



A short film by Monika Petrillo

PUBLICITY PACKAGE

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**"NOW THAT'S THE WAY TO DO A SHORT:
TINY IN SCALE, BUT FULL OF MEANING!"**

Bill Pope (Director of Photography *The Matrix, Jungle Book*)



**"THE FILM IS BEAUTIFUL - FROM DIRECTION TO
CINEMATOGRAPHY TO MUSIC TO PERFORMANCE."**

Jim Kleverweis (Producer *Silicon Valley*)

**"WONDERFUL JOB.
I REALLY ENJOYED IT!"**

David Lowery (Director *Pete's Dragon, A Ghost Story*)

**"SOLIDLY DIRECTED
ALL AROUND!"**

Tim Orr (Director of Photography *Pineapple Express*)

**"WHAT A SENSITIVE AND BEAUTIFUL WAY TO TELL
STORY ABOUT THE NEED FOR CONNECTION."**

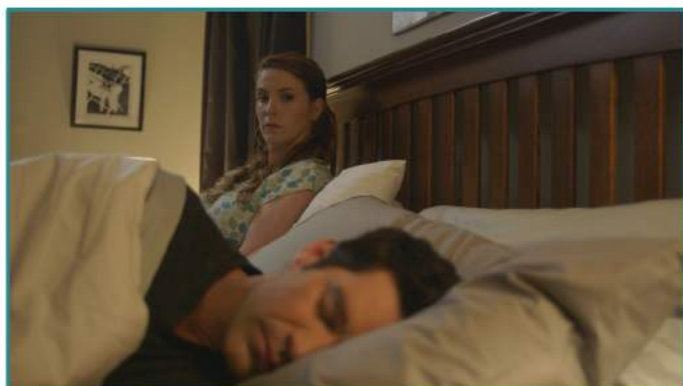
Sandra Adair (Editor *Boyhood*)



ABOUT WINK

LOG LINE

A lonely and slightly repressed housewife discovers an unusual way to spice up her afternoon.



SYNOPSIS

Melanie's life as a suburban housewife seems perfect. But on the inside of her fishbowl existence she yearns to reconnect with her workaholic husband and break out of her routine. Almost succeeding at hiding her disappointment over a forgotten anniversary, she buries herself in her daily tasks. But when a chance swims along to make an impulsive choice and find the companionship she's been missing, Melanie surprises herself and takes the plunge.



RUNTIME:	15:32 min
RATIO:	16:9
SHOOTING FORMAT:	HD

SOUND:	5.1
LANGUAGE:	English
COUNTRY:	USA

CAST



CAITLIN BRANDES

Melanie



Caitlin hails from the high plains of Nebraska. She moved to Los Angeles in her pursuit of working in film after studying at the University of Nebraska in the Johnny Carson School of Theatre & Film. She has been a part of several independent films, web series, and comedic shorts, varying her work in both the comedic and dramatic genres. She has several acting and production credits with the sketch group thirtysevenrobots, including *Heavy Reader*, *News Report: Local Boy Achieves Lifelong Dream*, as well as acting credits in diverse independent films and web series including *Burns*, *Life with Kat and McKay*, and *No Sugar Rim*.

MICHAEL CHANDLER

Gerald



Michael's lived in West Virginia and Florida before moving to Los Angeles to pursue music, film and television. His credits includes *Real Rob*, *Anger Management*, *Criminal Minds*, *Monk*, *Love Bites*, and *The Young and the Restless*, along with voicing characters in Disney's animated series *Penn Zero*, and playing Barbie's dad in the animated feature *Barbie: Starlight Adventure*.



Michael Chandler, Monika Petrillo and Caitlin Brandes (plus "Ringo" in the background)



CREW

MONIKA PETRILLO

Writer/Director/Editor



Monika grew up in Munich, Germany where being a child actor on television shows caused her to fall in love with filmmaking at an early age. She moved to the United States and established herself as a respected script supervisor in the film industry for over 28 years, working alongside directors like Robert Rodriguez, Richard Linklater and Mike Judge. Her directorial debut, the documentary film *Flyabout*, premiered at the SXSW Film Festival in 2006, was picked up by Halogen TV and went on to inspire people at venues worldwide. *WINK* let her put a toe in the waters of narrative directing, an experience she looks forward to repeating soon. She's a private pilot and mother of two fledgling teenagers. But no pets. Not even a goldfish.

