

SOLITAIRE FILMS, LLC

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present

# INHERITANCE

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Written by.....KRIS KRISTENSEN  
.....BRIAN MCDONALD  
Produced by.....KRIS KRISTENSEN  
.....BRIAN MCDONALD  
.....SCOTT SCHILL  
.....LISA HALPERN  
Executive Producers.....JACK K. JOLLEY  
.....PAM J. JOLLEY  
.....JEFF MERRIMAN-COHEN  
Director of Photography.....ERIC ADKINS  
Editor.....KRIS KRISTENSEN  
Music by.....ERIK AHO  
Production Designer.....JEAN LANDRY  
Costume Designer.....COLLETTE M. JONES

CAST  
JEN TAYLOR  
MARJORIE NELSON  
CARTER ROY  
EMMA JONES  
KATHRYN MESNEY  
DAVID DRUMMOND  
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## SUMMARY

Abbey (Jen Taylor) is an all too giving young woman at the beginning of her life. She's on the verge of graduating top of her class, and is about to marry. For 85 year old Mrs. Baker (Marjorie Nelson), life is drawing to a close. Her body is deteriorating, and her mind is playing tricks on her; she believes that her mother and sister are visiting her from beyond the grave. Abbey pities the old woman, "It must be so terrible to not be able to trust your own eyes. Just to not know if what you're seeing is real... that's enough to make you crazy."

When Mrs. Baker's life comes to an end, Abbey's life begins a series of twists and turns; she sees the dead woman sitting among the mourners at her own funeral. Things get even stranger when the deceased Mrs. Baker's reflection is in the mirror instead of her own. Abbey worries that her family's history of schizophrenia has finally caught up with her. As she struggles to retain control of her body and identity, she feels the spirit of her dead benefactress possessing her.

Regardless of whether Mrs. Baker exists in Abbey's body or in her mind, can she exorcise her before she is consumed by her entirely?

INHERITANCE was written by Kris Kristensen and Brian McDonald, and directed by Kristensen.

## STORY OUTLINE

ABBEY NIELSEN is a 25 year old woman finishing her midwifery studies. She spends her days caring for 85 year old MRS. BAKER -- doing her cooking, and cleaning. However, all is not as mundane as it appears.

Mrs. Baker claims to be getting visitations from her dead mother and sister who are coaxing her to the other side. Mrs. Baker, however, doesn't want to die.

Abbey feels sorry for Mrs. Baker who she believes is hallucinating in her old age. This concern for Mrs. Baker consumes Abbey's life, interfering with her relationship with her fiancé NEIL. He suggests that Abbey quit her job. He sees through Mrs. Baker's kindly veneer, for the selfish and manipulative shrew that she is.

When Mrs. Baker dies, Neil thinks that he and Abbey can finally get on with their lives, but their troubles have only just begun.

Abbey thinks she's seeing things when she spots Mrs. Baker amongst the mourners at her own funeral.

Mrs. Baker's daughter, JOAN, hires Abbey to pack up the old woman's house. Abbey is reluctant to do so because of Mrs. Baker's "ghost", but once again she puts her own priorities on the back burner and agrees to pack the house.

Abbey is uncomfortable when she is alone in the empty house. One day, while packing away the bedroom, one of Mrs. Baker's old dresses catches her eye. Abbey holds the dress up to check herself out in the mirror, but the reflection she casts isn't her own -- it's Mrs. Baker.

This vision of Mrs. Baker scares the hell out of Abbey, who swears that she will never set foot in that house again. But much to her surprise she wakes up the next morning wearing Mrs. Baker's dress and sleeping in her bed.

Abbey is beside herself with fear and confusion. She has no idea how she ended up back at the house.

Every attempt she makes to leave the house always results in her blacking out and "coming to" in Mrs. Baker's house with no memory of how she got there.

Neil suspects that Abbey is suffering from schizophrenia since there is a history of it in her family. Abbey won't entertain the notion for an instant; creating a strong tension between them.

Adding to Abbey's confusion, she is informed by a furious Joan that Mrs. Baker has willed to Abbey her entire estate.

Worried that Neil may be right about her schizophrenia, Abbey seeks advice from DR. CANFIELD; Mrs. Baker's handsome, young doctor. She has another black out and wakes up, aghast to discover that she has slept with Dr. Canfield.

Abbey knows that Mrs. Baker had a crush on her doctor, so she suspects that somehow the dead woman is manipulating her life from beyond the grave. Abbey has no one to turn to for answers, but Mrs. Baker herself.

Abbey goes to the cemetery, unsure of what she will find. There she meets a 9 year old girl named ALICE, who tells her that Mrs. Baker hasn't been in her grave that much. How is it that Alice knows that Mrs. Baker hasn't been around much... Because Alice herself is a ghost. Abbey realizes that she is now walking the fence between the living and the dead.

To prove to Neil that she isn't insane, Abbey tries to provide tangible evidence. She sets up a camcorder in Mrs. Baker's house to record what happens during her blackouts.

What Abbey sees on the videotape is astounding; Abbey has tea with two invisible guests -- Mrs. Baker's dead mother and sister. But her conversation with the two empty chairs is what makes the hairs on the back of her neck stand on end... Abbey's alter-ego tells her relatives that Abbey's will is too strong and unwilling to surrender her body. She asks her family for their help.

When Abbey presents this evidence to Neil he only takes it as proof of Abbey's schizophrenia and begs her to get help.

Abbey is reluctant, but maybe he's right. She makes an appointment with a psychiatrist. As Abbey sits in the reception area of the clinic filling out forms she is stumped by the simplest question on the page: Name? Abbey panics and leaves before seeing the doctor with these chilling words to the receptionist: "I'm sorry but we have to go." We?

Later, Abbey calls Neil from Mrs. Baker's house. She tells him that she has figured out what's been happening to her. She invites him over tonight and she'll explain everything.

Neil arrives at the house at the appointed time and finds the house empty and the front door ajar. He hears something on the second floor and makes his way up the stairs. He finds Abbey in bed having sex with Dr. Canfield. Abbey looks Neil right in the eye as she makes love to the other man. Neil has been set-up. He is devastated, and storms out of the house. Abbey wakes from her trance and pushes away Canfield.

Abbey tries to explain to Neil what she's going through. But she is shocked when she discovers that Neil saw her in bed with the doctor. She has no recollection of him having been at Lillian's house. Neil kicks her out of his life.

Desperate to save her own life, Abbey pleads to Mrs. Baker's gravesite that she leave her alone. She gets no answer. Alice, the sweet little dead girl, tells Abbey that Mrs. Baker is not in her grave and that she is not coming back. Innocently, Alice suggests that Abbey could live in the empty grave. The thought chills Abbey to the bone.

Ready to take back her life, Abbey rushes home to Mrs. Baker's house. She storms through the empty house challenging Mrs. Baker to show herself, but there is no answer.

Abbey gets an idea to lure out Mrs. Baker. She does something that she never would have done before... She grabs one of Mrs. Baker's prized possessions, a precious china cup, and smashes it on the floor.

Her plan works. Mrs. Baker makes an appearance, sort of... Because Mrs. Baker is using Abbey's body, Abbey has a conversation with herself. She speaks first as Abbey, then crosses the living room and seats herself. She then speaks and behaves as Mrs. Baker.

This eerie and strange conversation goes back and forth, but it works. Abbey convinces Mrs. Baker that her time is up and it is time for her to move on to the next world.

From this moment on things begin to turn around for Abbey. She returns to the psychiatrist and for the first time entertains the idea that she may have been seeing things.

She starts to patch things up with Neil. They go on a date, but Abbey is cautious about hopping back into a relationship with him. She doesn't want to rush things. She decides to continue living in Mrs. Baker's house. She now feels comfortable there; She has slain her demons... or has she?

One night Abbey hears a familiar sound from the kitchen... Mrs. Baker's tea kettle whistling, yet she is alone in the house.

Abbey can't let this spook her. There must be a logical explanation for it.

The next day, while walking down a busy, crowded street, Abbey spots Mrs. Baker staring at her from in front of a dress shop. Abbey can't believe her eyes... then on closer examination, it turns out to only be a dress on a mannequin blowing in the wind.

Minutes later the old woman appears to Abbey in a coffee shop. Abbey asks her friend Kendra if she sees Mrs. Baker, but sure enough Kendra only sees an empty chair.

While riding the bus home, Abbey notices Mrs. Baker in the seat across from her. She glances around the bus to see if anyone else sees her, but when she looks back Mrs. Baker is gone.

Abbey breathes a sigh of relief... Until she sees that the dead woman is now seated beside her! Terrified, Abbey flees the bus. Mrs. Baker stares her down as the bus pulls away.

That night, Abbey wakes up. Her eyes adjust to the dim light, focusing on a shadowy figure in the dark... watching her from the corner. Abbey panics and turns on the light. There is no one there, just an empty chair. She turns the light on off, and once again, the shadowy figure manifests itself in the chair.

Abbey seeks sanctuary at Neil's apartment. But even here she isn't safe. While Neil is asleep, Abbey is confronted by Mrs. Baker's ghost in the living room. Abbey tries to persuade the dead woman to leave her alone. Neil enters, and finds Abbey in mid-conversation... with herself. Alarmed by what he's witnessed, he picks up the phone and dials Abbey's psychiatrist. Meanwhile Abbey slips out the door.

Abbey bursts into the house calling out for Mrs. Baker, ordering the old woman to show herself. Abbey is a new woman now; confident and self-assured.

She goes to the china cabinet and sweeps an entire shelf of Mrs. Baker's precious stemware onto the floor where it shatters.

"Goddamnit," she yells as she rams a chair into the china cabinet. "Show yourself, bitch!"

"There's no need for violence, Abigail," comes Mrs. Baker's voice from behind Abbey.

Abbey turns to see Mrs. Baker standing in the kitchen doorway. She tells the old woman that she's dead and needs to go back to where she belongs. But Mrs. Baker wants more life and needs Abbey's body to make that happen for herself. It's too bad if Abbey has to die in the process.

Then Mrs. Baker politely introduces Abbey to her dead mother and sister who are sipping tea on the living room couch. Abbey tries to escape, but she's surrounded.

As Mrs. Baker backs Abbey into the corner, she slips on a piece of broken china, and cuts her hand. Mrs. Baker lets out a shriek, as her hand is now bleeding as well. In short, what happens to Abbey, happens to the old woman.

Abbey wields a shard of broken china, threatening to cut herself.

Mrs. Baker calls her bluff and advances. Abbey digs into her cheek, drawing blood. Mrs. Baker reacts as if she herself is cut, "Not my face! Not my beautiful face." Slowly she advances on Abbey, followed by her family. She tries to convince Abbey that death isn't so bad, "It's quite peaceful, really. It's boring. You'd like it."

Abbey stands up for herself “I like my life. I loved it until you ruined it and I am not going to let you take it from me.” Mrs. Baker and her family advance. Abbey digs in, cutting a second gash in her cheek. This time spirited trio backs off.

Now, it is Abbey who has the upper hand, and the picture fades to black.

The next morning Abbey lies in a pool of sunlight. Silence. Then her eyes open. She’s all right. Her face still scarred from last night’s struggle, but she is alive. She hurries to a mirror to examine her face. She smiles. Tears of joy roll down her cheeks.

“I beat you, you bitch,” she cries. “I beat you!” She beams with happiness.

The phone rings and Abbey answers it. It’s Neil on the other end, “Abbey? are you all right.”

“Abbey? There’s no one living here by that name.” With that she hangs up the phone.

