



Genre: Supernatural Thriller
USA • 2014 • Color • 16:9 • 89 mins
5.1 Surround & Stereo
www.ghostingmovie.com

PRESS KIT

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"You've seen him, haven't you?"

LOG LINE

The son of a schizophrenic mother and abusive father must unravel the mystery of his frightening visions before he succumbs to madness.

SHORT SYNOPSIS

While working at a small film processing business to help pay for school, Matt, the son of an alcoholic father and a schizophrenic mother, begins to see the image of a mysterious man in photographs taken by different people in small towns all over the country. When he learns that no one else can see the man, he fears he may have inherited his mother's schizophrenia and sets out to reclaim his sanity by unraveling the supernatural mystery, but instead of leading him out of darkness, his quest takes him into a black labyrinth of true evil.



Matt (MIKE MOWEN) is a first-generation college student working his way through school at a small film processing business – a business dying in light of digital photography. Raised by an abusive, alcoholic father (THOMAS TRGOVAC) he cannot confront and a schizophrenic mother (STEPHANIE O'BRIEN) he cannot save, Matt struggles to escape the hardships of his life. One day at work, he notices the image of a mysterious man in photographs taken by different people from small towns all over the country – a man in a dark coat with a weathered fedora hung over his eyes. When he discovers that no one else can see the man, not even his best friend Charlie (ELIZABETH WYLD), he begins to fear that he has inherited his mother's schizophrenia.

His future seems hopeless until he learns that Lindsay (BEX ETTER), a classmate, can also see the man. After some convincing, Lindsay joins forces with Matt and Charlie to help unravel the secret of the mysterious man who disappears from digital photos and photocopies. Their investigation grows serious when Lindsay begins appearing in the photographs and they are ultimately steered to a small town in Maryland, where the mystery of the man in the photographs is unveiled, and to a large farmhouse, where they discover that instead of leading them out of darkness, their journey has led them into a black labyrinth of true evil and forced Matt to confront his greatest fear.



Ghosting embodies the spirit of communal filmmaking. It is the second feature film produced as part of the Mont Alto Film Project, a two-year practicum in filmmaking, helmed by Professor Kevin Alexander Boon, offered on the Penn State Mont Alto campus. The Mont Alto Film Project provides students the opportunity to work with professional filmmakers on an independent film for Third Child Productions. The first run of the project resulted in the award-winning *Two Days Back*, which won Best Picture (Sci Fi/Horror) at the Bare Bones International Film Festival.

The *Ghosting* production extended far beyond the boundaries of a traditional campus, and brought together production personnel, actors, musicians, graphic artists, and photographers from the surrounding communities, all of whom shared a passion for film and contributed their talent and time to the creation of the film.

The production was inspired by the vision of other directors shooting local films along the Pennsylvania Maryland border, such as John Putch (*Route 30 Trilogy*, *Cougar Town*, *Scrubs*) and Eduardo Sanchez (*The Blair Witch Project*, *Exists*, *Lovely Molly*) and sought to create a family of like-minded individuals with an unwavering commitment to the craft of film.

Ghosting is as much about community as it is about quality filmmaking, and represents what is possible when professionals, local businesses and municipalities, students, retirees, educational institutions, and people from all walks of life come together and bring their talents to bear on a

ABOUT THE PRODUCTION (cont.)

single creative project. It is not only an unsettling supernatural thriller; it is also a testament to what is possible in the burgeoning realm of small-budget independent film.

Ghosting is the second Mont Alto Film Project and its production follows the same basic guidelines as the first:

- 1) Everyone has the opportunity to contribute to the extent that their talent, skill, and dedication will permit. “Those who rise to the challenge,” Boon says, “are exposed to a wealth of opportunity they might otherwise never have.”
- 2) The quality of the movie comes first. Whatever makes for a better film is kept. Whatever weakens the film is cut.
- 3) Always respect the craft. Film production has been around for well over a century and established procedures are there for good reasons.

