

**a n o t h e r   L I F E**

a short film by tracey D'ARCY

## **another LIFE**

william SADLER

jessica TUCK

emily BARBER

casting Libby GOLDSTEIN

co-producer James G. CURRIER

costume designer Anita BROWN

music by Joseph Stanley WILLIAMS

editor Leo TROMBETTA

production designer Dawn SNYDER

director of photography John BARTLEY

executive producer Tracey D'ARCY

produced by David ECK

written by Ronald D. MOORE

directed by Tracey D'ARCY

# another LIFE

A man. A woman. Another life.

Within the walls of a desolate cabin, a nameless man and woman discover that thin line between love and hatred. Is this the last throes of a romance gone wrong? Or is it an illusory dance with fate?

The directorial debut of Tracey D’Arcy, the brief encounter of “Another Life” is a riveting study on the psychology of intimacy and fear at its most primal – and surprising.

## LESS IS MORE

### A Look into the Making of “Another Life”

Historically, “Less is More” has been the chosen motto for the independent filmmaking community. While that credo has an even stronger resonance in the realm of the live-action short film, its audience appeal has long been hampered by a lack of accessibility outside of specialized film festivals. Thanks to the global rise of the Internet and other electronic media, the live-action short has gained a powerful momentum.

For actors, the live-action short is a chance to stretch their abilities in a challenging manner. For filmmakers, it is more than just a creative exercise, but a calling card in which to garner industry attention. Armed with an original story and fueled by ambition, first-time director Tracey D’Arcy set out to tap into the resurgence of the live-action short. The result is ANOTHER LIFE.

In less than 12 minutes, D’Arcy’s film examines a simple, yet dramatic premise. A man and a woman have dared to face the complexities of their relationship -- at least on the surface. The experience of ANOTHER LIFE is both thrilling and unsettling, as if walking into the middle of a private conversation. By its end, the true nature of the couple’s union provides a dramatic revelation for both its characters and the audience.

The equivalent of moving from 0 to 80 mph, ANOTHER LIFE was the kind of creative challenge that proved seductive for all involved, particularly for its director, Tracey D’Arcy. After starting her professional career as an actress, D’Arcy evolved into a leading presence as a producer for episodic television. Currently steering the Fox Television/UPN series “Roswell” into its third season, D’Arcy had been carefully weighing her next challenge. That led her to create the world of ANOTHER LIFE.

“Directing my own project is something I had always aspired to do, to create a film from the ground up,” D’Arcy said. “I decided to start small and finance it myself which, in turn, gave me the freedom to take risks.”

Finding the right script was the first of many challenges for D’Arcy. The basic story structure had to be met while still telegraphing enough information to the audience

in a compelling fashion – all under 12 minutes or less. A daunting task, but then she came up with a concept that would evolve into ANOTHER LIFE.

“After finishing the treatment,” D’Arcy said, “I went to Ron Moore and asked him for notes. We talked about the story and how I envisioned telling it.”

A veteran of the legendary *Star Trek: The Next Generation* film and television universe, as well as the current producer of the Fox Television/UPN series “Roswell,” Ronald Moore provided a strong burst of creative energy that would bring ANOTHER LIFE to fruition.

“When Tracey first told me about the project,” Moore said, “I was intrigued by the core concept. During a long phone conversation, I tried to give her my thoughts on exactly what I had in mind. I put the phone down and tried to go back to work, but the story just kept circling around in my head. I just decided to rough out a few pages to see where it would go. Two hours later, I had written the whole thing.”

D’Arcy continued, “When I arrived at the office the following day, I found Ron’s draft on my desk.”

“She hadn’t asked me to do it,” Moore added. “I felt sort of presumptuous just charging a head like that, so I left it on her desk with a note and hoped she might find something in it she liked. The next day, we ran into each other and she had a great big smile on her face.”

“It was exactly what I had in mind,” D’Arcy concluded. “I loved the subtlety of the piece. It had the right mix of intimacy and simplicity. It felt raw and open. The characters were clearly defined and given this air of duality that gave the piece its mystery. I immediately sent it out to the cast and crew I had in mind for the project.”