Fade to black.

## SPIRITUAL INSPIRATION

The origins of *Inheritance* begin with director Kris Kristensen's childhood. After leaving his hometown of Fairfield, CT, Kristensen found out from his future wife (*Inheritance* production designer Jean Landry) that his uncle and aunt's house was haunted. It was when Landry spent the weekend by herself at the Connecticut home with Mr. and Mrs. Olsen.

"How did you sleep last night?" asked Kristensen's aunt.

"Ok," replied Landry, "I sort of tossed and turned a lot."

"Oh... I was afraid that the ghosts might keep you awake," was his aunt's response.

Although no one ever spoke of ghosts when Kristensen was growing up, he always had a strange sensation while in the house. "I never considered that there were ghosts in the house, but it always felt like someone was watching you from around the corner." Particularly the stairwell.

"I would avoid the stairwell, because I was convinced that there was going to be someone standing at the top of the stairs. It would get so bad, that if I had to cross from the living room into the dining room (which was were separated by the stairwell) I would actually walk through the rest of the house, just to avoid the crossing the stairwell. I was sure it was just my mind playing tricks with me, so I would force myself to turn and look to the top of the stairs. I was simultaneously relieved and disappointed when there was never anyone there staring back at me."

It was no surprise then to Kristensen when he started hearing the stories that Landry relayed to him from his uncle and aunt. Apparently the family had tried to protect these stories from Kristensen as a youngster, but now they were coming out of the woodwork. Tales of footsteps racing up and down the stairwell in the middle of the night, doorbells ringing consistently up until the very instant his uncle would open the door and then there was no one there, televisions floating in the middle of the room with the power on even though the TV was unplugged, the cat being "drop kicked" out of the den, pots and pans flying out of the cupboards and clashing together in the middle of the kitchen, and the stories go on and on.

The other catalyst for *Inheritance* was the movie *Scream*. Co-writers/producers Kristensen and Brian McDonald. After watching the teen slasher film they wondered why it was such a hit. They asked, "How come no one makes movies for adults anymore?" Both filmmakers enjoy horror films, but were growing tired of an industry that catered to a teen audience. That night the two decided to make an intelligent horror film that adults can get into. Something really scary, that gets under your skin and into your dreams.

Something that sneaks up on you. Something that is frightening because of what you don't see, not because you see someone repeatedly having a knife plunged into them.

"We wanted to create a film in the genre that no one had really seen since *Rosemary's Baby* and *The Haunting* (the 1950's version)," said Kristensen. "*The Shining* is also in tone to what we were striving for, but in the end that film still boils down to Nicholson chasing someone with an ax."

McDonald added "Since we wrote the script for *Inheritance* similar films like *The Blair Witch Project* and *The Sixth Sense* were released. I don't think our film is really either of those, I think it falls somewhere in between. But it means that our instincts are correct; people are looking for a more sophisticated, intelligent type of scare."

## SCRIPT

Although friends Kris Kristensen and Brian McDonald had collaborated as co-producers on their award winning short film *White Face*, *Inheritance* was the first time that the duo had collaborated on a screenplay. The first draft of *Inheritance* was written in only six weeks, using a tag team technique.

Initially they mapped out the waypoints for the story, sketched out the main characters, and decided on a central theme. "We basically worked out a tag team system," explains Kristensen. "We would discuss what the next scene was about, why it existed, what its purpose in the story was, then for instance, I would take a crack at it. After I was done, Brian would come in and evaluate it and maybe polish it if it needed it. Then we would discuss the next scene in detail, and this time Brian would write it, and then I would do the evaluation and polish if necessary."

McDonald added "Sometimes one of us would sit down to write their scene, but the juices just weren't flowing. We'd discuss it again, and then the other person who wasn't supposed to write the scene would go 'Oh, I know how to do it,' and then we'd switch off on the next scene instead."

After the script was completed, the writers had a reading with actors before an audience. It was well received and the authors had to drag any sort of negative feedback out of the viewers, but finally after about 45 minutes they uncovered some issues with one of the supporting characters. "People either seemed to think that Abbey's boyfriend was either a bastard or a saint," tells Kristensen. "Other than that, people really seemed to enjoy it." At the reading, actress Jen Taylor (who would eventually play Abbey) told the writers the script made her cry the first time that she read it.

Kristensen and McDonald spent a few days polishing based on some of the feedback that they received, and then submitted it to the Austin Heart of Film Festival, where the script finished as a semi-finalist. When they arrived in Austin, they were greeted by the festival co-founder. She introduced herself and inquired what script they had written. "When we told her that we had written *Inheritance* her jaw dropped. Because of the strong female protagonist and antagonist, she had presumed that the script had been written by women." McDonald concluded "That's probably the biggest compliment that we get, and we've received it more than once. It means that we wrote three dimensional characters as opposed to stereotypes."

Kristensen and McDonald enjoyed their partnership, "It was so easy working with each other," said Kristensen. "Yeah," added McDonald, "It was always about the story. If we read one another's scenes and said that it didn't work, as long as we could justify our reasons to the person who wrote it, there was never an argument about rewriting it."

## A TALE OF TWO ABBEYS

Eight days into production on *Inheritance*, Jen Taylor was hired to play the lead role of Abbey. The problem is that 25% of her scenes had already been filmed.

Taylor was not the first actor to tackle the part of Abbey, the role was initially played by Katheryn Cain. But 8 days into the shoot director Kris Kristensen decided that Cain was not working out, and the difficult step to recast the part was taken.

"I had a really hard time sleeping," said Kristensen. "I had a conversation with Katheryn earlier in the day about my concerns, but we had a lot invested in her, and I wanted to stick with my initial decision to cast her." The prospect of reshooting 8 days out of a 24 day schedule on a low budget was nothing that anyone wanted to do. Reshooting would mean spending tens of thousands of dollars that were not going to be easy to recover. The film had gone into preproduction without all of its funding in place, and just days before they started filming enough funding rolled in to get the film in the can.

At 4:00 in the morning Kristensen called co-producer Brian McDonald and woke him up, "I think we have to recast Abbey." Despite the time of day, McDonald was still able to think clearly. He told Kristensen that they couldn't let Cain go, without a replacement. There was only one person that could take on the role on such short notice.

At 5am Taylor got the call from Kristensen. "We were very fortunate on several fronts," recalls Kristensen. "Right off the bat we were lucky that Jen is a light sleeper and that she picked up the phone. If someone calls me at 5 in the morning, they're gonna get the answering machine."

Taylor had twice read the part of Abbey at live stage readings for writers Kristensen and McDonald. Taylor's acting abilities were never in question, but Kristensen felt she was too old for the part. "We were making a story about two women at opposite ends of the age spectrum; one who is at the end of her line, and one who's life as a young woman is just beginning. I needed to cast the role of Abbey with someone as young as possible." For Kristensen, Taylor seemed too mature for the part. The producers auditioned Taylor for the supporting role of Kendra, but Kristensen thought she was wrong for that part. The producers wanted so badly to work with Taylor that they even offered her a tiny part as a day player, but she turned it down. "I told Jen that we would work together some day, but it wouldn't be on *Inheritance*."

Through a groggy haze that morning, Taylor told Kristensen that she had two other commitments. If they could work their schedule around the play that she was currently doing, and if she could get out her upcoming role as a day player on another local film then

she would do it. The production really had no choice; Taylor was the only actor who knew the part well enough to do it on such short notice.

After calling the entire crew to tell them that shooting was temporarily postponed, co-producer Lisa Halpern and Kristensen were faced with the undesirable task of telling Cain that she was going to be replaced. "It was one of the hardest things I've ever had to do," said Kristensen. All of the producers liked Cain, and agree that it was nothing personal. "As hard a decision as it was to make, and as tough as it was to break the news to Katheryn, in my gut I knew it was the right thing to do for the film."

By noon the producers met with their department heads to fill them in on the film's status. The crew was very understanding, and except for a few minor scheduling conflicts everyone was willing to repeat the first week of the shoot. The only concern came from production coordinator Kathy Ramos and Line Producer/1st A.D. Roy Wilson. They privately approached Kristensen and McDonald and suggested that maybe it would be better to shut down production for a few months, regroup and start over in the fall; take off some of the pressure and stress. McDonald countered, "We've got the money to do this now. Who knows what the economy is gonna be like in 3 or 4 months?" The film was funded by private investors and the filmmakers had a limited window to get the film into production or risk the funders retracting their investment. McDonald's remark became prophetic after the tragedy of 9/11.

Within 24 hours of making the decision to replace Cain, *Inheritance* was shooting again with Taylor now in the lead role of Abbey. Many of the shoot days were limited to 8 hours since Taylor would have to dash off to be in her play. Because her part in the play was somewhat limited, this allowed Taylor the opportunity to learn her lines for *Inheritance* while she was off stage.

Despite all of these setbacks *Inheritance* still came in under budget, and only filmed for 24 days with Taylor; the length of the originally scheduled shoot.

## PARANORMAL PRODUCTION

When the co-owners of Victrola Coffee, Chris Sharp and Jen Strongin, heard that their friends Kris Kristensen and Brian McDonald were looking for a production office for their film *Inheritance*, they were quick to volunteer the back room of their coffee house.

But it seems that the *Inheritance* production crew weren't the only occupants of the back room at Victrola. Owner Sharp had warned the filmmakers that there was something going bump in the night at Victrola. "No one likes to be in the space between 1am and 4am," explained Sharp. The Victrola was recently purchased by Sharp and his wife (Strongin), and while they were renovating it in the wee hours of the morning, his crew always wanted to leave at precisely 1am. "There was just something creepy about being in there, and it always started exactly at 1am," Sharp continued. "It felt like there was someone else there with us. Someone we couldn't see."

Sharp also made a habit of playing piano at the Victrola after hours. "Occasionally I would lose track of time, and then I would get this cold chill around me. When I looked at the clock, it was always 1am." Sharp later discovered that as long as he didn't enter the Victrola earlier than 4am, he felt comfortable practicing his piano playing, but any earlier than that and he was always on edge." Director Kristensen suggested that Sharp do a history of the building, to which Sharp declined, "If anything bad happened here, I don't wanna know."

The Victrola also served as a location for *Inheritance*. As the crew was wrapping after their shoot, Kristensen told the crew about the Victrola "ghost". Half the crew seemed to believe him, and half thought he was just trying to scare them, then at about 1:30am there was a loud crash from inside the now empty Victrola. It originated from around the piano. Production Designer Jean Landry described it as sounding like "Someone slamming a chair down on the floor." Whatever it was, it made several of the crew members jump. Only Assistant Directors Roy Wilson and Scott Stephen were willing to reenter the building. Wilson went in to use the men's room, and Stephen went in to scare Wilson. Both were successful.

It would seem that the Victrola ghost wasn't limited to 1-4 in the morning. Production manager Tammy Ryan recalls being alone in the office one afternoon, while assistant production co-ordinator Sita Glennon was on an errand. "I was putting something into the refrigerator, when as clear as day I saw both in the glass door reflection, and in my peripheral vision, someone walk past me," explained Ryan. "I opened my mouth to speak believing it to be Sita, and upon turning around there was no one there. Whoever walked

past me was a solid form, and I felt no 'wigginess' until I turned to say 'How'd it go?' to Sita... who wasn't there.”

One could easily presume that Ryan was seeing things because she was working too hard, but production co-ordinator Kathy Ramos had an inexplicable experience of her own. This time, Ramos was working after hours by herself in the production office when she heard the wheels of an office chair squeak. She knew she was alone, but just to be sure she turned to look. Sure enough, there was no one there. She went back to work, but had an uneasy feeling that she was being watched. She thought, "I'm exhausted. It's late. My brain is playing tricks on me." Then there was another squeak of wheels.

