

How far would you go to save the one you love?



SPECTRES

BELIEVING IS SEEING...

SHADOWLAND PRESENTS MARINA SIRTIS IN "SPECTRES"
STARRING DEAN HAGLUND TUCKER SMALLWOOD LAUREN BIRKELL ALEXIS CRUZ
WITH LINDA PARK AND DAVID HEDISON AS WILLIAM MUSIC BY JOHN BOFGEHOLD
EDITED BY ED BISHOP DIRECTOR OF PHOTOGRAPHY ROBERT BALLO ASSOCIATE PRODUCERS MARINA SIRTIS
EXECUTIVE PRODUCERS JACK HEITER MICHAEL CROWLEY PRODUCED BY ROBERT BALLO BUD ROBERTSON
WRITTEN BY BUD ROBERTSON DIRECTED BY PHIL FERNESS

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SHADOWLAND presents

MARINA SIRTIS in

“SPECTRES”

Starring DEAN HAGLUND

TUCKER SMALLWOOD

LAUREN BIRKELL

ALEXIS CRUZ

CHRIS HARDWICK

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with LINDA PARK

and DAVID HEDISON as “William”

Director of Photography ROBERT BALLO

Music by JOHN BOEGEHOLD

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Associate Producer MARINA SIRTIS

Executive Producers JACK HEITER MICHAEL CROWLEY

Produced by ROBERT BALLO BUD ROBERTSON

Written by BUD ROBERTSON

Directed by PHIL LEIRNESS



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THE STORY

BELIEVING IS SEEING ...

KELLY is a beautiful young 16-year old who, like many teenagers, feels her life has become unbearably dark and depressed. Unable to make a meaningful connection with anyone around her, least of all her workaholic mom LAURA LEE, Kelly decides she'd rather be with her dad, who died several years before. The suicide attempt fails, but Laura Lee gets an urgent wake-up call and is determined to give Kelly some desperately needed attention. Hoping a change of scenery will help, mom and daughter rent a house for a long summer vacation.

THE BIG HOUSE ON THE HILL offers peace, quiet, and... mystery. They've barely unpacked their bags when Kelly catches a fleeting glimpse of SEAN, a good-looking young man who vanishes before she can catch up to him. Through several more encounters, Kelly develops a friendship with him, partly because of the physical attraction and partly because he is genuinely interested in her. Kelly seems to be opening up, enjoying her time with Sean and pursuing part-time work at a local children's center.

It's not all vacation, though. Part of Kelly's recovery process includes regular sessions with DR. HALSEY, a psychiatrist who believes that Kelly's new "friend" is merely a physical manifestation of her own defenses... an attempt to transform a scary world into a safe, welcoming place. When asked about Sean, Laura Lee must admit that she's never actually seen the boy. Worried about Kelly's sanity, Halsey recommends that Kelly end the friendship.

Sean doesn't like being dismissed, however. He blames Laura Lee and unleashes an angry display of poltergeist activity. No question they've got a ghost on their hands, so Laura Lee turns to another expert for help.

Enter psychic WILL FRANKLIN, a true "sensative" who hates his own ability so much that he lives underneath a labyrinth of massive power lines in order to deaden his sensitivity. In his first moments at the house, he meets SUZANNE, another ghost. Even though the others can't see her, Franklin knows she's real. Moreover, he believes that she and Sean are not connected to the house, they're connected to Kelly herself. He begins implementing his own plan to put the spectres to rest.

Meanwhile, SUZANNE helps Kelly uncover a mystery at the children's center where she's been working. For some inexplicable reason, she's been fascinated with C.J., a young orphan boy whose mother RENEE died a few months earlier. Unfortunately, the identity of C.J.'s father is a secret Renee took with her to the grave.

Through diligent research and a little bit of luck, Kelly locates C.J.'s father SAM and puts him on a path to be united with the son he never knew. Kelly feels good about her accomplishment but learns that the real journey has just begun when WILLIAM, another ghost at the house, forces her to come face to face to face with the most startling ghost of all ... and some spirits don't go easily.

