

FREESTYLE RELEASING PRESENTS

That Evening Sun



Written for the Screen and Directed by Scott Teems

Rated PG-13: For brief strong language, some violence, sexual content, thematic elements.

Running Time: 109 Minutes

AWARDS

SOUTHEASTERN FILM CRITICS ASSOCIATION AWARDS (WINNER – WYATT AWARD)
SOUTH BY SOUTHWEST FILM FESTIVAL (WINNER – AUDIENCE CHOICE AWARD, BEST FEATURE FILM)
SOUTH BY SOUTHWEST FILM FESTIVAL (WINNER – SPECIAL JURY AWARD, BEST ENSEMBLE CAST)
ATLANTA FILM FESTIVAL (WINNER – JURY AWARD, BEST FEATURE FILM)
SARASOTA FILM FESTIVAL (WINNER – AUDIENCE CHOICE AWARD, BEST FEATURE FILM)
NASHVILLE FILM FESTIVAL (WINNER – AUDIENCE CHOICE AWARD, BEST FEATURE FILM)
LITTLE ROCK FILM FESTIVAL (WINNER – GOLDEN ROCK JURY AWARD, BEST NARRATIVE FEATURE)
NEWPORT INTERNATIONAL FILM FESTIVAL (WINNER – SPECIAL JURY PRIZE, NARRATIVE FEATURE)
SIDEWALK MOVING PICTURE FESTIVAL (WINNER – BEST DIRECTOR, NARRATIVE FEATURE)
INDIE MEMPHIS FILM FESTIVAL (WINNER – JURY AWARD, BEST NARRATIVE FEATURE)
NEW HAMPSHIRE FILM FESTIVAL (WINNER – GRAND JURY PRIZE, BEST FEATURE FILM)
NAPLES INTERNATIONAL FILM FESTIVAL (WINNER – JURY AWARD, BEST DRAMA)
FILM INDEPENDENT SPIRIT AWARDS (NOMINATED – RAYMOND MCKINNON, BEST SUPPORTING ACTOR)
FILM INDEPENDENT SPIRIT AWARDS (NOMINATED – MIA WASIKOWSKA, BEST SUPPORTING ACTRESS)
HOUSTON FILM CRITICS AWARDS (NOMINATED – “DEPRESSION ERA” BY PATTERSON HOOD, BEST ORIGINAL SONG)

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SHORT SYNOPSIS...

An aging Tennessee farmer returns to his homestead and must confront a family betrayal, the reappearance of an old enemy, and the loss of his farm.

LONG SYNOPSIS...

Abner Meecham, an aging Tennessee farmer discarded to a nursing facility by his lawyer son, flees the old folks' home and catches a ride back to his country farm to live out his days in peace. Upon his return, he discovers that his son has leased the farm to Abner's old enemy and his white trash family. Not one to suffer fools or go down easy, Abner moves into the old tenant shack on the property and declares that he won't leave until the farm is returned to his possession. But Lonzo Choat, the new tenant, has no intention to move out or give in to the old man's demands.

This sets up a ruthless grudge match between Abner and Choat, each man right in his own eyes, each too stubborn to give an inch. Angered by his son's betrayal, and haunted by recurring dreams of his long-dead wife, Abner sets about his own path toward reclaiming his life. Lines are drawn, threats are made, and the simmering tension under the Southern sun erupts, inevitably, into savagery.

ABOUT THE PRODUCTION...

From Story to Screen

That Evening Sun is based on the short story "I Hate to See That Evening Sun Go Down" by acclaimed Southern author William Gay, an award-winning novelist often compared to William Faulkner, Cormac McCarthy, and Flannery O'Connor.

About the genesis of the story's title, Gay recalled, "There's a line in a Jimmie Rodgers song called "Blue Yodel #3" that says, 'I hate to see that evening sun go down,' and then repeats that line like a blues song: 'I hate to see that evening sun go down, cause it makes me think I'm on my last go-round.' And I figured Abner was definitely on his last go-round. I just like the image of the sun going down, and the sundown being a metaphor for death or the end of your life."

It was a combination of desire and happenstance that led the filmmakers to Gay's emblematic story. "I had an hour-long flight, so I stopped in a bookstore on the way to the airport," explained writer-director Scott Teems. "I picked up a collection of William Gay short stories. He was a writer I'd long heard about and had wanted to read. The first story in the book was 'I Hate to See That Evening Sun Go Down.' I read it on the plane, and literally on the tarmac I called Terence Berry, a producer friend with whom I'd been looking for a project to develop, and said, 'I've found it.'"

Through the course of obtaining the rights to the story, Teems and Berry met and developed a friendship with Gay, welcoming his feedback while working on the script. "That was crucial to me. I wanted to make this film because the story moved me so much, and when you embark on an endeavor like that, you really hope that you can please the author of the original," said Teems. "So it was really great when he responded well because I did change a lot... but he really liked it."

With finished script in hand, Teems and Berry set about finding a production team. Admirers of the work of Southern filmmakers and actors Raymond McKinnon and Walton Goggins, Teems and Berry strategized about how to get it to them with no apparent connections. As luck would have it, while waiting in line at a Burbank restaurant, Berry heard a distinct voice behind him and turned to find McKinnon standing there. “I had never met him, but I had so much respect for him as both an actor and director - so I introduced myself and said ‘I’m a huge fan of your work and I have some projects that I think you would be interested in.’ On this little scrap of paper he wrote his email and said ‘email me,’” recalls Berry. McKinnon and Goggins, who hadn’t previously creatively collaborated on a film that they hadn’t originally developed, immediately sparked to the material and agreed to come on board.

In early 2008, producer Laura Smith was given the screenplay by a mutual friend of Teems’ and knew that she wanted to be involved with the project before she was through reading it. She met with Teems the next day and joined the team to help bring it to life.

The screenplay had already garnered industry acclaim as winner of the prestigious Emerging Narrative Screenplay Award at the IFP Market in New York City, besting more than 1,500 other projects. However “it wasn’t a typically commercial film as defined by the Hollywood establishment, so the challenge was in finding the right home and investors who were inspired by the story and characters, who were willing to take a chance and stay true to the heart and quality of the material, and to Scott’s vision,” said Smith about seeking financing for the film.

“Raul [Celaya] and I had worked together a few years prior, and were randomly reconnected by a mutual friend,” explained Smith. “We had drinks and on our way out, Raul said, ‘By the way, if you have any projects that take place in Tennessee...’” “Her eyes went wide open, and she says, ‘I do!’” recalls executive producer Raul Celaya, who is also Dogwood Entertainment’s Director of Film Production. “I printed it out and read it: I think I got eighteen pages into the script and just hit ‘forward’ on my email. I called Larsen [Jay] and I said, ‘Read this. Read this now.’ And I didn’t have to read to the end — it was just beautifully written and beautifully structured,” said Celaya.

“I think what attracted us to the story was how true it was to the original vision,” explained Larsen Jay, executive producer and President of Dogwood Entertainment. “William Gay has a really great sense of how to bring those characters to life, and when Scott Teems found that story and started developing it, he really enhanced that same vision.”

“The way you tell the story, with the form and structure, with the selection of scenes and development of the characters, all those things add to something greater: when you tell a great story, two plus two equals five, not four,” said Teems. “The way you tell a story can tell you just as much as the story itself.”

Casting the Film

“This is a very low-budget film, and I’m frankly surprised and impressed with the quality of the actors they got,” observed star Hal Holbrook. “Every single actor, no matter how large or small the role is, is a really good actor, and I don’t say that about actors very easy, you know. I really don’t.”

The filmmakers were thrilled and honored when Holbrook agreed to come on board the project to headline that cast, his first film role since his 2008 Academy Award nomination for *Into the Wild*. “When you write a film with an 80 year-old Tennessee farmer as your lead, you’re knowingly writing yourself into a corner,” said

writer-director Scott Teems. “There's a very small handful of actors who can even play the role, and fewer still who can get you any kind of financing. But I was compelled to tell this story, and I knew a great actor would eventually recognize it for the unique opportunity it was.”