When Ramos turned this time, she saw that the hem of Mrs. Baker's dress was swaying. The dress was suspended on a mannequin which was on wheels... old, squeaky wheels. At first Ramos thought that maybe it was the wind, but the window and the door were closed so there was no breeze. Ramos grabbed her things and called it a night. Ironically, this scene is virtually mirrored in the film when Abbey spots a dress on a mannequin outside a thrift shop, and mistakes it for Mrs. Baker herself. For the rest of the shoot Ramos refused to enter Victrola by herself after dark.

After the film was in the can, director Kristensen realized that spirits were not limited to the production office, they were also present at Mrs. Baker's house. During a scene where Abbey enters Mrs. Baker's bedroom for the first time since the old woman's death, Abbey reflects on her memories of the deceased. She picks up a bottle of Mrs. Baker's perfume and sniffs it. While editing the film, Kristensen heard an odd whisper on the production audio.

"We cranked up the audio," explained Kristensen. The set was quiet, the audio was indecipherable, and it certainly was no one's voice that anyone recognized. "It kind of chilled us to the bone." McDonald suggested that it might be an EVP (Electronic Voice Phenomena). EVP's are a standard ghost hunting device, where researchers use magnetic audio tape to capture the voices of the dead.

You can listen to “Mrs. Baker's ghost” at <http://www.inheritancefilm.com/bts/ghost.wav> and decide for yourself.

## LOCATION! LOCATION? LOCATION!?

Working on a very tight budget, the producers for *Inheritance* couldn't always afford to hire the most experienced personnel. For the position of location manager, the job was given to Tim Griffin. Griffin had never been on a film crew, but he was eager, and a former real estate agent. "We figured who else would know better how to find a vacant house than a realtor," joked director Kris Kristensen.

The shoot had scheduled two weeks in Mrs. Baker's home. With less than 5 weeks before cameras rolled, Griffin scored the perfect location. "This house was exactly what I had in mind, when Kris and I were writing the script," said co-writer Brian McDonald. Kristensen added, "Yeah, it was really strange. Brian and I never really talked aloud about what the house should look like. I had one idea in my mind, and Brian had one idea in his." And now they both stood in front yard of the house that they had both individually imagined. It was perfect.

Not only did it look perfect, but the situation for it was perfect as well. The owner of the home was living in Sri Lanka, and renting out his Seattle home. But he was unhappy with the current tenants and was evicting them in June, and then returning to live in the home himself in July. That meant that the house was going to be vacant for the entire month of June, the exact time that *Inheritance* was going to be filming. The timing couldn't have been any better.

A week after their initial meeting with the homeowner, the filmmakers still hadn't heard "yes" or "no" from him. Then Griffin finally got an answer from the homeowner: No. He had changed his mind for one reason or another, and wasn't interested in 30+ strangers occupying his home for 2 and half weeks. Who could blame him? No one's that nice, right?

Wrong. The film was now only 3 weeks from production, and the main location had just dropped out from under them like a trap door. The very next day after losing the initial house, art director Lefki Moraitis called, "I think I just found us a house, and it might be for free." Moraitis had attended a poker game of a mutual friend the night before. She relayed the story of losing the previous location and asked the owners Michael Wolfe and Anne Dinning if they'd be interested in having their house in a movie. Without blinking an eye they answered "Sure, we'd consider it."

The following day Kristensen, McDonald and Line Producer Roy Wilson toured the house. It was a lot different than what the filmmakers had envisioned, but it was a stunning location and the price was right.

When asked what Dinning wanted in exchange for allowing *Inheritance* to film there she answered "Nothing." And then it got better, she asked if she and her family

would be in the way during the shoot. Kristensen hemmed and hawed, not wanting to take advantage of her kindness. That's when Wilson jumped in with a smile, "Yes. Actually you would be in the way. There's gonna be a lot of people and equipment here at all hours of the day." That was no problem for Dinning, "Ok, we'll take our vacation and leave you guys the house."

Not only did the Wolfe/Dinning's clear out for three weeks while total strangers invaded their home, but they also wound up investing in the film, and housed cinematographer Eric Adkins who was an out of townner. "Anne and Michael are saints," said Kristensen.

"I keep thinking we're going to go back to Anne and Michael's house after the movie is complete, and find nothing but a foundation overgrown with weeds," laughed McDonald. "When we start to ask around, their neighbors would say 'Why, there hasn't been a house there in over 50 years. But the last people that lived there were big movie fans.'"

## HAUNTING SOUNDS?

In addition to composing the score for *Inheritance*, Erik Aho was asked to write a pop tune... from the 1920's. Because *Inheritance* is the story of two women at opposite ends of the age spectrum, the filmmakers wanted to carry that motif into the soundtrack. There's source music scattered throughout the film, and it's designed to reflect each of the women. While Abbey is a modern young woman who listens to contemporary music, Mrs. Baker is an older woman who longs for her youth and listens to music from that era.

"I suggested that Mrs. Baker's theme be based on Billie Holliday's *You Can't Take That Away From Me*," said co-writer/producer Brian McDonald. "The problem is we're working on a very tight budget, and we couldn't afford to license the rights to that song or any song for that matter. The solution was to write our own pop song from when Mrs. Baker was young,"

Co-writer/director Kris Kristensen added "We had only one rule, The song was going to appear over the opening and closing credits. The first time you hear the song, it should sound sweet and innocent, but after sitting through the film we wanted the lyrics to take on a more sinister tone." No easy task.

While Aho wrote the melody, he enlisted Celia Chavez to write the lyrics and sing the tune. They returned a few days later with *I Lose Myself In You*. "It was perfect," said Kristensen. "It sounds just like a song from that period. Occasionally I'll hear the tune and forget that we had anything to do with it. It sounds like a lost classic."

"And it serves it's purpose," added McDonald. "The lyrics work as a love song, unless you've seen the film and you read between the lines."

## AN INTERVIEW WITH JEN TAYLOR (ABBEY)

### DESCRIBE ABBEY, WHO IS SHE?

Abbey is the consummate care giver, it's her job but she is also a person trying to take care of everybody. Kris (Kristensen, co-writer and Director of *Inheritance*) and I talked about it, it's almost her vice. She thinks all people are good.

I think Abbey is latently (strong). Her life has been pretty benign and never had to fight for anything. I don't think she had ever been challenged, how many of us have to fight for our body, our soul?

### HOW WAS IT WORKING WITH DIRECTOR KRIS KRISTENSEN?

I like working with Kris, I like him as a person. What I liked was he would listen to my input, sometimes he would use it and sometimes not but I really appreciated that he would be open to it. There were times when he wouldn't tell me anything at all. Honestly at the beginning that was a little scary and I came to understand if he doesn't give you any comments continue on.

### YOU CAME INTO THE MOVIE LATE AND CAME ON SET THE DAY AFTER YOU TOOK THE PART, HOW WAS THAT?

Honestly it was good for me because I had no time to stress out, no time to worry. Because it's my very first film I had to take things as they came and breath into them. It was really a lesson for me, because I'm such a worrier in real life and I didn't have a chance to do that. I lived moment to moment.

### WAS IT GOOD NOT HAVING TIME TO WORRY?

For me, as far as my stress level went I think it did help. I wasn't scared, I had no fear. It was really sort of invigorating, it freed me up.

### WHEN DID YOU TAKE THE PART?

I literally took the part at 6am and I was asleep when Kris called. It wasn't really a choice, of course I want to do this, I'll be there. No hesitation.

I don't think I told Kris this but they offered me the part of the woman giving birth and I turned it down. And I remember talking to my friend Deb and saying I guess they hired someone from L.A. and I wasn't upset about it but Deb was upset for me and she said, "I bet she has two weeks and they'll call you and tell you they fired her." When I told my friend Deb (they hired me) she felt so vindicated.

### WHY DID YOU WANT THE PART?

She is a strong woman, the film is written about strong women, by men which is very puzzling. She takes an interesting journey. How many times do you get to play someone who is possessed? It's realistic but these fantastical things happen and trying to make that real was fun and challenging.

It was exciting to wake up at 6am and go to that movie set and I'm not a morning person. I was happy, very happy it was very exciting for me.

### FOR THE FIRST TWO WEEKS OF SHOOTING YOU WERE ALSO PERFORMING A PLAY AT NIGHT. HOW WAS IT WORKING ON TWO PROJECTS AT ONCE?

I was shooting this movie in my head. I think that time taught me some skill, to be very present all the time.

### HOW WAS LIFE ON SET?

To be honest in the first week everyone was so happy to have me there I couldn't do anything wrong for anyone and it was scary, to me personally, I didn't know if I was getting honest input. But after the first week everything was back to normal.

I still remember that first day. All I did in the very first shot was walk into the house, I opened the door and said "Mrs. Baker" and walked up the stairs. And we finished the first shot and everyone applauded.

It was very exciting. I learned a lot. Sometimes in theater I'm a busy body and want to help everyone and make sure everyone is o.k. But in film you really learn what your job is and not to do anyone else's job because you just get in the way. I thought the crew was very supportive and easy to work with and kind and really professional.

Of course you need actors and their important but you realize how little an actor does in a film time wise. They may be the people who get the glory or criticism. But as far as time and work I really think actors have the easiest part of it. We have to work in a different way, we have to stretch emotionally but I really appreciated the work everyone on the crew did.

### WHAT WAS THE MOST DIFFICULT PART OF SHOOTING?

Waiting. Waiting on the set there's a reason they say hurry up and wait. That and getting in and out of that wig. I hated that wig, it's in Greece now and good riddance I say.

### HOW WAS IT WORKING WITH THE OTHER ACTORS?

It was great. Marjorie is great. Carter and I get along really really well, so it was so nice that he played someone I was supposed to be intimate with because we feel so easy with each other. Emma who played my best friend is now a good friend of mine. It was really wonderful, we all clicked really well, there was no ego, everyone was happy to be there.

### WHAT WAS THE MOST CHALLENGING PART AS AN ACTOR?

The Dual Abbey's. Oh God that was hard!

You see good Abbey on one side of the room and Evil Abbey on the other side of the room. But to keep the momentum up was very very difficult and to get right back in the conversation each time and keep the energy up and to differentiate between those two characters. And the smoking was very difficult.

### WHAT WAS THE MOST FULFILLING SCENE AS AN ACTOR?

This is going to sound really weird but it's the scene where I come home after sleeping with the doctor and Carter (who plays Neil, Abbey's boyfriend) and I have our blowout. That was the most exciting for me as an actor.

### WHY?

Because we were so connected and real and honest. It's one of those acting moments that you hope you get to have when ever you enter into a production. It's just really being in the room with somebody and listening to them and taking what they give you and being totally honest, it was really an exciting moment.

### DESCRIBE THE FILM.

It's a thriller about a woman fighting for her sanity and her life against dark forces.... (Jen laughs).

And it's doesn't have a Hollywood ending and doesn't cop out in a Hollywood fashion.

## AN INTERVIEW WITH MARJORIE NELSON (MRS. BAKER)

DESCRIBE MRS. BAKER?

She is an enigma? She has wealth, she has property but what she doesn't have is love. She decides to attempt, and she does so successfully to go to other side and she reaches her sister and mother, who have long since disappeared from this earth. They communicate with her, in a way that she believes she can attain a new self. That's the mystery, in other words that she could take the body of her housekeeper and transport her death into that body, into that person and thereby hangs this tale.

