

VINO VERITAS



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Gravitas Ventures in Association with Jo Films & Blue Frog Films, LLC

Present

VINO VERITAS

CARRIE PRESTON HEATHER RAFFO BRIAN HUTCHISON BERNARD WHITE
Production Designer **JACOB HEGER** Costume Designer **CARLOS BROWN**
Editor **MARK SULT** Director of Photography **JOHN BEYMER**
Co-Producers **JOHN BEYMER, BARBARA BRUNO, SKIPPER MARTIN**
Produced by **SARAH KNIGHT, DAVID MACGREGOR, CHAD BISHOFF**
Written by **DAVID MACGREGOR** Directed by **SARAH KNIGHT**

96 min.

VinoVeritasMovie.com

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Winner Best Comedy – 2013 Wine Country Film Festival



SYNOPSIS

Some people need the truth to live. Others not so much. On Halloween night, the lives of two suburban couples unravel forever under the influence of a Peruvian wine brewed from the toxic skins of blue dart tree frogs. This tribal elixir effectively reduces all inhibitions to nothing, and soon friendships and relationships are revealed to be not quite what they seemed to be. By turns brutally funny, wickedly honest, and unashamedly human, *Vino Veritas*, is the filmic equivalent of a bobsled ride down Mt. Everest...on a moonless night...during a blizzard.

Just hang on, and hope for the best.

ABOUT THE CAST

CARRIE PRESTON (“Claire”)

Carrie won an EMMY and was nominated for a Critics’ Choice Award for her recurring guest star work on *The Good Wife*. Quoted as a “scene stealer” by the *New York Post*, she has been working on her recurring role in, *Person of Interest*, as well as her starring role as Arlene Fowler, the red-headed sassy waitress in the Golden Globe and EMMY-nominated HBO series, *True Blood*.

This past year, she was seen in *A Bag of Hammers*, with Rebecca Hall and Jason Ritter, opposite Jennifer Connelly and Ed Harris in Dustin Lance Black’s *What’s Wrong with Virginia?* and *In Sironia* starring Jeremy Sisto, which premiered at the Austin Film Festival.

Carrie obtained an acting diploma from the prestigious Juilliard School. It was her breakout Outer Critics Award nominated turn as “Miranda” in George C. Woolf’s Broadway production of Shakespeare’s *The Tempest* with Patrick Stewart that led her to her big screen debut as one of the two sexy, Southern bridesmaid sisters in the Julia Robert’s blockbuster *My Best Friend’s Wedding*. She went on to win roles in major television series such as *Lost* and *Desperate Housewives* along with notable turns in *Duplicity* with Julia Roberts and Clive Owen, Woody Allen’s *Vicky Cristina Barcelona*, the Oscar nominated *Transamerica*, as Felicity Huffman’s sister, Alan Ball’s *Towelhead* opposite Aaron Eckhart, and the critically acclaimed independent film, *That Evening Sun*, with Hal Holbrook.

Other film credits include *Guinevere* with Stephen Rea and Sarah Polley, *Woman Wanted* with Holly Hunter and Kiefer Sutherland, and *Stepford Wives* with Nicole Kidman and Robert Redford’s *The Legend of Bagger Vance*.

Television guest appearances include *Private Practice*, *Numbers*, *The Inside*, *Arrested Development*, *Wonder Falls*, *Law And Order: Criminal Intent*, *Law And Order: SVU*, *Sex and the City*, *Spin City*, *Union Square*, *Significant Others*, and *Trinity*.

A crucial role as “Ophelia” in *Hamlet* 16 years ago at the Alabama Shakespeare Festival is where Carrie met her husband, Emmy Award winning actor Michael Emerson. Since then, the two have starred together in the movies *Straight Jacket*, *Grace & Glorie*, and *The Journey*.

Other theater credits include - Broadway: *Festen* and *The Rivals*. Off-Broadway: *Antony and Cleopatra* (Public Theater), *Cycling Past the Matterhorn*, *Chaucer in Rome* (Lincoln Center), *Boys and Girls*, *Freedomland* (Playwrights Horizons), *Straight-Jacket* (Playhouse 91), and *The Libertine* (Theatre Row).

Carrie is also a director and producer with her own production company, Daisy 3 Pictures. Films include *29th and Gay*, *Ready? OK!*, and, most recently, *That’s What She Said*, starring Anne Heche. *TWSS* made its world premiere at Sundance, was acquired by Phase 4 Films, and is currently available on DVD.

HEATHER RAFFO (“Lauren”)

Heather is best known as the writer and solo performer of the Off Broadway hit, *9 Parts of Desire*, which details the lives of nine Iraqi women. For her creation and performance of *9 Parts* and its national and international tour, Heather garnered many awards including a Lucille Lortel Award, and the prestigious Susan Smith Blackburn and Marian Seldes-Garson Kanin playwriting awards, as well as Helen Hayes, Outer Critics Circle and Drama League nominations, for outstanding performance.

Heather opened *9 Parts of Desire* in August 2003 at the Traverse Theatre, Edinburgh. It later moved to the Bush Theatre in London’s Off-West End where critics hailed it as one of the five best plays in London in late 2003. Its Off Broadway premiere was at the Manhattan Ensemble Theatre, where the show ran for nine months and was a Critics Pick (of the *New York Times*, *Time Out* and *Village Voice*) for over twenty four weeks in a row. In 2009, Heather created a concert version of the play for The Kennedy Center with renowned Iraqi maqam musician, Amir El Saffar.

9 Parts of Desire has been performed all over the U.S. and was one of the top five produced plays of the 2007-2008 American theater season. It has had international productions/translations in Brazil, Greece, Sweden, Turkey, Malta, France, Iraq, Egypt, Israel, Scotland, England and Canada. Publications are by Northwestern University Press and Dramatists Play Service as well as a number of anthologies.

Currently, Heather is developing a libretto for an opera commissioned by the Annenberg Foundation which will be featured at Kennedy Center's International Theater Festival in March 2014. The opera details the life of a US Marine who served in Fallujah in 2004 and relates the haunting experiences of identity and belonging for both veterans and their families as well as Iraqis.

Heather’s recent acting credits include: *Food and Fadwa*, (world premiere New York Theater Workshop); *In Darfur* (world premiere The Public Theater, Delacourt); *Palace of the End* (Drama League Nomination -Epic Theater Center); *Seven* (Skirball Center, London’s House of Lords, Aspen Ideas Festival); *The French Lieutenant’s Woman* (world premiere Fulton Opera House); *Over The River and Through the Woods* (John Houseman); Off Broadway/National Tour of *Macbeth* (Lady Macbeth), *The Merry Wives of Windsor* (Mistress Page) and *The Rivals* all with The Acting Company. Regionally with the Old Globe Theater: *Romeo and Juliet* (dir. Daniel Sullivan); *Othello* (dir. Jack O’Brien); *As You Like It* (dir. Stephen Wadsworth); *Macbeth* (dir. Nicky Martin).

BERNARD WHITE (“Ridley”)

Bernard's film credits include *Captain America: Winter Soldier*, *It's Kind Of A Funny Story*, *American Dreamz*, *The Matrix: Reloaded And Revolutions*, *Land Of Plenty* by Wim Wenders, *Quarantine*, *Raising Helen* and *Alvin and The Chipmunks: The Squeakquel*. Bernie is proud to have worked with the late director Paul Leder, starring in six of his feature films

On television he has had recurring roles on HBO's *Silicon Valley* as well as *Touch* and *Castle*. He has guest starred on *The Good Wife*, *NCIS Los Angeles*, *The Event*, *The Defenders* as well as such classic shows as *ER*, *JAG*, *The West Wing*, *The Practice*, *NYPD Blue*, *LA Law*, *Murder She Wrote*, *Highway To Heaven*, *227*, *Knight Rider*, *Knots Landing*, *General Hospital* and *Santa Barbara*.

On the New York stage Bernard has starred in *Blood and Gifts* at Lincoln Center directed by Bartlett Sher, *Landscape of the Body* at the Signature directed by Michael Greif, *Sakharam Binder* and *Blithe Spirit* directed by Maria Mileaf. He performed in the stage adaptation of *Wings of Desire* at Toneelgroep Amsterdam and the American Repertory Theatre.

He has done two seasons at the Williamstown Theater Festival and one full season at the Oregon Shakespeare Festival. Bernie is the founder of three different theatre companies in Los Angeles: The Franklin Field, Plymouth and Silent H. He has written and has seen staged over 10 plays.

BRIAN HUTCHISON (“Phil”)

Brian made his 2001 Broadway debut in Tom Stoppard's, *The Invention of Love*, produced by the Lincoln Center Theatre. Since then, he has appeared in many Broadway productions including *Man & Boy*, *Proof*, *Looped*, with Valerie Harper, and the critically acclaimed, *Exit the King*, in which he played the armor-clad ‘Guard’ alongside Geoffrey Rush and Susan Sarandon.

Off Broadway, he has received excellent reviews for his work at several New York production companies that specialize in premiering original plays. With the Manhattan Theatre Club he starred in *Regrets*, *Spirit Control* with Jeremy Sisto, and in the comedy-drama, *From Up Here* opposite Julie White. At Playwrights Horizons he was featured in *Go Back to Where You Are* and *People Be Heard*. Other notable off Broadway performances include, *Oh the Humanity ...and Other Exclamations* with Marisa Tomei at the Flea Theater, and, *Can't Let Go* for the Keen Company.

Over the years Brian has appeared on regional theaters in the north-east on such prestigious stages as the Huntington (Boston), the Kennedy Center (DC) Westport Country Playhouse (CT) Williamstown Theatre Festival (MA) Pittsburgh Public, and the Yale Repertory Theater (New Haven).

Originally from Pittsburgh, Brian received a BA from Lafayette College before going on to earn his MFA in Dramatic Arts at the Old Globe/University of San Diego. Right after receiving his degree, he was asked to return to the Old Globe to take major roles in *All My Sons* and, *Blue/Orange*.