With the help of her mom, Dr. Halsey and Franklin, Kelly must solve the mystery surrounding these spirits' connection to her and try to understand what it is they want. There's a disturbing revelation lying in wait, however, just around one of the house's dark corners, and it's a revelation that will end Kelly's life as she knows it.



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THE CAST

MARINA SIRTIS (“Laura Lee”)

Ms. Sirtis was born in London, England, to Greek parents who did not want her to become an actress. After high school, she secretly applied to the prestigious Guild Hall School of Music and Drama. After graduating, Ms. Sirtis earned her acting chops performing on British television and stage before moving to Los Angeles in 1986, hoping to make her mark in American film and television. After six months, Ms. Sirtis was ready to call it quits and head back to the UK. It was moments before boarding the plane back to England that she received the call that would launch her career. Despite giving what she thought was a terrible audition, the legendary creator of *Star Trek*, Gene Roddenberry, wanted her for the role of “Deanna Troi.” Now known to legions of fans the world over for seven seasons of *Star Trek: The Next Generation* and four subsequent feature films, Ms. Sirtis is no stranger to independent film, having recently completed roles in *Walking on Water* and *Net Games*, in addition to *Spectres*. Other feature film credits include *Peace Virus* opposite Michael Nouri, *Paradise Lost* with William Forsythe, *Blind Date* with Kirstie Alley, *The Wicked Lady* with Sir John Gielgud and Faye Dunaway and *Death With 3* opposite Charles Bronson. On the small screen, Ms. Sirtis was a regular on *Gargoyles* and has guest-starred on numerous series including *Stargate SG-1*, *The Outer Limits*, *Diagnosis Murder* and most recently on ABC’s *Threat Matrix*, playing the infamous real-life “Dr. Germ”.

DEAN HAGLUND (“Dr. Halsey”)

A long-time comedy improviser, Mr. Haglund got his start with the likes of Ryan Stiles and Colin Mockery (of *Whose Line is it Anyway?*) in the internationally award-winning Vancouver TheatreSports League. It is his role as Lone Gunman “Langly” on nine seasons of *The X-Files*, in the feature film, and in the subsequent spin-off series, *The Lone Gunmen*, however, for which Mr. Haglund is beloved by fans of science-fiction. The character’s popularity was such that Mr. Haglund appeared on trading cards, T-shirts, and even had his own comic book (published by Dark Horse Comics). The enduring appeal of “Langly” and of *The X-Files* has led to Mr. Haglund becoming a main attraction at Sci-Fi conventions around the world. At the same time, he has continued to perform his special blend of stand-up and improv comedy, headlining at clubs and colleges across North America. Mr. Haglund has lent his distinctive voice talents to numerous video games and animated programs, including starring roles on two animated series (*Robocop: Alpha Commando* and *Big Guy and Rusty the Boy Robot*). Mr. Haglund’s feature film credits include the cult favorite *Radio Free Steve* and the forthcoming *Face of Terror* with Rick Schroeder. His numerous television appearances include guest-starring roles on such series as *The Commish*, *Sliders*, *Honey, I Shrank the Kids* and *Home Improvement*.



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TUCKER SMALLWOOD (“Franklin”)

The eldest son of an educator and diplomat, Mr. Smallwood was a director of live television before being drafted into the U.S. Army in 1967. He was commissioned as an Infantry 2nd Lieutenant, served as an OCS Tactical Officer at Fort Benning, as a military advisor in Vietnam and as a field officer, earning a purple heart. After the war, Mr. Smallwood turned to acting and has regularly appeared on stage, television and in films since the early 1970’s. Some of his best-known work includes roles in the feature films *The Cotton Club*, *Presumed Innocent*, *The One*, *Like Mike*, *Traffic*, *Strangeland* and *Contact*. He has won the affection of science-fiction fans for his guest-starring roles in such series as *The X-Files* and *Star Trek: Voyager*, and as series regular “Commodore Ross” in *Space: Above and Beyond*. His numerous television guest-starring roles include the series *JAG*, *The Practice*, *Friends*, *Seinfeld*, *Malcolm in the Middle*, *Malcolm and Eddie* and *Frasier*. Currently, Mr. Smallwood can be seen in a recurring villain role as a “Xindi” in *Star Trek: Enterprise*. Theatre is Mr. Smallwood’s first love as an actor and his experience encompasses more than thirty stage productions, produced in Los Angeles, New York, regionally and as far away as Romania. A life-long musician, Mr. Smallwood’s vocal stylings are well represented on the CD “Incarnation”, music from Delta blues icon Robert Johnson.

