong we are and what kind of blood runs in our veins.

All the cinematic native heroes that I've encountered in my life up to this point have worn buckskin, have been men, and were more often than not, not actually native. The real heroes I've encountered in my life, growing up on reserve, have been women and every inch of them Indian. I have an aunt who taught me to speak Mi'gMaq after having it beat out of her in residential school. I had a cousin beat breast cancer only to have it kill her after her hormones went helter skelter because she wanted to have a baby. A few days before she died she held my hand and told me it was going to be all right while I fought off that same disease. And she was right. I dedicated my first movie to her. I think about the era these women grew up in, the 60's and 70's, where you were sub human for being native, you were sub atomic for being a native woman, and I marvel at their will. And it was out of that will that Aila was born, it was the brutal reserve life that she was born into that necessitated the will to be something other than just another girl, to see all the full contact ugliness of being Indian and turn it into humor, to pride, to turn it into something beautiful and not be ashamed of where she, where we come from.

RHYMES FOR YOUNG GHOULS

JEFF BARNABY, MISSION STATEMENT:

My first introduction to film didn't come in a theatre or from a tv screen - my family was too broke to afford either - but when documentary filmmaker Alanis Obomsawin came to my small reserve of Listuguj in '81 to film the brutal and violent raids inflicted on Listuguj over salmon fishing rights. My favorite moment in cinematic history is during the opening of the film: stark black and white images of Surete du Quebec police swaddled in riot gear inter cut with an old man telling a story in Mi'gMaq about how he stood them down, drew a line in the dirt with his axe and dared them to step across it. From that moment on I equated film with social protest, pride and strength. I was one of the rare Indians whose introduction to his heritage on film did not come from a misrepresented stereotype but from another native filmmaker whose subject was a member of my own community.

The highest point of my career so far hasn't been any award or nomination or prestigious film festival, but when a young native girl shyly came up to me after a screening and told me "thank you for making being Indian cool again." If I could sum up a mission statement with one phrase, I want to make being Indian cool again. I want to take our images, our lives our languages and represent them truthfully on screen. To put on screen not interpretations but honest representation without shame, of who and where we come from. I have watched films so much and so often that I've memorized the scripts word for word, including Alanis's film Incident at Restigouche. It was one of the ways that I had initially learned to start speaking Mi'gMaq, because I couldn't understand what John Vicaire was saying but could only read how it was interpreted. Imagine a world populated by native filmmakers doing films in their own languages, so much so that we begin to roll back the damage of a hundred years. Just imagine.

This is my ambition. Whereas yesterday there was one little girl who was proud to be native again because of something we did as filmmakers, tomorrow it may be a whole reserve, the day after a whole tribe, one day soon a whole nation. This is my mission. As lofty as it is, I know as native people we've done more with less, and it's because I stand in the shadows of great native men and women that I know I have it in me. "Sometimes courage means gritting your teeth, moving forward and not paying attention to the consequences" – Gisigu, character in Rhymes for Young Ghouls

PRODUCER'S NOTE

From a production standpoint, Rhymes for Young Ghouls was one of those blessed projects that seemed to come together almost magically. The idea originated at the same time as the premiere of File Under Miscellaneous at TIFF 2010. CFC Features was the first organization to support the project in development, quickly followed by SODEC, the Quebec Arts Council, Telefilm and the Harold Greenberg Fund. By April 2012 we found ourselves in New York City – courtesy of a CFC-Tribeca partnership – with a polished script in hand, pitching the film at the Tribeca Film Festival where it was in competition for a Creative Promise Award. The jury was comprised of Cuba Gooding Jr., Rosario Dawson, and Gabourey Sidibe. We were told that when the jury met and started discussing our script, Cuba started running around the meeting room yelling "Jeff Barnaby is the man!" in his classic "show me the money" voice. Apparently it was a unanimous decision. The win added a jolt of momentum to the project, and when we came home to Montreal we were quickly able to secure production support from SODEC, Telefilm, CFC Features and its partners, The Movie Network, Movie Central, Les Film Seviles and eOne International. Pre-production and production took place on the Mohawk reserve of Kahnawake and in Montreal in Fall 2012. Post-production took place in Montreal through the first half of 2013.

