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*story & screenplay*  
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**Spike**

**“The Marvelous Toy”**  
written by TOM PAXTON  
performed by EDWARD GUSTS & SARAH LIVINGSTON EVANS

**thank you**

“I.D.” ALEXANDER	RIAN JOHNSON	AMANDA ROSENBLUM
WILLIAM BARRESE	DAVID JOHANN KIM	MARK RYDZYNSKI
HIWA BOURN	ROY KNYRIM	MICHAELA VON
ETHAN BROOKS	ERIC KURLAND	SCHWEINITZ
STEVEN CAMPBELL	AARON LAND	NINA VON SCHWEINITZ
MELISSA CHIU	MICHAEL LEGGE	ANDREW SHEARER
KUMAR CORCORAN	MARK EDWARD LEWIS	MATTHEW SICLARI
RAIN DECKER	DAVID ANDREW LLOYD	AMANDA SWEIKOW
SEAN DECKER	MAGGIE MACKAY	VALERIE SYVERSON
ANNE FALBOWSKI	“POPS” MAGGART	LEW TEMPLE
ROBERT FERNANDEZ	MARK MORAN	LISA TEMPLE
DARIA FINN	DEBONEE MORGAN	JACQUES THELEMAQUE
LIAM FINN	MANDI MOSS	MARK TILLMAN
DIANE GAIDRY	JAIMIE NAKAE	CHAD TILLNER
JESSICA M. GUILLEN	DAVID PLATT	TERRY TOCANTINS
ADRIAN HAMMERS	AUSTEN PRUETT	ERIC TRAGESER
THOMAS ETHAN HARRIS	GLYNNES ANNE PRUETT	ILANA TURNER
SARA HAWK	JUDITH QUINOÑES	WILLIAM VU
ERIK HEIBERG	JUSTIN PAUL RITTER	TODD WALKER

*filmed on location in the ANGELES NATIONAL FOREST, California, USA*

*photographed on KODAK motion picture film*

*cameras & lenses by ARRI Inc. Burbank*

*production services provided by Signature Entertainment*

*post production services provided by Steve Bartlett and Entertainment Post*

*special thanks to Screen Actors Guild*

*American Humane Association monitored the animal action.  
No animal was harmed in the making of this film.*

*production assistants*     *ANDY CHAVEZ*  
*REBECCA CASH-DADDIO*  
*VALERIE KRULEY*

*“making of” documentary*     *JOHN GORDON*

***“When I Lost You”***  
*written by IRVING BERLIN*  
*sung by MAUDE MAGGART*  
*KENTON YOUNGSTROM on guitar*

*key production assistant* SEAN BRENNAN  
*production assistants* NELS'ON ELLIS  
CYNTHIA LAFOSSE  
AUBREY MCLAUGHLIN

*transportation captain* RICHARD ROLLINSON  
*drivers* HERSEY MALLORY  
ASHLEY FRIEDMAN  
ALEX BURNS  
PETER HELM  
JUDD MONTGOMERY  
WILLIAM BENEDICT  
*security* DEREK SAO

*catering* JOHNNY PACIFIC FINE RUSTIC CUISINE  
*craft services* EDWING FLORES

*technical consultant* CHRIS FUDURICH

*cougar* SPIRIT  
*cougar wrangler* STEVE MARTIN'S WORKING WILDLIFE  
*rattlesnake* AGGRO  
*rattlesnake wrangler* BROCKETT'S FILM FAUNA  
*spider wrangler* GREGG MANSTON

***second unit***

*first assistant director* MICHAEL D. WITMAN  
*second assistant director* ALEX MICCOLIS  
*stunt coordinator* MARC SCHAFFER  
*stunt double* KARIN JUSTMAN  
*set dresser* PAUL PORTER  
*art department assistant* JOYCE YEICH  
*first assistant camera operator* NED MARTIN  
*second assistant camera operator* JASON MUSCO  
*script supervisor* SIMONE SMITH  
*sound mixer* CARRIE SHELDON  
*gaffer* J.J. ROGERS  
*best boy electric* WILLIAM WATERS  
*electrician* OLEG RASYAEV  
*jib arm crane* SCOTT ACOSTA  
*makeup fx assistants* KAYLA BARRY