In addition to his theatrical work, Brian has been seen in several television and film roles. Brian has recently completed work on the films *Winter's Tale* and *Killing Kennedy*, and plays agent Brian Moss in a recurring role on the CBS *Person of Interest*. For *Law & Order* he has been both a straight-arrow detective (*Criminal Intent*) and a suicidal cop (*Special Victims Unit*). In *The Good Wife* he was a wife-cheating politician, and a homeless man in *Love and Other Drugs*.

While acting with just his voice, Brian has narrated dozens of popular audio books some of which are available at audible.com. When not working, he is an avid photographer specializing in actor's headshots and travel photography, some of which can be seen at www.bhutch3.com.

ABOUT THE FILMMAKERS

SARAH KNIGHT (Director/Producer)

Vino Veritas is Sarah's narrative feature debut.

She is currently developing the romantic drama, *In the Land of Fire & Ice*, with writer, David MacGregor. The film will star Academy Award nominee, Shohreh Aghdashloo, as a powerful Kuwaiti CEO who flees from personal and professional pressures to Iceland where she falls in love with a charming Scottish hotel keeper.

Sarah's most recent documentary, *Diamonds are a Girl's Best Friend*, is a portrait of Nicole Sherry, Head Groundskeeper for the Baltimore Orioles at Camden Yards and one of only two women to hold that position in Major League Baseball. *Diamonds* premiered at the Cooperstown Baseball Hall of Fame where it is now in the permanent archives.

Her previous doc, *Hot Flash*, about Saffire-The Uppity Blues Women, won the Audience Favorite Award at the 2009 Cinema on the Bayou Festival, was nominated for a 2010 Blues Music Award and was acquired by UK-based Shorts International.

Sarah's feature, *The Rhythm of Chaos* was presented at the 2008 Tribeca All Access. Her project, *Shady Creek*, was a finalist for the 2008 Sundance Creative Producing Initiative and Film Independent Fast Track programs.

Her adaptation of the bestselling novel, *A Yellow Raft in Blue Water*, was featured in the 2007 IFP Market Emerging Narrative section, was invited to the 2007 Film Independent Screenwriter's Lab, and was a second round finalist for the 2007 & 2008 Sundance Labs. The film chronicles the saga of three generations of American Indian women. Q'orianka Kilcher (Pocahontas in *The New World*) and Misty Upham (*Frozen River*) will star.

In 2004, Sarah won a Berlinale Talent Campus fellowship, and produced the 10th Avignon-NY Film Festival. In 2003, Oxygen Network commissioned her to write a pilot, and she represented IFP in the Rotterdam CineMart Producer's Lab with her project, *Wallflowering*.

Her 35mm short, *Qiana* (director, screenwriter, producer), premiered at Angelika 57 in Manhattan and won acclaim at several film fests as did her first 35 mm short, *Abstinence Makes the Heart Grow Fonder* (director, writer, co-producer). Other films include the internet cult hit, *Survivor in da 'Hood* (director, co-writer).

Theatre directing credits: NY - *See Sally Run, Gladiator, Again & Again & Today's Decisions*. LA - *An Ideal Wife*, based on her adaptation of Oscar Wilde's *An Ideal Husband, Two Rooms* and *So Help Me God*.

Sarah assisted director Taylor Hackford on *The Devil's Advocate*, director Mikael Salomon on *Hard Rain*, producer Peter Macgregor-Scott on *Batman Forever & Black Beauty* and producer Robert Shapiro on *My Favorite Martian*.

She also has an extensive dance background, having studied ballet (Vaganova and RAD), modern, jazz and tap for over 13 years. She has trained with the School of American Ballet (NYC Ballet), San Francisco Ballet School, Houston Ballet Academy, North Carolina School of the Arts, and attended master classes with Arthur Mitchell and Gus Giordano.

Sarah is a member of BAFTA East.

DAVID MACGREGOR (Writer/Producer)

David's plays have been performed from California to New York to London. He is a Resident Artist at Jeff Daniels' Purple Rose Theatre in Chelsea, MI, where his plays *The Late Great Henry Boyle* (2006), *Gravity* (2010), and *Consider the Oyster* (2011) have all been produced. His screenplay, *Shadowplayers*, was just optioned by Fishbowl Films, with Dutch director Jeffrey Elmont attached. His most recent full-length play, *Scrooge Macbeth*, will premiere at Theatre B in Fargo, ND, this November.

In addition to writing plays and screenplays, he teaches film and writing classes at Wayne State University in Detroit, and has also been a respondent for the American College Theatre Festival sponsored by the Kennedy Center.

In collaboration with director Sarah Knight, he is currently developing the romantic drama, *In the Land of Fire & Ice*.

JOHN BEYMER (Director of Photography/Co-Producer)

John received an Emmy nomination for his work on, *Law and Order*, for which he served as the Director of Photography on 103 episodes from 2000-2005. He won a Best Cinematography Emmy for the ABC After School Special, *A Movie Star's Daughter*.

Other television credits include, *The Book of Daniel* (starring Aidan Quinn & Ellen Burstyn), *It Was Him or Us* (with Richard Masur & Ann Jillian), *Without Warning* (with Jane Kaczmarek), *Without Consent* (starring Jill Eikenberry), *Dead Man's Revenge* (with Bruce Dern), *Breaking the Silence* (with Stephanie Zimbalist), *She Says She's Innocent* (starring Katey Sagal), *Shattered Dreams* (with Lindsay Wagner & Patricia Heaton), *Murder in Black and White* (with Richard Crenna & Diahann Carroll) and Emmy nominated, *Rocking Chair Rebellion*.

John has shot several hundred commercials and is an accomplished still photographer.

MARK SULT (Editor)

Mark is currently completing *Gimme Shelter* (starring Vanessa Hudgens, Rosario Dawson and Brendan Fraser). He has been nominated for an ACE Eddy Award. He has cut the features *The Emissary*, *April Showers* and *Janked*. Shorts include *Amexica*, *Android Love* and *Supernumerary*.

He is Program Director of the Film & Television Editing Program at Video Symphony in Burbank, California – the very school where he received his initial instruction in 1996.

CARLOS BROWN (Costume Designer)

Carlos' films as a Costume Designer include, *Like Water for Chocolate*, for which he received the Ariel Award, *A Day without a Mexican*, *Tortilla Heaven*, and *Dead Awake*. He was Assistant Costume Designer on *A Walk in the Clouds*, *The Whole Wide Word*, *Harsh Times*, *The Air I Breathe*, *Street Kings*, and *Joline*.

He has worked in TV as a costumer and assistant costume designer on, *The Bridge*, *Six Feet Under*, *Persons Unknown*, and *Law & Order LA*.

Carlos worked in theatre for 10 years designing, *The House of the Spirits*, *The House of Bernarda Alba*, *Blood Wedding*, *Salon Mexico*, and *Lara Rosalba y los Llaveros* (Bilingual Foundation of the Arts-LA); *Two Men Losing Their Minds* (Moving Arts); *To Kill a Mockingbird* (Sierra Madre Playhouse); *The Imaginary Life of the Street Sweeper*, *August G*, *Trio Los Machos*, *Brown & Out* (Casa 0101 Theater); *Charity*, *Hope*, and *Habitat* (Latino Theatre). He designed the Opera, *Lorca Child of the Moon*, at UCLA.

He has a Bachelor of Arts from San Carlos Academy in Mexico.

JACOB HEGER (Production Designer)

Jacob graduated from the University of Nebraska-Lincoln's Johnny Carson School of Theatre and Film with an MFA in design for the stage and screen. He worked as the Art Director for, *The Bright Side*, at Chapman University and was awarded the Dodge School's honor of Best Art Direction. Most recently Jacob worked on Alexander Payne's, *Nebraska*.

SKIPPER MARTIN (Co-Producer/Colorist)

Currently coloring for Universal Studios, Skipper has been working in television and feature film post-production since 1991. In 1999 he began teaching himself the art of color correction, and three years later stepped into the coloring chair full time. Skipper reunites here with longtime collaborator and fellow *Law & Order* veteran, John Beymer.

Vino Veritas

14 January, 2014 | By Mark Adams, Chief Film Critic



Dir: Sarah Knight US 2013 - 96mins

When two couples are having their annual Halloween night get-together their decision to sample a bright blue Peruvian drink leads to laughs and revelations as they find themselves having to tell the truth.

Vino Veritas— the Latin proverb that translates simply to “in wine, in truth” — is a smartly and slickly made indie drama, cleverly adapted by playwright David MacGregor from his own production and blessed with four fine performances, especially from Carrie Preston, who has gained acclaim from her role in television’s *The Good Wife*, in which she plays quirky genius attorney Elsbeth Tascioni.

The film, which has played at a selection of mainly US film festivals, is a nicely structured production that belies its stage-bound origins thanks to watchable performances, astute use of costumes (it is set on Halloween after all) and a nicely balanced screenplay. It may have a rather low-key opening and a slight climax, but at the core *Vino Veritas* is quite watchable.

In truth the bright blue concoction that is drunk barely qualifies as wine (though there is a nice gag in the film about Nebraska becoming the new Napa Valley), but the notion of a 'truth drink' naturally serves up plenty of dramatic options.

The drink is a souvenir of a recent trip by genial Phil (Brian Hutchinson) and his more free-spirited wife Lauren (Heather Raffo). She is unhappy with their marriage, and brings out the bottle when their next-door neighbors, doctor Ridley (Bernard White) and his stay-at-home wife, Claire (Preston), come over for a drink before an annual party.

Claire is dressed as Queen Elizabeth; Ridley stays in his doctor's jacket with stethoscope, claiming he's on call; Phil dresses as a cowboy and Lauren a saloon girl.

The conversations start amusingly as they pass time taking each other's photographs in the studio Phil and Lauren share as they debate what is the best movie they have seen (Phil and Claire eventually agree on *Babe: Pig In The City*) before heading into more personal territory with accusations of affairs; debates about children and the state of their marriages.

Director Sarah Knight keeps *Vino Veritas* moving nicely, and makes good use of her interiors that help belie the film's stagey origins. The performances are all on the mark and while there are times when the dialogue falters, this is a smartly made film and an easy one to watch.