IS WHAT MRS. BAKER PLANS EVIL, HOW DOES SHE GET TO THAT POINT?

Lillian doesn't think it's evil, she thinks it's a possible thing and she bypasses the other person for what she wants. That other person is a young attractive woman (Abbey) who has her own life, but Lillian doesn't really care, she wants what she wants.

It's for the moviegoers to decide what it is that makes her believe that she can do this and she says at one point that "I don't want your life... I want your body," she has this sinister way of going about an afterlife. Abbey fights her in lots of ways and that is the mystery of the movie. How does Lillian expect this to happen, it's a leap of faith.

We see one thing about Lillian, that if she really wants something, she could really get it. She loses fear when she loses that strong desire. She knows that mistakes have been made in her life and wants to renew her life in this way.

Of course she is afraid of dying, so this alternative is what is so attractive to her. There are possibilities there, her family has said we have seen it happen. Whether that is in her mind, or in her own sense of reality. It's for the audience to decide what can really happen here. She has become powerful because of this strong will and she doesn't want to die. How she does it and why she does it, we can only imagine.

HOW WAS IT PLAYING THE DARKER ROLE?

It wasn't easy, but that is an actor's job to accept the given circumstances. We shall see because there is magic after the film has been shot, with the editing, with the sound, with the music. It was a wonderful experience to do it.

WHY DID YOU WANT TO PLAY THE PART?

I auditioned, not with the whole script but with a scene or two, the scenes intrigued me and people intrigued me. And I love experiments and I felt this was an interesting experiment to play such a character.

### HOW DOES FILM ACTING COMPARE TO STAGE ACTING?

Of course you know once you have it (the movie) in the can, that's it. And that is a challenge, and for me a somewhat fearful challenge. On stage I'm used to playing sometimes runs of a year or more, one knows you have another chance. But you can't go scratching at the scene, "oh no don't do it that way." It's done. So I think that's hard. So I think that as an actor for film it takes practice like anything else. To know that all you have to do in film is think, you don't have to show in any way. In terms of straight forward everyday life, you think and it is. Because film can grab your eyes, the camera can, and there are no lies in there. It's that the tiniest little bit shows in film.

Patience is a keynote to film acting. You wait and you wait and then you wait some more. So you have to stay with it.

### HOW WAS IT WORKING WITH KRIS AND BEING ON SET?

It was wonderful. He didn't push, he didn't shove, he appreciated a lot and gave very good and succinct criticism if there was something he wanted to change.

One feels the pressure of having a lot of crew around you. In rehearsal on the stage you are used to having the just the director. Not a whole bunch of people twisting at your hair and pulling this way and that. Although I've done a number of films, they've been short roles, not ones that go all the way though. There are many more connections you have to make that way. It was fun, the whole project was fun, everyone was great.

### HOW WAS IT WORKING WITH JEN AND THE OTHER ACTORS?

Jen was absolutely so easy to work with, everybody was. Actors generally are absolutely great to work with, they have their own jobs but they also want to relate to you, because it's all of a piece. There is a very encouraging family sense when you are working on creative project whether it's stage or film.

### WHAT WAS THE BEST SCENE, THE ONE YOU ENJOYED THE MOST?

Well I think the part that I enjoyed the most, was of course the whole thing. That part that I enjoyed was when it was very active. When I was sure as I wanted to be of what was coming next. I think the doctor scene was fun, I think the intrigue scenes were the most fun. I think when I had something in the back of my mind that I covered, was the most fun. And I think when I see it I'll know what was the most fun.

DESCRIBE THE MOVIE.

It's about an aging woman who doesn't want to die and discovers through her relatives on the other side that are long gone that there is a way to survive by inhabiting another body and she chooses her young housekeeper. And the moment comes when they are going to make that happen and how they do it is in a way for us to imagine. Whether she succeeds or not is the enigma of the story. And that's what's fun about it, nothing is black and white in this film.

ANY FINAL THOUGHT ABOUT THE MOVIE?

I would just like to do an other one. I find them fun, and the more you do it the more fun they become.

## AN INTERVIEW WITH CARTER ROY (NEIL)

### WHO IS NEIL?

Neil is somebody who knows what he wants out of life, he is one of those rare people who you find today, who likes his job, likes where he lives, likes who he is with and isn't particularly looking for his routine to change, he enjoys his life very much and if anything is looking to make his life more solid. As Abbey goes through her transformation or psychological breakdown it sends a ripple through the whole foundation of his life because she pretty much is at the core of who he is now. Her digression throws his whole life out of balance and breaks down everything he ever thought. When things start happening to Abbey it's outside his world, outside of what he's dealt with before or knows how to deal with and it throws him for a loop to say the least.

### WHY TAKE THIS PART?

For one, working with Kris and Brian, because I knew their work from before and as an actor it's always fun to find someone to work with that you already have a preexisting trust with. Because it's such an important part of trying to get your best performance- having somebody you trust, who knows how to guide you, who wants to guide you, who you feel comfortable opening up your suggestions to. It's a really hard thing to build that especially quickly on a film, because sometimes you are meeting right at the time of the shoot. So a chance to work with them again.

Neil's a nice character, because he is a character role, he's just trying to keep the world the same way, he's trying to keep the world the way he sees it, the way it is. He's fighting against the film instead of trying to propel it. In large part because of the way the role is structured Neil is such a reactive character, and I've really enjoyed that. It's nice because when you go into the film as a lead character at each plot turn at each sort or twist you know it's because of something to do with your character, but with a roll like Neil you can settle into who the character is and let the film come to you.

It's fun to play somebody like that, particularly having lived IN Seattle, and been "like wow" one whole option of life would be to stay here and hang out and really enjoy life and not pursue ambition as much. To get to play somebody like that to essentially play out that fantasy was a great idea, a great opportunity

### HOW WAS IT WORKING WITH KRIS?

The thing that comes out when you have a good trust with a director is that there is no sort of subtext in the communication between the actor and director. It allows for honesty, the best part is knowing Kris could be honest with me. If there are things he didn't like he

could just tell me he didn't like them and we could laugh about it. It allowed for looseness on the set, which was great, you really feel like it's a team effort. I'd go do something and if people didn't like it we could all laugh and say "wow that didn't work" lets go do something else. It was so easy to go to Kris and say here is a question I have, how are we going to deal with this. We were like two people on the same team working on the same project and it's just a great way to work.

I have to believe it has something to do with the independent nature of this film. It leads to this intangible quality where you have people coming together and putting so much into the film. That it creates that totally family feel were everyone feels like they are all in it together. They are all working on this big thing and that group communal sense of sacrifice and working together is such a cool bond.

#### HOW WAS IT WORKING WITH THE OTHER ACTORS?

Working with the other actors was great. Sometimes I fear sounding cheesy but you understand what magic is about with what happened with Jen and I. We where able to find a chemistry together that naturally translated into the roles. We found the bond of two people that have been in love for a long time and it's a hard to thing to replicate or get at. We were able to create that in part because we've known each other but also because we had a common language. Once we created that there is trust that you get that makes working in the scenes together so much fun. You really feel like your in your own world, everything just falls away and your just doing your own thing, it was a real treat.

#### DESCRIBE THE STORY.

Rather than thinking about the plot I'd say it's a movie about testing the boundaries of love. Abbey's character and how she deals with Mrs. Baker in life and after. Abbey obviously loved this character and in her attempt to deal with her death and whatever Mrs. Baker is actively or not actively doing is a troubling place in Abbey's heart. She doesn't know here to draw that boundary of love in a sense. She'll allowed Mrs. Baker too much access to her heart and whether Mrs. Baker is actually coming back or Abbey is loosing it that's what it in a sense it's about. From Neil's point of view you have similar sort of thing where he has the love of his girlfriend but it's being tested by something beyond his control and beyond his power of conception. It's sort of story about how life tests these boundaries of love and then it's up to us to find how far we can go to respond to that.

## WHAT WERE SOME OF THE MORE CHALLENGING OR BEST PARTS OF WORKING ON THE FILM?

It's really easy to get into a groove when you're on the set everyday but with Neil I wasn't working everyday. If you go two days and then stop for two or three days you are forced to get back into your life. It just requires a lot more work when you come back to the set to refocus. So that was a big thing for me to learn that. You just jump right back in.

One of the best parts was working with Jen; we had such a fun time together. In between takes we just keep a nice energy and chemistry going which can be a hard thing as an actor on a film set. It can be challenging during all the lighting changes and things to keep that energy. It seemed like we were able to sink into our world and stay there all day, which makes it so much easier, you're not switching back and forth, it was such a joy working with her.

Also the sense of family on the set especially with cast and crew was great. Because often times cast and crew don't have a strong relationship. They don't always talk much or hang out much. It's not a bad thing it's just they have such different roles. But in this film, there was less differentiation between people's parts. There was a real sense of everyone being on the same team. At mealtime everyone would hang out together. I really like that and I think that is the way a movie is done best because everybody's roll is so critical. Everyone's job really does matter especially on a film set. It was a really lasting memory for me how great it was to be on this team with everyone. They were such great people on the crew and in the cast. It was such a great thing to be around.

I think I have a particular love for film, because growing up that's what I was more exposed to when I was a kid. When I'm in a movie theater, and the lights go out, it's one of my favorite moments in all of life, that anticipation that the screen is about to light up.

## AN INTERVIEW WITH EMMA JONES (KENDRA)

### DESCRIBE KENDRA, WHO IS SHE?

Kendra is the person I think that everyone wants to be, she is very hip and she knows everybody. She's led a very interesting life and has traveled all over the place and has lots of crazy stories to tell. She has lots of friends, but she's a fiercely good friend.

She's best friends with Abbey and Neil, I thought she became friends with Neil first and was friends for a while and through Neil met Abbey. And it just so happened she really liked Abbey as well and that's how they became friends. I think that's pretty rare because I think most times you don't really get along with your friends boyfriends or girlfriends in the same way. People have issues with male and female friends in that respect, it would be hard to come into that friendship as a girlfriend, but it seemed like they all got along really well. I crafted it that way for myself because I wanted it to be very much about Abbey and Neil and their friendship and not clutter up with a bunch of crazy background. The simplest way is the strongest choice for me.

### WHAT'S KENDRA'S ROLE IN THE FILM?

She defiantly is the word of warning in the film. She is the word of wisdom. I think Kendra has a good gut intuition about things that a lot of people don't have. So to her it's not a big deal so she'll flippantly come out with it and I think that shocks Abbey a lot into having realizations.

### WHAT MADE YOU WANT TO PLAY KENDRA?

I had met Kris (Kristensen; director) on another film and I really liked him and talked about his projects and what he was doing. It's very rare in Seattle to find somebody that doesn't just talk about something but actually does it. I always wanted to do independent films and that's the reason why I came to America. But I'd met a lot of talkers here but hadn't met many people that were actually doing it. So it was very exciting for me to meet someone who was passionate and actually doing it. So when he asked me to audition I was excited just for that. When I read the sides he had given me I thought it was very well written and a very strong piece. I liked Kendra immediately, I like how blunt she was, how passionate she was about her friendship with Abbey.

TALK ABOUT KENDRA BECOMING A BRIT, SHE WAS NOT WRITTEN AS A BRIT IN THE SCRIPT.

It just seemed like a very strong role. I didn't know if they (Kris and Brian McDonald; co-authors) minded if I had a British accent and whether that would affect the role. Later it was easily converted to a Brit. I went through the script when I was cast and made a few changes here and there. There were certain words, American slang that just wouldn't sound right coming out of my mouth. So I just made a few changes and threw in a few British slang words that I knew Americans would understand and it worked out perfectly.