	<i>YORDI MARTINEZ</i>
	<i>SHAWN BOOTH</i>
<i>still photographer</i>	<i>SEAN HAESELER</i>
<i>script supervisor</i>	<i>LIZ TRAINOR</i>
<i>sound mixers</i>	<i>JARED SIMMONS</i>
	<i>GREG CLARK</i>
<i>gaffer</i>	<i>MIKE FOODMAN</i>
<i>best boy electric</i>	<i>SATOSHI YAMAZAKI</i>
<i>electricians</i>	<i>RYAN NORRIS</i>
	<i>GRAYSON MARTINEZ</i>
	<i>CHRIS CARNES</i>
	<i>SHAUN SANGKARAT</i>
<i>key grips</i>	<i>BRIAN DEUTSCH</i>
	<i>DON PADILLA</i>
<i>best boy grips</i>	<i>CHRIS D. CHAPMAN</i>
	<i>GREG BEARD</i>
<i>grips</i>	<i>MICHAEL BEARD</i>
	<i>LANCE G. ALLEN</i>
	<i>JONATHAN ABRAMS</i>
	<i>PATRICK GOMEZ</i>
	<i>ERIC SCHMIDT</i>
<i>swing</i>	<i>JESSE T. VALLEJO</i>
<i>makeup fx supervisors</i>	<i>GREG MCDOUGALL</i>
	<i>CARI FINKEN</i>
<i>makeup fx assistants</i>	<i>LARA SALZANO</i>
	<i>AYLA E. DEW</i>
<i>makeup fx second assistant</i>	<i>RYAN EGNATOFF</i>
<i>hair &amp; makeup</i>	<i>ROBERT WILD</i>
<i>wardrobe assistant</i>	<i>MAGGIE RAMOS</i>
<i>production attorney</i>	<i>COURTNEY WAGGONER</i>
<i>legal services</i>	<i>SETON &amp; ASSOCIATES</i>
<i>publicist</i>	<i>ANN MURRAY &amp; ALTERNATIVE PUBLICITY</i>
<i>assistant editor</i>	<i>JOSH LATHAM</i>
<i>sound editor</i>	<i>JOHN WOULD</i>
<i>assistant sound editor</i>	<i>AMY WOOD</i>

***production coordinator***

***Kevin Moon***

***first assistant director***

***W. Alex Korp***

*The Girl* SARAH LIVINGSTON EVANS  
*Her Boyfriend* JARED EDWARDS  
*His Sister* ANNA-MARIE WAYNE  
*Her Girlfriend* NANCY P. CORBO  
*Spike* EDWARD GUSTS

*second assistant director* MICHAEL D. WITMAN

*stunt coordinator* MATT BAKER  
*stunt doubles* MATT THOMPSON  
STEPHANIE SLEDD  
*stunt riggers* TROY BELLINGHAUSEN  
DAN FLANIGAN

*art director* REBEKAH BELL  
*storyboard artist* JARED ROGNESS  
*visual fx artist & compositor* CATHERINE BRANKOV  
*lead set dresser & props* AARON COSMAN  
*art department assistant* KURT ALTSCHWAGER  
*Spike's paintings by* DIEGO DE LA LUZ  
*prop poster photography* GREG GAYNE

*first assistant camera operators* BIANCA BAHENA  
CHRIS SHAWNS  
YVONNE CHU  
MARC SHAP  
HUNTER SANDISON  
JAMES NORTHRUP  
JAMES FIRIOS  
*second assistant camera operators* KYLE REDMAN  
SHERWIN MAGLANOC  
RAFAEL RAMIREZ  
PHOEBE KRUEGER  
SALVADOR VEGA

*Edward Gusts*

*Anna-Marie Wayne*

*Nancy P. Corbo*

*Jared Edwards*

*and introducing  
Sarah Livingston Evans*

# *Spike*

*co-producer  
Antoinette Peskoff*

*directors of photography  
Matthew Boyd  
Andrew Parke*

*production designer  
Dan Whifler*

*film editor  
Eric N. Grush*

*costume designer  
Rachel Ford*

*creature creator  
Jordu Schell*

*music by  
Eric Santiestevan*

Looking back, Rodgers says, “We knew *Spike* was going to be a challenging film, one that required commitment and a willingness to fully engage this strange script, and the actors and crew gave us that from beginning to end.”