‘Vino Veritas’ Film Review

January 15th, 2014

Sarah Knight’s narrative feature debut presents razor sharp and biting comedy from a simple setup derived from the film’s punning title, *Vino Veritas*.

by **Shane Scott-Travis**

Vivascene rating 4 out of 5 stars



While modest in its execution and apriorism, **Sarah Knight’s** narrative feature debut, *Vino Veritas*, presents razor sharp and biting comedy from a deceptively simple setup. Two couples, also next door neighbours, meet for dinner before heading out to a Halloween costume party (spoiler alert: they never make it to the party). This isn’t Buñuel’s *The Exterminating Angel* by any means, but like those doomed diners, Knight’s habitués arrogance and anxieties will be dissected and examined whether they’re prepared for it or not, thanks to a truth serum that they imbibe.



There's a Latin proverb, also the film's title, *Vino Veritas*, which translates to "in wine, the truth" and though not stated outright in the script, this is part of homemaker Claire's (Heather Raffo, who steals scene after scene) impetus in insisting her husband and house guests indulge in some Peruvian wine she's been sitting on for years. This wine, which Claire explains is sacred and revered by indigenous tribes in Peru, presses her hubby, Phil's (an amicable Brian Hutchison of CBS's *Person of Interest*) panic buttons, but, reluctantly, he drinks. Their neighbours are also alarmed but Lauren (wonderfully played by Carrie Preston from CBS's *The Good Wife*) indulges where her husband, a successful doctor, Ridley (the admirably uptight Bernard White, *The Matrix: Reloaded*), flat out refuses. What ensues, while not altogether innovative (Roman Polanski's recent *Carnage* did the two couples in crisis motif very well), takes flight thanks to assured performances and solid, smooth direction from Knight.

Working from a tight script written by David Macgregor (based off his play), *Vino Veritas* feels at first like a low-impact exercise in the perils of being too impartial, in being too honest. And considering that it's an adaptation of a play there is a certain claustrophobia in that we never get to leave the house where the drama uncoils (drawing another *Carnage* comparison, also a play). Let's face it, even some of David Mamet's (*Oleanna*, *Edmond*) or Tom Stoppard's (*Rosencrantz and Guildenstern Are Dead*) best work on the stage shrivels up on the screen; the enclosed space caps the tension or offers too much restraint. Well, thankfully with this film, a few stagey moments aside, several cinematic sequences arise, elevating the proceedings effectively (Raffo, hunched on the staircase off-screen, her wedding photo in frame, eavesdropping on Hutchison spilling his guts, could not be as impactful in a playhouse).



Sure, there are a few moments where the dialogue feels stilted (as often occurs in these types of adaptations), more often than not the script offers endless surprises. Just when it might feel predictable a clever ruse erupts or a pithy barb is unleashed. Delightful discourse on a wide range of subjects from Winnie the Pooh, abortion, Christianity, parenting, cinema, fidelity, 9/11, and love all bubble up and drift in erratic directions. As the bluish wine's effects magnify (blue, by the way, because its potent ingredient is the skin of the blue dart tree frog) and aggravate, the couples quarrel and comply, each character getting to whine and win in the spotlight. It's remarkable how the film zigzags from comedic heights to dramatic depths so quickly and repeatedly (without being repetitive). Some of the surprises resonate louder than others but they're all conveyed intelligently and with ingenuity. The real meal that Claire serves her guests isn't quinoa, it's truth sandwiches.

One of the the biggest feats of *Vino Veritas* is that it presents such approachable and engaging subjects with honour and integrity. For a film that puts its characters in such plainly loaded situations, it doesn't emotionally blackmail any of them or the audience into feeling something that isn't genuine and legitimate. The truth will set you free but first it's gonna push you around and piss you off. That and the blending of cynicism and sentimentality makes *Vino Veritas* worth raising a glass for.

Recommended.

Vino Veritas is available on iTunes and VOD January 15th.

The Detroit News

January 14, 2014 at 1:48 pm

by Tom Long

'Vino Veritas' plays with truth and its consequences



Stoic doctor Ridley is played by Bernard White, a Michigan State University graduate. Carrie Preston plays Claire in Detroitier David MacGregor's 'Vino Veritas.' (Jo Films)

'Vino Veritas' — in wine there's truth.

But then there's the matter of what wine and how much truth. And whether truth is always a good thing.

In "Vino Veritas," written by lifelong Detroitier David MacGregor and directed by Sarah Knight, the wine in question is bright blue, hails from a South American tribe and compels complete honesty from anyone who imbibes it.

In a fit of daring, Lauren (Heather Raffo), a bored suburban housewife, and her unsure husband Phil (Brian Hutchison) drink some and serve it to the couple next door one Halloween night. Or at least they offer it — Claire (Carrie Preston) downs a glass impulsively, but her physicians husband Ridley (Bernard White) declines since he's on call.

What follows is a pressure-cooker evening in which revelations of infidelity, personal tragedy, agnostic indifference, paternal pressure, political cynicism, sexual need and everything else under the sun come out. Much of the time the exchanges are fun, sometimes things turn mean, often the revelations are poignant.

It helps that the foursome is supposedly on its way to a costume party, so Lauren is dressed as a hot witch, Phil's a cowboy and Claire is decked out in an elaborate Elizabethan outfit. The sober doctor Ridley is dressed as a doctor, reflecting his flair.

There's no getting around the fact that MacGregor is adapting a play for film and it still comes off very much as a play, taking place in various rooms of a house with scenes and lines far longer than a typical film. But Knight moves fluidly, riding the non-stop dialogue easily, and the fact is, it's a darn good play, so why mess it up?

Many will recognize Preston ("True Blood," "The Good Wife") and her trademark off-kilter energy works wonderfully here. But the other three actors also shine, which is a good thing because in quarters this close everything needs to work. It does.

"Vino Veritas" takes a hard but funny look at whether honesty really is the best policy. It's highly entertaining if occasionally (and appropriately) cringe-inducing and offers some fine actors the opportunity to strut their stuff. And that's the truth, sans vino.

'Vino Veritas'

GRADE: B

Not rated

Running time: 96 minutes

On Demand

Review: 'Vino Veritas' a solid independent film about couples telling the truth



Claire (Carrie Preston) threatens Ridley (Bernard White) in a scene from Sarah Knight's "Vino Veritas."

August 06, 2013 1:00 pm • [By L. KENT WOLGAMOTT / Lincoln Journal Star](#)

The Reel Story: Two couples drink a "truth serum" wine and reveal their secrets and troubles in this well-done independent film shot in Lincoln in 2011.

"Vino Veritas" takes its title from the Latin proverb that is literally translated "in wine, the truth," turning that notion into a dramatic unveiling of the "truth" between two couples under the influence of a Peruvian wine.

That bright blue concoction is a souvenir of a trip by the very down-to-earth Phil (Brian Hutchinson) and free-spirited Lauren (Heather Raffo) in an attempt to re-energize their tired, 15-year marriage.

It comes out on Halloween night when their next-door neighbors, physician Ridley (Bernard White) and his stay-at-home wife, Claire (Carrie Preston), come over for a drink before an annual party at which Claire is determined to win the costume contest again.

So she's dressed as Queen Elizabeth. Ridley's in a doctor's smock with stethoscope, claiming he's on call while Phil dresses up as a cowboy, and Lauren a saloon girl.

The snobbish Ridley passes on the blue wine. The other three have a drink. As they take pictures in Phil and Lauren's photography studio, the truth talk starts, initially innocently — “what's the best movie you've ever seen” — then moves into ever more personal and painful territory.

That's all there is to Sarah Knight's film. But that's plenty, because the Lincoln native gets solid performances from her cast and a great turn from Emmy nominee Preston who balances humor and angst as she reveals more and more about Claire.

“Vino Veritas” was adapted for the screen by David MacGregor from his play — leading to the movie's single building confinement — it takes place inside and on the porch of Phil and Lauren's home — and the four-person cast.

But beyond a few scenes of unrealistic dialogue — there are some bantering conversations that just wouldn't happen in real life — “Vino Veritas” never feels “stagey.” That's a measure of the quality of MacGregor's adaptation, Knight's direction, John Beymer's cinematography and the acting.

Even though it was shot in the Dale Photography studio in the Near South, there's nothing particularly tied to Lincoln in the film beyond an early nod to Glacial Till wines and a joke that Nebraska will become the new Napa Valley.

That makes “Vino Veritas” a more universal picture, which should be good for the prospects for this solid, effective independent film.

Catching Up With Carrie Preston of *Vino Veritas*

By [Shannon M. Houston](#)

January 18, 2014 | 5:42pm



It's fitting that Carrie Preston's latest role is in a film called *Vino Veritas* ("In wine, the truth"), as she appears to be making a career out of characters who prefer to keep it real—and who don't always need a special truth serum to do it. From her work on *True Blood* and *The Good Wife* to her 2012 directorial feature debut, *That's What She Said*, Preston is all about portraying and presenting a particular, more realistic female character. Or as she puts it, she's all about "messing up the hair" of the prototypical women we have grown accustomed to seeing on the big and small screens. *Vino Veritas* follows a group of friends who have a wild night in after drinking a special wine that renders them more honest than is socially acceptable. Preston delivers a strong performance as Claire, the first victim of this truth serum. *Paste* caught up with Preston to talk *Vino*, her life as a triple threat (actor/director/producer), and her upcoming movie with Morgan Freeman and Diane Keaton.

Paste: We actually spoke last year when *That's What She Said* was coming out.

Preston: I totally remember!

Paste: That's still one of my favorite movies, so it's great to talk to you again.

Preston: Oh thank you!

Paste: How has it been, transitioning from being behind the camera on your last film, and getting back in front of it with *Vino Veritas* and your work on *The Good Wife*?

Preston: I go back and forth so frequently now—and with relish—but sometimes it's hard logistically to juggle those things because I tend to pile my plate higher than anyone's plate should be piled. So sometimes I'm just walking around trying to make sure that plate doesn't tip over. It's only those details that overwhelm, certainly not the creative aspect. I'm always able to rise to those things, and I really enjoy creating and building things from the ground up, which is what directing and producing really is. Most of the time as actors, we're brought in towards the end of that process.