LAUREN BIRKELL (“Kelly”)

A relative newcomer to the business, the young Ms. Birkell has already amassed an impressive body of work. She recently starred in the ABC television movie *Nancy Drew* as the girl sleuth’s best friend, the sarcastic “George”. Her other television credits include guest-starring roles on *Chicken Soup for the Soul* for PAX and CBS’s *JAG*, and roles in the NBC miniseries *The Sixties* and the TV movie *The Last Dance* with Maureen O’Hara and Eric Stoltz. Feature film credits include *Van Wilder* and *Cast Away* and audiences will be seeing much of Ms. Birkell on the big screen in the coming year. In addition to *Spectres*, she will be seen in the forthcoming *Paparazzi* from producer Mel Gibson, which stars Cole Hauser and Tom Sizemore, and in a lead role alongside Agnes Bruckner and Patricia Clarkson in director Lucky McKee’s horror film for United Artists, *The Woods*.

ALEXIS CRUZ (“Sean”)

A graduate of the renowned High School of Performing Arts in New York (the setting of the motion picture and subsequent television series *Fame*) and Boston University’s School of Fine Arts Conservatory, Mr. Cruz made his first television appearance at the ripe old age of eleven, in a guest-starring role on *The Cosby Show*. His first feature film role came two years later with a bit part in director James Toback’s *The Pick-up Artist*. In 1990, at the age of sixteen, Mr. Cruz landed a series regular role on the long-running Television Workshop production *Sesame Street*, but it would be four years later, at the age of twenty, when Mr. Cruz would truly earn the attention of a worldwide audience with his starring role as “Skaara” in the film *Stargate*, a role he reprises to this day on the T.V. spin-off series *Stargate: SG-1*. In addition, Mr. Cruz is well known as the angel “Rafael”, a recurring role he played for the final six seasons of the long-running drama *Touched By An Angel*. His feature film credits include *Why Do Fools Fall In Love*, *Bug* and *DarkWolf*.



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CHRIS HARDWICK (“Sam”)

A successful comedian who has headlined at clubs across the country and performed on such television shows as *Premium Blend* and *Real Time with Bill Maher*, and a Los Angeles radio personality (including four years as a disc jockey on the popular alternative rock station KROQ), Mr. Hardwick is probably best known to audiences across the country as the host of the MTV game show *Singled Out* (which launched co-hosts Jenny McCarthy and Carmen Electra to stardom) and the syndicated dating game *Shipmates*. As an actor, Mr. Hardwick’s television credits include guest spots on *Mad TV*, *Politically Incorrect* and *Boy Meets World*, and a starring role on the short-lived UPN sitcom *Guys Like Us*. Mr. Hardwick’s feature credits include supporting roles in *Jane White is Sick and Twisted* and *Terminator 3: Rise of the Machines* and starring roles in Rob Zombie’s *House of 1000 Corpses* and the forthcoming *Johnson Family Vacation* with Cedric the Entertainer, Steve Harvey and Shannon Elizabeth.

LOANNE BISHOP (“Suzanne”)

Ms. Bishop has appeared in such television series as *Threat Matrix*, *Malcolm in the Middle*, *The Practice*, *The District*, *Dragnet*, *7th Heaven*, *Buffy the Vampire Slayer*, *Family Law*, *The Wonder Years* and *Hill Street Blues* and was a series regular on the daytime drama *Santa Barbara*, but it is as “Rose Kelly” on *General Hospital* that she is best known. Ms. Bishop’s five years on the soap opera coincided with the phenomenon that was the “Luke and Laura romance” and her work earned her an Emmy nomination as best supporting actress. An accomplished stage performer, producer and director, Ms. Bishop’s feature film credits include *Kiss the Girls* with Morgan Freeman and Ashley Judd, *Three Wishes* with Patrick Swayze, and *Kalifornia* with Brad Pitt and David Duchovny.

