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DARK SKY
FILMS

PRESENT

WE ARE STILL HERE

A FILM BY TED GEOGHEGAN

Press Notes

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World Premiere

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CONCISE SYNOPSIS

After the death of their college age son, Anne and Paul Sacchetti (Barbara Crampton and Andrew Sensenig) relocate to the snowswept New England hamlet of Aylesbury, a sleepy village where all is most certainly not as it seems. When strange sounds and eerie feelings convince Anne that her son's spirit is still with them, they invite an eccentric, New Age couple (Larry Fessenden and Lisa Marie) to help them get to the bottom of the mystery.

They discover that not only are the house's first residents, the vengeful Dagmar family, still there – but so is an ancient power. A primal darkness slumbers under the old home, waking up every thirty years and demanding the fresh blood of a new family.

An altogether new take on the haunted house genre that deftly mixes human drama and comedy, **WE ARE STILL HERE** is a couple's terrifying journey through darkness and loss set against the freezing New England winter.

EXTENDED SYNOPSIS

Anne and Paul Sacchetti (Barbara Crampton and Andrew Sensenig) drive down a frozen highway toward their new home, a desolate, sprawling New England manor just outside the sleepy hamlet of Aylesbury. Overcome by the loss of their college-age son Bobby, who died months earlier in an auto accident, the sad couple hopes to rebuild their lives – but Anne is consumed with despair.

Unpacking a box of Bobby's belongings one morning, Anne hears a noise that draws her to the home's cellar. Following the strange noises deep into the earthen recesses of the house, she finds Bobby's baseball mitt, seemingly placed there on purpose. As she returns to the stairs, a baseball comes rolling down the steps. She picks it up, unaware that a shadowy presence watches her from the darkness.

Anne expresses to Paul that she believes Bobby's spirit is in the house with them, but her husband quickly dismisses it. Later that day, Paul calls a handyman to come look at the house's old boiler, claiming that he's constantly smelling smoke, even though he never sees any. As he hangs up, Anne enters the room with a cracked photo of Bobby she's found. "He never liked this photo," she urges, trying to get her husband to believe what she's feeling. Dismissing her again, their conversation is interrupted by an unexpected knock on their front door.

Standing outside is Dave McCabe (Monte Markham) and his wife Cat (Connie Neer). They introduce themselves as neighbors, which pleases Anne, as no one in town has introduced themselves in the two weeks since they moved in. "That's strange," Dave replies. "There's usually a bit of chatter in town when someone moves into this old house... What with the history and all." Wanting to hear more, Anne invites them in.

Settling into the sitting room, Dave proceeds to tell the story of Lassander Dagmar, a mortician whom the town's early settlers built the house for in 1869. According to the tale, Dagmar and his family were rumored to be selling corpses, and were run out of town shortly after moving in. Somewhat unsettled by the odd tale, Anne and Paul see their guests out but, before she leaves, Cat covertly hands Paul a small note. Unfolding it after they leave, he sees that it reads, "This house needs a family. Get out."

That night, Anne finds herself rustled from sleep, believing she's heard Bobby's voice. Staring obsessively into the darkness, she sees nothing... and, overcome with sadness, goes back to sleep. In her bedside photo, the reflection of a terribly burned man appears at her bedroom door.

The next morning, an electrician (Marvin Patterson) arrives at the house to address their troubles with the boiler. As he works in the cellar, Anne discusses with Paul the possibility of inviting a New Age couple they know up to the house for the weekend. As he rolls his eyes at the notion, she admits that not only does she embrace the idea, but that she's also already invited them.

In the murky cellar, the electrician spies a shadowy figure staring at him, but before he can shine a flashlight at it, it scurries further into the darkness. He cautiously follows it, eventually coming across the charred remains of eleven-year-old Fiona Dagmar (Zorah Burrell), who lunges at him before disappearing into thin air. Terrified, the electrician is suddenly accosted by the burnt man, Dagmar (Guy Gane III). Breaking from his molten grasp, the electrician tries to flee – only to into the blackened husk of Dagmar’s wife, Eloise (Elissa Dowling), who howls furiously at him.