Paste: I think it's interesting that your character in *Vino Veritas* experiences a sort of stripping down or stripping off of her social mask. Claire kind of reminds me of your character Elsbeth on *The Good Wife* and even Arlene on *True Blood*. Then the women in *That's What She Said* have this similar quality of just being really bare-faced and out there about who they are and what they want. Do you find yourself wanting to create space for this very particular kind of woman on the screen?

Preston: I definitely am an actor and director who is interested in messing up the hair of the traditionally perfect Hollywood portrayal of women. And I find that it's much more permissive for male characters to be that way—messy. When I watch things—in movies or on stage—the characters that I am drawn to are the ones who are vulnerable and flawed.

Paste: I know you've been busy this year but did you get to see any film in particular where a character really struck you?

Preston: I haven't taken a look at a lot of films this year but one that I did see that I loved, loved, loved was *Enough Said*, with Julia Louise Dreyfuss and James Gandolfini.

Paste: Ah, yes!

Preston: So good! And it's exactly what I'm talking about as far as those characters who are messy and flawed and a little bit dangerous. I think that Nicole Holofcener handled it brilliantly. She is actually quite an inspiration to me as a director, as well.

Paste: There are a lot of great conversations that happen in *Vino Veritas* and I love the scene where you explain the many different types of “no” that you might give your husband in response to sex and what they all mean. And there's all sorts of great talk about children and religion. Was there one particular scene that you read when you first got the script that made you say, “I have to do this movie”?

Preston: (laughs) I think where it really grabbed me as an actor was the Winnie the Pooh speech. It's right after I just had the wine, and suddenly all of the other characters realize the wine is working. I just thought it really had the potential to be so fun, and it would allow me to really unleash from my own inhibitions as an actor.

Paste: That was a great scene. And, as a parent, when you watch it you flash back to all the Nick Jr. shows you've sat through, where you find yourself doing what Claire does—psychoanalyzing these cartoon characters. It's nuts.

Preston: (laughs) Yeah, exactly.

Paste: This was a really small cast, and I know you shot the film in a matter of days. Can you talk a little about this experience on set?

Preston: Well Sarah Knight, the director, did an amazing job. As far as casting, she didn't make any of us audition. She knew all of our work and really trusted that we were going to be able to dive in. And it was a really wonderful chemistry lesson. We immediately hit it off, all four of us, and we were able to rehearse, which was crucial because it's such a dialogue-driven piece. So by the time we got to shooting, we were able to run with it and do large chunks of it at a time without cutting.

We were also shooting in Lincoln, Neb., in July, in the middle of a heatwave. And I was in that [Victorian] dress.

Paste: That's intense.

Preston: It was pretty brutal. They had to bring in those industrial air conditioners that come in those big aluminum things, and I would literally stick that tube up under my skirt in between takes.

Paste: Oh, that had to be fun!

Preston: But we were so taken by the script and the circumstances of the film, that we ourselves would get a little giddy sometimes. I don't know if it was the heat or what, but we were able to sustain a sense of freedom and delight throughout.

Paste: That's great. You've gotta love what you're doing to be able to make it through those kind of things—like heat waves. I saw that you have an upcoming movie with Diane Keaton and Morgan Freeman. Can you talk about that a little?

Preston: Yes it's called *Life Itself*, and I play this real estate agent who's representing an apartment that Diane Keaton and Morgan Freeman's characters are considering buying. So I had a good time. Well it's fun any time to shoot a movie in New York, which is my home base, and I'm a fan of both of those actors, particularly Diane Keaton. When I first got the offer, I wasn't available on the dates that they needed and I thought, 'I gotta figure this out! I have got to work with Diane Keaton.' Luckily, it did work out. It was just a really great time to be on set with her, gabbing about apartments and mothering, and whether or not to have children—all these great conversations that were so personal and fun.

(laughs) One of my favorite moments on that shoot—Morgan Freeman, Diane Keaton and myself were getting on an elevator. We were shooting in an apartment building in NYC, Morgan Freeman walked out a little bit ahead of us, and one of the doormen who worked in the building turned to Diane Keaton and asked, "Is that guy an actor?" She was like, "Yes. Yes, he is." And we kept walking. It was just so cute. He's asking the Diane Keaton if that guy is an actor!

Paste: Okay, I have one more question—please tell me that you’re directing something else soon because I really, really loved *That’s What She Said*.

Preston: Oh, I’m so glad you loved it! I direct a web series called *Darwin: The Series*. It’s about a life coach whose life is falling apart. It’s really delightful. The first two episodes are up, so that’s what I’ve been up to lately.

Paste: Great. Well it’s always a pleasure.

Preston: So nice to talk you again.

***True Blood* Star Carrie Preston on *Vino Veritas*: "I Knew What Lies to Tell"**

By [Carolina del Busto](#) Wed., Jan. 15 2014 at 9:00 AM



All photos courtesy of Jo Films

In this age of live-streaming and waning movie theater audiences, plenty of films are skipping theatrical releases and heading straight for Video on Demand (VOD). Unlike in years past, this doesn't make them any less worthwhile. In fact, some familiar faces use VOD movies to shine and really show off their skills.

Carrie Preston, who is known to the masses as the fiery redheaded Merlotte's waitress from *True Blood*, or perhaps the suit-clad Elsbeth from *The Good Wife*, stars in a new [VOD movie, *Vino Veritas*](#). Preston is a theatrically trained actor, so in a film like *Vino Veritas*, which has a heavy theatrical influence, she comfortably takes control.

Filmed in just under two weeks, "*Vino Veritas* is about two suburban couples - longtime best friends - who get together on Halloween night and they share wine from Peru that is made out of the skin of a blue tree frog," Preston explains. "The wine acts as a truth serum and all of their inhibitions go away and they become brutally honest, and funny, and wicked, and hilarious, and human as the film goes on."

"It's a film for grown ups about relationships and marriage and being parents and getting older. There's not a subject that doesn't get touched upon - such as religion and sexual desires. Everything gets touched upon in the movie, and I think that's kind of rare these days."



Of the film's four characters -- Lauren, her husband Phil, and their friends Claire and Ridley -- the latter pair is arguably more entertaining to watch. Though Claire appears uptight and prudish at first, her character has plenty of secrets hidden underneath her Queen Elizabeth I costume.

"I was drawn to it immediately on the page because it does have that wonderful arc and I do get to transform and show the world one face and reveal another," says Preston. She compares her character development to peeling layers off an onion, and says that she started backwards; "I looked at where I needed to end up and built the character backwards so I knew what lies to tell and secrets to keep."

Whereas Claire turned out to be the opposite of her chaste persona, Preston says with a laugh that if she were to drink some truth wine at a dinner party she would just be a more animated version of herself. "I don't know if there would be some new thing that would come out that no one has ever seen before."

Although we didn't get to speak to Preston about the upcoming season of *True Blood*, she did throw in a quick impression of our favorite redhead. "Arlene pretty much lays out what she's thinkin'," she says with a Southern drawl, laughing. "She doesn't hold back her opinions about things, whereas Claire is more held back, [at least] before she drinks the wine," she adds.



Preston's *Vino Veritas* costars also have backgrounds in theater, and when you get four theater actors together, she says, it becomes easy to jump right into the work and embrace the characters and especially the language -- "and this is a film that is very much about language." Indeed the language and dialogue at times felt awkward for a film and better suited for a stage production, but the actors made this disparity pleasant to watch.

"We would talk a lot and Sarah Knight [the director] would guide us with a sure hand and we would play," says Preston about her time filming. "We would throw each other the ball and knock it right back to the next person, and it was a truly remarkable experience."

[Vino Veritas](#) is available on VOD and iTunes starting today, January 15, and stars Carrie Preston, Bernard White, Brian Hutchison, and Heather Raffo.

Carrie Preston On 'True Blood' Vampires, Winning The Emmy For 'Good Wife' And Her New Film 'Vino Veritas' (EXCLUSIVE)

By [Lorraine Cwelich](#) January 17, 2014 10:53 PM



Photo: Reuters

Carrie Preston poses at the premiere of the new HBO Comedy Series Looking at Paramount Studios in Hollywood on January 15, 2014.

When Carrie Preston accepted her Emmy for Outstanding Guest Actress in a Drama last September, she was completely stunned. “I was so thrilled and excited,” she told *Hollywood Take*. “I really did not think I was going to win because I’d been nominated for a Critics’ Choice award, which Jane Fonda won, so I thought she was also going to win the Emmy. I had 30 seconds to get to the stage and give an acceptance speech. All I was thinking was, I better talk really fast so they don’t cut me off. I was in complete and utter terror. I remember watching the clock flashing in the back, and I finished just as it went to zero. I’m a theater person. So luckily all those years of being on stage came in handy.”

Preston earned the award for her recurring role on *The Good Wife*. “It’s a really special place, and they treat me like part of the family, not a guest,” said Preston. “Julianna [Margulies] and I were friends before I got the job. We did a short-lived Broadway play together about seven years ago. She’s just a peach – a great cast leader and down-to-earth, kind, talented woman.”

Preston filmed a new episode of *The Good Wife* in December and this month, continues shooting HBO’s *True Blood*, on which Preston portrays Arlene Fowler. “We have the first couple of scripts, and it’s going to be an exciting ride. My character pretty much lives in the human world and is less inclined to be hanging out with the vampires.”



Preston, who might just be the busiest actress in TV, will also appear on Kevin Bacon's series, *The Following*, which returns to Fox on January 19. "I work with James Purefoy, who is lovely and very talented at being creepy. We have some really interesting stuff, and I'll be interested in seeing the final edit."

Preston's impressive career in movies and on television includes her newest film, *Vino Veritas*. She portrays Claire, a suburban Midwestern mother and wife, who is seemingly a strait-laced, conservative, supportive woman. When she drinks a truth-telling wine during a Halloween get-together, all her inhibitions collapse and she reveals her true self. "That was really fun for me, uncovering the real Claire underneath this shell, all the delicious stuff going on inside," Preston told *HT*.