KEVIN ALEXANDER BOON *Director/Producer*



Kevin Alexander Boon has been called a “force of nature” and a “renaissance man” for his determined pursuit of every enterprise that catches his interest. He holds a doctorate in English and teaches film, writing and literature at Penn State University’s Mont Alto campus. He studied acting, music, art, film, and writing before pursuing a career in academics, where he published eleven books and numerous articles on Vonnegut, Mamet, Fitzgerald, Hemingway, Woolf, Palahniuk and other twentieth century writers. He has lectured on the Gilded Age at Columbia University, on zombies at Oxford, and is one of the preeminent advocates of the screenplay as a literary genre worthy of critical study, a position he articulates in *Script Culture and the American Screenplay* (Wayne State University Press, 2008). His scholarship includes critical works on the screenplays of Tarantino, Oliver Stone, David Mamet, John Huston, John Carpenter, and others.

He realized early that new technologies rendered the art and craft of film accessible to a wider circle of creative talents, and conceived a cooperative filmmaking project that would bring together local talent and resources in the production of an independent film that follows the methodology of traditional Hollywood films. In 2009, he began the Mont Alto Film Project through the auspices of Penn State University’s Mont Alto campus. In 2011, the project’s first film, *Two Days Back*, premiered at the Capital Theater in Chambersburg, PA. The film went on to screen at theaters and film festivals. In 2012, the film won Best Feature Horror/Sci-Fi at the Bare Bones International Film Festival.

His interest in filmmaking is heightened by the medium’s implementation of a broad variety of artistic disciplines, thus allowing him to bring art, music, acting, photography, drama, and creative writing together into a single, unified work.

PRINCIPAL CAST

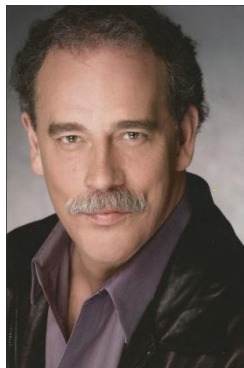


Mike Mowen
"Matt"

Mike graduated from Full Sail University in 2011 with a bachelor's degree in Film. He is equally at home on both sides of the camera. In addition to numerous roles in film and television, he has a growing list of credits in sound production, working on films such as *A Year and Change* (Pebble Hill Films), *Blood Widow* (Arcani Pictures) and *Vampires: Rise of the Fallen* (Hellfire Club Studio Pictures).

Paul Fahrenkopf
"Robert Stoltz"

Paul is an actor based in the Washington/ Baltimore area. He has appeared in a number of films, including "WNUF Halloween Special" (Best Supporting Actor Award, Atlanta HorrorQuest, 2013), "The Nextnik," "Geographically Desirable," "Call Girl of Cthulhu" "President's Day" and the original "Excision"(short). On television, he has appeared in "Countdown to Ground Zero" (History Channel), "America's Most Wanted" (20th Century Fox) "Hunting the Anthrax Killer" (National Geographic TV), and "Robert Hanssen: Double Agent" (Discovery Channel International), among others. His theatre credits include Adlai Stevenson in "Missiles of October" for Heritage Theatre Company, Shannon in "Night of the Iguana" and Looseleaf Harper in "Happy Birthday, Wanda June" for Leonia Summer Theatre Troupe.

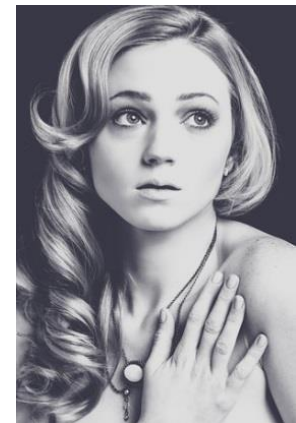


Elizabeth Wyld
"Charlie"

Elizabeth is a graduate of Shenandoah Conservatory where she earned a BFA in Musical Theatre. Elizabeth has appeared in several short films and performed in television productions on TLC and Investigation Discovery. Since graduating, she has focused on her film and television career, but she has a rich history in theater, which includes roles such as Nellie in *Summer and Smoke* (Shenandoah), Thea in *Spring Awakening* (Virginia Repertory Theatre), and The Child in the premiere of *Crossing*, in which she was directed by Tony-Award winner Eric Schaeffer. She recently starred as Dorothy in a production of *Wizard of Oz* at The Round Barn Theater in Indiana.