### Creature Creator - Jordu Schell

Jordu Schell has been a designer of film and television characters for over 15 years. He is the Lead Characters Designer on James Cameron’s upcoming *Avatar* and has also designed creatures and characters for numerous projects including *Dragonball: Evolution*, *The Chronicles of Narnia: Prince Caspian*, *Aliens vs. Predator: Requiem*, *The Mist*, *300*, *Bedazzled*, *Hollow Man*, *Galaxy Quest*, *My Favorite Martian*, *Alien: Resurrection*, and many more.

### Principal Cast & Crew

The Girl.....	Sarah Livingston Evans
Her Boyfriend.....	Jared Edwards
His Sister.....	Anna-Marie Wayne
Her Girlfriend.....	Nancy P. Corbo
Spike.....	Edward Gusts
Writer-Director.....	Robert Beaucage
Producers.....	Devin DiGonno Erik Rodgers
Co-Producer.....	Antoinette Peskoff
Directors of Photography.....	Matthew Boyd Andrew Parke
Production Designer.....	Dan Whifler
Film Editor.....	Eric N. Grush
Costume Designer.....	Rachel Ford
Creature Creator.....	Jordu Schell
Composer.....	Eric Santiestevan
Production Coordinator.....	Kevin Moon
First Assistant Director.....	W. Alex Korp

### Complete Screen Credits

*written & directed by*  
*Robert Beaucage*

*produced by*  
*Devin DiGonno*  
*Erik Rodgers*

Gusts has studied at South Coast Repertory in Orange County, the London Academy of Music and Dramatic Art, and currently studies with coach Kimberly Jentzen. He is a founding member of the Uprising Theatre Company.

His recent film work includes lead roles in the feature films *Junction* and the upcoming *The Blackout*.

### Writer-Director - Robert Beaucage

Having chronicled, via short film, mediaeval peasants awaiting the end of the universe with the coming of the year 1000 in "The Millennium" (1999) and humanity's first maddening attempt to colonize a distant planet in "Space Oddity" (2001), and having pondered mortality in "Closer To Death" (2003) and reality in "Dreamer" (2006), Robert Beaucage makes his feature debut with *Spike*.

His next short screenplay, "Resonance," won 2008's Los Angeles Short Filmmaking Competition, which granted financing for the film -- a film which, now complete, is currently playing the festival circuit. He goes into production on his next feature film in 2010.

### Producer - Devin DiGonno

Devin DiGonno has over 5 years experience in development in the film industry, beginning at ICM assisting Danny Greenberg in all aspects of project development, from securing material to pitching and selling projects. From there, she spent 3 years working with Chris McGurk, first at Universal as Chief Operating Officer and then as head of the Motion Pictures Department, acquiring such projects as *Shakespeare In Love* and *Breaking the Waves*. She is currently partnered with Erik Rodgers as co-executive of String And A Can Productions.

Summing up her experiences making *Spike*, she says, "I found myself, as producer, in the interesting position of being the one who lets everyone else know the answer to the question, 'Is this possible?' And we exceeded my expectations. What appears on film is beautiful."

### Producer - Erik Rodgers

As a screenwriter, Erik Rodgers was a semifinalist in the 2001 Writers Film Project (Chesterfield Films and Paramount Pictures) for the script *Tabloid*. He has written and produced several plays for the stage.

Rodgers also has 7 years production and on-set experience in the film industry. He has worked closely with production staff and technical crews on both independent and feature films, serving in capacities ranging from technical direction to production management. He is currently partnered with Devin DiGonno as co-executive of String And A Can Productions.