"It's the shell we all present to the world. We all have things we are afraid to share with others, that we feel we'd be judged for. I relate in that way. I liked getting inside someone who could let herself be free. We all long for that freedom, whether like Claire it's through a glass of wine or, for me, in my work."

Vino Veritas was shot in 12 days in Lincoln, Nebraska, the hometown of director Sarah Knight. The unusual location and long rehearsal period helped bond the close-knit cast. "We got really giddy. It was infectious, between takes we kept that uninhibited spirit alive," Preston said.



Carrie Preston arrives at the 65th Primetime Creative Arts Emmy Awards in Los Angeles, California September 15, 2013.

The film is Knight's narrative feature debut. "Sarah is so smart and has directed documentaries. So she knew her way around sets and cameras and editing. She did a great job casting, in creating chemistry. It is such a gift for an actor to be given instant family. Sarah guided us with a sure hand without getting in our way while we were exploring."

Not only has Preston worked with young filmmakers, her career includes films with veteran directors, such as Woody Allen in *Vicky Cristina Barcelona*. "I didn't audition. I just got an offer, which is really rare as a character actor," recalls Preston. "I was thrilled and terrified. Everyone had warned me that he could be a little shy or might not look at you — don't take it personally. He came right up to me and shook my hand and looked me in the eye! It was so lovely. And suddenly we were just shooting, no rehearsal. On top of that, was the glorious city of Barcelona. It was a brief but amazing experience."

Another highlight of Preston's career was acting with Julia Roberts twice, in *My Best Friend's Wedding* and *Duplicity*. In *My Best Friend's Wedding*, Preston played one of the two memorable singing bridesmaid sisters (the other sister was Rachel Griffith). "Julia is really amazing, actually," Preston told us. "I was so blown away by her ability to be a full-on cast leader and at the same time be 100-percent ready to be completely vulnerable and available. She's a lesson in what it is to be a movie star."

My Best Friend's Wedding was Preston's first movie. "Years later when I was cast in *Duplicity*, I had a very difficult, emotional scene with Julia, in which I'm doing all the talking, I'm sobbing uncontrollably, and she just sits there and glares at me. It works really well to comedic effect in the edit, but when you're shooting it, it was quite daunting. Julia gave me a big hug, told me how happy she was that I was there, and said, 'OK, now I'm going to be mean to you for the rest of the day.'"

"So we did the scene and, of course, Julia was totally in character and awesome. Then at the end of the day, I'd been crying all day on-camera, and Julia stood up and said to everyone, 'Let's have a round of applause for Carrie Preston' and she made the whole crew clap for me. She's incredibly gracious and really cool."

Fast, Cheap Movie Thoughts

Short tidbits from top filmmakers on the art of their craft



Thursday, January 9, 2014

Sarah Knight on "Vino Veritas"



What was your filmmaking background before making *Vino Veritas*?

SARAH: *Vino Veritas* is my narrative feature debut. My last two films were documentaries -- *Diamonds are a Girl's Best Friend*, a portrait of Nicole Sherry, Head Groundskeeper for the Baltimore Orioles at Camden Yards and one of only two women in that position in Major League Baseball; and *Hot Flash* about Saffire-The Uppity Blues Women. I have also directed theatre and narrative shorts.

Prior to that, I assisted directors Taylor Hackford & Mikael Salomon and producers Robert Shapiro & Peter MacGregor-Scott.

How did you work with writer David MacGregor on the adaptation of his play?

SARAH: David wrote the screenplay and much of his original stage play was kept intact. The changes mostly involved cutting dialogue which would seem excessive on film (including one long monologue). We also worked to tweak some of the more wildly divergent theatrical tones of comedy and drama to make them subtle enough to be plausible on screen.



How did you go about casting the movie?

SARAH: I knew I only wanted actors with theatre backgrounds as this film was going to live and die on the performances. And I would require the cast to memorize the entire script prior to shooting.

I had seen Heather Raffo in her extremely successful one woman show, *Nine Parts of Desire*, about nine Iraqi women, which she also penned. Bernard White first caught my eye as the charismatic lead in an off-Broadway play in 2004. Carrie Preston had just wowed me in *Duplicity* and *That Evening Sun*. A casting director helped me to find Brian Hutchison.

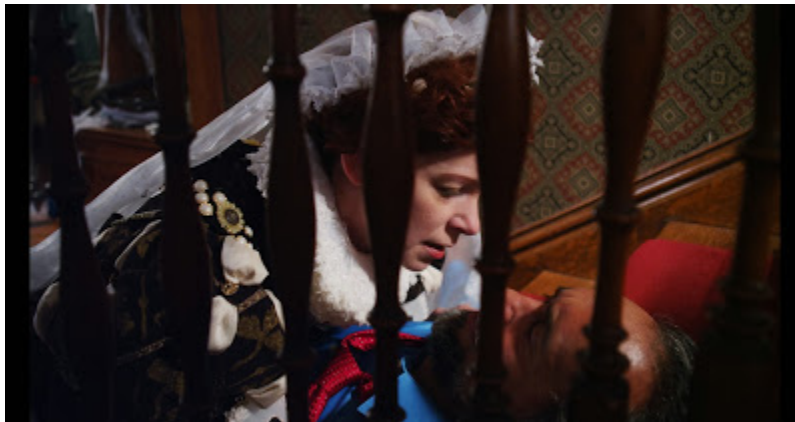


What was your visual plan for the movie (particularly with the very limited number of locations you were working on) and how did you and your DP achieve it?

SARAH: One of my main goals was to move the actors around the house so there were several different backgrounds. This helps to provide the illusion our story isn't really unfolding in just in one space (where the stage play takes place entirely in the living room).

I wanted the beginning of the film - the pre-wine drinking section - to have a slightly muted, de-saturated look and we dressed the actors accordingly. I also wanted the camera to hang back and only frame the characters from behind, in profile or in 'dirty' close-ups (where the subject is partially eclipsed by something in the foreground).

Once the truth serum is imbibed, there is about an eight-minute color bump where the full saturation comes in which reflects the true colors and excitement that is about to come that night. Nothing as overt as say, *Pleasantville*, more of a slow seeping but hopefully it affects the audience subconsciously. The camera also starts to move in closer and closer and head on to each actor.



What was your rehearsal process like and how did that impact the moviemaking process?

SARAH: The two couples needed to be believable as longtime best friends and neighbors, which would be difficult to achieve on a typical film shoot, where the cast often meets for the first time moments before shooting.

To give the actors a chance to bond, I held a cast dinner (Peruvian, of course) and we had two days of table reads, by the end of which they had started to seem very comfortable with one another. A great deal of rehearsal would also be required and I pushed hard for that, ultimately getting six days with the entire cast, four of which were at the actual shooting location. The actors were so prepared by the final rehearsal day we just ran the show in its entirety like a play!

Since our story at its heart is about revelations and reactions, I told the actors during rehearsal I would shoot coverage of each them at all times, so to be aware that non-verbal moments would make up a great deal of their final performances. And while I required the cast to say the dialogue exactly as written, I gave them the freedom to ad lib and improvise in between lines. A great deal of that material made the final cut and really complements David's original work.



What was the smartest thing you did during production?

SARAH: Shooting in Lincoln, NE. It is my hometown and there is a beautiful house which I had driven by almost every day of my childhood. It turned out to be the perfect location which almost serves as a fifth character in the film. In addition, the homeowner led us to the man, Mike Murman, who provided roughly three quarters of the funding.

My folks catered and did craft service so we were fed better than I have been on any big budget studio film, which helped to make up for the cast and crew's low pay. And there was a church right across the street, which generously provided a space for our holding and crew meals.

Finally, graduate students from the University of Nebraska-Lincoln served as our production design team and did a spectacular job on the set dressing.



The dumbest?

SARAH: Shooting in Lincoln, NE, in July. It is always extremely hot in Lincoln at that time but that year there was a freak heat wave which lasted exactly as long as we rehearsed and shot. It was about 110 degrees in the main location, which had no air conditioning. So the poor actors huddled around one single silver snake coming from a portable AC unit in between takes.

To top that off, Carrie was wearing a 30-pound Queen Elizabeth costume and Brian was in a flannel shirt and chaps. And we had a gas fireplace going much of the time. I was so focused on making our days I honestly didn't really notice but the actors and the crew suffered quite a bit but thankfully remained troopers.

And, finally, what did you learn from making the film that you have taken to other projects?

SARAH: Simply by default of time, we shot very long takes, occasionally filming entire fifteen-minute scenes at a clip. While this is quite an unusual way to film, it is something I will certainly use in my future work, as it created a wonderfully dynamic and real energy for the actors, which you see reflected in their terrific performances.

Indiewood Hollywoodn't

Independent Film in the Big Apple & Beyond

January 15, 2014

Interview: Sarah Knight (Director – ‘VINO VERITAS’)



Some people need the truth to live. Others not so much. On Halloween night, the lives of two suburban couples unravel forever under the influence of a Peruvian wine brewed from the toxic skin of blue dart tree frogs. This tribal elixir effectively reduces all inhibitions to nothing, and soon friendships and relationships are revealed to be not quite what they seemed. By turns brutally funny, wickedly honest, and unashamedly human, the film explodes personal and cultural taboos and lays bare the horror and beauty beneath our carefully composed public personas. Imagine a bobsled ride down Mt. Everest...on a moonless night...during a blizzard. That is the essence of “**Vino Veritas.**” Just hang on, and hope for the best.

Anticipating the **January 15** iTunes VOD release of ‘**Vino Veritas**’, we spoke with the film’s Director **Sarah Knight** about its development, the difference in approach between documentary and narrative filmmaking, the state of Indie Film in Nebraska and much more.

How were you first introduced to the film’s script?

My mom, who has fantastic taste and is a great lover of the arts, saw the play performed here in Nebraska a few years ago. She fell so in love with the writing that she came back to every performance. She encouraged me to read it and I loved it as well. I met with David MacGregor (writer) and we hit it off, realizing it was a piece we could do fairly quick and cheap.