Bex Etter
"Lindsay"

Bex was raised in the apple orchards of south central Pennsylvania. She began performing as a magician's assistant in kindergarten and is now active in theater, modeling, and film. She has appeared in a number of stage productions, including *Shelby* in *Steel Magnolias*, *Monroe* in *Did Someone Say Murder*, and *Mollie Ralston* in *Mouse Trap*. She also stars in the upcoming film *Binge* (Thinking Art Entertainment).



CREW



EDWIN KOESTER *Director of Photography*

Edwin graduated from Penn State University in 2009 with a Bachelor's in Film & Video Production. He worked with Academy Award winner Cloris Leachman and Tara Reid on the thriller, "The Fields" (Anchor Bay Entertainment); with Saturn Award Winner Robert Patrick and cinematographer Stephen Kazmierski on the crime drama, "Good Day For It" (Nazz Productions); and on the family drama, "Greencastle" (Rags 2 Riches Productions). Currently, he is the Videographer for Music & Arts, a nationwide, multi-million dollar instrument retail company. His corporate and freelance work has been featured on the UK's Virgin 1 and CNN's iReport.

THOMAS G. ANDERSON *Still Photographer/Photographic Design*

Thomas G Anderson is a professional photographer with studios in Mercersburg, PA (Thomas G Anderson Photography). In addition to traditional photography and magazine features, Thomas specializes in dark, eerie and macabre art (Dark Art by Thomas G Anderson Photography) and has branched out into film, applying his dark and twisted imagination to work with such luminaries as Eduardo Sanchez (Blair Witch Project, Lovely Molly, V/H/S/2, Altered), creating Facebook images for Sanchez's film Maulers (currently in production).

CHAD DEWING *Sound*

Chad Dewing was born and raised in the mountains of northeastern Pennsylvania. He has a bachelor's degree in film from Penn State University and has worked camera for PBS and WPSU. In addition to his work in sound, he was director of photography of the short film "Restart," worked on the short film "Stolen Life," and was best boy/grip on Rod Bingaman's feature Ripped! (Ma & Pa Pictures, 2014).

PENN STATE MONT ALTO FILM PROJECT CREW

MAFP II

Gillian "Jill" Colley	1 st Assistant Director
Christopher Willman-Bunge	Script Supervisor
Joey Fenice	Key Grip
Johnathan Matthews	Production Assistant

MAFP I ALUMNI

Allen Cramm	2 nd Camera/Crane/Grip
Jake Heckman	Grip
Darren Olah	Steadicam Operator/2 nd Camera
Evan Nelson	Grip/Actor

DIRECTOR'S STATEMENT

Producing films is like raising children. They're fun to conceive, but their presence in your life generates a lot of stress, and you must learn to function in a sleep-deprived state of worry and concern as you vainly struggle to plan for every possible contingency in an effort to make the best one you can – one that breathes on its own. But success is determined by myriad factors, many of which are unpredictable and impossible to control. In the end, you only know if you've done right by your film after you've launched it into the world. How your film plays in the world is what matters in the end. If audiences are captivated and entertained, you have done well.

Technological advances in Filmmaking and film delivery have opened to door for anyone with vision and the determination to raise a film to maturity. Ghosting would have been impossible to make in 1985 without the imprimatur of some well-funded studio. Now it is possible. Now stories can be told that might otherwise have been left to gather dust in a cupboard.

I am proud of Ghosting. Not just because it validates my idea for the Mont Alto Film Project and advocates for the potential of locally-produced film, but because of the people who made it possible, from the stars to the interns. Every one of them has left his or her mark on the film, and it is because of them that the film exists.

Now it is up to audiences.