

KAJA CHAN

ISABELLA LEUNG

# Haunted

DEATH DOESN'T HAVE TO BE AN END...



DIRECTED BY

GISELLE  
**TURNER**



WRITTEN BY

ALEXANDRINE-ARAMÍ  
**HAEBERLI**

... BUT MAYBE IT WOULD BE BETTER THAT WAY

## Cast

**Kaja Chan**  
as Max

**Isabella Leung**  
as Frances

## Technical Specifications

**Genre:** Fantasy Drama

**Running Time:** 05:00

**Shooting Dates:** 23.08.20 - 24.08.20

**Aspect Ratio:** 1.77:1

**Sound:** Stereo

**Camera:** ARRI Alexa Amira

**Screening Format:** Colour

## Tagline

*Death doesn't have to be an end, but maybe it would be better that way.*

## Logline

A young woman copes with grief by exorcising the memory of her mother from her mind.

## Synopsis

Max always had a difficult relationship with her mother and now that she's passed, she's faced with the impossible task of coping with the loose ends, the what ifs, and the stinging regrets. Max is plagued by memories that convince her that she's being haunted by a ghost. She works to put together yet another exorcism, hoping to finally be free from this endless cycle of grief.

## Crew

**Director**  
Giselle Turner

**Writer**  
Alexandrine-Aramí Haeberli

**Producer**  
Oliver Cooper-Proč

**Director of  
Photography/Production  
Designer**  
Alonso A. Anza

**1<sup>st</sup> AD**  
Tibet Boyer  
and  
Adham Elsherif



## Director's Statement

I think dealing with the loss of a parent is infinitely difficult to deal with, particularly when there are such unresolved issues - this is one of my biggest fears. I have my own complex relationship with a parent, and I couldn't imagine coping with the loss of them. How are you supposed to find peace with it when you can no longer ask for forgiveness? When you can no longer express how you feel? When you can no longer ask if they truly love you? And in a way, you'll never know. And so, I think it's viscerally important to me to show this dynamic, to show how Max's life has been taken over by this negative figure. Not because she's an enemy, nor a monster, but because of the unresolved questions. The guilt.

Light is a core feature of this film: using warm tones, flickering candlelight, and then a contrast between the lit darkness and the full darkness. Similar to the feeling garnered from Robert Eggers' *The Witch* (2015), there's an intimate, yet sinister warmth that floods the room while Max interacts with her mother, which becomes slowly replaced by the cold tones of moonlight and darkness. This shift accompanies our realisation of Max's loneliness and sense of abandonment; where there is absence of warmth, there's absence of her mother.

Ultimately, Max will need to face up to the unknown, the dark, and let her pain be felt in order to cope and move on.



# Full Cast and Crew

## Crew

**Director** - Giselle Turner  
**Writer** - Alexandrine-Aramí Haeberli  
**Producer** - Oliver Cooper-Proč  
**Director of Photography** - Alonso A. Anza  
**1<sup>st</sup> AD** - Tibet Boyer and Adham Elsherif

**Camera Operator** - Moritz Oskar Meyer  
**Focus Puller** - Jack Murphy  
**Clapper Loader** - Diven Nair  
**Grip/DIT** - Eli Hughes  
**Gaffer** - Sihaam

**Sound Mixer** - Zen Wallace  
**1<sup>st</sup> Assistant Sound** - Nikolas De Moura  
**2<sup>nd</sup> Assistant Sound** - Maciej Jaszkiwicz

**Production Designer** - Alonso A. Anza  
**Art Assistant/Stills Photographer** - Juliette Joy Anquetil  
**Illustrations Artist** - Kaja Chan

**1<sup>st</sup> Cut Editor** - Ben A. Wolfen  
**2<sup>nd</sup> Cut Editor** - Jing Ru Lim  
**Promotional Materials Editor** - Ismael Garcia  
**Composer** - James Tearne

**Technical Coordinators** - Alastair Train, Ari Rissotti, Fede Barbarossa  
**Postproduction Coordinator** - Roberto Minelli

**Associate Producers** - Alice Guilluy, Joseph Jenner, Grace Hickson  
**Executive Producers** - Daisy Gili and Anna Macdonald

## Cast

**Kaja Chan**  
as Max

**Isabella Leung**  
as Frances



# Cast Biographies



Headshot: April Alexander

## Kaja Chan

Kaja Chan is a half Chinese, half Polish actress who started training at the age of 15 in Hong Kong. Since moving to London, she has signed with Insight Management and Production and has had her small screen debut in psychological thriller TV series Absentia, available to stream on Amazon Prime.

Isabella Leung is a bilingual actor, theatre-maker and writer, born and raised in Hong Kong and based in the UK. She was trained in comedy and clowning at École Philippe Gaulier.

Isabella recently performed in Freedom Hi 自由闊 at Vault Festival 2020, which won Show Of The Week in Week 7. Her other credits include: A Game Not Lost (Mountview), Instant Acts: Against Violence and Racism (Interkunst, Germany), Not the Maids, The Beautiful Ones (Rooftop Productions, Hong Kong), Never Stand Still (Banana Effect, Hong Kong/USA), Sonnets (Theatre de la Feuille, France).

## Isabella Leung



# Crew Biographies



**Director**  
Giselle Turner

Growing up, I've had a keen focus on global issues, and particularly how change can come about through media and stories. These past few years, I've been working on different projects that aim to bring representation to hidden voices, and recently have grown more of an understanding and appreciation for my own identity and story. Currently studying the BA at the London Film Academy has given me the opportunity to connect with people with similar passions, as well as develop my skills in cinematography and storytelling.



**Writer**  
Alexandrine-Arami  
Haeberli

Alex has a wide multicultural background, having been born in Switzerland to a Swiss father and Paraguayan mother and raised in Madeira, Portugal. She returned to Switzerland to study graphic design and worked professionally as a graphic designer for a year before moving to London to complete a foundation diploma in illustration and printmaking at Central Saint Martins (UAL). Since then, she's been studying at the London Film Academy, pursuing a passion for film.



**Producer**  
Oliver Cooper-Proč

I spent some of my early life living in boarding schools in the Czech Republic and India. These experiences exposed me to vastly different cultures than my own, being from London, which gave me a drive to discover and bring to light the unique experiences lived by people from cultures other than my own. I left the Merchant Navy to pursue my burning love for all things film. The London Film Academy gave me great opportunities to explore my interests in writing and producing.



**DOP/PD**  
Alonso A. Anza

Born and raised in Mexico City, I began my film training there. Having trained with Mexican masters such as Lorenzo Hagerman, I've been studying how to light people for a time now. I recently moved to London to pursue further filmmaking expertise – I'm currently studying a BA at the London Film Academy. My work as DOP and PD in Haunted proved a rewarding experience, and I'm quite proud of our team.



**1<sup>st</sup> AD**  
Tibet Boyer

Originally from the United States with a background in both independent film and theatre, I have been driven to support creative voices all my life. During my first year of studies at the London Film Academy, I have been 1<sup>st</sup> AD for multiple projects both in and out of the course and was lucky enough to work with this amazing team on this project. My outgoing nature, problem-solving ability and developed communication skills have made me a strong 1<sup>st</sup> AD.