Less collaboration and more of a family affair, D’Arcy went through a painstaking process in building the right kind of team to smoothly realize ANOTHER LIFE’s tight, three-day shooting schedule. She relied on the friendships established throughout her career as a producer, from her start with Steven Bocho to her current “Roswell” clan. At times, this required her asking the crew to work for free or for the price of a plane ticket to Los Angeles. Regardless, D’Arcy was heartened by their eagerness to contribute their time and talent to the project

D’Arcy added, “I knew the look of the film was going to be very important and because it was an intense and emotional piece, a certain approach and sensibility was crucial. I wanted my actors to feel safe and free to take risks, as did I as a first-time director. When putting together my team, I took these factors into consideration.”

Craftspeople such as director of photography John Bartley (“The X-Files”), editor Leo Trombetta (*Twin Falls, Idaho*), costume designer Anita Brown (“Roswell”), production Dawn Snyder (*Dancer, Texas*) and composer Joseph Stanley Williams

(“Roswell,” “Early Edition”) all stepped away from their work schedules to lend their skills to ANOTHER LIFE.

“I was very fortunate in securing the donation of equipment and a third of the film and saved to cover the rest,” D’Arcy said. “I didn’t cut corners when it came to taking care of my crew and actors. When I arrived on the first day of shooting I knew we had something special. We were going to have a great three days working together.”

If the crew provided the backbone of ANOTHER LIFE, the actors who would be enigmatically named “Man” and “Woman” would embody its heart. The roles would require two actors to grapple with a highly charged situation and other demands. Not an easy task to realize with authenticity when you’re facing a ticking clock. Again, friendship would have its rewards. Enter William Sadler and Jessica Tuck.

“Bill and I worked together on “Roswell,”” D’Arcy explained. “Jessica is a great friend of mine. My instincts about the two of them working together were dead on. They approach their work in a similar way and connected immediately. Their ability as actors to be very intimate with each other so quickly was what this piece required.”

Best known for his roles in *The Green Mile* and *The Shawshank Redemption*, William Sadler found the chance to star in his first live-action short as an “interesting and fun” challenge. Given his expertise at playing dark characters in such films as *Die Hard 2* and *Disturbing Behavior*, the gray areas of ANOTHER LIFE’s couple was hard to resist.

“What was fun for me was to see if I could get people to sympathize with his situation,” Sadler said. “To create a believable, false situation without misleading the audience in that they could be comfortable going along, going down that road with him and like him. Then, snapping their necks.”

For Emmy-nominated actor Jessica Tuck, ANOTHER LIFE meant a chance to go against type and explore a darker psyche, a prospect that “excited and terrified” her. It would involve a process that required establishing a familiarity and intimacy that would lend reality to the piece. A tall order for two actors who had just met 10 minutes before “action!”

“ANOTHER LIFE is a very intimate, intense piece and I was nervous before we started because we hadn’t had the opportunity to rehearse,” Tuck said. “In fact, I met Bill the first day of shooting. My worries were for nothing. Bill was great and threw himself into it and I immediately felt comfortable.”

Both actors commended D’Arcy for selecting such a nuanced project in which to test her storytelling abilities. But it was her great care in establishing such a comfortable working environment that ultimately harnessed the peak of the team’s creative energies.

“Tracey did a great thing that not all directors do very well,” Sadler commented. “She created a play pen in which her actors could bounce off one another and feel free and comfortable and safe.”

“It felt good to be challenged this way,” Tuck added. “I learned a lot about trust. Trusting Bill and trusting myself.”

For D’Arcy, the experience of helming her first film project surpassed her own expectations. Even with the constraints of the live-action short format, the director felt liberated by the task at hand and remains hopeful about her future endeavors.

“Creating a film was an exciting challenge,” D’Arcy said, “as well as a completely fulfilling experience which I look forward to again.”

## About THE CAST

### WILLIAM SADLER (Man)

One of Hollywood’s most sought-after character actors, Sadler is best known for his memorable roles in such films as *The Green Mile* and *The Shawshank Redemption*. His feature film credits also include *Disturbing Behavior*, *Trespass*, *Rush*, *Bill and Ted’s Bogus Journey*, *Die Hard 2*, *Hard to Kill*, *Project X* and Milos Forman’s *Ragtime*.