“I'll be the first to admit that I had long ago typecast Hal Holbrook in my mind as Mark Twain, and I had trouble erasing that image from my head,” Teems continued. “But then I saw *Into the Wild*, and the doors of opportunity swung wide open. When we saw Hal in that film, we knew we'd found our Abner.”

“Abner is basically an educated man, even though he lives in the country,” explained Holbrook. “My father-in-law had the country store in town, selling everything from plows to canned goods, so he was in constant contact with farmers and the people in the community of which he was a part, and had been since he was a little boy. So there's a kind of man that comes out of a cocoon like that, and the outlines of a man like that are clear and easy to trace. There isn't a great deal of bewilderment about who the person is. He is what he is,” concluded Holbrook.

The film marked a special opportunity to work with both Holbrook and his wife, Tennessee-native Dixie Carter, in what marks their first appearance together on the big screen. “Working with Hal was an incredible experience. Having Dixie as a part of this project as well was so special, both for them and for us. When she was here, seeing the two of them together was just beautiful, especially for the girls on set who got to see the genuine love that they share. It is really a special thing that they have, and we're so lucky to have the two of them together in this film,” said producer Laura Smith. “I just love it because of our time together on screen,” said Carter. “Hal and I are just like we are privately. We get to dance together! Our time together on film is just a privilege; it's a great, great pleasure. One of these days neither of us will be here anymore and our children will see this.”

The strength of the cast was far more than just the chemistry between a long-established couple appearing together in a film for the first time. “We were so lucky that we were able to cast actors across the board who were amazing for the roles. It's really rare these days in any film, be it studio or independent, that you can just get actors who are right for the part and not have to be led by financial and marketplace factors. We really lucked out,” said Smith.

Although the film doesn't have a large cast, great care was taken to make sure that each and every actor brought a truth and layer to the characters that went far beyond the page. “It takes great actors to ground those characters, give them depth and make an audience empathize with them,” explained Teems.

The filmmakers were devoted to using a cast of authentic Southerners, but the role of Pamela Choat was won by native Australian Mia Wasikowska. “Scott [Teems] in particular really wanted to remain true to the Southern roots of the story during the casting process,” remembered Smith. “But then Mia came in and read and just blew us away — she was amazing. She's so vulnerable but so wise, with this amazing balance of maturity and youth.” Says Teems, “When we first started the casting process, I knew the hardest role to cast was going to be Pamela. Our casting director, the great Emily Schweber, said ‘Mia Wasikowska — just meet her.’ So she came in and had, I believe, two hours to prepare for our audition, two hours to learn a Southern accent that she'd never heard before. She got on YouTube and watched clips of Sissy Spacek in *Coal Miner's Daughter* — that was the only reference she had access to! Then she came in and just nailed it. Frankly, I was shocked. Shocked but terribly impressed.”

Most of the other roles were filled by actors born and raised in the South. “The parts of Lonzo and Paul in particular were important because Ray and Walt are producers on the film. We brought them on early to be a part of this and I wrote the roles for those guys,” said Teems. “Those two characters in particular had a lot of

opportunity to really grow and expand as the actors got more and more invested into the characters. And as they learn more about the character, that in turn informs me about the character.”

“A film like this doesn’t work unless you have great actors,” continued Teems, “because with characters like Lonzo and Pamela, and the Choat family in general, we’re really pushing the edges of what could become stereotypical, archetypal kinds of redneck characters. But that’s not what we wanted. And thankfully we had the actors who could ground the characters and make them real.”

“I like to call a spade a spade; I like to say what I think,” remarked Holbrook. “Anyway, there are educated Southerners and those who are not very educated for one reason or another. In this picture you see the two kinds of Southerners. So often, Hollywood portrays anybody from the South as some dumb hick who is racist. That’s the favorite thing, you know – an uneducated hick. And I think that one of the things that Scott and Walton and Ray wanted to do in this film is to show a wider picture of Southern people,” Holbrook said.

This same task was faced in ensuring a truth and dimensionality to the role of ‘Ludie,’ played by Carrie Preston. “As a director casting a film, you hope and pray that an actor will walk in the door and just *be* the character. It’s like love at first sight – it’s something you long for constantly but which rarely happens,” observed Teems. “We’d been trying to cast the role of Ludie for many weeks. I’d seen several very talented actors, but I hadn’t seen Ludie. Well, I never saw Carrie Preston’s audition – I just saw a tape of Ludie Choat, in the flesh, standing against an ugly green wall reciting lines from the script like they were purebred thoughts hatching fresh from her mind. It was magical. I watched the tape three or four times and immediately forwarded it to Ray and Walton. Walton enthusiastically emailed back about five minutes later, writing: ‘How does a woman hit every note in a song? CAUSE SHE KNOWS THE SONG!’ We all knew we’d seen Ludie. The search was over.”

Regarding his choice of Barry Corbin for the role of ‘Thurl,’ Teems said, “Barry had been kind enough to act in my short film, *A Death in the Woods*, in 2006, and it was a real pleasure working with him then. He’s just so incredibly authentic, and audiences love the man. It’s remarkable. For the role of Thurl Chessor, it was critical that we cast someone the audience would immediately feel at ease with, like an old friend. Because that’s the role he serves in the story. Thurl is a respite from the tension and conflict at the Meecham farm. So in many ways it was a no-brainer – Barry *is* Thurl Chessor. And as an added bonus, it turned out that Barry and Hal were old friends in real life, as well, having worked together in the 80s.”

Even the animal actor who played Nipper the dog, Knoxville-native Dually, was at the top of his craft. “That is the smartest dog I’ve ever seen in my life. He’s as smart as any human being! He is eager at every moment to take on the next challenge. I’ve never seen a dog like him. I really love that dog,” said Holbrook.

Admiration for his canine co-star aside, Ohio-born Holbrook found a Southern root and inspiration in his own life that helped him to inhabit the starring role. “In many ways, my father-in-law bears a resemblance to this man I’m playing. He was a Tennessee man, so I think about how he would react to things. He was a very clear man, a very focused person. He knew exactly who he was, knew exactly what he thought, left no doubt. He didn’t go around meddling in anybody’s business, but he didn’t want anyone to meddle in his either, if you know what I mean,” said Holbrook. “Abner is a wonderful character to take on; very challenging and different from any that I’ve been given an opportunity to play in Hollywood.”

Sets, Costumes, and Cinematography – Creating the Look

“90 percent of the acting job is done by the location and the other 10 percent is the costume. Then there’s nothing left. You just stand up and let it rip,” observed star Dixie Carter.

As with any production, the sets and costumes of *That Evening Sun* played a significant part in establishing the film’s mood and authenticity. “Given that the majority of the story takes place at Abner’s farm, it was critical to find a place that had a life, a history, a heartbeat of its own. We always saw the farm as its own character and needed to find a place that would speak to that,” said producer Laura Smith.

After weeks spent scouring the landscapes of East Tennessee for the farm that could fulfill this vision, the filmmakers finally realized that the very first property they had visited while on a preliminary scout with the local film commission was the perfect place to bring the story to life. “Scott had showed me a photograph of a farmhouse that we had both rejected for various reasons, based solely on the photograph,” explained production designer Mara LePere-Schloop. “One day, Scott and I, in desperation, were out driving around. We got lost, we came up over a hill, and we saw the house, and we both said, ‘That’s it! That’s the house.’ It was a beautiful, picturesque view of this romantic, stark house in the middle of nothing, which is exactly what we wanted.” “And only then did we realize it was the very farm we’d originally rejected!” remembers Teems. “Sometimes you have to see everything else before realizing what you wanted was right there in front of you all along.”

The ultimate compliment came when the original story’s author, William Gay, visited the set. According to Celaya, “He leaned over and said, ‘You know, this tenant house that exists in the film and this farm? That’s exactly how I envisioned it when I wrote it.’” Celaya continued, “It’s amazing how this group of people migrated to what this story is about and invested every single cell of their bodies into doing it right.”