LINDA PARK (“Renee”)

Born in Korea and raised in San Jose, California, Ms. Park developed a love for the theatre while attending shows at the San Jose Repertory Theater. She soon began acting in area productions and shortly thereafter earned a B.F.A. in acting from Boston University, spending part of that time abroad, polishing her Shakespeare at the London Academy of Music and Dramatic Arts and the Royal Academy of Dramatic Arts. Armed with this training, Ms. Park moved to Los Angeles and quickly landed roles in *Jurassic Park III* and on the WB’s *Popular*. Just a few months later, she would achieve worldwide recognition as communications officer “Hoshi Sato” on *Star Trek: Enterprise*. Despite this success, Ms. Park has not turned her back on the theatre. A Bronze Level International Ballroom Dancer, Ms. Park currently divides her time between *Star Trek* and Underground Asylum, the Los Angeles-based theatre company she co-founded.



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DAVID HEDISON (“William”)

One of the original members of the legendary Actors’ Studio, Mr. Hedison also studied his craft at the Neighborhood Playhouse in New York. A partial list of his theatre credits reads like a “who’s who” of great playwrights of the 20th Century: *Clash by Night* by Clifford Odets, the national tour of *Chapter Two* by Neil Simon, *Blithe Spirit* by Noel Coward, and *Rough Crossing* by Tom Stoppard. In a career that spans more than half a century, Mr. Hedison has guest-starred in more than sixty television episodes, and has starred in five television series, including Irwin Allen’s ‘60’s classic *Voyage to the Bottom of the Sea*. Mr. Hedison made his big-screen debut in the Robert Mitchum adventure classic *The Enemy Below* and quickly followed that up with the starring role in the original *The Fly*. Additional feature film credits include Irwin Allen’s *The Lost World*, *The Greatest Story Ever Told*, *Megiddo: Omega Code II* and the James Bond films *Live and Let Die* and *Licence to Kill* (giving Mr. Hedison the distinction of being the only actor to play 007’s CIA pal “Felix Leiter” more than once). Now seventy-six years old, Mr. Hedison shows no signs of slowing down. He played “Spencer Harrison” on the daytime drama *Another World* for seven seasons in the 1990’s and will soon be seen in a recurring role on *The Young and the Restless*. In addition to *Spectres*, Mr. Hedison recently completed another feature film, the crime comedy *Death by Committee*.



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THE CREATIVE TEAM

PHIL LEIRNESS, Director

Phil Leirness was a published film critic, a television host in his native San Francisco Bay Area, and a stand-up comic before attending the UCLA Film School. After completing film school, Mr. Leirness made several educational and training films before making his feature film debut as a writer-director with *'Til Death Do Us Part*, a low-budget romantic comedy focusing on a love triangle. Mr. Leirness produced and directed an industrial film and several commercials before writing, producing, directing, and acting in *The Party Crashers*. This dark comedy about a Hollywood party held hostage played numerous film festivals around the world, was distributed internationally by Cinema Arts Entertainment and received a U.S. theatrical release in July of 2001. The film was released on DVD/VHS through Pathfinder Pictures in October of 2002.

The Story of O: Untold Pleasures, a modern-day, English-language remake of *The Story of O* that Mr. Leirness directed and co-wrote, is slated for a nationwide U.S. theatrical release in early 2005. Since July of 2002, Mr. Leirness has directed twenty-eight behind-the-scenes documentaries examining the making of various feature films. One of these, *Grounded: The Making of Air Panic* has won numerous awards. Mr. Leirness has directed stage shows at the Acme Comedy Theatre in Los Angeles and for the prestigious CAPPIES program, has served as an advisor on student films, and is a private acting coach and dream interpreter.

BUD ROBERTSON, Writer-Producer

A hands-on Producer with years of management experience, Mr. Robertson's ability to oversee set operations and manage production staff has been honed by years of experience as both a Producer and Assistant Director in the feature film arena, where he earned a reputation for completing independent film productions on time and on budget. Producing credits include *Life in the Spotlight* and *The Embrace*. First Assistant Director credits include *Under the Influence*, *Route 666*, *Cold Heart*, *Blood Money*, *The Secret Agent Club*, *Prey of the Jaguar*, *Firestorm* and others. He also directed additional scenes for the science fiction feature *Assault on Dome IV*. No stranger to television, Mr. Robertson produced the astronomy documentary *The Great Year*, line produced the Revolutionary War television pilot *Dawn of Our Nation*, served as First Assistant Director on the critically acclaimed AMC cable series *The Lot* and coordinated the network sitcoms *Ellen* and *Temporarily Yours*.