Sadler has had numerous guest starring roles on sitcoms, including “Roseanne” and “Dear John,” as well as such drama series as “Star Trek: Deep Space Nine,” “Martial Law” and the HBO series “Tales of the Crypt.”

A veteran of more than 75 Equity productions, Sadler began his professional career on the stage in the relatively easy role of Williams Shakespeare’s Hamlet. From that point, Sadler would then star in such productions as the Public Theater’s *Unnecessary Ends*; *Limbo Tales*, which brought the actor an Obie Award; and the La Jolla Playhouse productions of *Romeo and Juliet* and *A Mad World, My Masters*. Sadler made his Broadway debut by starring in the original cast of Neil Simon’s *Biloxi Blues*. In Los Angeles, Sadler received a Drama-Logue award for his performance in the Court Theatre production of *Burning Blue*.

Born in Buffalo, New York, Sadler spent his childhood on a small farm. In 1972, he won a scholarship to Cornell University, where he completed his Master of Fine Arts program.

## JESSICA TUCK (Woman)

Jessica Tuck is currently a series regular on the top-rated CBS drama, “Judging Amy.” She has had regular, recurring and guest starring roles in such hit shows as “E/R,” “Murder One,” “NYPD Blue,” “Seinfeld,” HBO’s “Dream On,” “Picket Fences,” “Party of Five.” Tuck is also known for her long-running role on the ABC daytime serial “One Life to Live,” which garnered her a Daytime Emmy Award nomination.

Tuck’s feature film credits include *Batman Forever*, *Billboard Dad*, *Rising Sun* and the independent feature *Secretary* with James Spader. She is a founding member of LA’s Plymouth Theatre Company, where recently starred in the original one-act comedy, *Couples Counseling Killed Kate*, which had subsequent productions at the HBO Workspace and the Powerhouse Theatre.

Born and raised in New York, Tuck graduated from Yale University with a BA in psychology and philosophy. In 1992, she migrated to Los Angeles after landing her first starring role in *Mr. Write* with Paul Reiser, which launched her acting career.

## EMILY BARBER (Girl)

ANOTHER LIFE marks the film debut of 10 year-old Emily Barber.

She made her professional debut on the hit UPN series “Roswell.” Previously, Barber acted in such Children’s Theater Network productions as “The Little Shop of Horrors” and “The Wiz.” She has also graced such national print campaigns for Target stores and Mattel’s Barbie line of dolls, as well as TV commercials for Toyota.

## About the FILMMAKERS

### TRACEY D’ARCY (Director/Executive Producer)

For the past seven years, TRACEY D’ARCY focused on television and film production before deciding to direct multi-award winning short film ANOTHER LIFE, her first live-action film.

After trying her hand at acting, D’Arcy ventured into the realm of production by joining Steven Bochco Productions on the acclaimed ABC series “Murder One,” serving as a production assistant. She then ventured into post-production on “Brooklyn South” as post-production coordinator for the pilot, ascending rapidly to associate producer of the CBS series. In keeping with her theatre background, D’Arcy became a member of Plymouth, a Los Angeles based theatre company where she produced *The Truth About Romeo and Juliet*. She then served as post-production coordinator on the drama *A Price Above Rubies*, starring Renée Zellweger.

Returning to episodic television, D'Arcy joined Howard Gordon ("The X-Files") as a co-producer for his original ABC series "Strange World." She then segued to the Fox Television/UPN series "Roswell," where she served as a producer for three seasons.

A graduate of California State University, Northridge, D'Arcy took her first industry steps as an art director on the AFI films *Laura Sobers*, *Cherry Pie* and *God's Beautiful Motel Under The Sea*.

## RONALD D. MOORE (Screenplay)

A veteran of the "Star Trek" television and film universe, RONALD D. MOORE was tapped to co-write the first feature film to feature the "Next Generation" series cast. One of 1994's biggest hits, *Star Trek Generations* ultimately achieved a box office total of \$124 million worldwide. The film's 1996 sequel, *Star Trek First Contact*, proved more successful, tallying a global total of over \$200 million.

In 1998, Moore broke out of the *Star Trek* mold to join Tom Cruise and director John Woo on *Mission:Impossible 2*, sharing the film's story credit with writing partner Brannon Braga.