His knack for comedy (on shows such as “Emily’s Reasons Why Not”) belies a deeper intensity put to good use in *Spike*. “There’s a loyalty to my character,” says Edwards. “He loves his girlfriend, and, more importantly, he understands her. Or thinks he does.” Of his general experience on the *Spike* set, he adds, “It was fun. It was fun getting all tore up. After a night’s shoot, I’d leave the makeup on and go to the bank looking like I’d just killed someone. I liked it.”

### His Sister - Anna-Marie Wayne

By her early teens, Anna-Marie Wayne was guest-starring in the hit TV comedies “The Upper Hand” with Honor Blackman and “Mr Bean” with Rowan Atkinson. She went on to train for 3 years at one of the UK’s leading drama schools, Guildford School of Acting, and has worked professionally in film, TV, radio, and stage ever since.

Recent film work includes the lead role of Jacq in the dark thriller *Number One, Longing, Number Two, Regret* with Jenny Agutter and a lead role in the feature film *Disappearing In America* starring Mark Pellegrino. Wayne also appeared in the first live production of the musical version of *The War of the Worlds* in a filmed role opposite a virtual performance by Richard Burton.

“Working on *Spike* was a real challenge against the elements,” she says in her mellifluous British voice (that audiences won’t get to hear because of the flawless American accent she renders in the movie). “But the team spirit of the cast and crew and the unending enthusiasm of our director still made it a wonderful experience. My favorite parts of filming,” she adds with a Cheshire cat grin, “were when it was freezing cold, p\*\*\*ing down with rain, and the damn cougar just couldn’t remember his lines!”

### Her Girlfriend - Nancy P. Corbo

Born in New York and raised in New Jersey, Nancy P. Corbo studied Shakespeare, Jacobean Tragedy, and Restoration Comedy at the Royal Academy of Dramatic Art in London.

She has received several awards, including some for portrayals of deeply distressed men. She continues to seek roles that challenge and provoke.

Musing on the interrelation between characters in *Spike*, she recalls, “I was a little jealous that the girl being stalked by Spike -- she didn’t appreciate it! I think things might have gone differently if Spike had been stalking me.”

### Spike - Edward Gusts

Each morning after a night’s shoot on the set of *Spike*, Edward Gusts returned home to continue his makeup removal process by spending 30 minutes lying face down in the bathtub with a snorkel. “Finally,” he thought to himself, “I’m living every actor’s dream.”

## *Once Upon a Time...*

“*Spike* is a love story,” says Beaucage. “Then again, so is *Psycho*.”

A Joseph Campbell devotee and perennial student of folk tales and oral tradition, Beaucage has always wanted, as he puts it, “to f\*\*\* up a fairytale.” In addition to that noble aim, his writing of *Spike* was heavily influenced by classic gothic fiction such as Victor Hugo’s *The Hunchback of Notre Dame* and Mary Shelley’s *Frankenstein*, as well as, from mythology, the stories of Hades and Persephone, Cupid and Psyche, and the like. Says Beaucage, “The age-old archetype of a Beast falling in love with a Beauty stems from something within all of us, something universal. We have all felt, at some point, ugly and unloved by the object of our desire, and we’ve felt the supreme unfairness of it. How can you not love me while I so clearly and unalterably love you?”

“The challenge with *Spike*,” adds Rodgers, “was to combine this fairytale story with a modern and realistic milieu without losing the magic or compromising the viewer’s sense of reality, since both of those elements constantly frame one another throughout the movie, sometimes in harsh and unforgiving ways.”

Both the thematic universality and the grounding of fantasy in reality make *Spike*, the movie and the character, while monstrous, still relatable, which helps set the character apart from most movie villains.

Gusts, after spending almost 6 months (from the time of his casting until the end of the shoot) in *Spike*’s thorny skin, certainly found himself relating to *Spike* even more than he expected to. “I think *Spike* is nicer than I am,” Gusts said in an on-set interview, a quote he will no doubt come to regret! “I like becoming *Spike*,” he added. “But I think that’s because I’m a masochist.”