IS THERE ONE SCENE YOU ENJOYED THE MOST?

I think the great things about Kendra's scenes was that each one was so strong yet so different. It was a lot of fun, she had the fun scenes, the serious scenes and the light scenes, everything was very different. The scene I did with Neil where I confront him and try and persuade him to go back to Abbey and talk. I think that was a great scene to do, it was short but very intense and yet there was so much packed into it. And it was great working with Carter (Roy; in the role of Neil) as well. But which was my favorite?, that's really hard because I loved everything about it. Every scene was fun and a challenge in a different way.

IS THERE A SCENE THAT WAS THE MOST CHALLENGING?

There were a couple of scenes I found very challenging, one scene where Abbey comes into the coffee shop where I'm working and is pretty much a mess and tells me she slept with Dr. Canfield. I'm surprised and immediately think she's been raped. It's very hard to say to somebody "Oh my God you've been raped" and then let them leave and know you can't really stop them and feel that there is nothing you can do to help this person, that's is very challenging. It's very very strong and packed into a short scene.

IS THERE A SCENE THAT YOU WERE MOST SATISFIED WITH?

That's a tough one too, I think as an actor you're always hard on yourself in every performance. You're always picking it to pieces and as soon as you stop picking something to pieces, or say you've got it, you've failed as an artist and as an actor. I could still keep shooting that film until I'm 80 and not feel satisfied.

HOW WAS IT WORKING WITH KRIS AND THE CREW?

Great, it was worrying at first, because he didn't give me very many notes. I thought am I doing this right? But that's what's great about Kris, he really let me take that role and run

with it and he trusted that I would make good judgments. There were a few times where we talked about it and got on the same page. It was a very freeing experience so I hope I get to work with him again. It was great fun working with Kris and everybody. I don't think I ever worked on a play or a film with a nicer bunch of people, all the crew, all the cast. That's the wonderful thing about Independent film, everyone's really mucking in together, which is why I like it so much.

#### DESCRIBE THE FILM.

It's kind of film you could go back to again and again and see it from different perspectives and get a whole new look at it.

#### TALK ABOUT INDEPENDENT FILM?

I like the energy of independent film and I like that you can experiment and everyone is learning together. There is a unique and wonder feeling about getting together and not having a whole lot of money and everyone mucking in. There is a freedom in it that there isn't in with bigger films. Working with directors who are just starting out is a great thing too. I think it's every actor's dream to meet a director that has the same vision you have and to be able to work with them again and again. Which is why I love Brian and Kris so much, because they have such a great relationship creatively and I see them making films for a great many years. And hopefully I get to be in them!

#### LAST THOUGHTS OR WORRIES?

Hopefully everyone will know that I'm really British and I'm not faking it. My accent faded according to everyone back home. That I hope everyone isn't watching it and going "what is she trying to pull off; Is that really British? or is she American, what is she Australian?" So just for the record it's real.

**AN INTERVIEW WITH KRIS KRISTENSEN**  
**(DIRECTOR, PRODUCER, CO-WRITER, EDITOR)**

**WHERE DID THE IDEA OF INHERITANCE COME FROM?**

My uncle's and aunt's house when I was growing up had a weird feeling about it but I never thought of it as haunted. It wasn't until after Jean, my wife, went to spend the weekend with them by herself and my aunt asked her how she slept last night. Jean said well I tossed and turned and my aunt said "the ghost might have keep you awake." Then my aunt started unloading all these weird stories about these odd ghosts experiences they had but nobody had every told me about them. I guess they wanted to keep it hidden from me. The house just really had a weird feeling about it and especially the staircase. Definitely there were a lot of stories about that staircase; footsteps running up and down it at night, and second cousin believed he had an imaginary friend that lived in space above the stairwell. It was a little more true than anyone suspected it was.

I've always been fascinated by ghosts and hauntings so that was part of catalyst. Then Brian and I had seen "Scream" one night and just kind of thought why doesn't anyone make movies for adults anymore. We decided let's set out to make an adult ghost movie.

**HOW WAS IT COLLABORATING WITH BRIAN?**

We came up with four ideas and Brian and I were definitely leaning toward this one idea that became "Inheritance." Once that was decided we hammered it out with note cards with nine weight points for the script. Based on that we tag teamed and wrote it in 6 weeks. For example Brian might write the first scene and I then would write the second. We would polish each other's work and discuss each scene before we would write it and what purpose it served in the story. It really was easy to write with Brian because it was always what was good for the story and neither of our egos got in the way. It was nice in that way and pretty much if someone said that scene didn't work, whoever said that could pretty much always explain why. And as long as you could explain why it wasn't working we would just toss it and write something else. Ultimately if you are telling a story it has to have a beginning, a middle and an end. Hopefully you also have a character whose is going to learn something by the end of the story and comes out a changed person at the end. If the scenes you are writing don't support that or support your theme there is really no point for them to be there.

### WHY TELL THIS STORY?

For me this story is about Abbey learning to draw a line in the sand and setting boundaries. She's a person who gives way too much of herself to the point of not having any time left in her life for what she needs. The story is really about her figuring out what those boundaries are. Eventually when Mrs. Baker tries to take her life away from her Abbey goes "that you can't have." Mrs. Baker doesn't even like Abbeys' life it's not that she really wanted to live the existence Abbey lives, she thinks it's boring. Abbey's a caring giving person and I wish I was more that way. But I think it's important if you are a giving caring person that at some point you need to set those boundaries or you going to get walked on. You do want to help people but you also want to set time aside for yourself.

### A STORY ABOUT TWO WOMEN WRITTEN BY TWO MEN.

The woman who founded the Austin film festival when she met us said "you wrote that I swear I thought two women that wrote it." It's definitely the biggest compliment we received and the fact that we've received it a couple of times really says a lot about the writing. I think we just wrote strong characters that knew what they wanted and I think it just happened to be two characters that are female. I know we consciously set out to make the main character female because I think psychologically women are more vulnerable in that genre. We wanted someone to seem more vulnerable for when the states are raised. I think Abbey is such a caring giving person and I think it's easier in shorthand to get that across than if it were a male character.

### WHAT WAS THE APPROACH YOU TOOK TO TELLING A GHOST STORY FOR ADULTS?

The main concept was we wanted to avoid a slasher film with a lot of blood and guts. We wanted the horror of the film to lie in the audiences mind. The idea that anything we could show you is not going to be as horrific as something that you, the audience, can create in your head. That was the approach to the whole film that it is psychological horror and not about graphic violence. We wanted something that would effect you under the skin and not just be squeamish when you watched it.

For example when we where shooting in the cemetery all the scenes are set in the middle of the day. One day we heard from one of the crew "oh man this would be cool if we shot it at night with dry ice fog clinging to the ground." That idea was so against everything that we were trying to do in the film. We tried to set to set as much of the film in daylight as possible. We wanted to be able to creep you out in daylight. The idea is if

you've created this level of suspense in the daylight that when you then plunge the movie into night at the climax it becomes just that much more frightening.

#### WHY DO IT YOURSELF, WHY INDY FILM?

Both Brian and I had been trying to get our scripts in front of producers in L.A. for ten years and it just seems impossible to do. So we just decided one day why don't we make a movie ourselves. Lets make it cheap enough that we can make it ourselves. With the technology of digital video becoming an option that people had accepted as actual filmmaking suddenly the costs were low enough that it became realistic that we could shoot a movie ourselves. The idea was we could make a movie that we could get into film festivals that people would like. And then boom maybe there is a chance to make another one. You always hear if you'd made one movie "they" will let you make another one. There is this weird philosophy of Hollywood that goes "wow you did this without us, how did you do it without us?" Even when they do greenlight a movie it's often well the star wants this and this person has to have this and that. And you start screwing with the script. Which I again I think is the most important part of the whole process. If your story is good then it doesn't really matter what the movie looks like or sounds like. I think if you get other people involved they start to tell you what has to be changed in your script but they don't necessarily understand why things are in your script. They might seem irrelevant when you first read it but after seeing it a second time they see that "irrelevant" scene supports something that happens later in the story.

When we decided to make this movie so many things started to happen. It's this very strange sense of self empowerment. People start to get onboard and not just cast and crew. We started to talk to people looking for an office space and our friends who own Victrola coffee were well hey you could have your office in the back of our coffee shop. And it just went like that right down the board and people really wanted to help.

#### HOW WAS IT DIRECTING SOMETHING YOU KNEW SO WELL?

I don't know if it is ever what you imagined in your head but the logic of reality comes in and throws everything aside. One of the things that was interesting when we were writing the script is I had this house in my mind that I imagined. And we had one house before we got our final location. It looked like me might be able to shoot there and it was weird because when we got there I said it was exactly like I imagined and Brian turned to me and said me too. It was interesting that we both had imagined the same house but then house we finally ended up shooting in looked nothing like the house I imagined in my head.

#### WHAT APPROACH DID YOU TAKE IN DIRECTING THE FILM?

At one point we were talking about what camera format to shoot on and whether shoot on mini dv or High def. I had grown so tired of seeing close ups in movies. Most movies are nothing but talking faces and I really wanted to let this movie breathe a little bit and I knew I wanted to have some wide shots in there. So it was really important to me to have a format that could reproduce a wide shot really well. The strategy was to shoot as much of the movie in wide shots as possible so as we ramp up to the more intense scenes the close ups have more impact. If you can kind of feel relaxed in your filmmaking sensibilities then you have somewhere to go when you want to crank up the suspense.

#### YOU CHANGED OF LEADS IN MIDDLE OF SECOND WEEK OF PRODUCTION.

I called Jen at 5 in the morning and apologized for not hiring her for the part in the first place and I think Jen still liked me at the time (she still likes now we get along great) and in her sleepy state of mind she said “yes.” I don’t know if I’d called her at 3 in the afternoon if she would have been so quick to say yes. Maybe I caught her at a good time.

#### HOW WAS IT WORKING WITH JEN AND MARJORIE?

Unfortunately because of the situation I didn’t have any prep time with Jen but she had done two script readings for us in the past. So she really knew the story and character well. So she was able to slip into it without any rehearsal. Honestly I don’t know if she would have done a better job with rehearsal. Her performance is that strong and I don’t know how she could improve on it. I don’t think anyone will know she walked in 24 hours before we started shooting. Jen is really fun and you can say anything to he. She was a real pleasure to work with and a real trooper because she was doing a play at the same time we where shooting.

Marjorie was really interesting to work with because she is a real theater actress and she has a lot of questions she needs answered. The first time I sat down and had a one on one chat with her I thought “oh no what did I get myself into this woman is going to eat me alive.” But it turns out she is totally sweet and she too was a total trooper. All the actors were really great to work with. The character motivations are all really clear and I think the actors all really knew what there motivations were. They all understood they were a cog in the machine which is nice you because you don’t always get that. It’s good when everybody understands they are all there to support the story.

As far as the crew was concerned we had to beg people to come and work for us because we were paying peanuts. So the skill level was from complete novices to people

who really knew what they were doing. So it was an interesting mix but once again everyone pulled their own weight. No complaints they were all good people.