Drawn into the cellar by the inhuman howl, Anne and Paul find the electrician crumpled against a wall, his arm terribly burnt. That evening, as Anne sits alone on the sofa, another photo of Bobby flings itself from the wall and shatters. Paul races in as Anne sniffs curiously at the air. They both smell smoke.

Days later, Jacob and May Lewis (Larry Fessenden and Lisa Marie) drive toward the house. Jacob is concerned that the rather conservative couple might mock their beliefs, but May reassures him that Anne told her she feels something – and that they’ll be able to help. Arriving at the house, Jacob informs Anne and Paul that their son – and Bobby’s old college roommate – will be joining them for the night, and bringing his girlfriend. Embracing the much-needed company, the foursome decides to head into town for an early dinner.

The bar is filled with an odd assortment of characters, who greet the couples with curious, concerned glances. The bartender, Maddie (Susan Gibney) ushers them to a table in the rear, where they can’t help but quietly acknowledge the strange surroundings and even stranger locals. When Anne mentions the story Dave had told them about their home’s strange history, May is shocked. “Wait,” she interrupts. “Your house has a history like this and you still think the presence you’re feeling is Bobby’s?” Eavesdropping from behind the bar, the phrase causes Maddie’s hands to fumble. She drops a glass, which shatters on the floor.

Jacob and May’s son Harry (Michael Patrick) drives up to the house with his girlfriend, Daniela (Kelsea Dakota). On the way, he recounts his friendship with Bobby and, while Daniela seems disturbed by this rather unorthodox weekend away with her boyfriend, Harry laughs it off, quite accustomed to the antics of his parents.

When they arrive, the house is empty and the teens make themselves at home. After several drinks, Harry hears a slight thud, which draws him to cellar. From the top of the stairs, Daniela watches in horror as the Dagmar family almost immediately surges from the darkness and grabs Harry. He screams at his girlfriend to run, but his cries are cut off by Eloise – who jabs her burnt fingers into the young man’s eye sockets, killing him instantly.

Horrified, Daniela races from the house and leaps into Harry’s car. She slams it into drive and races down the frozen highway, but makes it only a short distance before

Eloise's burnt hand bursts gruesomely from her chest, sending the car lolling off the road.

Anne, Paul, Jacob, and May return to the house that evening and, assuming Harry and Daniela decided to drive up the next morning, pour themselves nightcaps and discuss the next step – making contact.

Back at the now-closed bar, a noticeably-terse Maddie speaks to a young waitress about the new faces in the bar that evening. Hearing a knock at the door, the waitress is sent to tell whomever is there that they're closed, but the young girl's words are cut off by a shotgun blast. Maddie, knowing who is responsible, races to the door as Dave and Cat enter. Dave grills Maddie on what she's learned about the couples, and, referencing an event that occurred 30 years prior, proceeds to remind her that if the house doesn't get a new family, the darkness underneath it will spread out like a plague until it finds many. Maddie reassures him that the Dagmars, the first family sacrificed to the darkness under the house, will kill anyone who enters the house... and if they don't, the town is prepared to take care of it themselves.

Having gotten comfortable, Jacob and May proceed to inform Anne and Paul that the presence they feel in the house isn't Bobby's, but rather, something ancient and malevolent. When urged to locate the darkness, May responds to Paul, somewhat unnerved, "We don't need to find it... It's everywhere."

That night, both Paul and May are jostled from sleep by nightmares. In Paul's, a mysterious pair of feet can be seen standing outside his door. When it opens, no one stands there. Moments later, Eloise and Fiona appear in the doorway, and Paul turns to wake Anne, who is suddenly a rotting, grey corpse. Dagmar suddenly grabs Paul's arm, waking him in a screaming panic. Anne, jostled from her slumber, holds him tight as a voice echoes out of the darkness. Recognizing it as Bobby, she asks Paul if he's heard it, as well. Sobbing, he nods.