Crew and actors alike were grateful to be filming on an authentic farm in the land where the story is based. “The difference that a good location makes for an actor is that you feel the atmosphere, you feel the air, you smell the smells,” said Mary Beth Roberts, the film’s location manager. “Particularly if you’re a method actor, you can just get into character so much easier if you’re living it. On a soundstage, you just don’t get that same feel as you do out here in the middle of nowhere.”

Just as the setting was integral to bringing authenticity to the film, it was imperative that the costumes for each character reflected an effortless realism. “Today, regionalism has kind of died: everybody has Target and everybody has Old Navy, all across the country. From a distance, you think of the South, and you think of the clichés from other movies you’ve seen. So for me it was just very important to come here with fresh eyes,” said costume designer Alexis Scott. “You don’t want it to be too distracting and you don’t want to have a costume that is in every movie about the South. When you have this few costumes, you have to be very specific about what look you want to create.”

“We had a little bit of trouble with Ludie, the wife, because she’s a woman, she’s a mother, she’s the person who really stands behind Lonzo but they also have a very passionate relationship,” said Scott. “We wouldn’t be able to show that passion in their relationship if she just looked frumpy. I didn’t want her to look like *The Grapes of Wrath* or something, so the idea was just to keep it simple and not overly sexy; not trashy, just simple.”

The film’s crew was alert to the thin line between authenticity and cliché in costuming Southern characters. “Sometimes Lonzo’s wearing a sleeveless shirt, and that can be seen as a cliché of the South, but it is really

what people wear here. I think he looks good: he looks kind of rock and roll, but in a way that's how he saw himself in his past, in high school, as this cool guy. And then he had this accident and what happened, happened... and he's kind of died inside," explained Miss Scott.

From location to wardrobe, each of these elements lent support to the distinct vision that cinematographer Rodney Taylor brought to the film. "We really wanted to push darkness in the film. The film has two very dark characters: Abner and Lonzo are equally dark, and we wanted to really push that," said Taylor. "Also our sets; the tenant house in particular is naturally a very dark place because the windows are so small, the walls are dark, and we really wanted that natural look of light coming through the windows, but not just illuminating everything. We wanted to keep things a mystery. The production design is so important to what I do, so it's very important to have that collaboration."

"The farm ended up being an incredibly magical location for us. It was everything we wanted," continued Taylor. "There were other issues that I was concerned about; one of them was that I wanted a north-facing porch since it meant that I could shoot natural light on the porch much longer during the day because there wouldn't be direct sunlight, which is changing constantly. I saw the picture and I thought, 'This is an incredible location; I hope the porch faces north!' And it did, so we got so lucky."

The film was fueled by the devotion of everyone who came on board. "It's not like making widgets; this is a creative craft," said executive producer Larsen Jay. "Somebody in the props department, for example, really looked at the situation and said, 'If I put forth extra effort and do this, this, this, and this, it's going to help bring this to life.' It was that way with the art department, the actors, the director, the director of photography, everybody. But you don't always find that on a film set; sometimes it's just a job. I think it was really a different atmosphere because the whole crew believed in the story and believed in making it come alive."

"This might have been a small independent film but it still requires so many people to pull it off well. I was blown away with the level of talent that we were able to attract to the project, in spite of the indie sized budget. To do that, they have to really be drawn to the story. The result is in the end product - I think we came away with a film that is so much beyond its budget size," said producer Terence Berry.

"For three years I had this vision in my mind of what the farm looked like and who Abner was, and then we land at the farm, [Production Designer] Mara [LePere-Schloop] builds this amazing tenant house and then Hal so perfectly inhabits the role of Abner," Berry continued. "To see it come to life like that is amazing."

Filming in Tennessee

"East Tennessee is so beautiful. You know, settlers came over the far blue mountains into Tennessee, to this beautiful valley surrounded by high hills and mountains: green, isolated from all the stupid craziness going on around the world," reflected star Hal Holbrook about the region where *That Evening Sun* filmed during the late summer of 2008. "It's like a different place here, and it's almost like you were back in time. I kept saying, 'Why, after coming over the mountains to get here, why did anyone leave?'"

After scouting various Southern states for the landscapes that could fulfill the specific world originally depicted by Tennessee author William Gay, the filmmakers were blessed to land the production in the state of Tennessee, where the story was born and based. "I was writing about a culture that is sort of on the way out—it's vanishing. The whole sharecropper/tenant farmer thing is sort of a vanishing culture down here," said Gay.

“I think the film paid a lot of attention to the way things look: for instance, the way the tenant shack looks in relationship to the farmhouse. It was important that they film it here.”

“We’ve all seen Southern films where things feel disingenuous so, for me, as a Southerner, to be here in Tennessee and to have these locations which are the real deal, it makes us feel like we’re doing something authentic,” said actor/producer Ray McKinnon. “The set is really stunning. There aren’t a lot of cities anymore — big cities — that you can drive fifteen minutes out of town and be in God’s own bucolic verdant pasteurized pasture landscape.”

“When you’re filming a movie about the South *in* the South, when you leave the set and you’re eating fried chicken and okra and sweet tea... The conversations that you have with people and things that you see on the way to and from the set just fill you with a feeling of this place,” said actor/producer Walton Goggins.

“I think one of the great things we are doing here is establishing a core group of people both in and outside of Hollywood who want to make these types of films, and we want to return with future projects. Hopefully this first film will enable us to be back here in the not-so-distant future,” said producer Terence Berry.

Given its base in Knoxville, Tennessee, Dogwood Entertainment is pleased to see East Tennessee developing a viable film community and crew base that will help bring future productions to the region. Executive producer Larsen Jay noted, “Obviously, the success of this film is terrific news for our company, but it’s also cause for celebration throughout our community because it is further validation of the viability of the filmmaking industry in Tennessee.”

Music

“Music is deeply ingrained in the fabric of this film,” says writer-director Scott Teems. “It’s the backbone for much of the thematic material in the story, and informs the characters and their checkered histories. Yet at the same time there’s very little actual music in the film, relative to a lot of movies. This is a quiet film, about a quiet people and place. I like the balance we were able to strike.”

The roots of the film’s music go back to Tennessee author William Gay’s original short story, “I Hate to See That Evening Sun Go Down,” upon which the film is based. The title comes from a lyric in a Jimmie Rodgers song, “Blue Yodel #3.” “There’s a line in it that says, ‘I hate to see that evening sun go down, cause it makes me think I’m on my last go round,’ recalls Gay. “And I figured Abner (Meecham, the main character) was definitely on his last go round.”

Teems wanted to find subtle ways to work Jimmie Rodgers and his musical metaphors into the film, but was wary of filling the soundtrack with old country and blues tunes. “The setting and characters are so rich and so real in this film, we don’t ever need the music to remind us where we are. So I hatched this plan to have ‘Blue Yodel #3’ pop up in the movie four or five times, but each time in completely different, sometimes unrecognizable, incarnations.” He recruited Southern rock icons Patterson Hood and Drive-By Truckers to help out. “I met Patterson through Ray (McKinnon) and Walton (Goggins),” says Teems. “I’m a huge fan of the band. They have a cultural authority in the South that instantly legitimizes any project they attach themselves to. I was humbled and amazed when they offered to be involved.”

Hood recorded a stark, slow-burn acoustic version of the Rodgers song that plays in the middle of the film, while the band performed a raucous, bone-rattling rock version, recorded live at the Ryman Auditorium in Nashville, that pops up twice on McKinnon’s character’s truck radio. And star Hal Holbrook sings a version *a*

capella in one of the film's pivotal scenes. In addition to performing "Blue Yodel," Hood wrote and recorded an original song, "Depression Era," for the film's closing credits.

When it came time to score the film, Teems opted to travel west of the Mississippi, working with famed singer-songwriter, Michael Penn. "I wanted the score to focus on the more universal themes of the film," says the writer-director. "Again, it wasn't about playing up the regionality. It was about life and death, fathers and sons, husbands and wives. The bigger issues. Michael understood this from the outset, yet he also found ways to integrate a little 'Southern-ness' into the score here and there. He's got exquisite taste, so I knew whatever he'd do would be subtle and perfectly calibrated."