#### HOW WAS IT EDITING THE FILM?

The first time you put two shots together it's kind of almost the best part of the filmmaking process in a way. Hey that thing I imagined two years ago works and that was great. But literally you're the one guy sitting it with the project in your lap 24 hours a day and probably the worst thing about it was that I'd work on a scene and feel pretty confident in what I'd done. Then Brian would come in and look at it and make a note and say why don't you do this. And I'd think "Oh man I'm so stupid why didn't I do that." It wasn't until we went into the portion of post where we went into the sound design and music that I realized the reason you didn't think of that was because you have absolutely no perspective at that point. When we started working with our composer he would right some cues for us and we'd come in and listen to them. And it was so easy for me to pinpoint what was working and what was not working and why it working or why it wasn't working and what it needed to do. And I realized this was exactly the position Brian was in when he's come into watch one of these scenes I had cut together. He was coming at it from a completely fresh perspective and he knew what the scene was suppose to do but because his perspective was so clear he could say that it wasn't doing what it was suppose to do. It was a great realization to have that I wasn't a complete dope. The next time we make a movie I have no desire to cut it again.

#### HOW WAS POST PRODUCTION?

It was all really interesting to me. This is the first time I've had anybody else involved in post production because usually I've taken care of all of it. It was really nice to have experts doing it and not just myself. In the past I've done stuff and it was adequate but it nice to have someone who really know what they were doing. It was really great working with Eric our composer and that really made the film achieve what we set out to do. Music is important to all films but particularly this genre. Suddenly scenes that lied flat to me came alive and made you jump when you're supposed to jump. Likewise working with Bad Animals, our sound designers, they did an outstanding job of creating almost subconscious sounds that hopefully the audience won't clearly pick up on but will almost subconsciously be aware of. Working with Flying Spot was really nice because color correction is the one thing I've tried to do but don't have an eye for. It's nice to finally see two shots that were shot a year apart and that looked drastically different on my machine

and see them butted up together and seem seamless now. They look like they were shot simultaneously. All that stuff was really exciting to see come together.

#### WHAT WAS BIGGEST CHALLENGE?

Just trying to get through the whole day shooting was always more difficult than you thought. It sounds easy to get the number of sets up you need to get when you're looking at it on paper. It's a just close up here and close up there and you punch in here and spin around for that shot but it never works out that way. In fact when we went back to do our pick ups it was interesting because we really went through and figured out all the shots we needed. And we had a story board or still photo from the camera angle we wanted and it really picked things up because everyone had an idea of what the next shot was. It was kind of interesting when we were first shooting because I knew we had a lot to shoot each day. At some point someone approached me about putting up a list our shots for the day for everybody to see. But I was afraid to do that because I was afraid everybody would go there's no way we can get all those shots. I was worried that there would be grumbling within the crew about having an unrealistic schedule if we had 30 shots planned for that day and by lunch we had only done 5 of them done. And if they knew that 25 were left for the rest of the day after lunch that might not make them too happy. But when we went back to do the pick ups I threw that out the window and everybody knew exactly what we were up against each day and everything went so much more smoothly. I think people were able to prepare and psychologically and they all knew what we were up against. We were just more organized the second time through. It was kind of a surprise that something so simple as a shot list that everyone could follow along with would so simplify things. Another thing that was confirmed that for a while now I've thought about is if you hire good actors that's half the job of the director. So that was confirmed and it was such a breeze to do a retake if it was for performance reasons. You could say hey make this adjustment and boom it was done. It was a confirmation of an idea I suspected was true. Also to see how hard people would work for no money that was amazing too me.

It's interesting how you see always see filmmakers working with the same cast and crew. Woody Allen uses the same people over and over, Ingmar Bergman uses the same people, Scorsese uses the same people. Now that I've done it you understand why they do it. Not only do you get this kind of shorthand it's the very specialized skills that you ask your cast and crew to do. Once you find people that can do them really well you just don't ever want to work with anybody else. It's a total security blanket and now that you know how difficult it is to make a film you want anything that makes it easier. It's like I know

that person acts really well and I know that person is a really great grip and I know this person makes some kick-ass lunch lets get those people back on the show.

## **AN INTERVIEW WITH BRIAN MCDONALD (*PRODUCER, CO-WRITER*)**

### **WHERE DID THE IDEA FOR THE MOVIE COME FROM?**

It came from a few different places, Kris has a haunted house in his family and the other stuff came from some stories a friend of mine told me about taking care of an older woman. We knew we wanted to tell a horror story and we knew we needed to find a human element for that story and this is what developed.

### **WHAT APPROACH DID YOU TAKE IN WRITING THE SCRIPT?**

We wanted to make it seem like this was really happening to real person - not happening to a movie person. We made certain choices in terms of our actors, certain choices in terms of our locations and certain writing choices about who these people were in terms of their economic situation. And we wanted to not fall into any clichés like having a scary house with dark clouds with thunder and lightning and rain. We wanted things to happen in broad daylight and we wanted the ghosts to show up board daylight and in public places, things that don't usually happen. Because people expect scary things to happen in scary places we decided to make scary things happen in regular places and that would be scarier.

### **HOW WAS IT COLLABORATING ON SCRIPT WITH KRIS?**

Kris and I plotted out the script first so we knew what happened in the story. Then we'd discuss what would have to happen in a given scene and then one of us would take the scene and take a pass on it. If one of us figured out the angle on this scene, he would take it and the other one would read it and do a polish on it and then we'd move onto the next scene. It was a pretty argue free smooth operation.

### **WHY INDY FILM?**

Kris and I both spent years trying to sell scripts and make movies down in LA and it just didn't work out. We decided to take the power out of their hands. If you want to be a painter you can paint. But movies take so much money it's hard to do it on your own, other people have to "approve" of you before you can even do it. So we just decided we are going to do this somehow and just making that decision put a lot of things in motion. It was actually good for Kris and I, things weren't going the way we wanted to in our careers but once we made this decision it changed. Nothing had changed in our lives except we took the power away from "them" but it totally changed our physiological outlook on the movie business. Even before we had a dime, even before we had a script. It made it seem possible somehow.

## WHAT WERE SOME OF THE CHALLENGES AND REWARDS OF PRODUCING THE MOVIE?

In some ways I wasn't prepared to produce because it wasn't what I set out to do. In some ways I wasn't as good at it as I would have liked to have been. But in other ways I was better at it than I would have suspected and most of that had to do with the dealing with people part of producing- putting out fires. Almost everyday on the set because we had such an inexperienced crew there was someone who felt they had bitten off more than they could chew. And I needed to talk them into doing the job because they felt like it was too big for them whatever that job was. But everybody stepped up to that challenge and did a good job. I'd been on a lot of crews as low man on the totem pole, this was my chance to be second highest on the totem pole. I think I got to be the kind of boss I always wanted to have and I felt good about that. We treated everyone well and they nicknamed me the "nice guy producer", that's pretty good.

## HOW WAS IT SEE WORDS YOU HAD WRITTEN TRANSLATED TO FILM?

At first it doesn't quite match up but then when it's working the reality replaces your old expectations or the old image you had. That's one way to know it's working when the film starts to replace the old version you have in your head. I try not to go in with so many expectations of what it should be. If it's telling the story it's working and if it doesn't tell the story then it's not working. My expectations might be different than somebody else because for me it doesn't have to look or work a certain way as long as it does work if it's working then it's working. That's what making a movie is, it's telling a story and everything else should support that. Everything else should be in support of that idea of being in service of the story, a slave to the story. It's the most important thing.

## HOW WAS POST PRODUCTION?

The editing, the sound, the music, all of them add another layer of depth to the movie and it's amazing. We would go talk to the composer and then come back a few days later and see it with the picture. It was amazing, a scene wouldn't be scary and then with music it would be. The same thing was true with the sound design you could really add layers to a scene by adding sound or taking sound away. You could add birds to this scene or by taking the birds away could make it seem dead and scary. It just gives you more tools to tell your story with. The color correction was a really nice thing because we could have a pallet for each act to assist in the story telling.

### AS CO-WRITER HOW WAS IT WORKING WITH THE ACTORS?

It was interesting because we had theater actors, unlike in movies the theater actors thought well you're the screenwriter and they often asked my opinion about things. I'm sure that's something that only happens on an independent film where the actors think that one of the people who came up with the idea is worthwhile to talk to. So that was really nice and I worked with them a lot actually and enjoyed working with them. And it's amazing how hard actors work. It's seems like an easy job until you see them working because it's not just memorizing lines. You don't really know how hard they work until you work with them. They are trying to figure out what the intention behind this line or that line is, they really are working hard.

### HOW WAS IT WORKING WITH KRIS ON THE SET?

We talked about it ahead of time, he respected what I had to say and the contributions I wanted to make. But we also didn't want the power structure on the set to break down. We didn't want everyone to think it was a free for all because we've seen that on sets where everyone feels they can put in their two cents and it's just not true. If I had an issue where I thought we could do things differently I would pull Kris aside and talk to him privately about it. And he would either yah or nay my suggestion but I was always welcome to make them. There was never a line between writer and director and it always seemed that what I had to say was as valid as what he had to say and he would weigh everything I had to say. And sometimes Kris would come to me and say this doesn't seem to be working what do you think? It was a nice relationship that way. I think because of the way Kris and I work and because we think enough along the same lines that we can have such a free exchange of ideas.

### WHAT WERE SOME OF THE BEST AND MOST CHALLENGING PARTS OF THE WHOLE PROCESS?

Production itself was challenging, the actual shooting of the movie, it's the part people associate with making a movie but in a way it's a small part of it. When you have a whole crew to deal with and coordinate and a location, trucks and a camera you have to coordinate all that. That was probably the hardest thing. But shooting it is also the best thing because there is a whole crew there to help you tell your story. There are actors standing there saying your lines and doing the things you had envisioned months or years earlier. It's a pretty amazing thing.

YOU CHANGED THE LEAD AFTER A WEEK AND A HALF, WHY?

We had the wrong actress for the part and we had a responsibility to ourselves and our investors to make the best movie we could.

## The Cast

### **JEN TAYLOR** (*Abbey Neilsen*)

This is Jen Taylor's film debut. However, she has a great deal of theatre experience in Seattle. She has performed at Intiman Theatre, Empty Space Theatre, Seattle Childrens' Theatre and A Theatre Under the Influence. Jen has worked extensively on voice-over projects voicing games such as *Halo*, *Super Mario Brothers*, *No One Lives Forever 2*, *Tribes*, *Alien vs. Predator*, *Swat UJ*, and commercials for *Taco Time*, *Ford*, *Nordstrom*, *Bon Marche* and many more.

### **MARJORIE NELSON** (*Mrs. Lillian Baker*)

Marjorie Nelson has spent most of her career working in theater, rather than film. Except for a role in Sydney Pollack's directorial debut, (*The Slender Thread*) Nelson has only recently taken to acting in front of the camera appearing in such films as *The Beans of Egypt, Maine*, *Under Heaven*, *Twin Peaks* and its sequel *Twin Peaks: Fire Walk With Me*. The role of Mrs. Baker in *Inheritance* is Nelson's first starring role in a film.

On stage Nelson has played Charlotta in *The Cherry Orchard*, Coneril in *King Lear*, Amanda in *The Glass Menagerie*, and Mrs. Webb in *Our Town*. On radio Nelson has performed *Madame Bovary* and *Don Quixote* for the Globe Radio Repertory. She trained at the Actor's Laboratory in Hollywood and the Actor's Studio in New York.