Having a background in documentary, how do you approach constructing a narrative feature and how does that differ from the way you approach documentary?

I started out doing narrative shorts and that is where I feel the most comfortable. I had taken a couple of years off and did two documentaries, which were two stories I really wanted to tell. One was about a female blues group and the other was about the head groundskeeper of the Baltimore Orioles who is a woman.

With 'Vino Veritas', I was so excited to get back into narratives. I just think it is more fun and exciting. I love documentary as a viewer and I am proud of the two I made but it is such drudge work. I think they are important and I will probably make another if the right story comes along, but it is more engaging to do narrative work.

Specific to 'Vino Veritas', what is the truth behind the Peruvian hallucinogenic wine?

It is funny because David just made it up as a theatrical device. When I went to show the film at Oaxaca in Mexico several people approached me and asked if it was based on a real Peruvian truth serum. I had never heard of it but apparently there is a real truth serum that exists, but I did not get to try it.

How did you approach the look and visual tone of the film?

There were two things I wanted to do, both having to do with the world we see prior to the wine drinking and after. The first thing we tried to do was include a slightly desaturated look at the beginning and dress Phil & Lauren in their street clothes to serve to that end. When Claire takes her drink there is an 8 minute color bump that you may not see unless looking for it, but it ramps up to the height of the color. I wanted the production and costume design to resemble old fashioned Technicolor since the idea is that this is the most vibrant night the characters have had in a long time.

The other thing we tried to do was (in the beginning) hang back and see people in wide shots and profiles. Once the wine is drunk we slowly move in to get to the heart of the characters with closeups.

We also wanted to move the characters around the house to break things up visually .



Did you draw from any influences when developing the film?

We got very lucky with our location because it is a large house that gave us the comfort to move around. I know that they shot (for example) *'Who's Afraid of Virginia Woolf'* on a sound stage, so that would be a dream to have flyaway walls and all that, but we were lucky in the amount of space we did have.

How did you come across the four lead actors?

I did not do any auditions. I had seen Heather Raffo and Bernard White in two separate off Broadway plays almost tens years ago. They both blew me away and had stuck in the back of my mind. As I read the script I thought about both of them immediately.

Carrie Preston, I knew from her TV work and the film *'Duplicity'*, but she also came out with a film called *'That Evening Sun'* the same year. A friend of a friend had gone to Julliard with her so we were able to get her a copy of the theatrical script. Brian Hutchison does a lot of theater work in New York so my casting director turned us on to him.

Was there any particular film festival experience that stood out to you?

There were two. My favorite festival was Oaxaca. The film was subtitled in Spanish, which was fun. Oddly enough it was not the largest audience due to severe weather conditions but that particular audience was a treat to watch the film with. They cheered when Claire drinks the wine and were very engaged and audible.

The second would be the Wine Country Film Festival where it was shown in a wine cave. Carrie and Bernard were there and they got to watch it for the first time with me. It was a very relaxing and lovely experience.



How much mind do you pay to the idea of distribution when developing the film?

I did not. I am not saying that is a smart way to do it but I wanted to focus on the story. Personally I would rather see films in the theater but I appreciate that there are other platforms out there. We did not have anything in mind, we just wanted to make a film and tell the story the way we wanted. When it was completed we got it out and it landed where it landed.

What was the most difficult part of getting this film completed?

We ended up shooting in Lincoln, Nebraska where we got the production design team from the University who were graduate students. They did a great job and my parents did catering so many great things came with that. One of the things you find when shooting in the Mid West or somewhere that is not Los Angeles, New York or, maybe, Portland is, despite having fantastic crews, they are really used to working on commercials at rates 10 times what we could afford. We had many great people working on the film but we also had to bring people in. In housing and transportation the costs cancelled each other out. I know that is one of the great difficulties of not shooting in a “main” area.

Also, we had a fantastic editor, colorist and sound designer but all those figures were in different locations as well, being Los Angeles, New York and Cincinnati. It is amazing what you can do virtually these days, but also a drag since it was a year and a half of isolation for me, which is too much alone time. This is one of the benefits of the modern world but can also be a drag.

Finally, can you speak to the general interest in independent film in Nebraska?

We ended up screening the film in Lincoln. The local paper was incredibly supportive and we got a lot of press out of it. We were only going to screen it for one week for fun but it was so popular they held it over, and this was at a commercial space with mostly people I did not know. It was a real treat. David MacGregor got to come back for the screenings and local people saw the film multiple times.

I know that they have a wonderful center called the Ross Theater which plays indie films, as well as the Grand Theater. That is a commercial space but is starting to branch out and include indies as well. I definitely think there is a growing interest in independent and alternative cinema here.

- Interview Conducted (via phone), Edited & Transcribed by Steve Rickinson

It's A Winederful Life

Living la vita del vino with Tracy Ellen Kamens, Ed.D., DWS, CWE

Vino Veritas, the ferment and foment of blue frogs

Posted on [January 15, 2014](#)



My inbox is constantly bombarded with various press releases, most of which are wine related – new products, recent releases, etc. But, I suspect that I am often included on random releases simply because they somehow found my website (and an active e-mail address).

These latter missives generally have nothing to do with anything I write about or have an interest in. Stowe, VT? Clothing swaps? And, most recently, a request to write about a tool that removes unwanted e-mails from your inbox (do they even see the irony?)

But, on occasion, the query is tangential, but interesting. This month, I was invited to prescreen a movie titled, *Vino Veritas* (loosely translated as “in wine is truth”). Intrigued by the trailer, I agreed and was pleasantly surprised. I really enjoyed the movie, which is being released via iTunes and VOD through Gravitass Ventures on January 15.

For those of you who may wish to see the movie, I will caution you to stop reading right now. In other words — Spoiler Alert!

But, if I haven't scared you off, I invite you to keep reading...

While the publicist characterized the film as being “wine-centric,” his statement is a bit exaggerated because this is NOT a film about wine. Rather, wine is primarily used as a plot device rather than being the main topic of the movie.

Interestingly, as wine consumption becomes more popular in the U.S., it is finding its way into cultural expression – television, movies, books, etc. Yet, despite its increased acceptance, wine (and alcohol in general) is frequently demonized. While this film doesn’t demonize wine, it does cast it in an ominous light – imbuing the wine in question with mystical properties that compel imbibers to tell the truth.

Moreover, wine features heavily as a character trait of one of the protagonists. Appearing to rely on old stereotypes about wine, the film depicts Ridley as being a snob as a result of his knowledge and enjoyment of fine wine and pursuit of formal credentials, while the “common folk” characters reach for beer.

Given that this film is an adaptation of David MacGregor’s 2008 play of the same name, I wonder if some of this thinking about wine has changed in the intervening five years.

But, as noted, this is not a wine movie. Instead, it is a film that explores the universal theme of truth, and how it relates to dealing with modern issues such as the burdens of parenthood and owning one’s sexual identity.

Tackling the issue of parenthood, the conversation among the four characters — particularly between the two women – pushes the boundaries of what is socially acceptable to admit as a parent. Mourning the loss of one’s identity (i.e. I want to be more than just ___’s mother); the loss of freedom and adventure; and the loss of relationship between husband and wife, under the influence of the “magical wine”, the women break the taboo of expressing any sentiment regarding motherhood as anything other than that of doting mom by openly admitting there are negative aspects associated with being a parent.

Addressing another societal taboo, the film’s discussion of sexual identity centers on sexual expression and, more specifically, how one likes to engage in and enjoy sex. Here, one wife’s admission of her sexual preferences for rough sex is vilified– with the implication that she is a “slut” or “whore” for her sexual deviance. Meanwhile, there appears to be less condemnation of her husband’s sexual transgressions; while not expressly condoning infidelity, it seems to excuse the behavior in a “boys will be boys” sort of way.

As the evening winds to a close, for one couple, the truth will set them free. But for the other, to paraphrase Jack Nicholson in a *Few Good Men*, they can't handle the truth.

In fact, this couple is so abhorred by the revelations made by each other that neither can bear to live with this knowledge. Rather than find a way to meet each other's sexual needs or accept their partner for who they truly are, they would prefer to be blissfully ignorant. What a sad commentary on a marriage, but likely the reality for many actual couples.

Directed by Sarah Knight, the film's production was unusual in several ways, as described by the Director's Statement, included in the press kit. Specifically, as a theatre director, Sarah "...only wanted to cast actors with theatre backgrounds as this film was going to live and die on the performances."

In addition to the performers' backgrounds, Sarah notes that, "...by the final rehearsal day we just ran the show in its entirety like a play!" and actual shooting took place "...almost completely in sequence." Finally, they "...often shot very long takes and occasionally filmed entire scenes in one take..."

This nontraditional treatment emphasized the film's origin as a piece for the stage and pulled the story together in a very fluid, natural way.

Well written, with believable characters, the film is not only enjoyable on a comedic level, but pushes the audience to think about how honesty –real, raw honesty– will impact their lives. Can they bear to reveal their own naked truth to themselves, their spouses, friends or the world at large?

If *Vino Veritas* is indeed the case, I for one think that we all should drink more wine!



01/16/2014

‘True Blood’s’ Carrie Preston Stars in ‘Vino Veritas’

Carrie Preston’s new comedy has a supernatural edge....would you expect anything different?
-PJ Gach



Ever been in a relationship and you had the feeling that your partner was holding something back from you? If you had the chance to give them a truth serum would you do it? Somewhere in Suburbia, on Halloween (of course) two couples are given the chance to find out some interesting and perhaps unpleasant truths if someone dares to pick up and drink that glad of Peruvian wine that’s been brewed from the toxic skins of blue dart tree frogs.

The couples: Claire (**Carrie Preston**), Ridley (**Bernard White**-*The Matrix: Reloaded*), Lauren (**Heather Raffo**) and Phil (**Brian Hutchison**—*Person of Interest*), sit around in their Halloween costumes wondering what would happen if someone drank that glass of wine. At times funny, brutally honest and touching, *Vino Veritas* is wild ride on a crazy night.