The next morning, Anne and May leave the house for supplies, leaving their husbands alone in the house – and as soon as the door closes, Jacob pressures Paul into performing a séance.

In town, Anne and May bump into Dave, who, having been eavesdropping on the women, questions why May wants to leave the house. Defiant, she asks Dave if the stories about the Dagmars were true, because she's seen a family there. When Dave claims they are, May marches off, proclaiming that they need to get their husbands and everyone needs to leave the house at once.

The séance underway, Jacob tries to contact Bobby, but soon realizes that the spirit he's dug up is not the one he's seeking. His body is slammed against the wall by a supernatural force, and he speaks in a ghoulish, otherworldly voice. "Your boy is dead," he seethes. "He's burning... like my whole family. Burning until the stars go

dark." Breaking free from the possession for a panicked moment, Jacob leaps into a nearby chair, begging his friend to tie him up.

Their wives return home to find Paul in complete panic and Jacob tied to a chair with a wadded up pair of socks shoved into his mouth. They ask what's happened, but before they're able to secure a reply, they watch in horror as Jacob swallows the socks whole, his throat bulging grotesquely as they slide down his throat. May questions him again as to what's happened, and Jacob replies, "This town is what happened."

"It's..." Paul hesitates. "Dagmar," Anne continues, gripping her husband by the arm and pulling him out of the room.

In the next room, the phone rings. Panicked, Anne picks it up, only to hear Cat's labored, aching voice. "It's Dagmar!" Anne screams. "He's real!"

"Dagmar," Cat coughs, dying on her bloodstained kitchen floor, "isn't what you should be worried about." Taking her last breath, we see a carving knife jutting gruesomely from her side.

Drawn back into the action, by a howl of fury, Anne and Paul race back into the sitting room in time to see May pick up a brass plate and bash it into Jacob's face, breaking his nose. "My son's not dead!" she howls, as Jacob mocks her agony.

With a strain, Jacob breaks the cords that held him to his chair. He growls threats at those gathered around him, and spits into May's face. Anne barks angrily, "After what you did to the people of this town?!" setting the possessed Jacob off on a furious tirade. Breaking his wrist against the wall, he marches after Anne, determined that she know the truth. "We were good people!" he screams. "This town murdered by family... They sacrificed them to the gods they dug up when they built this place!"

May tries in vain to connect with Jacob, who grabs a fireplace poker and brandishes it menacingly. "Oh, no one knew what was under this house until it was too late," Dagmar snarls through Jacob. "It... needed... a family."

Staring down his friends, Jacob seems to calm for a moment, whispering, "This is my house."

And at that, Jacob shoves the fireplace poker deep into his own skull, killing himself instantly. May is paralyzed with horror and, after a moment of terrified realization, Paul grabs her, hurriedly ushering Anne and May to the front door.

As May whips open the front door, a massive blast blows her head to ribbons. As her headless body crumples to the floor, we see Dave standing in the doorway, brandishing a smoldering shotgun.

Paul slams the door closed and, after bumping into Dagmar and Fiona, he and Anne flee upstairs, where they look out their bedroom window to witness dozens of townspeople converging on their home. As Anne hurriedly opens a box of kitchen knives, Bobby's voice whispers, "Get out."

Downstairs, the bloodcaked front door opens once more, and Maddie steps inside, flanked by several armed patrons from the bar. They flank out, but are immediately beset upon by the Dagmar family, who tear them to pieces.

Hiding in their bedroom, Anne and Paul hear Bobby's disembodied voice, begging them to leave, and decide to defend themselves with a handful of kitchen knives. In the meantime, villagers ascend the stairs, only to be consumed by the Dagmars – and the house itself.

Maddie, desperate to find a way upstairs, watches in horror as her friend is pulled under the dining room table and devoured by an unseen presence.

In the sitting room, Dagmar comes face-to-face with Dave, who reprimands the ghost for failing to kill Anne and Paul. Dagmar stands, silently, as Dave proceeds to berate him over this fact, aggressively informing the spirit that he "has a job to do."