STEPHAN DALYAI

Director of Photography



Having decided to pursue cinematography at the age of 17, Stephan began shooting homemade Super 8 movies and music videos. He earned an MFA in Film and Television Production at New York University's Tisch School of the Arts, focusing on camera and lighting. Stephan also attended the Budapest Film Academy's cinematography program. Residing in LA, he has been working for over 25 years as a Lighting Director in episodic television on such shows as *Numb3rs*, *Hawaii Five-0*, *CSI: NY* and currently Seth Macfarlane's sci-fi dramedy for FOX called *Orville*, as well as pursuing his true passion as an Independent Cinematographer. Stephan won the Best Cinematography award for his work on *The Bunglers*, at the WorldFest Houston International Film Festival in 2012.

Monika Petrillo and Stephan Dalyai in 1993 as script supervisor and set electrician and 22 years later collaborating on "Wink"



CREW



JAMES BAUMGARTNER

Producer



James is a producer and creative entrepreneur. Over the past ten years he has focused on television production management in Los Angeles, California. During that time he has worked with some of the strongest studios in the industry — HBO, ABC, NBC, FOX, DreamWorks, History Channel — in addition to a wide variety of independent projects. In 2006, James got his first opportunity to produce and direct a short film for the 168 Film Festival. In 2011, he line-produced the feature *The Aviation Cocktail* which played at film festivals across the nation.

GERALYN FLOOD

Casting Director



Geralyn has worked on projects for all of the major networks in the industry, including the Disney pilot *Good Luck Charlie*, the USA Network pilot *White Collar*, *Gary Unmarried*, as well as four seasons of the Nickelodeon show *Big Time Rush*. Her indie and studio film credits include three Mark Waters features, Associate CD on *The Spiderwick Chronicles*, and Co-Casting Director on *Ghosts of Girlfriends Past* starring Matthew McConaughey and Jennifer Garner. She recently cast the Emmy nominated web series, *Her Story*, for which she also won an Artios Award.

MIKE HORN

Production Designer



Mike Horn began working in the film business after graduating from Rhode Island School of Design in 2002. He has been involved with numerous Emmy nominated projects for Art Direction, including a win for HBO's *Silicon Valley* (2015). He's usually the guy people on the internet blame when an object is out of place or the background looks ugly. He lives on Kauai with his wife and two kids "because it actually rains there and is a lot prettier than L.A."



Director's Statement

Why is it that a certain song we've heard a hundred times on the radio is suddenly digging at our hearts, even making us cry, when we happen to catch a stripped-down, unplugged version of it with nothing but the singer-songwriter at the piano? I believe it's because the perfect, smooth and overproduced studio version can sometimes distract from the raw emotions hiding underneath. That's why I worked to keep my film simple and subtle. Today we are so used to seeing movies densely packed with fast action and effects. I wanted to invite the viewer to slow down and zero in on what is going on behind the eyes of one lonely woman; because to her, that longing makes up her whole universe.

The inspiration for *Wink* came from my godmother. On a road trip through Death Valley she casually mentioned the idea of a surrealistic story about a blonde in an unsatisfying marriage and a gold fish, set in Paris of the 70s. As soon as I heard that, I could see the whole film in my mind. Only, I wanted to set my film in the real world of 2017. Back in LA, I took a break from the other script I was working on and surprised myself by putting the entire thing on paper within three hours.

A story centered around a relationship where appearances betray the loneliness inside offered great opportunities to focus on visual details. I chose a palette of muted colors to reflect the emotions of a woman who lives isolated in her perfect nest. Since there is very little dialogue, I also placed emphasis on the sounds that become so apparent when silence dominates a relationship, as well as the music.

After 28 years of working alongside experienced directors, taking time to raise two children, having made a documentary feature and finally coming across the perfect story, I knew this was the right time to direct my own short. *Wink* was entirely financed by my savings, but I was amazed to see how much support I received--from friends who offered their house, let me borrow their cars, clothes and furniture, to local artists who volunteered their art. Not to mention the professional cast and crew who donated their time and their talent, enabling me to tell the unplugged version of my story just how I had envisioned it while crossing the barren landscapes of Death Valley.

I feel unbelievably lucky and grateful. And I can't wait to do it again.

-- Monika Petrillo
writer/director/editor



Caitlin Brandes and Monika Petrillo on the set of "Wink"



Q&A with filmmaker Monika Petrillo

How did you decide on this story for your first short film?

I loved that it was a simple story that most people in a relationship would be able to relate to. Just think, how many millions of people come home every day asking "And how was your day today"? I think we all should challenge ourselves to do more of what makes us happy and to fight the tendency to live parallel lives, but rather connect to the ones we are closest to.

The first film you directed was a documentary feature. How was this experience different? How was it similar?

My documentary *Flyabout* was basically a one-woman-production with me doing everything: writing, directing, shooting, editing and producing. On *Wink* I was really enjoying the opportunity to work with actors and collaborate with a crew. One way in which the films are similar is the fact that they both are very personal and honest.