Vino Veritas is director **Sarah Knight's** first narrative feature debut. She is currently developing the romantic drama, *In the Land of Fire & Ice*, with writer, David MacGregor, to star Academy Award nominee Shohreh Aghdashloo. Her project, *Shady Creek*, was a finalist for the 2008 Sundance Creative Producing Initiative and Film Independent Fast Track programs. Her 35mm short, *Qiana* (director, screenwriter, producer), premiered at Angelika 57 in Manhattan and won acclaim at several film fests as did her first 35 mm short, *Abstinence Makes the Heart Grow Fonder* (director, writer, co-producer). Other films include the internet cult hit, *Survivor in da Hood* (director, co-writer).

You can download the movie on [iTunes](#) and check out more information on the [movie's official site](#).

Lincoln High, UNL grad returns home to preview her first feature film



Claire (Carrie Preston) comes face to face with a skeleton from a scene in Sarah Knight's "Vino Veritas."

August 06, 2013 1:00 pm • [By JEFF KORBELIK / Lincoln Journal Star](#)

Carrie Preston is hot, hot, hot.

Media reports say the actress is close to a deal to reprise her character in "The Good Wife" -- she plays quirky genius attorney Elsbeth Tascioni -- in multiple episodes next season. She scored an Emmy nomination -- her first -- for the role as outstanding guest actress in a drama series.

Preston also plays the sassy, red-headed waitress Arlene in HBO's campy drama "True Blood," which concludes its sixth season Aug. 18, and recurs on the CBS drama "Person of Interest," which stars her real-life husband Michael Emerson.

And this week you will see her on the big screen in an independent film shot in Lincoln in 2011.

Director Sarah Knight, 43, will preview her first feature film, "Vino Veritas," at the Grand Theatre this week. It begins a one-week run Friday, screening nightly at 7:15 p.m.

Knight, who grew up in Lincoln and graduated from Lincoln High School (1987) and the University of Nebraska-Lincoln (1991), will attend Friday, Saturday and Sunday showings.

With a screenplay by Michigan playwright David MacGregor, based on his stage play by the same name, "Vino Veritas" is a dark comedy about two adult couples who gather in one couple's home on Halloween night.

Their conversation turns interesting after they consume a primitive-looking bottle of blue wine from Peru. The wine acts as a truth serum, which results in an evening of unbridled honesty that affects their marriages and friendships.

The film also stars Bernard White ("The Matrix Reloaded"), Heather Raffo and Brian Hutchison. Knight shot the film in a quick 12 days during a blistering hot July in David Dale's photography studio on South A Street.

"(The actors) all were so wonderful shooting under those time constraints, which are impossible anyway," Knight said in a phone interview to promote the movie. "All four of them came so prepared."

Knight is a stage and screen director in Los Angeles and New York City, whose resume includes documentaries and music videos. She has her mother to thank for "Vino Veritas" as her first feature film.

In 2009, Sharon Knight attended a Nebraska Repertory Theatre performance of MacGregor's "Vino Veritas" in Lincoln. Rep artistic director Virginia Smith directed the comedy, which featured Melissa Lewis, Sasha Dobson, Ian Borden and Ryan Kathman.

Sarah's mother found the production so enjoyable that she went multiple times.

"This was atypical for her," her daughter said during filming in 2011. "She doesn't find material that she's passionate about very often. But when she does, she will go repeatedly."

Sharon Knight was so enamored with the play that she sent her daughter the script, saying she thought it would make a great movie.

"As a typical director and producer, it took me a long time to get to it," Knight said.

When she finally did, she, too, thought it had movie potential. She liked the play's humor, how well MacGregor juggled comedy and drama and how he wrote dialogue. She also liked how the material would target a specific audience.

"So many indie films are about kids in their 20s," she said. "This is a real, adult comedy drama."

Soon after reading it, she met with MacGregor, who premiered the play in 2008 at Jeff Daniels' Purple Rose Theatre in Chelsea, Mich.

"We hit it off," she said.

Knight wanted to film the movie in her hometown, specifically at Dale's photography studio, which is in a giant house in Lincoln's Near South neighborhood.

"I drove by it every day of my childhood," she said. "In my mind, this is where the characters lived."

She contacted Dale, who was open to the idea, but Knight was unsure she could do it in Lincoln because of the expense. She could film it for less in Los Angeles.

So Dale called his friend Michael Murman, who is chairman and founder of Pen-Link, a Nebraska software company. He also started Glacial Till Vineyards, which he operates with his two sons near Palmyra.

"A couple of things appealed to me about it," Murman said at the time. "I liked that Sarah wanted to do it in Nebraska and that the film had a focus and connection to wine."

So Murman agreed to finance the project. And now, having seen the final version, he said he made a wise investment.

"I'm not a movie critic," he said. "Movies are kind of like drinking wine, some you like, some you don't. I was pleasantly surprised. It turned out better than I thought it might be. The story is interesting. It keeps you interested."

Dale, too, enjoyed the film. So much so, he left the furniture in the house, which doubles as the family home, where the set designer moved it.

"It was really neat how hard everybody worked for Sarah on this," he said. "Everyone was so professional on the set. They worked together so well and harmoniously."

Knight provided 35 jobs during filming, including hiring three UNL film students in major positions. Hiring students was important to her.

"They did it for little money," Knight said. "They just wanted the opportunity and the experience."

"Vino Veritas" had its world premiere July 28 at the Woods Hole Film Festival in Cape Cod, Mass. After its Lincoln showing, Knight will take it in September to the Oaxaca (Mexico) FilmFest and the Wine Country Film Festival in Santa Rosa, Calif.

5 great things to do *this week*

August 17, 2013 11:00 pm • [Lincoln Journal Star](#)

1. FILM: "Blue Jasmine," opens Friday, Ross Media Arts Center, 12th and R streets. Cate Blanchett is getting rave reviews for her performance as a New York socialite who has to move into her sister's San Francisco apartment to get her life back together in this new Woody Allen picture.

2. FILM: "Vino Veritas," Grand Theatre. Held over for a second week, this film by Lincoln High School graduate Sarah Knight features two couples who drink a "truth serum" wine and reveal their secrets and troubles. This well-made independent film was shot in Lincoln in 2011.

KFOR

1240 AM

Art Link

Newsweek 1240-August 10/11, 2013

An interview with Sarah Knight, producer-director of "Vino Veritas", a feature length movie shot in Lincoln and being shown at the Grand Theater.

To listen, click [HERE](#).

It's A Winederful Life

Living la vita del vino with Tracy Ellen Kamens, Ed.D., DWS, CWE

Vino Veritas, the ferment and foment of blue frogs

Posted on [January 15, 2014](#)



My inbox is constantly bombarded with various press releases, most of which are wine related – new products, recent releases, etc. But, I suspect that I am often included on random releases simply because they somehow found my website (and an active e-mail address).

These latter missives generally have nothing to do with anything I write about or have an interest in. Stowe, VT? Clothing swaps? And, most recently, a request to write about a tool that removes unwanted e-mails from your inbox (do they even see the irony?)

But, on occasion, the query is tangential, but interesting. This month, I was invited to prescreen a movie titled, *Vino Veritas* (loosely translated as “in wine is truth”). Intrigued by the trailer, I agreed and was pleasantly surprised. I really enjoyed the movie, which is being released via iTunes and VOD through Gravitass Ventures on January 15.

For those of you who may wish to see the movie, I will caution you to stop reading right now. In other words — Spoiler Alert!

But, if I haven't scared you off, I invite you to keep reading...

While the publicist characterized the film as being “wine-centric,” his statement is a bit exaggerated because this is NOT a film about wine. Rather, wine is primarily used as a plot device rather than being the main topic of the movie.

Interestingly, as wine consumption becomes more popular in the U.S., it is finding its way into cultural expression – television, movies, books, etc. Yet, despite its increased acceptance, wine (and alcohol in general) is frequently demonized. While this film doesn’t demonize wine, it does cast it in an ominous light – imbuing the wine in question with mystical properties that compel imbibers to tell the truth.

Moreover, wine features heavily as a character trait of one of the protagonists. Appearing to rely on old stereotypes about wine, the film depicts Ridley as being a snob as a result of his knowledge and enjoyment of fine wine and pursuit of formal credentials, while the “common folk” characters reach for beer.

Given that this film is an adaptation of David MacGregor’s 2008 play of the same name, I wonder if some of this thinking about wine has changed in the intervening five years.

But, as noted, this is not a wine movie. Instead, it is a film that explores the universal theme of truth, and how it relates to dealing with modern issues such as the burdens of parenthood and owning one’s sexual identity.

Tackling the issue of parenthood, the conversation among the four characters — particularly between the two women – pushes the boundaries of what is socially acceptable to admit as a parent. Mourning the loss of one’s identity (i.e. I want to be more than just ___’s mother); the loss of freedom and adventure; and the loss of relationship between husband and wife, under the influence of the “magical wine”, the women break the taboo of expressing any sentiment regarding motherhood as anything other than that of doting mom by openly admitting there are negative aspects associated with being a parent.

Addressing another societal taboo, the film’s discussion of sexual identity centers on sexual expression and, more specifically, how one likes to engage in and enjoy sex. Here, one wife’s admission of her sexual preferences for rough sex is vilified– with the implication that she is a “slut” or “whore” for her sexual deviance. Meanwhile, there appears to be less condemnation of her husband’s sexual transgressions; while not expressly condoning infidelity, it seems to excuse the behavior in a “boys will be boys” sort of way.

As the evening winds to a close, for one couple, the truth will set them free. But for the other, to paraphrase Jack Nicholson in a *Few Good Men*, they can't handle the truth.

In fact, this couple is so abhorred by the revelations made by each other that neither can bear to live with this knowledge. Rather than find a way to meet each other's sexual needs or accept their partner for who they truly are, they would prefer to be blissfully ignorant. What a sad commentary on a marriage, but likely the reality for many actual couples.