Mr. Robertson's previous screenwriting credits include the motion pictures *Prey of the Jaguar* and *The Embrace* as well as several episodes of the fantasy television series starring the Japanese superhero *Ultraman* and the Rose Parade historical program *The Rose Parade: A Pageant for the Ages*. Currently he is writing and directing *Beyond the Twilight Zone*, a retrospective program about the classic Rod Serling television series. Mr. Robertson has a degree in Motion Picture/Television production from UCLA.



ROBERT BALLO, Director of Photography & Producer

Mr. Ballo is an image-maker and storyteller. He has established an environment at Shadowland where interesting scripts can be developed and made into even more interesting movies. Mr. Ballo's experience includes co-producing and shooting the feature film *Runnin' at Midnite* and serving as cinematographer on the feature comedy *Starving Artists*. As president of Shadowland's parent company, GOAL Productions, he serves variously as producer, director and cinematographer. His credits include numerous broadcast and corporate programs for the Tournament of Roses including the recent *The Rose Parade: A Pageant for the Ages*, a series of specials for Discovery Channel, and *The Great Year*, an independent television documentary examining the connection between astronomy and the history of civilization. As cinematographer, Mr. Ballo shot *Dirty Harry: The Original*, a 30th anniversary retrospective television special for the Encore cable network, and DVD featurettes for Clint Eastwood's *Space Cowboys* and *Unforgiven*'s 10th anniversary release. Mr. Ballo is currently producing a series of DVD behind-the-scenes documentaries for independent film studio Nu Image.

Mr. Ballo is also a member of the professional faculty at USC's School of Cinema-Television, serving as both a cinematography and documentary instructor. He is an active contributor in the movie industry through his memberships in the International Cinematographers Guild and the Academy of Television Arts & Sciences.

THE COMPANY

Shadowland, LLC, a subsidiary of GOAL Productions, was formed in 2002 to develop and produce fictional programming for the theatrical and television markets. The vision of Shadowland's founder Robert Ballo is simple – to focus our passion on projects with universal core emotions, the struggles associated with them, and stories that uplift the human spirit. Stories told by Shadowland will make real these truths not only in the characters themselves, but also in the creative methods used to tell the story – cinematography, sound design, editing and music. Movies successfully made applying these considerations will no doubt be movies worth seeing by worldwide audiences and ones that will find success in the marketplace. Shadowland intends to be producing 3 to 5 movies per year by 2005.

GOAL Productions, Inc., the parent company of Shadowland LLC, is a Pasadena-based digital motion picture company with a reputation for solid performance, technical excellence and unique creativity. Founded in 1969, the company serves broadcast and corporate clients worldwide. GOAL has completed hundreds of productions – DVD bonus featurettes, television documentaries, videos for the home market, marketing and sales promotion films for Fortune 500 companies, not-for-profit specials, live satellite feeds, television commercials, and more. The company maintains an office in Pasadena with state-of-the-art production and post-production facilities.



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PRODUCTION NOTES

There is a home in the Hollywood Hills that is known as a real-life haunted house. For decades many “clearings” have been performed to rid the house of its inhabiting spirits, and all these clearings were pronounced failures. Many people have reported seeing two spirits in a third story mirror. What better location to use as the principle location for a science-fiction ghost story?

When company president Robert Ballo founded Shadowland, the plan was to be producing 3-5 films a year by 2005. By the end of March 2003, Shadowland had several films in development, but none that would afford all the principals of Shadowland, as well as its key personnel, the opportunity to collaborate creatively on a single project. Therefore, the decision was made that Shadowland’s first production should be developed internally and that it should commence principal photography by the end of June.