DIRECTORS STATEMENT...

"I believe the pursuit of truth must be my ultimate goal as a filmmaker, if I'm to have any chance to use cinema for its deepest and most profound purposes. Purposes of transcendence and connection, abstraction and release. Or even just to tell a simple, satisfying story in an hour and fifty minutes.

But the truth can be a scary proposition, because it is illuminating. It is raw and unfiltered. It shows our scars. But it also shows our beauty, our grace, our unknown holiness. It is through this lens of truth that I try to look at everything, including my homeland, the American South. *That Evening Sun* is, proudly and without reservation, a film about the South. For better or for worse.

The South, and Southern characters in general, continue to be woefully misrepresented in much of American cinema. Accent is mistaken for character; dirty jeans for a dumb brain. If only things were so simple. But the road of complaint is a dead end. I can only continue my search for what is honest and true about this place where I'm from, this place that made me who I am. The South is a vibrant and valuable part of this country; one which deserves to be properly and thoroughly explored by its own sons and daughters.

Yet I hope that this is so much more than a film about the South. I hope it's a film about men. About fathers and sons, husbands and wives. About grieving. About not grieving. About land and class. About right and wrong. And about how it's rarely a simple task to tell the difference. And I hope it's about a badass old man who looks death in the eye and says, 'Go to Hell. I've got some living left to do.'"

Scott Teems / 2009

ABOUT THE FILMMAKERS...

SCOTT TEEMS (Writer-Director)

Scott Teems is a writer-director born and raised in Lilburn, Georgia. His feature directorial debut, *That Evening Sun*, has won more than thirteen awards at film festivals across North America, including Grand Jury Awards at the Atlanta, New Hampshire, Indie Memphis, and Little Rock Film Festivals; Special Jury Awards at the SXSW and Newport Film Festivals; and Audience Awards at the SXSW, Nashville, and Sarasota Film Festivals, among others. He was awarded Best Director at the Sidewalk Moving Picture Festival, and his screenplay for the film previously won the Emerging Narrative Screenplay Award at the IFP Market.

Additional writing and directing credits include the award-winning short film, *A Death in the Woods*, as well as several other short films that have screened at film festivals across the country. Scott is also a successful commercial director, helming popular viral video campaigns for corporations such as IBM, Cisco, KB Home, and Disney. Scott presently resides in Los Angeles with his wife and children.

LAURA SMITH (Producer)

Laura Smith began her film career working under Academy Award-nominated writer-director Andrew Niccol (*Lord of War*, *The Truman Show*, *Gattaca*), assisting with the production of *S1m0ne* and helping to research and develop a number of other projects. She next went on to work for Academy Award-nominated writer-director Paul Thomas Anderson (*There Will Be Blood*, *Magnolia*, *Boogie Nights*) and his producing partner, JoAnne Sellar, at Anderson's Ghouardi Film Company. While at Ghouardi, Laura helped see *Punch-Drunk Love* from pre-production through to release and co-produced *Blossoms and Blood*, a DVD compilation of supplemental materials to the film.

Laura's interest in the independent film world next led her to independent producer Holly Wiersma, with whom she collaborated for four years. During this time, Laura was an Associate Producer on numerous independent films, including *Happy Endings*, which premiered at the 2005 Sundance Film Festival, written/directed by Don Roos and starring Lisa Kudrow, Steve Coogan, and Maggie Gyllenhaal; *Come Early Morning*, which premiered at the 2006 Sundance Film Festival, written/directed by Joey Lauren Adams and starring Ashley Judd; *Lonely Hearts*, which premiered at the 2006 Tribeca Film Festival, starring John Travolta, Salma Hayek, James Gandolfini, Jared Leto, and Laura Dern; *The Tenants*, based on the Bernard Malamud novel of the same name, starring Dylan McDermott and Snoop Dogg; and *Factory Girl*, opening film of the 2007 Santa Barbara Film Festival, directed by George Hickenlooper and starring Sienna Miller, Guy Pearce, and Hayden Christensen.

While partnered with Wiersma, Laura also co-produced *The Year of Getting to Know Us*, based on the Ethan Canin short story of the same name, which premiered at the 2008 Sundance Film Festival, starring Jimmy Fallon, Sharon Stone, and Lucy Liu; and *The Six Wives of Henry Lefay*, starring Tim Allen, Andie MacDowell, and Elisha Cuthbert, scheduled for release in 2010. In addition, she worked on the film *Down In The Valley*, starring Edward Norton and Evan Rachel Wood, and produced the short film *Magnus, Inc.*, which has screened at film festivals nationwide.

TERENCE BERRY (Producer)

Terence Berry spent six years in New York working for Citibank's Media & Entertainment Group where he worked on film financings for several of the major studios.

Desiring to work more closely with filmmakers, he left banking to work in independent film, producing a handful of short films, including Scott Teems' award-winning *A Death in the Woods*, which is based on the short story by acclaimed, southern author, William Gay.

As well, Terence helped launch and run the Damah Film Festival and served as an associate producer for several shows on the Discovery Channel.

DOGWOOD ENTERTAINMENT (Executive Producers)

Dogwood Entertainment holds offices in Los Angeles, CA and Knoxville, TN and is headed by executive producers Larsen Jay, Raul L. Celaya and Adrian Jay. With nearly 20 years of combined experience in feature film production and a long-standing personal and professional relationship, Jay, Celaya and Jay partnered to form Dogwood in early 2008 with the goal of producing quality independent feature films of various genres with resonant characters and themes. The company is proud to be making its film debut with *That Evening Sun*, and is currently in development on other feature film projects.

RODNEY TAYLOR, A.S.C. (Director of Photography)

Cinematographer Rodney Taylor, ASC, was born and raised in a small fishing village on the coast of North Carolina. While attending The University of North Carolina, he became interested in cinematography after looking through the viewfinder of a camera during a Television Production class. He began his career shooting live sports for ESPN, ABC and TBS. He moved to Los Angeles 20 years ago and began working on feature films, IMAX films and documentaries.

His recent feature film projects are the soon-to-be-released *That Evening Sun*, starring Hal Holbrook, and *Save Me*, which premiered at the 2007 Sundance Film Festival. In 2004, Taylor shot the quiet but powerful film *Swimmers*, which received acclaim as an official selection of the 2005 Sundance Film Festival, and won the Grand Jury Prize for Best New American Film at the Seattle Film Festival. In 1999, Taylor was chosen for the International Cinematographers Guild Film Showcase for his work on the 35mm short film *Grind*.

Taylor has also lensed numerous IMAX films including: *Wired to Win*, a film about the Tour de France; the Academy Award nominated *Alaska: Spirit of the Wild*; *Ride Around the World*, an international cowboy film; and *Michael Jordan to the Max*. In 2003 Taylor received the Kodak Vision Award for his excellence and versatility in the IMAX format.

He has photographed extensively in Tanzania, Ethiopia, Kenya, Japan, Alaska, Australia, Argentina, Chile, Russia, Taiwan, France, and many other countries.

MICHAEL PENN (Music)

Since he first gained attention for his solo debut album *March*, Michael Penn has gained notoriety as a songwriter comparable to "other meta-pop contemporaries who own worn-out copies of *Revolver*, like

Matthew Sweet or even Crowded House's Neil Finn" (Rolling Stone Magazine). The album also earned him an MTV Video Music Award in 1990 for Best New Artist. His follow-up albums *Free-for-All*, *Resigned*, and *MP4: Days Since a Lost Time Accident* were all well received, further establishing him in the songwriting community. Penn has been described as "pig-headedly uncommercial" but "the payoff is sublime" (Gary Leboff, Vox Magazine). Leboff continues, "His freeform songwriting creates tracks of startling shape and originality, offering literate reflections on the human condition."