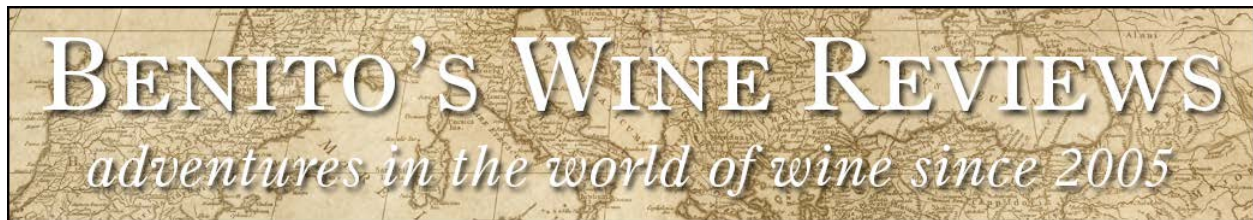
Directed by Sarah Knight, the film's production was unusual in several ways, as described by the Director's Statement, included in the press kit. Specifically, as a theatre director, Sarah "...only wanted to cast actors with theatre backgrounds as this film was going to live and die on the performances."

In addition to the performers' backgrounds, Sarah notes that, "...by the final rehearsal day we just ran the show in its entirety like a play!" and actual shooting took place "...almost completely in sequence." Finally, they "...often shot very long takes and occasionally filmed entire scenes in one take..."

This nontraditional treatment emphasized the film's origin as a piece for the stage and pulled the story together in a very fluid, natural way.

Well written, with believable characters, the film is not only enjoyable on a comedic level, but pushes the audience to think about how honesty –real, raw honesty– will impact their lives. Can they bear to reveal their own naked truth to themselves, their spouses, friends or the world at large?

If *Vino Veritas* is indeed the case, I for one think that we all should drink more wine!



16 January 2014

Movie Review: *Vino Veritas*

Once in a while I get an opportunity to see a film ahead of time when it is related to food and wine. My first opportunity was back in early 1990 when a friend's father worked for Nestle and got us into an advance cross-promotional screening of *The Hunt for Red October*. Free movie, no trailers, and all the Crunch bars you could eat. Years later, I would get the chance to view a few documentaries and independent films ahead of public release, like...

Vino Veritas (2013), directed by Sarah Knight and starring Carrie Preston, best known recently for her work in HBO's *True Blood*. Shot on the RED One digital camera, which is a seriously incredible piece of technology that allows for great cinematography at a fraction of the cost of traditional film setups.

This isn't a wine movie per se, since the beverage in question is enhanced by the skin extract of hallucinogenic blue Peruvian frogs. And while I've never consumed any illegal substances, I have a feeling that if this product came up in conversation a lot of my friends would think, "I wonder if Ben has tried that yet..." Like army worm wine from Minnesota. The fact that I've reviewed wines made from rhubarb and corn and pineapple and dandelions and all sorts of other things should show that I have a curious palate.

The plot involves a Halloween gathering hosted by a husband and wife who miss the exciting earlier life as photojournalists and who are arguing while adjusting to life with kids in the suburbs. They are joined by an aloof doctor (and wine fanatic) and his restless housewife who spends the entire film in an elaborate Elizabeth I costume. The reactions of some of the other three characters to the doctor made me smile--there is a great early joke about serving a Nebraska Chambourcin (a tip of the hat to the shooting location of Lincoln, NE). Later, that character made a guessing reference to a Zweigelt rosé when told that the special wine of the evening is not a red or a white.

The blue frog wine is a literal truth serum, which forces the four characters to avoid politeness and little white lies, and here we enter the structure of a three act play. The entire movie is contained within the living room, kitchen, and side room photography studio over the course of a few hours (plot time, the movie itself is under two hours). Things take a dark turn as uncomfortable truths about each other come up and the two couples even lash out about the others children. Honesty isn't always comfortable, and this film will make you squirm in places. But art is not always meant to make you happy, and different kinds of art will produce different emotions.

I'm a fan of magical realism when done well, and the element of the blue frog wine in the context of this movie is more believable than a psychiatrist in a group therapy session. After all, the two couples thought they were doing something fun, not getting together to unload everything on their minds. I can't say that it's a good date movie but if you're looking for a good independent thinker on a cold winter night, give it a shot.

Available January 15th on iTunes & VOD via Gravitass Ventures.

DIRECTOR'S STATEMENT

The genesis of *Vino Veritas* began when my mom (who has exquisite taste and who often serves as my unofficial development girl) saw the original stage play. She fell so in love with the writing she returned for every remaining performance, then enthusiastically encouraged me to read it.

When I did, I was particularly taken with the character of Lauren. Much like me, she is an incredibly forthright person who expects those around her to follow suit. I found the portrayal of her coming to terms with the fact that others cannot and often do not wish to do so quite poignant.

This is a story in which, thanks to the effects of a tribal concoction, the characters are stripped of the carefully composed social masks they have diligently fashioned for themselves. The superficial veneer of what passes for civilization is peeled away, layer by layer, to reveal not just personal quirks and secrets, but the primal core that drives so much of our behavior as human beings. Whether the subject is children, faith, sex, death, or the drives and desires that are hard-wired into our DNA, this is, finally, a film about what it means to be human.

As a filmmaker, the challenge of adapting a play set in one location and making it work and move well as a film also excited me. For research, I looked to several of my favorite movies, including *Who's Afraid of Virginia Woolf?*, *Deathtrap*, and *12 Angry Men*, which had done so in various inventive ways. The test of nailing the wildly divergent theatrical tones of comedy and drama David had written in a subtle enough way to be plausible on screen also appealed to me.

As a theatre director, I knew I only wanted to cast actors with theatre backgrounds as this film was going to live and die on the performances. I had seen Heather Raffo in her extremely successful one woman show, *Nine Parts of Desire*, about nine Iraqi women, which she also penned. Bernard White first caught my eye as the charismatic lead in an off-Broadway play in 2004. Carrie Preston had just wowed me in *Duplicity* and *That Evening Sun*. A casting director helped me to find Brian Hutchison.

The two couples needed to be believable as longtime best friends and neighbors, which would be difficult to achieve on a typical film shoot, where the cast often meets for the first time moments before shooting. To give the actors a chance to bond, I held a cast dinner (Peruvian, of course) and we had two days of table reads, by the end of which they had started to seem very comfortable with one another.

A great deal of rehearsal would also be required and I pushed hard for that, ultimately getting six days with the entire cast, four of which were at the actual shooting location. I required the cast to memorize the entire script prior to shooting. The actors were so prepared that by the final rehearsal day we just ran the show in its entirety like a play!

Due to various scheduling issues, we had to shoot the film in 12 days, ambitious even by indie standards.

In addition to the insanely tight schedule, it was July in Nebraska and there was no air conditioning in the house. The poor actors had to endure this in various Halloween costumes, including a 30-pound Queen Elizabeth dress and a cowboy outfit with a flannel shirt and chaps. Thankfully, they and the crew were troupers.

Since our story at its heart is about revelations and reactions, I told the actors during rehearsal I would shoot coverage of them at all times, so to be aware that non-verbal moments would make up a great deal of their final performances. And while I required the cast to memorize the dialogue exactly as written, I gave them the freedom to ad lib and improvise in between lines. A great deal of that material made the final cut and perfectly complements David's original work.

As the house was our only location, I shot the film almost completely in sequence. That is a rare luxury I wanted the cast to experience. In addition, we often shot very long takes and occasionally filmed entire scenes in one take – almost like the old *Playhouse 90* series. While this is quite an unusual way to film, it is something I will use in my future work as it created a dynamic and real energy for the actors – much like they are used to having on stage.

Finally, I used no musical score to allow those outstanding performances to resonate and speak for themselves. I hope you enjoy it.

FILM FESTIVAL HISTORY

Cinema on the Bayou – January, 2014

Lafayette, Louisiana

Anchorage International Film Festival – December, 2013

Anchorage, Alaska

Bahamas International Film Festival – December, 2013

Nassau, Bahamas

Red Rock Film Festival – November, 2013

Zion Canyon, Utah

Prairie Lights Film Festival – November, 2013

Grand Island, Nebraska

La Femme International Film Festival – October, 2013

Los Angeles, California

Louisville International Festival of Film – October, 2013

Louisville, Kentucky

Wine Country Film Festival – September, 2013 - ***Winner Best Comedy**

Kenwood, California

Oaxaca FilmFest – September, 2013

Oaxaca, Mexico

Woods Hole Film Festival – July, 2013 - ***Honorable Mention Best Feature Narrative**

Woods Hole, Massachusetts

***Nominated Best Dramatic Feature Audience Award**

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**Written by
DAVID MACGREGOR**

**Director of Photography
JOHN BEYMER**

**Editor
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**Costume Designer
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**Casting Director
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On-Set Dresser MORGAN COOPER**

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Steadicam Operator ERIC TRAMP
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Second Assistant Camera DYLAN CONRAD**

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Assistant Costume Designer ANDY ANDERSON
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Queen Elizabeth I Dress Construction SUZANNE YOUNG
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Boom Operator VICTORIA BOWES

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Written by German Zegarra Farfan & Max Arroyo Gutierrez
Performed by Los Kipus
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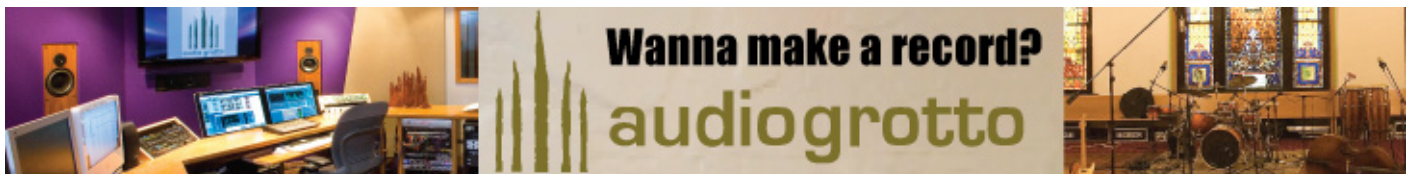
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photo by DAVID DALE

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