Writer-Producer Bud Robertson was immediately assigned the task of coming up with several story concepts, from which one would be selected for development and production. From the Shadowland staff, Robert Ballo would co-produce the film with Mr. Robertson, and would also serve as director of photography, Ed Bishop would edit the film and serve as post-production supervisor, Brian Dillingham would serve as line producer, and Phil Leirness would direct.

Among the half-dozen or so concepts that Mr. Robertson pitched, two stood out as quite provocative and challenging premises. One of these was about a teenage girl from a single-parent home, who attempts to commit suicide. This close call convinces the girl’s workaholic mother that they need to get away together for the summer – rent a house somewhere and get to know each other. As the girl, Kelly, would later say in the completed screenplay, “sounds like a dream vacation”, but the dream doesn’t last long. Upon arriving at their “Shangri-La” in the hills, Kelly is befriended by ghosts. Are these ghosts real, or is Kelly cracking up? This question, coupled with a very exciting plot twist and the rich terrain for thematic exploration that the concept provided, led the creative team at Shadowland to choose *Spectres* as their first feature film production.

By the start of April, the clock was ticking. The creative team at Shadowland had less than three months to write the script, cast the film, raise the financing (half of which would be provided by Shadowland itself), and complete all aspects of pre-production. Mr. Robertson worked closely with director Phil Leirness in defining the characters so that by the time the first draft was completed, the two already knew which performers they wished to approach for most of the key roles in the film.



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Although the story of *Spectres* follows Kelly on her journey of discovery, the most important role to cast was that of Kelly's mother, Laura Lee. The one element of the screenplay that came across quite strongly even in the first draft was that of the mother-daughter relationship. The creative team behind *Spectres* decided early on that unlike so many genre pictures, the characters inhabiting the film needed to be real, multi-dimensional human beings. It was the filmmakers' belief that if they told the human story in a compelling, believable fashion, the audience members would then willingly suspend their disbelief and follow the characters into more uncharted realms.

Casting the right actress for the role of the mother was the first major step in this direction. It would also point the way in the casting of Kelly, for the director was determined to have two performers who looked like mother and daughter sharing the screen. Marina Sirtis was the only actress Mr. Leirness ever considered for the role. She had the science-fiction background to be sure, but the real reason Mr. Leirness wanted Ms. Sirtis for the role of Laura Lee was his long-standing belief that there was nothing Ms. Sirtis could not do emotionally. Audiences that see *Spectres* will be treated to sides of this popular performer that they have never before seen.

Casting proceeded smoothly, despite the fact that actors were looking at a rough first draft screenplay that needed much work. What the approached performers quickly realized, however, was that their feedback on the script, and especially their characters, was not only welcome, but expected. In this regard, performers like Ms. Sirtis, Dean Haglund, Tucker Smallwood and Alexis Cruz became true collaborators early on in the process.

As a director, Mr. Leirness knows that the most important thing he can do to ensure a good performance is to cast the right actor in the first place and one of the things he enjoys the most is giving performers a chance to do something they haven't done before. It was that opportunity as much as anything that drew Linda Park, Loanne Bishop, Chris Hardwick and David Hedison to the project. In the case of Ms. Park, Mr. Leirness knew that casting an Asian-American actress in the role of Renee, who has a child with the character played by Chris Hardwick, would force the casting of a half-Asian, half-Caucasian child performer.

Not only were the producers of the film supportive of this decision, but they were clear in their intent that a color-blind approach to casting be employed wherever possible. In fact, the cast of *Spectres* is a study in diversity. Of the thirteen principal roles, five are minority performers. In addition, at a time when all casting decisions seem to be made only to appeal to youth audiences, *Spectres* boasts a cast of diverse ages: one child, three performers in their twenties, two in their thirties, three in their forties, three in their fifties and one in his seventies.



For the role of Kelly, the filmmakers feel fortunate to have “discovered” Lauren Birkell, for although Ms. Birkell has amassed impressive credits in only a few years in the business, *Spectres* represents her first lead role. For any actress, no matter how veteran, the role of Kelly would present major challenges and Miss Birkell not only rose to these challenges as a performer, but the energy level and enthusiasm she maintained throughout the process was infectious and helped to support the effort of the crew on the other side of the camera. Before shooting began, she was not allowed to rehearse with the other performers and therefore not allowed to build up a comfort level or rapport with them. *Spectres* is a story about a lack of communication, and about the need we all have to change our perspective at times in order to be able to communicate. It was decided that the awkward silences and tension required between these characters would be more real, more immediate, if Miss Birkell was kept shielded from the other performers prior to shooting.