Penn also works very closely with his wife of several years, Aimee Mann. He contributed to her album *I'm with Stupid* and they recorded "Two of Us" for the Beatles' covers soundtrack to *I Am Sam*. With manager Michael Hausman, they founded United Musicians—an organization dedicated to aiding artists in the distribution and promotion of their work.

Penn has been continuing his work as a singer/songwriter, having most recently released *Mr. Hollywood Jr., 1947* (2005), a truly original work set against post-World War II Los Angeles. In 2007, the album was reissued with bonus tracks from a live KCRW session. This reissue occurred simultaneously to the release of a compilation album entitled *Palms and Runes, Tarot and Tea: A Michael Penn Collection*. This was not meant to be just another greatest hits album, but includes alternate versions and unreleased tracks, allowing it to stand as an album in its own right.

In the '90s, Penn ventured into the world of film music, beginning with 1993's *Tales from the Vienna Woods*. He scored two films for Paul Thomas Anderson in 1997: *Hard Eight* and *Boogie Nights* (in which he appears as a recording engineer named Nick). His relationship with Anderson gave way to further collaborations, including the music video for "Try" off his 1997 album *Resigned*, which Anderson directed.

Penn continued to show his prowess with his sparse and heartbreakingly honest score to *The Last Kiss*, and *Melvin Goes to Dinner*, which won a DVDX Award for Best Original Score in a DVD Premiere Movie. Other credits include Alan Cumming's *The Anniversary Party*, Nanette Burstein's Sundance hit *American Teen*, and the crime comedy *Sunshine Cleaning* starring Amy Adams.

WILLIAM GAY (Original Story)

The film is based on the original short story of the same name by acclaimed Southern author William Gay. Often compared to William Faulkner, Cormac McCarthy, and Flannery O'Connor, William is the author of the novels *Provinces of Night*, *The Long Home*, and *Twilight*, which was named "Best Book of 2007" by Stephen King in Entertainment Weekly. His short stories have appeared in Harper's, The Georgia Review, The Atlantic Monthly, GQ, Oxford American, and New Stories from the South, 1999-2001. William is the winner of the 1999 William Peden Award, the 1999 James A. Michener Memorial Prize, and the recipient of a 2002 Guggenheim Fellowship.

ABOUT THE CAST...

HAL HOLBROOK ('Abner Meecham')

Hal Holbrook was born in Cleveland in 1925, but raised mostly in South Weymouth, Massachusetts. His people had settled there in 1635 and were, according to his grandfather, "some kind of criminals from England." His mother disappeared when he was two, his father followed suit, so young Holbrook and his two sisters were raised by their grandfather. It was only later he found out that his mother had gone into show business.

Holbrook, being the only boy, was the "white hope of the family." Sent away at the age of 7 to one of the finer New England schools, he was beaten regularly by a Dickensian headmaster who, when forced to retire, committed suicide. But when he was 12 he was sent to Culver Military Academy, where he discovered acting as an escape from his disenchantment with authority. While not the model cadet, he believes the discipline he learned at Culver saved his life.

In the summer of 1942 he got his first paid professional engagement playing the son in *The Man Who Came To Dinner* at the Cain Park Theatre in Cleveland at \$15.00 per week. That fall, he entered Denison University in Ohio, majoring in Theatre under the tutelage of his lifelong mentor, Edward A. Wright. World War II pulled him out of there and put him into the Army Engineers for three years.

The Mark Twain characterization grew out of an honors project at Denison University after the War. Holbrook and his first wife, Ruby, had constructed a two-person show, playing characters from Shakespeare to Twain. After graduation they toured the school assembly circuit in the Southwest doing 307 shows in thirty weeks and traveling 30,000 miles by station wagon. On winter mornings in the Texas panhandle they opened their trunks to find frost on the costumes. Their audiences ranged widely in age, were often unruly, and they learned to survive on stage or perish.

Holbrook's first solo performance as Mark Twain was at the Lock Haven State Teachers College in Pennsylvania in 1954. While hunting for a job in New York, the show was his desperate alternative to selling hats or running elevators to keep his family alive. By then he had a daughter, Victoria.

That same year, fortune struck by way of a steady engagement on a daytime television soap opera, *The Brighter Day*, but the following year Holbrook pursued the Twain character at night in a Greenwich Village night club while doing the soap daytimes. In seven months at the club he developed his original two hours of material and learned timing. He memorized lines for the soap opera on the rear platform of the 7th Avenue subway train between 104th Street and Sheridan Square. Finally, Ed Sullivan saw him and gave his Twain national television exposure.

In 1959, after five years of researching Mark Twain and honing his material in front of countless audiences in small towns all over America, he opened at a tiny theatre off-Broadway in New York. He was a stunning overnight success, as stunning to Holbrook as anyone else. "The critics went wild." (*Associated Press*). "Mr. Holbrook's material is uproarious, his ability to hold an audience by acting is brilliant." (*New York Times*). "Uncanny. A dazzling display of virtuosity." (*The New Yorker*). "One of the treasures of the American Theatre." (*Life Magazine*). The white hope of the family had finally arrived.

Holbrook quit the soap opera. After a twenty-two week run in New York he toured the country again, performed for President Eisenhower and at the Edinburgh Festival. The State Department sent him on a tour of Europe, during which he became the first American dramatic attraction to go behind the Iron Curtain

following World War II. He was a star who had never appeared in a Broadway play, a nighttime television show or a movie. He was 36 years old and had to jump start a new career.

When David Merrick offered him co-star billing with Robert Preston playing an 80-year old Mexican bandit in a new Broadway musical, Holbrook turned it down in favor of younger roles, concerned that he would be typecast as an old man. He played Hotspur in *Henry IV, Pt. I* at the Shakespeare Festival Theatre in Stratford, Connecticut; then Lincoln in *Abe Lincoln In Illinois* off-Broadway. In 1963 he joined the original Lincoln Center Repertory Company in New York appearing in *Marco Millions*, *After the Fall*, *Incident at Vichy* and *Tartuffe*. Word got around that he could act his own age. Starring roles on Broadway came along: *The Glass Menagerie*, *The Apple Tree*, *I Never Sang For My Father*, *Man of La Mancha*, *Does A Tiger Wear A Necktie?* with the young Al Pacino.

Meanwhile, he continued to do Mark Twain every year and in 1966, on Broadway, his second New York engagement won him a Tony Award and a Drama Critics' Circle Award followed in 1967 by a ninety-minute CBS television special of *Mark Twain Tonight!* which was nominated for an Emmy Award and seen by an audience of 22 million.

In 1970, after a dozen plays in New York, he was brought to Hollywood to star in a controversial television series, *The Senator*, which won 8 Emmy Awards and was cancelled in one year. But his new career had taken off. In the 39 years since then Mr. Holbrook has done some 50 television movies and mini-series, been nominated for 12 Emmys and won 5 for *The Senator* (1971), *Pueblo* (1974), Best Actor Of The Year (1974), *Sandburg's Lincoln* (1976), and as host and narrator of *Portrait Of America* (1989). He has appeared in two sitcoms: *Designing Women* and *Evening Shade*, and has made guest appearances on *West Wing*, the sitcoms *Becker* and *Hope & Faith*, *The Sopranos* and *NCIS*.

Holbrook's movie career began with *The Group* in 1966 when he was 41 years old. Since then, moviegoers have seen him in nearly 40 films including *Magnum Force*, *Midway*, *All The President's Men*, *Julia*, *Capricorn One*, *The Fog*, *Star Chamber*, *Creepshow*, *Wall Street*, *The Firm*, *The Bachelor*, *Waking The Dead*, *Men of Honor*, *The Majestic*, *Shade*, *Killshot* and *Into the Wild*, written and directed by Sean Penn, for which he received his first Academy Award nomination.