### **CARTER ROY** (*Neil*)

Carter Roy returned to the Northwest after graduating from Amherst college where he made his professional debut in Alan Ball's *Five Women Wearing the Same Dress*. While most of Roy's stage time in Seattle was occupied working with the improvisational theater groups Theatersports and The Edge, his time in front of the camera started with *Lover's Lane*. A chance to star in the comedy feature *What About Me* came along soon after, where Roy played a swinging divorcee bachelor. Several films later, including a small credit in Brian McDonald's award winning *White Face*, director Kris Kristensen asked Roy to play opposite the female lead in *Inheritance*. Roy knew Kristensen and McDonald through their directing workshop, The Focus Ring, and jumped at the chance to work with them on set.

Roy now lives in New York, where he has shot several national commercials and performs with his sketch group Blindspot. This fall he will originate the role of Dick in the premiere of the new play *Open House*.

### **EMMA JONES (*Kendra*)**

Emma Jones grew up in the Garden of England (Kentish town). She started acting in community Theatre at the age of Ten. Later went on to College to study theatre arts and then studied at the London Academy of Dramatic Arts. Some of her Favorite roles include Cecily in *The Importance of Being Earnest*, Juliet in *Romeo and Juliet* and Nina in *The Seagull*. From the theatre, Jones went on to student Films at the London Film School and Ravensbourne Film School. Due to the lack of film being made (at that time) in the UK (and her name not being Brannagh) she moved to the United States. Since living here she has been involved in *FAQ: About Marriage*, *Shag Carpet Sunset* and *The Last Of Our Kind*.

### **KELSEY SHAPIRA (*Alice Beasley*)**

Kelsey Shapira got involved with *Inheritance* through the Seattle Children's Theatre Drama School where she has taken classes since she was four years old. She was very excited about the opportunity to audition for the part of Alice Beasley, and even more excited when she got the part! She has enjoyed performing in school plays, including the roles of Olivia in a version of *Twelfth Night* adapted for children.

Since the filming of *Inheritance*, Shapira started and completed fourth grade, where Latin (word roots and mythology) was her favorite subject. During the school year, Kelsey enjoyed both Musical Theatre and Acting From a Script classes at the Seattle Children's Theatre Drama School. This Spring, Shapira auditioned for the Summer Season children's productions at SCT, and got cast in *A Midsummer Night's Dream*, which is very exciting for her.

## The Filmmakers

### **KRIS KRISTENSEN** (*Director/Producer/Writer/Editor*)

While attending the California Institute of the Arts, Kristensen directed *Self-Portrait*. The film was one of the first ever to receive a camera package donation from Panavision's Young Filmmaker's Program. Kristensen spent seven years working in Hollywood as everything from camera assistant to film editor. During these years he wrote several screenplays, all of which finished in the top 10% of the Nicholl's Fellowship.

After moving to Seattle, Kristensen set out to make a demo tape, *Life & How To Live It*. The plan was to simply exhibit his directing skills, but the demo won him the silver medal at the 1998 Emerald City Awards for Best Music Video. Later that year, he joined co-founded The Focus Ring; a small group of filmmakers who meet on a weekly basis to focus on the craft of directing actors.

In late 1999, Kristensen was a semifinalist along with co-writer Brian McDonald in the Austin Heart of Film Festival for the *Inheritance* script.

That same year, Kristensen was the director of photography on *The Good Egg*, the feature film directorial debut of screenwriter Mark (*Nell*) Handley.

In 2000, he co-produced, edited and shot the short film *White Face* for writer/director McDonald. The film went on to win the 2001 audience award for best short at the prestigious Slamdance Film Festival.

Before going into production on *Inheritance* Kristensen produced *Elixirs & Remedies*, a full length concert film on musicians Robyn Hitchcock and Grant Lee Phillips.

### **BRIAN McDONALD** (*Producer/Writer*)

McDonald's professional writing career began when he was hired to write jokes for a professional stand-up comedian. This led to McDonald's own standup routine, and it wasn't long before he performed nationally and eventually appeared on the Comedy Channel.

McDonald's first comic book stories were published in 1990. His book *Harry The Cop* was mentioned in the foreword to an African-American history book as an important work by Pulitzer Prize winning author Charles Johnson.

McDonald has written for the *Predator* comic book series based on the film. He was one of the contributors to *Colors In Black*, an anthology published with Spike Lee. He also wrote the comic book sequel to New Line Cinema's *Lost In Space*.

In 1997 his short film script, *White Face* won the Saguaro Screenplay Competition, and in 2001 it won the Slamdance Audience Award for best short film. *White Face* was picked up for distribution and can be seen on HBO/Cinemax.

In 1999 McDonald was a semifinalist in the Disney Fellowship Competition. The *Inheritance* script, co-written with Kris Kristensen, was a semifinalist at the Austin Heart of Film Festival.

McDonald is also cofounder of The Focus Ring, a director's workshop focused on acting. These skills came in handy when he was asked to direct the voice talent in *#13*, an animated cartoon he also scripted.

Currently, McDonald teaches a story structure class at 911 Media Arts Center and was invited to George Lucas' Industrial Light and Magic to speak on the subject.

### **SCOTT SCHILL (Producer)**

Scott Schill is General Counsel for Quantum Asset Management, LLC, an investment advisory firm located in Seattle. Prior to joining QAM he was an associate attorney at Perkins Coie, LLP. Schill also served as litigation counsel for Los Angeles-based film production company, M&M Productions, Inc (*The Continuing Adventures of Reptile Man*).

He is a graduate of the George Washington University Law School in Washington, DC. While attending law school Schill served as legal intern in the Civil Rights Division of the U.S. Department of Justice. He received a B.A. from the University of California at Berkeley. Between college and law school Schill spent two years in Tokyo, Japan where he taught English as a Second Language.

Schill has and continues to actively serve the community through pro bono activities for various public interest organizations serving the homeless, dislocated workers, and young people including the Compass Center, the Unemployment Law Project, the American Civil Liberties Union, and the YMCA Youth Legal Education Program.

### **LISA HALPERN (Producer)**

Lisa Halpern did her undergraduate studies at the University of Washington in Comparative Literature, and received her BFA from Cornish College of the Arts in Acting. While attending Cornish, Halpern wrote and produced the play *Hide and Seek*.

Halpern began focusing on developing her writing skills. After completing her first screenplay in 1998, Halpern was invited to collaborate with Filmus Maximus; a Seattle based film production company.

Her work with FM was followed by the feature film *The Good Egg*, directed by Mark (*Nell*) Handley, for which Halpern was the director of development.

She was the associate producer on the short film *White Face*, while simultaneously producing and directing the documentary *Domainia - Another Gold Rush*.

Since *Inheritance* wrapped, Halpern wrote the Capital Campaign script for the Woodland Park Zoo in conjunction with Girvin Design. Shortly after that, she was hired to write the script for a documentary called *Junkyard To Finishline*.

Halpern was approached by an award winning producer who has attached himself to her feature length screenplay *War Without Sound* which is gearing up for pre-production.

Most recently, she wrote, produced and directed the TV pilot *Guerrilla Gardener*. Currently she is in the midst of collaborating on a screenplay called *Lie, Cheat, Steal* with up and coming writer Amy Wheeler. She's also producing Megan Griffith's feature film debut *First Aid For Choking* and the film short *SheKisses* for Heather Ayres.

#### **ERIC ADKINS (*Director of Photography*)**

Eric Adkins first met *Inheritance* director Kris Kristensen while attending the California Institute of the Arts. After finishing school Adkins found himself back in his hometown of Portland, OR working for Will Vinton Studios (the people that brought you the Dancing Raisins). During his stint at Will Vinton, Adkins worked with such luminaries as Tim Burton on *Mars Attacks!* and Lily Tomlin on *The Edith Anne Show*. In addition to shooting several music videos for Warner Bros. Records, Adkins has lensed commercials for such hi-profile clients as *Converse*, *FILL*, *SW Bell*, *Nintendo*, *Nabisco*, *Kellogg's*, *Shell Oil*, *US Postal Service*, *Chase Manhattan*, *Coca Cola*, *Orkin*, *S. C. Johnson*, *Mattel*, *Dow*, and *Levi Strauss*. His work as cinematographer on music videos include: Ani DiFranco, Primal Scream, John Wesley Harding, Tommy Page, The Judy Bats

After spending a great amount of time working for Will Vinton, Adkins became the director of photography for Fox Television's *The PJ's* starring Eddie Murphy.

Currently Adkins is the director of photography on the new Gwyneth Paltrow, Jude Law film *World Of Tomorrow* produced by Rafaella de Laurentiis and Jon Avnet.

#### **ERIK W. AHO (*Composer*)**

Erik Aho attended Berklee College of Music in Boston where he studied arranging, composition and guitar.

After returning to Seattle, Aho played with various bands culminating in studio work with producers Rick Parashar (Pearl Jam, Nickelback) and Jonathan Plum

(Candlebox, Blind Melon) for record labels such as Interscope (Unwritten Law) and Sony. He has worked with interactive-media composer Guy Whitmore (*No One Lives for Ever, Die Hard*) and learned the esoteric ins and outs of non-linear video game music.

Aho currently owns and operates Bluenoise Media, a music production and sound design company, which provides audio solutions for corporate (Microsoft, Real Networks) and interactive (Sony, Fox Interactive) clients. He continues his forays into the pop music world with Default - "Wasting My Time", TVT records).

### **JEAN LANDRY (*Production Designer*)**

After attending the North Carolina School of the Arts and California Institute of the Arts as a dance major Landry moved to New York City in 1987 and performed throughout New York City and in Europe for four years. Landry moved to Los Angeles where she got sucked up into the swirling mass of the film industry. She worked as a set decorator/dresser on numerous film and television projects including *The New Age*, *A Deadly Secret*, *Inside The KGB*, and *Hollywood On Hollywood*.

She has previously collaborated with *Inheritance* director (and her husband) Kris Kristensen his award winning video *Life & How To Live It*, and also worked on Mark (Nell) Handley's *The Good Egg*, Brian McDonald's award winning short *White Face*, and Randy Nargi's upcoming feature *G-Sale*.

Since the completion of *Inheritance* Landry has kept herself busy by working for *Wheel Of Fortune*, *Seattle Seahawks* and *Microsoft*. She is currently production designing several Seattle plays and dance pieces.

### **COLLETTE JONES (*Costume Designer*)**

After attending the Fashion Institute of Design and Merchandising in San Diego, California, Collette Jones found herself in Austin, Texas where she had the opportunity to work on a number of films including *Office Space*, *Where the Heart Is*, *A Texas Funeral* and *Miss Congeniality*.

Jones then headed back to her hometown of Bremerton, Washington and landed on a number of independent films. She was soon working on shows like *Farewell to Harry*, CBS's *Citizen Baines*, *Outpatient* and then *Inheritance*.

### **JEFF MERRIMAN-COHEN (*Executive Producer*)**

Jeff Merriman-Cohen is Executive Vice President of Merriman Capital Management. At Merriman Capital Management, he has developed and oversees the firm's money management strategies as well as company operations. Merriman joined the firm in

1988. He has also written articles for numerous investment publications and is often quoted in local, regional and national media.

Merriman is also a director on the board of Zaring Cioffi Entertainment, a full-service production company headquartered in Los Angeles, with satellite offices in Denver, Colorado and Seattle, Washington. The firm specializes in creating some of the most exciting and media-friendly events in the country by connecting Hollywood star power to corporate goodwill. ZCE has established an exceptional track record of first-class celebrity events, and is recognized within the entertainment industry as a leader in their field.