RHYMES FOR YOUNG GHOULS

CAST BIOS

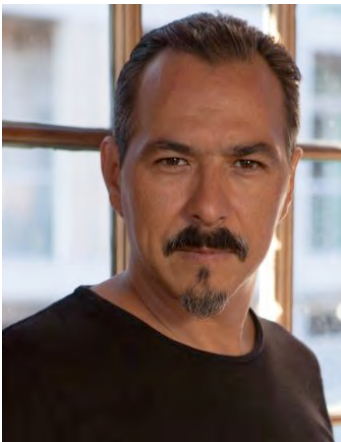


KAWENNÁHERE DEVERY JACOBS (AILA)

www.imdb.com/name/nm2711203/?ref=tt_cl_t1

Kawennáhere Devery Jacobs is a 19 year-old Native American/Mohawk actress. She started her career at age 7 at the Turtle Island Theatre Company before moving on to appear in Stephen King's *The Dead Zone*, the feature films *South of the Moon & Exploding Sun*, and in multiple commercials.

Rhymes for Young Ghouls is her first starring role. She landed the part by sending in a self-tape in response to a North America-wide open casting call conducted by casting director Rene Haynes. She beat out 70 actresses to win the role.



GLEN GOULD (JOSEPH)

http://www.imdb.com/name/nm1047913/?ref=tt_cl_t3

Glen Gould is a Mi'gMaq actor & musician and a regulator collaborator of director Jeff Barnaby. He was the first actor cast for *Rhymes for Young Ghouls*. In 2011 he won the David Renton outstanding performance award at the Atlantic Film Festival for his work as the star of the feature film *Charlie Zone*.

He has appeared in multiple theatre productions, TV series & feature films, including *Elijah*, *Older than America*, *Cashing In*, *Temps Dur*, *One Dead Indian*, *The Colony*, *File Under Miscellaneous* and many other productions.



BRANDON OAKES (BURNER)

http://www.imdb.com/name/nm1476800/?ref=tt_cl_t8

Brandon Oakes is known for his work on *Pathfinder* (2007), *A Warrior's Heart* (2011) and *The Jingle Dress* (2014).

RHYMES FOR YOUNG GHOULS

CAST BIOS (CONT.)



MARK A KRUPA (POPPER)

http://www.imdb.com/name/nm0472761/?ref=tt_cl_t6

In addition to being an actor, Mark has worked as an outdoor writer and photographer for the past 15 years, specializing in angling themes, landscapes and rivers.

Mark has produced several calendar projects and contributed to books such as Canada's Classic Fishing Lodges. Having led tours throughout India, the Amazon, Siberia, and North America, he has also managed exclusive Atlantic salmon camps on Russia's Northern Kola peninsula.

Committed to Nature and the outdoors, his passion is captured in his TV series - Hooked with Mark Krupa, as well as Zooville - a children's series about wildlife in urban settings. He also co-produced, wrote, and acted in The Wild Hunt which won Best First Canadian Feature Film at The Toronto International Film Festival.



ROSEANNE SUPERNAULT (ANNA)

http://www.imdb.com/name/nm2533265/?ref=tt_cl_t2

Roseanne Supernault is a Vancouver based actress originally from East Prairie Metis Settlement. Recognizable from the APTN hit TV Series, "Blackstone," where her haunting performance has garnered her several accolades to date; the historical, pre-contact epic, "Maina," where she plays the title character, for which she received the Best Actress Award at American Indian Film Festival; and the groundbreaking Feature, "Rhymes For Young Ghouls," by Jeff Barnaby, that premiered at Toronto International Film Festival and was named a TIFF Top 10. Both "Blackstone" and "Rhymes For Young Ghouls" have secured distribution in the US.

RHYMES FOR YOUNG GHOULS

PRODUCTION STILLS

Right click on image to save a low resolution to desktop or go to our Flickr page to get high resolution at: www.flickr.com/photos/montereymedia/sets/72157645961518623/

All Images ©.2013 8279454 Canada Inc.



Devery Jacobs as Aila



RHYMES FOR YOUNG GHOULS

PRODUCTION STILLS (cont.)