Hurriedly making their way to the guest bedroom, Anne and Paul listen as the terrified villagers, now realizing the severity of the house's supernatural power, are driven from the home. So caught up in the sounds outside, they fail to notice Maddie silently sneak in. As Maddie descends upon Anne, Paul sees her and Anne spins around, imbedding a handful of kitchen knives into the shocked bartender's throat. Maddie, in awe, collapses to the floor with tears in her eyes, choking painfully to death.

Paul grabs the near-catatonic Anne and urges her to leave. As they descend the stairs, Dave approaches them, brandishing his shotgun, and forces them into the living room. There, he informs them that if they leave, they'll abandon the spirit of their son, who they've brought with them when they moved in. He also tells them that the evil energy under the house requires a family, and if they submit to it, they can remain a family forever.

Dave's words seem to sadden Dagmar, whose family appears by his side while Dave speaks. "Don't fight it," Dave snaps at Paul before motioning to the Dagmar family. "You see what happens when you try to fight it?"

At the words, Dagmar steps forward, grabbing Dave's skull with all his might. The old man's brains begin to boil as he coughs up mouthfuls of steaming blood. After a moment of struggle, Dave's head is crushed to a pulp in Dagmar's grasp – his mutilated corpse slopping lifelessly to the ground.

Dagmar steps back to his family, holding his daughter's hand and wrapping a charred arm around his wife. Anne and Paul watch the family closely, realizing that they, too, are victims of this haunted place. After a moment, the Dagmar family disappears, leaving Anne and Paul alone.

Bobby's voice echoes out of the void, beckoning Anne. "It's okay, mom." She smiles, wandering blindly toward the cellar door. Paul listens too, hearing the voice. "They're still here," he whispers to his wife... but it's too late.

Anne has disappeared into the cellar.

Paul walks cautiously toward the cellar door, pausing as he stares down into the black void.

A thin smile creeps along his face as his eyes catch something hidden in the unseen darkness.

He exhales. "Hey Bobby."

DIRECTOR'S STATEMENT

One of my earliest horror memories was staying up far too late to watch DARK NIGHT OF THE SCARECROW (1981), a brilliant made-for-TV shocker whose pacing was so deliberate that when the titular scarecrow finally began knocking folks off, I'd become so invested in the lives of these odd people, the violence literally paralyzed me.

Around the same time, I also found myself enamored by the quirkiness of Dark Shadows, the campy, creepy television series from producer Dan Curtis that ran from 1966 to 1971. Its willingness to embrace the absurd with a straight face was revelatory to me – and taught me that great genre entertainment didn't have to terrify. It just had to have heart.

Several years later, I would discover Stuart Gordon's RE-ANIMATOR (1985), a film that not only introduced me to WE ARE STILL HERE actress Barbara Crampton, but to the legendary H.P. Lovecraft, a New England author whose tales of monsters and madness living just outside the gaze of mankind would become an obsession for the rest of my life.

In the 1980s, subversive – and, god forbid, foreign – horror films weren't easy to find in the video stores of rural Montana, where I had been brought up. Therefore, it wasn't until I was well into my thirties that I began to be inspired by the cinema of Italian director Lucio Fulci – namely his open-ended, brilliantly bizarre HOUSE BY THE CEMETERY (1981), a film that unabashedly poses more questions than it answers – and has such a monumental fingerprint on my own feature that all of my characters are named after members of its cast and crew.

As traditional haunted house films such as THE CONJURING, SINISTER, and INSIDIOUS became more and more popular, I saw a unique opportunity to combine my beloved inspirations with modern horror aesthetics and create something wholly new – an original film that would embrace the tone and pacing of 70s and 80s genre films, yet was fueled by modern genre cinema.

The end result is a dreamlike, dark, splattery human drama that's eerily familiar, yet unlike anything you've seen in a very long time. I sincerely hope you enjoy the trip.