**Cast of Characters (in order of appearance)**

Mrs. Baker.....	MARJORIE NELSON
Abbey.....	JEN TAYLOR
Kendra.....	EMMA JONES
Neil.....	CARTER ROY
Dr. Canfield.....	DAVID DRUMMOND
Florist.....	JOSE J. GONZALES
Wife.....	GINA MALVESTUTO
Husband.....	TROY LUND
Midwife.....	LAURA KENNY
Mr. Bartholomew.....	LANCE ROSEN
Paramedic.....	MICHAEL PATTEN
Minister.....	MATT SMITH
Joan.....	KATHRYN MESNEY
Mrs. Romano.....	JUDITH KAY
Omar.....	OMAR SIPPY
Woman in Bathroom.....	JO ANNA MARCH CLIFT
Alice.....	KELSEY SHAPIRA
Receptionist.....	ARLETTE DEL TORO
Unkempt Man.....	MARK HANDLEY
Dr. Biskind.....	DENNIS BATEMAN
Sister Dorothy.....	MOSELLE SIMS
Mama Rose.....	JAYNE ROSS

**Crew**

Line Producer.....	ROY WILSON
Production Manager.....	TAMMY RYAN
Production Coordinator.....	KATHY RAMOS
Location Manager.....	TIM GRIFFIN
Assistant Production Coordinator.....	SITA GLENNON
Production Auditor.....	KRISTIN HELPS
1st Assistant Director.....	ROY WILSON
2nd Assistant Director.....	SCOTT STEPHAN
2nd 2nd Assistant Director.....	FON CHEN
Associate Producer.....	FIDELMA MCGINN
Art Director/Set Decorator.....	LEFKI MORAITIS
Property Master/Set Decorator.....	KATIE RIELLY
Set Dresser.....	DONNA BROWN
Lead Man/Construction.....	STEVE RIGGS
Swing Gang/Construction.....	QUINCY QUIGG
Swing Gang.....	JEREMY ELLYSON
Still Photo Composites.....	MARCUS R. DONNER
.....	JEFF MIHALYO
Custom Headstones fabricated by ROBERT MacDONALD and MICHAEL DuDASH of ART HORSE STUDIO Inc.	
1st Assistant Camera.....	TIM COULTER
2nd Assistant Camera.....	JOE J. MARQUEZ

Additional Camera Assistant.....SITA GLENNON  
 2nd Unit Director of Photography.....RUSS EATON  
 Additional Camera.....MARCUS R. DONNER  
  
 Stillsman.....MARCUS R. DONNER  
 Publicist.....JANET WAINWRIGHT  
  
 Sound Mixer.....MICKEY McMULLEN  
  
 Script Supervisor.....KATHERINE LOVEALL  
 .....TIM GRIFFIN  
  
 Key/Dolly Grip.....CHRISTOPHER DUFFEL  
 Best Boy.....DEREK BAUER  
 Gaffers.....MARK SIMON  
 .....RUSS EATON  
 .....KARL ALVESTAD  
 .....SEAN SUNDBY  
 .....NATE CHAMBERS  
 Grips/Electricians.....BOYD RICHARD  
 .....MAX KEENE  
 .....JIM DUNN  
 .....DANI REYNAUD  
 .....JESUS VELAZQUEZ  
 .....SHANNON ADAMSON  
 .....ROBERT E. DORN  
 .....BEN HARPHOLD  
 .....MATT LAWRENCE  
 .....MATTHEW QUINN  
  
 Assistant Costume Designer.....ALLISON LEACH  
 Ms. Nelson's Wardrobe provided by OPUS 204  
 Special Make-Up Effects.....TODD MASTERS  
 Hair/Make-Up.....ROB AYERS  
 .....DARLA GREEN  
 .....MARY-ANN KHERITAY  
 .....RENEE MAJOUR  
 .....ANNA MURRAY  
  
 Caterer.....SEASONAL GOODS, VINCE MILLER  
 Craft Services.....JHETT BOND  
 .....ELAINE RIOT  
  
 Assistant Location Manager.....SARAH SHIPLEY  
  
 Production Assistants.....GARRETT ALANEZ  
 .....MIKE DIETSCH  
 .....TINA HETZEL  
 .....FENDALL MORAITIS  
 .....KELLY SIEFERT  
 .....AMANDA VANPOUCKE  
  
 Storyboard Artists.....ANTON BOGATY  
 .....ANSON JEW

.....BENTON JEW  
Storyboard Consultant.....BRIAN O'CONNELL

Casting Coordinator.....LISA HALPERN  
Casting Assistant.....ALYSON BEDFORD  
.....CAROLYN DETERS  
.....GRETCHEN LUDWIG  
.....DANA JOSSLIN  
Extras Casting.....ATMOSPHERE CASTING  
.....TRAVIS WATSON  
.....EMILY WATSON

“Word of the Day” .....KOREY EGGE

On Set Cat.....ALEX

**Additional Photography**

Production Manager.....KATHY RAMOS  
1st Assistant Director.....NEILL BARHAM

Production Designer.....JEAN LANDRY  
Costume Designer.....COLLETTE JONES  
Set Dressers.....KATE KERSCHBAUM  
.....SHALA DANIEL  
Lead Man.....STEVE RIGGS  
Construction.....TREVOR HESSE

Director of Photography.....ROY WILSON  
Camera Operator.....MARCUS R. DONNER  
1st Assistant Camera.....JOE J. MARQUEZ

Sound Mixer.....MICKEY McMULLEN  
Boom Operator.....AMY VANDERBECK

Script Supervisor.....KATHERINE LOVEALL

Caterer.....SEASONAL GOODS, VINCE MILLER  
Craft Services.....AMELYA HEPNER

Gaffer/Key Grip.....CHRISTOPHER DUFFEL  
Best Boy.....JESUS VELAZQUEZ  
Grips/Electricians.....SHANNON ADAMSON  
.....JESSE HARRIS  
.....STEVE LANG  
.....MATT LAWRENCE  
.....SEAN MANNING  
.....RYAN SMITH

Special Make Up Effects.....TODD MASTERS  
Hair/Make-Up.....SANDY DIAL  
.....LISA QUIRK

Production Assistants.....EVELYN JAROSZ

.....IAN LAING  
.....STEPHEN MULLER

### **Post-Production**

Main Titles Designed by.....FLYING SPOT, DAVID SCUDDER  
Online Editor.....BRENDAN REED  
Titles by.....FLYING SPOT  
Color Timing by.....JEFF TILLITSON, FLYING SPOT  
Video Engineer.....ERIK UTTER

Rerecording Mixer.....DAVE HOWE, C.A.S.

Music Editor.....DAVE HOWE  
Sound Effects  
Editor.....MIKE McAULIFFE  
Dialog Editors.....SUZIE BRUTKE-SMURDON  
.....AMY VANDERBECK  
Foley Recordist/Editor.....DAVE HOWE  
Foley Artist.....KAREN HOWE  
.....AMY VANDERBECK  
Assistant Sound Editor.....NICK EATON  
Audio Facilities Managers.....WENDI WILLS  
.....GARY GRAYSON

Sound Effects and Foley Recorded at.....BAD ANIMALS

Original Score produced by.....ERIK AHO  
Recorded at.....Glenn Sound & Bluenoise  
Recording Engineer.....ERIC OZ & ERIK AHO  
Original Score mixed by.....GEOFF OTT  
.....GLENN LORBIECKI

### **Songs**

“I LOSE MYSELF IN YOU”  
Performed by CELIA CHAVEZ & THE FABULOUS MRS. BAKER BOYS  
Written by Erik Aho & Celia Chavez

“BELIEVE”  
Performed by EEENIE MEENIE  
Written by Denise M. Siegel

“SUGAR DADDY-O”  
Written by Werner Tautz  
Courtesy of Extreme Production Music

“LIGHT OF THE NIGHT”  
Written by Werner Tautz  
Courtesy of Extreme Production Music

“4 CHORD SONG”  
Performed by APCLINCOLN  
Written by Jason Nejezchleb

“USELESS”

Performed by APCLINCOLN

Written by Jason Nejezchleb

“THE FOUR SEASONS - WINTER”

Performed by THE ROYAL PHILHARMONIC ORCHESTRA

Written by Antonio Vivaldi

Courtesy of Extreme Production Music

“CATS PYJAMAS”

Written by Jack Alfred

Courtesy of Extreme Production Music

“NO INBETWEEN”

Written & Performed by MIA BOYLE

“MAKING TRACKS”

Written by Werner Tautz

Courtesy of Extreme Production Music

“DEPRESSION”

Performed by EEENIE MEENIE

Written by Denise M. Siegel

“...BRIGGS”

Written & Performed by ROBYN HITCHCOCK

“I FEEL BEAUTIFUL”

Performed by ROBYN HITCHCOCK & GRANT LEE PHILLIPS

Written by Robyn Hitchcock

“I LOSE MYSELF IN YOU” (Solo Piano)

Performed & Arranged by NICK MOORE

Written by Erik Aho & Celia Chavez

“NEVER SHAKE ME”

Performed by MIA BOYLE

Written by Celia Chavez

**Thanks**

Kathleen Ackerman & Erie Jones

ACT Theater

John Ambrosavage

Kris Anderson & Michael Lieberman

Nicole Bunch

Chandra Chenvert

Coastal Kitchen - Jeremy Hardy

Cornish College of the Arts - Richard E.T. White

Andrew Coulter

Michelle de la Vega

Robert E. Dorn

Epiphany Parish - Rev. Bob Williams

The Actors Group - Tish Lopez, Jamie Lopez

Alpha-Cine Labs - Bruno George, Don Jensen

American Medical Response - Brant Butte, Petra Kelley

Alyson Bedford

Brooke & Peter Celowski

Steve Christy

Paul Conrath

Linda Costello

Sam & John Dagnen

Susan Denning

Cara Ely

Warren Etheredge

Extreme Production Music - Mark Pariser	Paul Feig
Fiori Floral and Garden - Tiffany Ghiglia	Eric Frith
Ben Geffen & Laura Hulscher	Stephanie Gendreau
Armando Gonzalez	Matt Hagen
Jeff Hall	Justin Hampton
Dr. Terrill Harrington	Herb Heinz
Norbert Hermanson	Hilltop Service Station
Robyn Hitchcock	Tony Hoskins
Illy Coffee - Lori Estes	Amy Isidro & David Mullarkey
Jamjuree Thai Restaurant	Hummie Mann
Matthew Johnson - MR Johnson's Antiques	Roger Kim
Melissa Jonas - Greenwood/Phinney Midwives and Associates	Lakeview Cemetery - George Naimeth
Soojin Kim	Jennifer Lin
Katherine LeBlond	London Bridge Studios
David Liu	David McGranaghan
MASTERSFX, Inc.	Trish McGuire
Brian McGuffey	Dorothy Meyer & Michael Christian
Becky Merce	Wade Naveja
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Brad Ortman	Steve Reneaud
Grant Lee Phillips	Elaine Riordan
Nicole Ringgold & Derek Van Marter	Maile Roundtree
Kim Root	Sand Point Pediatrics - Becky Upton
Liz Roth	Martin Saxer
Savi Shopper - Sophie Paladichuk	Stewart Schill
Scarecrow Video - Kevin Shannon	Seattle Children's Theatre - Don Fleming
Mike Schmidt	Seattle Metro - John May, Bernie Durant
Seattle Hebrew Academy - Marc Maislen	Donna Schwartz & Gregg Maisel
Seattle Repertory Theater - Joyce Degenfelder	Skagit River Brewery - Charlie Sullivan
Talent Services, Inc.	Patricia Ross Smith
Matt Smith	Trinkets & Treasures
Phyllis & Chafer Tezer	Victrola Coffee & Art
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Ben Williams	

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Dedicated to ELLA LANDRÉ