Throughout his long career, Holbrook has continued to perform Mark Twain every year, including his third and fourth New York engagements in 1977 and 2005; and a world tour in 1985, the 150th anniversary of Mark Twain's birth, beginning in London and ending in New Delhi. And he has constantly returned to the stage: in New York (*Buried Inside Extra*, 1983; *The Country Girl*, 1984; *King Lear* 1990; *An American Daughter*, (1997); at regional theatres (*Our Town*, *Uncle Vanya*, *Merchant Of Venice*, *King Lear*, *A Life In The Theatre*, *Be My Baby* and *Southern Comforts*, the last two with his wife Dixie Carter); and a National Tour of *Death Of A Salesman*.

But Holbrook has never been able to quit Mark Twain and probably never will. He has toured the show in some part of every year since 1954, with over 2100 performances, making 2009 the 55th consecutive year for this remarkable one man show. *Mark Twain Tonight!* has become perhaps the longest running show in theatre history. Holbrook adds to his Twain material every year, editing and changing it to fit the times and has mined over sixteen hours of Twain with more coming all the time. He has no set program – he chooses material as he goes along.

Holbrook is a sailor. In June 1980, he competed in the Single-handed Transpac Race from San Francisco to Hawaii in his 40-foot sailboat, Yankee Tar, sailing 2400 miles alone. With one or two friends or his wife, Dixie, he has sailed through the South Pacific to Tahiti, Samoa, the Tongas, New Zealand and the Fiji Islands.

Holbrook has received Honorary Doctor of Humanities Degrees from Ohio State and the University of Hartford, an Honorary Doctor of Humane Letters from Ursinus College, an Honorary Doctor of Letters from

Elmira College and Honorary Doctor of Fine Arts Degrees from Kenyon and his alma mater, Denison University. In 1996 he received the Edwin Booth Award and in 1998 the William Shakespeare Award from The Shakespeare Theatre, Washington, DC. In 2000 he was inducted into the New York Theatre Hall of Fame; and in 2003 received the Nat'l Humanities Medal from the president.

He lives in Los Angeles and Tennessee with his wife, actress/singer Dixie Carter. Together they have five children.

RAY MCKINNON ('Lonzo Choat,' Producer)

Ray McKinnon was born and raised in Adel, Georgia and began his professional acting career on stage in Atlanta, Georgia. McKinnon has also been writing in one form or other since he was in his teens. He wrote and directed his first film, a 38-minute, dark comedy, *The Accountant*, which went on to win the Academy Award for Best Live Action Short Film in 2002. *Chrystal*, McKinnon's feature writing and directing debut, was one of sixteen films selected for the dramatic competition in 2004 at the Sundance Film Festival. *Chrystal* was released in the spring of 2005 into theatres. McKinnon's second feature film, *Randy and the Mob*, was a film festival favorite, winning numerous awards including the Audience Award for Best Feature at the Nashville Film Festival in 2007, and was released theatrically in the fall of that year.

As an actor, McKinnon has appeared in numerous films including the recent blockbuster *The Blind Side* opposite Sandra Bullock, *Bugsy*, *Oh Brother Where Art Thou?*, *The Missing*, and *Come Early Morning*. In television, he was in HBO's acclaimed series "Deadwood" as the Reverend H.W. Smith, and was last seen in the Mini-Series "Comanche Moon" as the now long dead, Long Bill Coleman.

McKinnon recently sold his original television pilot, "Rectify," to AMC, which is set to star frequent collaborator, Walton Goggins. McKinnon is married to actress, oft producing partner, and muse, Lisa Blount.

WALTON GOGGINS ('Paul Meecham,' Producer)

Walton Goggins has received critical acclaim for his riveting portrayal of 'Detective Shane Vendrell' on FX's gritty, award-winning Drama series, "The Shield." In 2009 he was nominated for a Television Critics Association (TCA) Award in the category of "Individual Achievement in Drama." In addition, *New York* magazine singled out his performance as one of the highlights of television this past season. *Entertainment Weekly*, *TV Guide*, *Variety*, and *The Hollywood Reporter* all consistently listed Goggins as their choice for an Emmy nomination. "The Shield" recently ended its successful seven-season run, earning the honor of #1 in *Time* magazine's Top 10 Television Series, as well as being named one of AFI's Top Television Programs of the Year for 2008.

Most recently, Goggins finished production on writer Robert Rodriguez's "Predators," directed by Nimrod Antal, starring Adrien Brody. Twentieth Century Fox will release the film in July 2010.

Also in the can is a role in Rod Lurie's adaptation of the Sam Peckinpaw film "Straw Dogs." Filmed on location in Shreveport, Louisiana, Goggins plays the role of 'Daniel. Also starring is James Marsden and Kate Bosworth.

In addition, Goggins is in development at AMC on "Rectify," an original series for which he will star and executive produce. The project is written by Ray McKinnon and exec produced by Mark Johnson ("Breaking Bad").

Goggins has been working in front of the camera for well over fifteen years, starring in countless television shows and feature films. Recent film credits include Spike Lee's "Miracle at St. Anna", "Fragments" with Kate Beckinsale and Guy Pierce and the independent action feature "Damage" directed by Jeff King (The Black Donnelly's).

He had the distinct honor of playing 'Sammy,' Robert Duvall's trustworthy friend, in "The Apostle" for October Films. Additional film credits include "The World's Fastest Indian," opposite Anthony Hopkins, "The Bourne Identity," "Shanghai Noon" opposite Jackie Chan and Owen Wilson, "Major League III, and Billy Bob Thornton's "Daddy and Them." These are just a few in a long list of credits that are testament to this actor's versatility.

Goggins has also been taking his turn behind the camera. He, along with his partners at Ginny Mule Pictures, won an Academy Award for their short film, "The Accountant," which he produced and starred in. The Academy Award-winning team produced, directed and starred in their first feature, "Chrystal," starring Billy Bob Thornton, and the film was accepted into the 2005 Sundance Film Festival's Dramatic Competition. For their third collaboration, Goggins produced and starred in the feature "Randy and the Mob," which won the Audience Award for Best Feature at the 2007 Nashville Film Festival.

MIA WASIKOWSKA ('Pamela Choat')

In a short amount of time, Mia Wasikowska has established herself as a rising star of the big screen. A trained ballerina turned actress, Wasikowska has been challenging herself as a performer since the age of 9.

Wasikowska made her debut to US audiences as the tormented and suicidal teen "Sophie" in HBO's series "In Treatment." Produced by Mark Wahlberg and directed by Rodrigo Garcia, "In Treatment" focuses on the relationship between a therapist (Gabriel Byrne) and his patients. In recognition of her performance, Wasikowska was honored by the Los Angeles based organization Australians in Film (whose Host Committee includes Cate Blanchett, Naomi Watts, Nicole Kidman and Hugh Jackman, among others) with the "Breakthrough Actress" Award. The series was also nominated for a *Golden Globe Award* for "Best Drama Series."

In January 2009, Wasikowska was seen in a supporting role in the film "Defiance." Based on a true story, three Jewish brothers (Daniel Craig, Liev Schrieber and Jamie Bell) escape from Nazi-occupied Poland into the Belarusan forest where they encounter a village of Russian resistance fighters. Wasikowska plays "Chaya," a young villager who builds a relationship with one of the brothers. The war film, directed by Ed Zwick, was distributed by Paramount Vantage.

In October 2009, Wasikowska appeared in a supporting role in Fox Searchlight's film, "Amelia" starring Hilary Swank and Richard Gere for director Mira Nair. Wasikowska portrayed "Elinor," a young fan of Earhart whose motivations for building a relationship with Earhart are questioned by her reliable friend "George" (Gere).

On March 5, 2010, will star as the title character in Tim Burton's retelling of the Lewis Carrol novel, "Alice in Wonderland." The Disney live and 3-D animated film was shot primarily in Los Angeles and London and co-stars Johnny Depp, Anne Hathaway, Michael Sheen and Alan Rickman.

Currently, Wasikowska is filming the Gus Van Sant directed film "Restless" alongside Henry Hopper. Produced by Imagine Entertainment with Bryce Dallas Howard, Wasikowska is "Annabel," a terminally ill girl who falls in love with a death-obsessed teenage boy. The script was penned by first-time screenwriter Jason Lew. Columbia Pictures will release the film in 2010.