Ted Geoghegan, 2015

PRODUCTION

The early idea for WE ARE STILL HERE was first brought to writer/director Ted Geoghegan by Rhode Island-based filmmaker Richard Griffin. Inspired by Lucio Fulci's HOUSE BY THE CEMETERY, Griffin posed the concept to Geoghegan, who wrote a first draft over the Summer of 2012. Several revisions later, Geoghegan brought the screenplay to producer Travis Stevens of Snowfort Pictures, who, equally-inspired by the script's fresh-yet-retro take on the haunted house genre, subsequently brought the project to Dark Sky Films, who signed on as Executive Producers.

Geoghegan had written the role of Anne Sacchetti explicitly for Barbara Crampton (RE-ANIMATOR, YOU'RE NEXT) and Jacob Lewis for Larry Fessenden (HABIT, I SELL THE DEAD). Filling out the film's other pivotal roles were Andrew Sensenig (UPSTREAM COLOR) as Paul Sacchetti, Lisa Marie (ED WOOD, MARS ATTACKS!) as May Lewis, and legendary character actor Monte Markham (AIRPORT '77, THE GUNS OF THE MAGNIFICENT SEVEN) as the deceptive town patriarch Dave McCabe.

Principal photography began in Shortsville, New York on January 27, 2014. The sprawling 160-year-old prairie home in which the film takes place was heated by two small woodstoves that fought against record low temperatures which rose above freezing only twice during the film's twenty-day shoot.

Acclaimed Canadian Director of Photography Karim Hussain (ANTIVIRAL, HOBOWITH A SHOTGUN) chose to shoot the feature on the RED Dragon, using antique, foreign lenses from his private collections. WE ARE STILL HERE was the second feature to ever use the new digital camera. The film's numerous practical effects – including the nightmarish, burnt Dagmar family – were created by Florida-based Oddtopsy FX.

The film wrapped principal photography on February 19, 2014, with post-production taking place in New York City and Los Angeles.

WE ARE STILL HERE was edited by Aaron Crozier (LATE PHASES) and Josh Ethier (ALMOST HUMAN). The film's sound design was created by Ryan Gegenheimer (THE CABIN IN THE WOODS, THE LORDS OF SALEM), and it was scored by noted Polish composer Wojciech Golczewski (LATE PHASES).

The film's World Premiere took place at South by Southwest 2015.

CAST + CREW BIOGRAPHIES

TED GEOGHEGAN (Writer/Director)

Ted Geoghegan was born August 10, 1979 and grew up in rural Montana, savoring a love of genre cinema from a very young age. Studying screenwriting under the late Carroll O'Connor, he was hand-picked to pen German filmmaker Andreas Schnaas' 2001 English language debut feature and, from that point on, has been a tirelessly active part of the genre film industry - having written eleven feature films, two shorts, and a science fiction novel.

Moving to New York City in 2007, Geoghegan became one of the industry's most coveted genre film publicists, steering films such as Oscar nominee *Exit Through the Gift Shop*, French box office sensation *Le Prenom*, *The Human Centipede: Full Sequence*, *Hobo With a Shotgun*, and *Cheap Thrills* toward critical and financial success.

Ted's selected filmography as a writer and producer includes the indie slasher *Sweatshop* (2009), Drafthouse Films' *Graceland* (2012), Timo Rose's *Barricade* (2007), acclaimed director Ryoo Seung-wan's blockbuster Korean action film *The Berlin File* (2013), and *ABCs of Death 2* (2014). *We Are Still Here* marks his directorial feature debut.

TRAVIS STEVENS (Producer)

Snowfort Pictures is a boutique production company specializing in the development, financing, production and sales of commercial genre films. It was founded by film development and sales exec Travis Stevens in 2010.

The company's first production was Adam Wingard's *A Horrible Way To Die*, which premiered at the 2010 Toronto International Film Festival and was picked up for theatrical distribution by Anchor Bay Films.