Moore began his professional career as a writer with "Star Trek: The Next Generation," subsequently being promoted to producer. During his tenure on the long-running series, he wrote or co-wrote 27 episodes, including the series finale "All Good Things..." for which Moore received a 1994 Hugo Award. That same year, "Star Trek: The Next Generation" received an Emmy nomination for Best Dramatic Series.

In 1994, Moore joined the writing staff of "Star Trek: Deep Space Nine" as supervising producer, becoming co-executive producer of the hit series in 1995. He remained with "Deep Space Nine" through its series finale in 1999. Recently, Moore served as an executive consultant on the Sci-Fi Channel's acclaimed series, "Good vs. Evil."

A native of Central California, Moore is a graduate of Cornell University.

## DAVID ECK (Producer)

ANOTHER LIFE marks producer David Eck's first film venture as a producer. Currently serving as production coordinator for the Fox Television/WB series "Angel," Eck's television credits also include "Get Real," "Players" and the pilot episode of the acclaimed ABC drama "Once and Again." He also served as art department coordinator on the geo-thriller "Dante's Peak."

Eck began his career in fundraising for public radio and television before making the transition to disc jockey at local stations in San Bernardino and Riverside. He then began working for the PBS affiliates in San Bernardino and Dallas, where he was an editor for such series as "Here's to Your Health" and "With Ossie and Ruby." Eck then left the

Inland Empire to begin freelancing on several film and television projects before entering Warner Bros. as manager of the studio's photo lab.

### JOHN S. BARTLEY (Director of Photography)

Hailing from Wellington, New Zealand, JOHN S. BARTLEY is widely considered one of the best directors of photography working in the entertainment industry today. Known for his skillful use of darkness and shadow, Bartley is credited for revolutionizing network television.

Winner of an Emmy Award for "The XFiles," Bartley also received critical accolades and several awards from the American Society of Cinematographers for his work on the globally renowned series. He also created the signature look of mystery on the Fox Television/UPN series "Roswell" before making the transition to feature films.

Bartley's feature film credits include the comedy *See Spot Run*, the suspense thriller *Disturbing Behavior* with Katie Holmes and James Marsden, the Showtime telefilm "A Cooler Climate," starring Judy Davis and Sally Field and most recently the thriller *Arac Attack*.

Bartley began his career in the Australian theater community before moving to Canada in the early 70's, Bartley's previous credits include such series as "The Commish," "Wiseguy," "Booker" and "21 Jump Street."

### DAWN SNYDER (Production Designer)

An industry veteran of 17 years, DAWN SNYDER has lent her creative skills to the art departments of more than 50 feature films. In addition to ANOTHER LIFE, Snyder designed the full-length feature film *Dancer, Texas*. As an art director, Snyder's credits include *Eraser*, *Speed 2: Cruise Control*, *Halloween: H20*, *D2: The Mighty Ducks* and *Candyman II*. Snyder also lent her skills in set design for such film as *Armageddon*, *Pleasantville*, *Bowfinger*, *The Nutty Professor*, *Clear and Present Danger*, *Mission to Mars* and *Field of Dreams*

Snyder served as production designer on the Fox television series "Roswell." She initially joined the series' art department for the pilot and its first season before being promoted to production designer during the second season. Snyder's television credits include the acclaimed NBC mini-series "The 60's," the dramatic series "Gabriel's Fire" and the NBC telefilms "The Last Don" and "In the Best Interest of the Children." She was also assistant art director on David Lynch's "Twin Peaks."

## LEO TROMBETTA (Editor)

LEO TROMBETTA's background includes credits as editor on five feature films screened in competition at the Sundance Film Festival: *Amongst Friends* (1993), *Female Perversions* (1996), *Going All the Way* (1997), *Twin Falls Idaho* (1999) and *Green Dragon* (2000). Other film credits include Paul Mones' *Saints and Sinners*, the MTV production of *Destination: Anywhere* and Paul Sorvino's remake of *That Championship Season*.

Trombetta also has an extensive background as a sound editor, having worked on such films as *Casualties of War*, *Q & A*, *School Daze*, David Mamet's *Homicide* and *This is My Life*.