## **Biographies**

### The Girl - Sarah Livingston Evans

A student of Sanford Meisner’s Playhouse West, Sarah Livingston Evans makes a phenomenal acting debut in *Spike*. Of her experiences on her first movie set, Evans says, “I don’t even remember half of what happened, because it was so in the moment, and -- it just happened. Being back in the real world feels weird.”

### Her Boyfriend - Jared Edwards

After beginning his movie career as assistant to Marlon Wayans on *Scary Movie 2*, Jared Edwards has played a variety of roles on the small and big screens.

When Sarah Livingston Evans walked into the casting room, her connection with Gusts and the material was immediate and electric, DiGonno and Beaucage agreed. But Beaucage still made her audition twice more before offering her the part.

The talented cast, rounded out by Anna-Marie Wayne, Nancy P. Corbo, and Jared Edwards, rehearsed with Beaucage while DiGonno and Rodgers assembled a crew for the rapidly approaching production, set to shoot in the wilds of the Angeles National Forest.

### ***Into the Forest***

The production of *Spike* was fraught with genuine physical peril due to the ruggedness of the location and the schedule of 12-hour night shoots, 6 nights a week. There were many unrehearsed spills of crew and cast, on camera and off; fortunately no injuries resulted. “Robert’s need for reality took the film to the edge of the precipice, both literally and figuratively,” says Rodgers. “It wasn’t always a question of how do we create the ‘movie magic,’ but of the whole cast and crew standing around thinking, ‘Okay, we’re really here, so now how the hell do we film it?’”

The night on which a hailstorm and flash flood started washing production equipment down a ravine marked a low point. Spirits remained high however, as (after the equipment had been recovered) the actors and director skipped through the hailstones, entertaining any curious nearby forest creatures with a boisterous rendition of “Singing In the Rain.”

“This was definitely a love project for Robert,” says Rodgers. “He approached even the most harrowing of circumstances with a kind of unflinching, lovesick desire. It was this unflinching commitment that made all our crazy challenges seem a bit more possible.” Adds DiGonno, “Not sure if it was sleep deprivation, unbelievable conditions, or hypothermia, but what I remember most of the shoot was laughing with the cast and crew.”

“Ultimately the difficulties made the movie stronger,” says Beaucage. “We could have shot in a park in Beverly Hills, but the trials we endured lent the characters’ onscreen struggles a verisimilitude that helped keep the story’s fantasy elements grounded in gritty reality.”

When the champagne corks popped at the end of the final night of the grueling principal photography, it was hard for the cast and crew to believe the nightmare had ended. (In fact, it hadn’t: key remaining scenes weren’t committed to film until a brief “pickup” shoot a month later.)

*Spike*’s story, completed, would now look forward to being a collective nightmare for audiences to enjoy.

designer to bring the movie's creature -- whose closely guarded description in Beaucage's screenplay was unlike any other movie monster in history -- off of the page and into flesh and blood. A main character in the movie, "Spike needed to be palpably real," says Rodgers. Agrees Beaucage, "I don't want audiences to think about special effects while watching *Spike*. I want them to think, 'What *happened* to him?'"

Acclaimed creature creator Jordu Schell came on board and began an extensive research and development process to determine how to accomplish the character's unique design (a design which eventually required in excess of 4 hours on set each night to apply to the actor).

"I will always love monsters," says Schell, "but I'd been hoping a project would come along in which my creativity would be used in a more subtle, moody way. *Spike* became a satisfying opportunity for that."

Meanwhile, Beaucage and DiGonno's next priority was to find the best actor to strike the lightning bolt of life into Schell's design.

### *Casting a Dark Fairytale*

Countless talented young actors read for *Spike*'s title role in a painstaking audition process that began more than 3 months prior to shooting. "If Robert had his way, we would have put the casting notice on trees in the forest hoping that Spike would show up," DiGonno deadpans. "I'm not certain he didn't!"

Finding an actor who could embody Spike's inherently odd qualities while remaining believable was a challenge ultimately met by talented newcomer Edward Gusts, who was able to make an already creepy character even creepier through his naturalistic portrayal. "Spike's really just a poor, normal guy who happens to have this horrible condition," says Gusts, his eyes glinting wickedly.