Other Snowfort productions include Adam Wingard's *What Fun We Were Having: 4 Stories About Date Rape* that premiered at the 2011 Fantasia Film Festival, the 2011 Tribeca Film Festival entry *All In All*, The Butcher Brothers' *The Thompsons* (an international co-production with Lionsgate UK), Frank Pavich's *Jodorowsky's Dune* (an international co-production with Koch Media in Germany and Camera One in France), the 2012 SXSW hit *The Aggression Scale* from director Steven C. Miller (Anchor Bay), *Cheap Thrills* (SXSW 2013), *Big Ass Spider!* from director Mike Mendez (SXSW 2013), *American Muscle* (2014), *Starry Eyes* (SXSW 2014), and the forthcoming documentary *Concrete Futuro*.

BARBARA CRAMPTON ("Anne Sacchetti")

Barbara Crampton was born on December 27, 1962 in Levittown, New York and raised in Vermont. Because her father was a carnie, Barbara spent her childhood summers traveling the country with the carnival. Crampton first began acting in school plays in seventh grade and studied acting in high school. She earned a BA in Theater Arts from Castleton State College. Following graduation, Crampton portrayed "Cordelia" in an American Theater of Actors production of *King Lear* in New York. Barbara then moved to Los Angeles and made her TV debut with a recurring role on the popular daytime soap opera "Days of Our Lives."

She had a brief, but memorable role in Brian De Palma's *Body Double* (1984), followed by a part in 1985's crudely amusing comedy *Fraternity Vacation* opposite Tim Robbins. Barbara achieved her greatest enduring cult popularity as sweet college coed Megan Halsey in Stuart Gordon's *Re-Animator* (1985). The following year, she appeared in Gordon's *From Beyond* and Jim Wynorski's *Chopping Mall*. Following a starring role in Gordon's *Castle Freak* (1995), Barbara had recurring roles on the daytime television soap operas "Guiding Light," "The Young and the Restless" (in which she won a Soap Opera Digest Award), and "The Bold and the Beautiful." Among the TV shows Crampton has done guest spots on are "The Nanny," "Pacific Blue," "Party of Five," "Hotel", and "Santa Barbara."

In 2012, Barbara appeared in Rob Zombie's *The Lords of Salem* and, the following year, starred in Adam Wingard's *You're Next*.

ANDREW SENSENIG ("Paul Sacchetti")

Andrew Sensenig's journey as an actor began as "Tommy with the Tummy Ache" in his second grade Thanksgiving play. The next two decades would be filled with a multitude of award-winning theatrical productions, hundreds of musical compositions and keyboard performances, and professional training at institutions including The Circle in The Square on Broadway, Millikin University, and North Carolina School of the Arts. However, the "real world" had its calling and propelled Andy into the world of computer consulting, investment banking, philanthropic endeavors, and family man; until recently, when the entertainment bug returned in a big way.

Sensenig worked as a composer and co-writer for "The Water Coolers", which enjoyed an Off-Broadway run in 2002, and continues to tour the world with theatrical and corporate performances.

Andy jumped back into acting in 2006 with a sink-or-swim mentality. Hard work, perseverance, and a passion for great projects have landed leading and major supporting roles for Andy in well over 100 projects in just his first five years alone; ranging from award-winning short and independent feature films such as Shane

Carruth's *Upstream Color* (2013), to major studio features like Oliver Stone's *W.* (2008). He is currently starring opposite Sharto Copley and Eddie Izzard in The PlayStation Network's first original television series, "Powers".

LARRY FESSENDEN ("Jacob Lewis")

Larry Fessenden, winner of the 1997 Someone to Watch Spirit Award, and nominee for the 2010 Piaget Spirit Award for producing, is the writer, director and editor of the award-winning art-horror trilogy *Habit* (Nominated for two 1995 Spirit Awards), *Wendigo* (Winner Best Film 2001 Woodstock Film Festival), and *No Telling* (1991).