She recently wrapped production on the independent film "The Kids Are Alright" opposite Annette Bening and Julianne Moore. Directed by Lisa Cholodenko, Wasikowska portrays the teenage daughter of lesbian parents who sets out to find her sperm donor father. The family comedy-drama is an official entry at the 2010 Sundance Film Festival.

In March 2010, Wasikowska will portray "Jane Eyre" in the screen adaptation of Charlotte Brontë's classic novel for director Cary Fukunaga ("Sin Nombre"). Shooting will take place in the U.K.

Wasikowska began her acting career in her home country of Australia, landing a recurring role on the popular medical drama "All Saints." Upon securing her first major role in the independent film "Suburban Mayhem," Wasikowska was recognized by the Australian Film Institute Awards for *Best Young Actor*. She followed up these projects with acclaimed performances in "Lens Love Story," "Skin" (a short film,) "September," and in the Australian horror film "Rogue" alongside Michael Vartan and Radha Mitchell.

Wasikowska resides in Canberra, Australia with her parents and two siblings.

CARRIE PRESTON ('Ludie Choat')

With her bubbly persona and drive to perform, Carrie Preston has landed roles in everything from theatre performances in Shakespeare's "The Tempest" to a starring role in the dark comedy, Golden Globe and Screen Actors Guild nominated HBO series "**True Blood**." Preston's breakout role as "Miranda" on the Broadway production of Shakespeare's "The Tempest," led to roles in major television series such as "Lost" and "Desperate Housewives" along with acclaimed 2008 films such as Woody Allen's **VICKY CRISTINA BARCELONA**, the Oscar nominated **TRANSAMERICA**, and the Daisy 3 Pictures' (her production company) film **READY? OK!**

Always up for the next challenge, Preston just ended the second season of "True Blood;" HBO's highest-rated series from creator Alan Ball (mastermind of "Six Feet Under"), alongside Stephen Moyer and Anna Paquin. She takes on the role of "Arlene Fowler," a small town waitress in a small town in Louisiana. The dark comedy follows the world of vampires, who are able to co-exist with humans by drinking a Japanese-manufactured synthetic blood. Their integration causes quite a stir with the locals, and gets even more complicated when a love story ensues between "Bull" (Moyer), a vampire, and "Arlene's" friend and coworker "Sookie" Stackhouse (Paquin), an innocent waitress who can read people's minds. Based on the novel series "Southern Vampire" by author Charlaine Harris, "True Blood" depicts a world where the once reclusive vampires have "come out of the coffin" to live alongside humans, but a new social balance must be struck to accommodate the new "editions" to the town.

Preston also starred opposite Clive Owen and Julia Roberts in 2009's **DUPLICITY**. Preston plays "Barbara Boffered" in the film about two lovelorn spies manipulating rival pharmaceutical companies, and deciding who will come out on top. She received rave reviews for the role from New York Times, Daily, Variety and even the Los Angeles Times who stated, "Though it's almost a shame to single anyone out, special mention must be given to Carrie Preston as a travel agent who loses her way..."

Born and raised in Macon, Georgia, where her mother was an artist and art therapist while her dad was a geotechnical engineer, a young Carrie Preston discovered her true calling in life lay in performing arts. At the age of 12, she became the impresario of her own front-yard theater company as producer, writer, casting director, costumer, director – and of course, actress. Preston later obtained a bachelor degree from the University of Evansville followed with an acting diploma from the prestigious Juilliard School.

After attending Juilliard, the ever-energetic Preston went to work in performing arts. Her first big break came when she starred as "Miranda" in the Broadway production of Shakespeare's "The Tempest," opposite Patrick

Stewart. She soon ventured out to Los Angeles to appear in such feature films as **MY BEST FRIEND'S WEDDING** (as a sassy Southern bridesmaid to star Cameron Diaz) and **MERCURY RISING** (starring Bruce Willis and Alec Baldwin). Recently, she co-starred as Felicity Huffman's sister in the award winning and Oscar nominated **TRANSAMERICA**, and has also appeared as "Idalyn Greaves" in the Robert Redford directed film **THE LEGEND OF BAGGER VANCE** with Will Smith and Charlize Theron, "Barbara" in **THE STEPFORD WIVES** with Nicole Kidman, and **LOVELY BY SURPRISE**. In 2008, Preston starred in the Woody Allen film **VICKY CRISTINA BARCELONA** with Penelope Cruz and Scarlett Johansson. Preston also was recently seen in *Lovely By Surprise*, where she played the main character Marian Walker, a novelist who struggles with writer's block and seeks advice from a mentor and ex-lover, Austin Pendleton.

With her original roots in theatre, Preston completed a starring role as "Honey" in *"Who's Afraid of Virginia Woolf?"* at the Guthrie Theatre in Minneapolis (again with Patrick Stewart and Mercedes Ruehl) and in *"Chaucer in Rome"* at New York's Lincoln Center. She rates her roles in "My Best Friend's Wedding" and in "Who's Afraid of Virginia Woolf?" as two of her favorite roles to date. Preston's other stage credits include *"Antony & Cleopatra"* with Vanessa Redgrave, *"She Stoops to Conquer,"* and *"Hamlet."*

After forming the production company Daisy 3 Pictures with Mark Holmes and James Vasquez, Preston directed the films *"29TH AND GAY"* and *"FEET OF CLAY,"* Preston's 2008 film *"READY? OK!"*, directed by James Vasquez, was the winner of **Best US Feature, Best Actress (Carrie Preston)** and **Outstanding Emerging Talent (James Vasquez)** at the Film Out San Diego film festival. In this poignant comedy, a single Mom (Preston) struggles to understand her young son's obsession with dresses, dolls and girls' cheerleading. With the recent death of her absent father, her wayward brother returns home, compelling them all to face themselves and what it truly means to be a "family."

A crucial role playing "Ophelia" in "Hamlet" 12 years ago at the Alabama Shakespeare Festival is where Preston met her husband, Emmy Award winning Michael Emerson, who was playing Guildenstern in the production. Since then, the two have both starred in the movies **STRAIGHT JACKET, GRACE & GLORI,** and **THE JOURNEY**. Michael also had a role in the film *29TH AND GAY*, which Preston produced, directed, and edited. In 2005, they both appeared in a production of "Hamlet" at the McCarter Theatre Center in Princeton, New Jersey. The husband and wife team recently appeared together on ABC's Emmy winning series *"Lost."* Preston took on the role of Emerson's character "Ben's" mother in a series of flashbacks throughout the episodes. Preston has also guest starred on *"Desperate Housewives," "Arrested Development," "Sex and the City," "Spin City," "Hope and Faith," "Numb3rs,* and *"Law and Order: Criminal Intent."*

When not working, Carrie enjoys writing prose as well as hiking, jogging, yoga, and almost anything outdoors.

BARRY CORBIN ('Thurl Chessor')

Barry Corbin garnered critical attention for his role in the Coen Brothers' *No Country For Old Men*, which won the 2008 Academy Award for Best Picture, as well as for his role in Paul Haggis' *In The Valley of Elah*. However, he's perhaps best-known for his role as Maurice Minnifield, the blustery but good-hearted ex-astronaut who owned Cicely, Alaska in the popular TV show "Northern Exposure." Corbin received formal theatre training at Texas Tech and, after spending two years in the Marines, began an acting career in regional theatre. After moving to LA in 1977, he began writing radio plays for NPR, but it was in 1980 that his feature-film career truly got underway. Corbin has appeared in such popular films as *Any Which Way You Can, Stir Crazy,* and *Urban Cowboy*. He's an award winning cutting horse rider, and has a ranch in Fort Worth, where he still rides.

DIXIE CARTER ('Ellen Meecham')

Emmy nominated actress Dixie Carter is one of America's most beloved entertainers. Starring roles on stage and screen reveal a breathtaking range. From smart, beautiful and quick-witted Southerners to an iconic Greek opera diva, Ms. Carter's work and dynamic public persona have earned her millions of loyal fans.