"The only thing more amazing than Jordu's creation," says DiGonno, "was the man who embodied it. I cannot say enough about Edward's amazing resilience in 40 degree weather with no hope of warming himself due to the makeup FX that could not be removed once applied. And, watching his performance, you know he used every bit of it to help make Spike who he is."

The rest of the cast fell into place relatively quickly after finding Gusts -- with the exception of the "love interest" (more precisely, Spike's obsession). Beaucage and DiGonno read even more actors for "The Girl" than they had for Spike, in what often seemed a hopeless quest to find someone with the combination of beauty, talent, strength, vulnerability, and athleticism necessary to pull off the role, as well as a palpable, if mysterious, innate connection to the monster.

Weeks passed, and the search continued. ("Such a horrible ordeal, a seemingly endless cavalcade of beautiful ingénues, all eager to please the director," mourns Beaucage dramatically.)

## Long Synopsis

Tales of beasts in love with beauties are as old as recorded history, spanning from the myth of Cupid and Psyche to *The Hunchback of Notre Dame*; from Hades and Persephone to *The Elephant Man* to even -- if you stretch a bit -- *King Kong*. While *Spike* nods at the archetypal precedents, it twists and overturns genre conventions to explore previously untapped strata of the fairytale turned nightmare.

Spike (Edward Gusts) is the monstrously mutated suitor who builds a forest lair in which he dwells for several years while awaiting the arrival of his “beauty” (Sarah Livingston Evans), a girl with whom he shares a history, and whom he has idolized his entire life.

The girl, along with her boyfriend (Jared Edwards), his sister (Anna-Marie Wayne), and her girlfriend (Nancy P. Corbo), find themselves, by no coincidence, stranded in Spike’s forest, where the boyfriend is plucked out of the girl’s arms, mid-kiss, and an eerie rhyme is left in his place. Thus begins the girl’s quest to recover her ill-fated lover from Spike -- whether through reason, charm, coercion, or violence -- while her friends try to recover her.

*Spike* maneuvers through the dark tensions of a monster’s love and the depths to which a beauty may sink to evade it, arguably becoming monstrous herself. Through stygian cinematography by Matthew Boyd and Andrew Parke, we are thrust into Spike’s literal (and emotional) world, where his every word and gesture is replete with symbolism and twisted fervor. Evocative music by Eric Santiestevan underscores the growing sense of dread. In the end, we must uncomfortably agree that, as Spike himself says, “There is always some madness in love.” *Spike* gives that madness life.

## Production Notes

### *There Is Always Some Madness In Love*

There is also some madness in an ambitious and unique dark fairytale movie made at a 5000 foot elevation, in a freezing March shoot, entirely at night, with cougars, rattlesnakes, spiders, blood, stunts, fire, ravines, rockslides, cliffs, and car wrecks (scripted and not), while weathering sudden hailstorms, snow, and flash floods, during a mere 3 weeks of production.

### *Hopeful Monster*

The first task of producers Devin DiGonno and Erik Rodgers, along with writer-director Robert Beaucage, months before their scheduled production start date, was to find the perfect FX



# Spike

**“Impressive, uniquely engaging gothic fairytale with unexpected turns.”** - Sean Decker, FANGORIA

**“An assured and stylish mix of David Lynch and the brothers Grimm.”** - Callum Waddell, DREAMWATCH/TOTAL SCI-FI

**“A gothic fairytale that delivers thrills and chills.”** - Claudia Andrei, MOVIESTAR MAGAZINE

**“Moody, artful psychological horror -- draws on the fairytales of old to gel past and present bogey men with the understanding that they all prey on us because our demons insist on it.”** - John E. Mitchell, NORTH ADAMS TRANSCRIPT

**“Subversive, sublime, moving. Spike’s earthy cultivation of a monster’s obsession with love’s dead bloom is a talon-sharp original!”** - Robert Hope, EIFF

## Short Synopsis

A young woman must rescue her friends from a bizarre beast who won't stop tormenting them until he has claimed her as his own in this dark fairytale that's not for the faint of heart.