The imagery in *Wink* is so beautiful. What influences went into the look of your film?

I wanted the house to reflect the neat, pale and slightly uptight existence that this couple has created for themselves. So I decided to ban all reds and yellows out of the frame and instead use only shades of beige and grey. That way the goldfish and the roses, as the few things that light up Melanie's life, really pop. My production designer Mike Horn totally got what I was after and did an amazing job perfecting this. My DP Stephan Dalyai is the other one who deserves a lot of credit. Using *American Beauty* and *Pleasantville* as inspirations, Stephan absolutely nailed the beautiful and clean look I was going for by bathing everything in natural and soft lighting.

Was there a scene that was particularly challenging to shoot?

Definitely the bath tub scene, which happens to be the key scene of the entire film... I knew that the success of this scene would have everything to do with how comfortable I could make my lead actress (who had to sit in cold, dechlorinated water for several hours) and how well I could "direct" a goldfish! Caitlin and I had discussed the nudity during the casting process, but when the day came I was still nervous. I was so grateful for my professional crew that day. And boy, she was such a trooper! By the end of the day she was literally shivering, but still managed to act as if she was in blissful heaven. And the fish, which I had trained by hand-feeding them for weeks leading up to the shoot, were perfect! They avoided her glove, but nibbled on her hand and even kissed her belly, as if they had read the script! I couldn't believe it!





Q&A with filmmaker Monika Petrillo

There is not a lot of dialogue in that sequence. Yet we feel like we know exactly what's going through Melanie's mind as she makes the decision to get into the tub.

Well... with this scene in particular, it was very important to me to hit the right tone. I wanted it to feel realistic and asked myself what would drive a woman to make this unusual decision? What would go through her head? And there was only one way to find out – I had to do it myself. So one day during prep when my husband was at work and my kids were at school I went for it, and it was very illuminating... All I could think was “I can't believe I'm doing this” which became one of the few lines Caitlin has in that scene. And I have to say that I couldn't have wished for a better actress. Caitlin's face is so alive and expressive. She can say so much with the tiniest movements of an eyebrow. That's how she had blown me away in the casting session.

How did you pick the music for your film?

I knew I wanted the score to represent the repetitiveness of Melanie's life, so early on I decided that a piano piece with arpeggios in it was what I was looking for. I eventually found a royalty-free piece online that I could afford, but it took a long time. Even harder was the song at the end of the movie. I had made the mistake of falling in love with “Feeling Good”, which is so perfect, but there was no way I could afford the recording rights for Nina Simone. And then suddenly things turned my way. During a summer vacation in Germany my former high school friends who are professional musicians offered to re-record the song, and they absolutely killed it! And not only that, but in the process they fell in love with my film and asked me for permission to use the footage in their brand new music video in return! What a fun collaboration!

So *Wink* is featured in a music video?

Yes! The song is called *Normalsein ist Wahnsinn (Being Normal is Insane)* by the band Kupfer!, and it really is a perfect fit with my story. Go check it out on YouTube!





CREDITS

written and directed
by
Monika Petrillo

based on a story by
Victor Vicas and Li Erben

cast

Melanie Caitlin Brandes
Gerald Michael Chandler

crew

director of photography	Stephan Dalyai
producer	James Baumgartner
first assistant director	Julian Petrillo
production designer	Mike Horn
sound mixer	Mark Stockwell Jr.
casting director	Geralyn Flood
costume designer	Kelly Jones
hair and make-up	Alisha Stollman
second assistant director	Austin Pohlen
production assistant	Ariel Pomerantz
steadicam operator	Joseph B. Hernandez
first assistant camera	William Schmidt
	Bas Tiele
second assistant camera	Makena Hudson
gaffer	Carlos Fregoso
lamp operator	Guy Shamam
key grip	Luke Poole
grips	Nick Herman
	Gonzalo Digenio
	Saidu Conteh
editor	Monika Petrillo
visual effects artist	Brian Lis
colorist	Stephan Dalyai
supervising sound editor	Mike Marchain
sound editor	Mark Cleary
post sound mixer	Mike Eichstedt
	Brad Engleking
graphic designer	Jason Herron



music

"Feeling Good"

written by Anthony Newley, Leslie Bricusse
published by TRO - Musical Comedy Prods, Inc (BMI)
performed by KUPFER! featuring Ute Korell
drums by Andy Lind
mix by Frenzy Erl at Highline Studios München
produced by Stefan Weyerer

stock media provided by
Jamendo

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Standout Tracks/Pond5.com

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