## JOSEPH STANLEY WILLIAMS (Composer)

Music is literally in the life-blood of JOSEPH STANLEY WILLIAMS. The son of Oscar-winning composer John Williams, Joseph Williams has forged his own name in the entertainment industry. After starting his career as the frontman for the Grammy-winning rock group Toto, Williams turned his talents to scoring for film and television. Among his original film scores are *Embrace of the Vampire*, *Poison Ivy 2: Lily*, *Phat Beach* and *From Dusk 'til Dawn 2: Texas Blood Money*, as well as the HBO films "Judgment Day" and "Guardian."

Among his scores for television are "Roswell", "Early Edition" and "L.A. Doctors." He also co-scored such series as "Chicago Hope" (with Jeff Rona), "Providence" (with Bennet Salvay), "Norm" (with W.G. "Snuffy" Walden) and "Lois & Clark: The New Adventures of Superman" (with Jay Gruska).

## ANITA BROWN (Costume Designer)

Prior to joining director Tracey D'Arcy's production team, ANITA BROWN exhibited her design talents as set costumer for feature films, television, commercials and video. ANOTHER LIFE marks her first effort as chief designer.

Among her film credits as costumer are *The Million Dollar Hotel*, *Being John Malkovich*, *The Mod Squad* and *Godzilla*.

For television, Brown's credits include "Roswell", "Popular", "The Chimp Channel", "Clueless" and "Buffy the Vampire Slayer." She also assisted in the styling of the videos for such recording acts as The Mavericks and Jessica Andrews.

A USC graduate, where she earned her MFA in Costume Design, Brown began her career as an associate at the Costume Collection and the wardrobe department at 20<sup>th</sup> Century Fox.

## CAST

(In order of appearance)

Man William Sadler  
Woman Jessica Tuck  
Girl Emily Barber

## CREW

Directed by Tracey D'Arcy  
Written by Ronald D. Moore  
Produced by David Eck  
Executive Producer Tracey D'Arcy  
Director of Photography John Bartley  
Production Designer Dawn Snyder  
Edited by Leo Trombetta  
Music by Joseph Stanley Williams  
Costume Designer Anita Brown  
Co-Producer James G. Currier  
Casting by Libby Goldstein  
First Assistant Director Louis Race  
Art Director Josh Persoff  
Set Decorator Beth Wooke  
Make-Up Artist Nancy Baca  
Camera Operator Jamie Barber  
Gaffer Mike Woolaway  
Key Grip Tom Boone  
Sound Mixer Ken Mantla  
Special Effects Coordinator Clifford P. Wenger  
Script Supervisor Karen Kirkpatrick  
Property Master Al Eisenmann II  
Stunt Coordinator Norman Howell  
First Assistant Camera Hans Baumgartner  
Second Assistant Camera Eric S. Guthrie  
Boom Operator Jake Breyden  
Production Coordinator Ryan-Patrick Ford  
Best Boy Electrician Paul Paguyo  
Electrician James J. Campbell  
Best Boy Grip Michael Shaw  
Grip Abel Carlos Soria  
Construction Coordinator Gary Christensen  
Assistant Propmaster Andy Swan  
Set Dressers Anthony Spampanato

	Billy Sender
Assistant to First Assistant Director	Amsie Soria
Stand-Ins	Angus McLellan Joey Spagnola
Location Manager	I. H. Jones
Transportation Coordinator	Thomas A. Gordon
Transportation Captain	Jose Castillo
Drivers	Glenn Enzen Richard C. Ryan Claude Alan Thompson George Williams
Key Production Assistant	Richard Coddling
Production Assistants	Judy "PA Mom" D'Arcy Cambria Copeland
Chef	Hanna Mourad
Helper	Hector Garcia
Craft Service	Sam Arroyo
Medic	Amanda Rush
Studio Teacher	Jan Cerwonka
Still Photographer	J. Bramley
Post-Production Supervisor	Claudia Alves
Music Editor	Marty Wereski
Assistant Editor	Ben Wegner
Post-Production Sound Services by	Miles O'Fun
Supervising Sound Editor	Fred Judkins
Sound Effects Editor	Linda Keim
Dialogue Editor	John Green
Digital Re-Recording by	Complete Sound
Re-recording Mixers	Andre Perreault Ken Burton
Color by	Foto-Kem
Prints by	Technicolor
Titles by	Pacific Title
Negative Cutting by	Magic Film & Video Works

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