On any film, locations are important, but perhaps the most critical “character” in *Spectres* is that of the “house on the hill” where the bulk of the story’s action takes place. After reading the script and being taken with the story, friends of Mr. Leirness volunteered their home in the Hollywood Hills for this location. With its odd angles, three stories and rooms designed to capture specific emotions, the house enhanced the story and mood of the film in ways no built sets would have. In addition, the cast and crew of *Spectres* were hardly immune to encounters with the spirits purported to inhabit the house. Tucker Smallwood, for example, heard a seductive, feminine voice call his name and speak to him quite clearly. During one take, a streak of light that could not have been a flare or a reflection is seen flying past actress Marina Sirtis. Long after shooting wrapped, the director brought a “ghost hunter” to the location and what she “sensed” was not only corroborated by the house’s history as the owners understand it, but will make for excellent behind-the-scenes footage in any documentary look at *Spectres*.

Several other locations added to the unique story of *Spectres* by enhancing the film’s haunting emotional mood and by helping to define the film’s characters and reveal their vulnerability. Many of these, including the Pasadena Museum of History, the Finlandia Museum and Persson’s Nursery, are located in Pasadena, California and were only available to the production because of Shadowland parent company GOAL Productions’ more than thirty year history as a Pasadena-based corporation.

Because this is, in many respects, a haunting story about isolation, regret and a lack of communication, it was critically important that the emotions the characters are feeling be communicated visually, since they are so often not being addressed verbally. For this film to work, it needed to be one of long, lyrical takes, where the audience would feel the silences and the characters’ isolation. The camera needed to be always moving in such a way as to create unease and a sense that the characters are always being watched.



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In addition to these visual approaches, director of photography Robert Ballo and director Phil Leirness worked with chief lighting designer Mike Stockton and the art department to select colors that would further enhance the haunting mood of the film, while also revealing the characters' emotional state. The choice was made to shoot the film not on 35 millimeter, but on High Definition, using the Sony 24P. This allowed the filmmakers to more easily shoot rehearsals, and added an eerie, otherworldly clarity to the images. Director Leirness stated, "I'd never read a ghost story like *Spectres*, so I wanted it to look like no other ghost story I'd seen." Helping to give the film a unique look is director of photography Ballo's adventurous use of color desaturation in several key sequences.

Principal photography was completed in just thirteen days. For this to happen on such a complex film with such a modest budget, everyone on both sides of the camera needed to bring a passion for the project. Long hours working in peak summer heat on material that forced every member of the creative team to confront and explore painful emotions was made worthwhile by the knowledge that the project involved would be, at the very least, in Ms. Sirtis' words, "A good story, well acted".

Early reaction to the film was so positive that two days of additional photography were authorized for the fall of 2003. In addition to simple "pick-ups", these shooting days were used to obtain footage that would heighten the sense of mystery throughout the film, and enhance the emotional impact of the story's resolution. Satisfied that this new footage improved the film to a level they had always hoped was possible, the filmmakers then turned their attention to the digital effects work produced by Red Gypsy, the music score composed and conducted by John Boegehold and the post-production sound design and mix work being performed by the team at RocketWerks.

Although they were working with a mere fraction of the effects budget used for most films, Red Gypsy's effects for *Spectres* have in abundance what most special effects lack: character. To the creative team behind *Spectres*, the visual effects would only be successful if, in addition to delighting the audience, they also revealed something about the human characters witnessing these spectacular moments and the otherworldly characters creating them.

Just as it was director Leirness' desire that the film look like no other ghost story, so too does *Spectres* sound like no other ghost story. John Boegehold's score is minimalist, restrained, and calls to mind some of Angelo Badalamenti's great work with David Lynch. The team at RocketWerks truly outdid themselves, creating a sound design that not only heightens the mystery and increases the tension, but gives voice to each location, making each room become a living character unto itself.