His film, *The Last Winter* (Nominated for a 2007 Gotham Award for best ensemble cast), premiered at the 2006 Toronto Film Festival and was distributed through IFC. Fessenden directed "Skin and Bones" for NBC TV's 2008 horror anthology "Fear Itself" and the feature film *Beneath* (2013) for Chiller Films. He wrote the screenplay with Guillermo del Toro of *Orphanage*, an English language remake of the successful 2007 Spanish film *El orfanato*. He is the writer, with Graham Reznick of the forthcoming Sony Playstation videogame *Until Dawn*. He has appeared as an actor in everything from Martin Scorsese's *Bringing Out the Dead* (1999) to Glenn McQuaid's *I Sell the Dead* (2007).

Fessenden was awarded the 2007 Sitges Film Festival Maria Award for his work as a producer, actor and director in genre film, and he won the 2009 Golden Hammer Award for "being such an inspiring force in the industry." In 2011, Fessenden was inducted into the Fangoria Hall of Fame and was honored by the UK's Total Film as an Icon of Horror during the 2011 Frightfest Film Festival.

LISA MARIE ("May Lewis")

Lisa Marie was born December 5, 1968 in Piscataway, New Jersey, and by the age of sixteen, was a model and actress. She has modeled for photographers such as Robert Mapplethorpe and Bruce Weber and has been prominently featured by Calvin Klein.

Lisa has worked as an actress with numerous acclaimed filmmakers, including Woody Allen (in 1990's *Alice*), Matthew Modine (1999's *If... Dog... Rabbit*), and Rob Zombie (in 2012's *The Lords of Salem*). She also appeared prominently in Tim Burton's *Ed Wood* (1994), *Mars Attacks!* (1996), *Sleepy Hollow* (1999), and *Planet of the Apes* (2001).

MONTE MARKHAM ("Dave McCabe")

Monte Markham was born June 21, 1935 in Manatee, Florida to parents Millie Content and Jesse Edward Markham Sr. After high school he graduated from the University of Georgia in 1960 with his MFA and became an instructor at Stephens College in Missouri between 1960 and 1962. He then decided he wanted more from his career and decided to pursue a career as an actor.

Markham began with working as a stage actor making his Broadway debut in "Irene" in 1973 and won the Theatre World Award. He'd also had some television exposure prior to his Broadway work when, in 1967, he was cast in the starring role in a weekly television version of "Mr. Deeds Goes To Town."

He is most remembered for portraying the character Barney Hiller in two separate episodes of "The Six Million Dollar Man" (1974-1975) and also had a recurring role on the television series "The Golden Girls" from 1988 to 1991. Markham also appeared as Perry Mason in "The New Adventures of Perry Mason" (1973-1974), "Hawaii Five-O" (1970-1980), "The Love Boat" and "Fantasy Island" (both 1980-1983), "Baywatch" (1989-1992), and "Fringe" (2011-2012).

Some of Markham's more well-known major film roles include *Hour of the Gun* (1967), William Castle's *Project X* (1968), *Guns of the Magnificent Seven* (1969), *Midway* (1976), and *Airport '77* (1977). His more recent work includes *Silent Life* (2010), *Music High* (2012), and Susanna Fogel's *Life Partners* (2014).

Monte has married only once to his current wife, Klaire Keevil Hester, whom he wed in 1961 and they have two children together. Along with a successful career as an actor, he has also worked on the other side of the industry as a director for two feature films, *Defense Play* (1988) and *Neon City* (1992).

SUSAN GIBNEY ("Maddie")

Susan Gibney was born September 11, 1961 in Manhattan Beach, California. Graduating from Buffalo State College with a major in theater, she later earned a Master of Fine Arts degree from the Yale School of Drama. Susan appeared on a number of television series before cementing herself in pop culture history as Dr. Leah Brahms, creator of the USS Enterprise's warp drive, on "Star Trek: The Next Generation" (1989-1991). She went on to appear in a number of television series, including "Diagnosis Murder" (1994-1999), "Star Trek: Deep Space Nine" (1996), "Crossing Jordan" (2002-2007), and J.J. Abrams' "Lost" (2008).

Select additional film credits include Reginald Hudlin's *The Great White Hype* (1996), *Cabin by the Lake* (2000), *Derailed* (2002), and *The Hammer* (2010).