Brandon Oakes, Devery Jacobs and Glen Gould

RHYMES FOR YOUNG GHOULS

PRODUCTION STILLS (cont.)



Devery Jacobs as Aila



Devery Jacobs as Aila

RHYMES FOR YOUNG GHOULS

PRODUCTION STILLS (cont.)



ABOUT THE COMPANY

monterey media inc., a uniquely independent studio



monterey media inc., incorporated in 1979, is a privately owned entertainment company. monterey media is actively engaged in all areas of domestic media, including theatrical distribution, film festivals, and other distinctive venues, television, digital delivery and entertainment markets.

The Company is known for creating unique and distinctive release strategies tailored to each project. By way of example, in 2005, the Company established a joint venture for the creation of a special theatrical event in conjunction with AMC Theatres to launch the motion picture *Indigo: A one day, 603 North America* venue showing grossed over \$1,190,000 box office. Recently, monterey media films have been nominated for the Golden Globe Award, Independent Spirit Award (two nominations in the last three years – one win this year), and NAACP Image Award. Many of our award-winning films have premiered at Sundance, TIFF, Tribeca, and SXSW Film Festivals, as well as on Roger Ebert's 10 Best Independent Films list.

2014 finds monterey media films on nationwide screens including the acclaimed TIFF Premiere “Half of a Yellow Sun” starring Chiwetel Ejiofor and Thandie Newton based upon the award-winning best-selling novel, which enjoyed its U.S. premiere as the Red Carpet opening night film at the African Film Festival at Lincoln Center where the film sold out within four hours; “Redwood Highway” starring the two-time Academy Award nominated Shirley Knight and Tom Skerritt; and Academy nominated David Strathairn in “No God, No Master” which portrays the Anarchist terrorism of the 1920's as a reminder to us today; along with new films starring Academy Award and Golden Globe nominated actors Gerard Depardieu, Harvey Keitel, Chloe Sevigny, Eric Stoltz, Jennifer Beals, Camryn Manheim, Seymour Cassel and Jena Malone.

The philosophy of doing good while doing well is practically a mantra at monterey media, and in addition to its ritual support of charitable organizations the company has developed a program entitled A Weekend of Unity & Peace. mmi was awarded a 2013 California Excellence Award Recipient from the United States Trade and Commerce Institute.

monterey is known for its creatively coordinated marketing strategies incorporating promotional alliances with such strategic partners as Wal-Mart, Fisher Price, Pepsi Cola, American Express, Amnesty International USA, Make-A-Wish Foundation of America, Children's Cancer Research Fund, Patagonia, Body Glove, KIDS FIRST!, Days Inns, Habitat for Humanity, Greenpeace, the International Motorcycle Shows and Healthy World Healthy Child and Air Pacific.

MONTEREY VIDEO & EMERGING TECHNOLOGIES

The monterey home entertainment division is the 2nd oldest independent video manufacturer and distributor in the United States and incorporates distribution to all digital markets. monterey is well known for its broad marketing and its direct relationships with key retail, mail-order and internet sites, schools and libraries, and specialty markets. The versatile monterey video library encompasses unique feature films and documentaries with the Company having been awarded numerous Multi-Platinum RIAA and ITA sales Awards; prestigious Independent films starring such distinguished actors as Susan Sarandon, Chiwetel Ejiofor, Shirley Knight, Tom Skerritt, Thandie Newton, John Ritter, Tommy Lee Jones, William Hurt, Forest Whitaker, David Strathairn, Brian Dennehy, Robin Williams, Danny Glover, among many others; celebrated sports programming including Bruce Brown Films' *On Any Sunday* and *The Endless Summer*; the most prestigious educational yet entertaining library of films adapted from literature's renowned authors combined with acclaimed performances from many of Hollywood's greatest actors; and note-worthy children's programming. In addition, monterey has the honor of being the first video market licensee of the American Film Institute.

[monterey media, inc.](http://www.montereymedia.com) 566 Saint Charles Dr. Thousand oaks, CA 91360-3953

phone: 805-494-7199 fax: 805-496-6061

webmasters: Gordon Scott Garcia & Carly Schmidt All images are copyright © monterey media inc.