Spectres was completed in January 2004 and made its official World Premiere in London on February 1 as the closing night gala event of the Sci-Fi London Film Festival. The official U.S. Premiere was held in early March at the Cinequest San Jose Film Festival.



SPECTRES

CAST

Laura Lee	Marina Sirtis
Dr. Halsey	Dean Haglund
Will Franklin	Tucker Smallwood
Kelly	Lauren Birkell
Sean	Alexis Cruz
Suzanne	Loanne Bishop
William	David Hedison
Renee	Linda Park
Sam	Chris Hardwick
CJ	Alexander Agate
Fran	Lillian Lehman
Walter	Neil Dickson
Mark	Joe Smith

CREW

Line Producer/UPM	Brian Dillingham
Production Supervisor	Laszlo Bene
First Assistant Director	Bud Robertson
Production Coordinator	Kevin Hibbard
Assistant Production Coordinator	Lisa Ashe
Script Supervisor	Karen Saeki
Production Assistants	Charles Quinio
	Carmen Rohde
	Taylor Sisk
	Dennis Lenart
	Marco Munguia
	Megan Cotler
	Barris Shao
	Paul McDade
	Justin Chapman
Assistant to the Director	Andrea Carrion
First Assistant Camera	Kelly Richard
Second Assistant Camera	Philip Hover
Still Photographer	Andrea Carrion
Location Manager	Brian Dillingham
Gaffer	Mike Stockton
Best Boy Electric	Neil Wittman
Electricians	Marco Munguia
	Greg Cornejo
Key Grip	Jeff "Yogi" Allen
Best Boy Grip	Noah Peter



SPECTRES

Grips	Armando Brown Kevin Hibbard Norman Leonard Josh Barry Rory Brosnan
Production Designers	Christine Irwin Bill Lakoff
Set Decorator Art Swing	Kelly Kilgo Gary Warshaw Chris Goettshe
Property Master	Kim Appis
Costume Supervisor	Heidi Wanser
Key Makeup & Hair Stylists	Gail Gulino Natalie Wood
Transportation Coordinator	Jay Norof
Transportation Captain	Ed Adams
Sound Mixers	D.J. Ritchie Jim Slingluff
Boom Operators	Dennis Lenart Steven Gute
Production Accountant	Charlene White
Studio Teachers	Guy Flint Barbara Gannon

High Definition Services Provided By
Post Solutions / Victory Post

Editorial Services	GOAL Productions
Assistant Editor	Kevin Hibbard
Main Title Design	Ed Bishop
Post Audio Facility	RocketWerks
Supervising Sound Editor	Garrard Whatley
Sound Design	Ronald J. Webb
Foley Recordist	Jesse Negron
Foley Artist	Joe Webb
Re-Recording Mixer	Garrard Whatley
Visual Effects By	Red Gypsy Animation
Creative Director	Kelly Ellzey
Visual Effects Supervisor	David Ellzey
Lead Animator	Ron Boscacci
3D Modeling	Franz Zach
Senior Compositor	Shannon McGee
Compositing	Adam Zepeda
Additional Visual Effects	Philip Hover Ed Bishop
Principal Casting	Shadowland, LLC
Additional Casting	Susie Mains



Location Support	Suzy Quigley Kathryn Polich Natalie Allen Becky Stockton Terry Schuler Kevin White Robert Williams
Craft Service	Taylor Sisk Barris Shao
Catering	Rise & Shine
Off-Line Editorial Equipment	JVC D-9
Camera Equipment Provided By	Bouquet RocketWerks HD Cinema
Lighting and Grip Provided By	J.L Fisher Birns and Sawyer Mike Stockton Castex
Camera Dollies By	Chapman/Leonard Studio Equipment

“Birthday Prayer”
Performed By Sara Melson
(Lyrics and Music by Sara Melson)

Special Thanks To
Richard Waterhouse & Dan Butler
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Shamean Emery
Venita Krasomi
Steven Vail
Garrard Whatley, Rocketwerks
Out Of Frame
Frank Della Volpe
Charlene White
Beth Conwell
Michael Ricci
Chris Price
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Savannah, Kyle, Michael, Rebecca, Anya, Tori, Natalie, Gabe and Sylvie
Screen Actors Guild