A proud daughter of Tennessee, Ms. Carter has arguably created some of the most memorable strong Southern female characters in television history. Her celebrated portrayal of the daring design darling Julia Sugarbaker on the long-running hit series *DESIGNING WOMEN* made her instantly recognizable. The series also allowed the producers to showcase her formidable vocal talents – a gift she continues to share with her fans through sold-out concerts across the country. Ms. Carter has starred in no less than six television series. Most recently as attorney Randi King on CBS' *FAMILY LAW*. She is also a frequent guest-star on television's most popular shows. In 2007, Ms. Carter received an Emmy Award nomination for her guest-starring role as "Gloria Hodge" on ABC's *DESPERATE HOUSEWIVES*. In December 2008, Ms. Carter starred in Hallmark's *OUR FIRST CHRISTMAS*, which handily won the ratings race as the #1 most-watched movie of the night.

Ms. Carter is no stranger to the Great White Way, first gracing the Broadway stage in *SEXTET* (Anne) in 1974, followed by *PAL JOEY* (as Melba Snyder) in 1976. More recent Broadway turns include her triumphant "Maria Callas" in Terrence McNally's *MASTER CLASS* for which she earned stellar reviews and consistently garnered standing ovations. Ms. Carter returned to Broadway to smashing success in 2004 as corrupt, funny landlady "Mrs. Meers" in the Tony Award-winning musical *THOROUGHLY MODERN MILLIE*. Off-Broadway, she starred in *A COUPLA' WHITE CHICKS SITTIN' AROUND TALKIN'* and at the New York Public Theatre in *TAKEN IN MARRIAGE, FATHERS AND SONS* (Drama Desk Award) and *JESSE AND THE BANDIT QUEEN*, for which she won a Theatre World Award.

Ms. Carter is the producer of two fitness videos for MCA/Universal "Dixie Carter's Unworkout," a platinum release, and "Yoga for You." She is also the author of "Trying to Get to Heaven," which was published by Simon Schuster,

She is married to award-winning actor Hal Holbrook.

CAST

(in order of appearance)

Abner Meecham	HAL HOLBROOK
J.D. the Cabbie	BARLOW JACOBS
Pamela Choat	MIA WASIKOWSKA
Ludie Choat	CARRIE PRESTON
Lonzo Choat	RAYMOND MCKINNON
Thurl Chessor	BARRY CORBIN
Paul Meecham	WALTON GOGGINS
Nipper	DUALLY
Ellen Meecham	DIXIE CARTER
Steve Goodwin, Jr.	JACOB PARKHURST
Hollis the Phone Worker	ANTHONY REYNOLDS
Sheriff Roller	BRUCE MCKINNON

CREW

Written for the Screen and Directed by	SCOTT TEEMS
Based on the Short Story "I Hate to See That Evening Sun Go Down" by	WILLIAM GAY
Produced by	LAURA SMITH TERENCE BERRY RAYMOND MCKINNON WALTON GOGGINS
Executive Producers	ADRIAN JAY LARSEN JAY RAUL L. CELAYA
Co-Producer	JEANINE ROHN
Director of Photography	RODNEY TAYLOR, A.S.C.
Production Designer	MARA LEPERE-SCHLOOP
Edited by	TRAVIS SITTARD
Costume Designer	ALEXIS SCOTT
Music by	MICHAEL PENN
Music Supervisor	LINDA COHEN
Casting by	EMILY SCHWEBER, C.S.A.

Executive in Charge of Production	RAUL L. CELAYA
Unit Production Manager	KIM T. LE
1st Assistant Director	JIM SIMONE
2nd Assistant Director	KIM "COOKIE" MCCRAY
Associate Producers	ANTHONY REYNOLDS BRANDON WARD
Stunt Coordinator	LONNIE R. SMITH, JR.
Stunts	JOANN BERNAT BOB FISHER ANDERSON MARTIN SUSAN SADDLER
1st Assistant Camera	DOUG OH
2nd Assistant Camera	TRACY FACELLI
B-Camera Operator	COOPER DUNN
Steadicam Operator	RAMON ENGLE
Additional 1st Assistant Camera	STEPHEN CROCKER GRADY UPCHURCH
Additional 2nd Assistant Camera	HEATHER MITCHELL
Additional 2nd Assistant Camera / Loader	GRAY W. HEMPHILL, III
Still Photographer	KATHERINE BOMBOY
Sound Mixers	JIM HAWKINS, C.A.S. CARL RUDISILL
Additional Sound Mixer	SIDNEY WILLIAMS
Boom Operators	ETHAN PAYNE DREW PONDER
Set Decorator	KELLY ANNE ROSS
Buyer / Art Department Coordinator	RACHEL BOULDEN
Leadman	JIM PRODGER
On-Set Dresser / Lead Scenic Artist	ERIC SWARTZ
On-Set Dresser / Swing	JOHN GAJDA
Swing	BOBBY CHAMBLEE
Key Costumer	CELESTE DYE
Additional Costumer	AMIRA INAS HAQQ
Seamstress / Additional Costumer	NANCY JONES
Key Makeup Artist	LAURA GODWIN
Key Hairstylist	MARY EVERETT
Property Master	FRANK GRAY, III
Assistant Property Master	CARIANNE LANCE
Gaffer	DANIEL MURPHY
Best Boy Electric	GARY JOHNSON
Electricians	JIM CONN RON CLIFFORD
Additional Electricians	DARRELL BROWN JARED COATNEY ROGER HERRON STEVEN SPALLONE
Key Grip	DUSTIN TATE
Best Boy Grip	TAD HOWARD

Grips	ROBERT AYCOCK
	CHRIS DURFEE
Additional Grips	JOSHUA D. BEACH
	GARY BROOKS
	DOMINIC GIORDANO
	LARRY KETCHEM
	JOHN STEWART
	MANNY VILLEGAS
Script Supervisor	MARI JAMES TURNER WILSON
Location Manager	MARY BETH ROBERTS
Assistant Location Manager	JEFFREY REED
Location Assistant	ASHLEIGH ABELE
Production Accountant	SHARI SONTAG
First Assistant Accountant	BRYAN MEYERS
Special Effects Coordinator	BOB SHELLEY
Special Effects Foreman	LISA REYNOLDS
Special Effects Technician	RANDY SOUTHERLAND
Animal Wrangler	GREG TRESAN
	ATLANTA DOGWORKS
Transportation Coordinator	RON BLEDSOE
Transportation Captain	KENNY WRIGHT
Drivers	CHELSEY BLEDSOE
	CIARA BLEDSOE
	DOUG BLEDSOE
	E. MICHAEL BLEDSOE
	MERLENE BRANCH
	SAM JOHNSON
	TIMOTHY E. ROBERTS
	KATRINKA STEELE
	DAVID WHITSELL
Casting Associate	JEN LEVY, C.S.A.
Casting Assistant	MICHELLE BABIN
Assistant to Mr. Holbrook	JOYCE COHEN
Assistants to Larsen Jay	JAN PADGETT
	CINDY STOVER
Assistant to Raul L. Celaya	CHRISTIAN TAGLIAPIETRA
2nd 2nd Assistant Director	IAN C. CAMPBELL
Assistant Production Coordinator	CHELSEA SAMPLES
Production Secretary	TYLER SHELDON
Key Set Production Assistant	JOHN P. STEPLETON
Set Production Assistant	BEN JAY
Office Production Assistants	ANDREW DUNLAP
	WILLIAM HORTON
Cast Production Assistant	ZACH BALLARD
Interns	SAM GOELTZ
	RACHEL E. KAUFMAN
	NILES THOMAS MADDOX
	JOEL SMITH
	NOLAN M. WOODALL

Catering and Craft Service

BRIAN TRAINOR
CATERING UNIQUE
BRIAN KEITH
JIM ARNOLD
JESSICA CHAFFINS
PENNY WALKER

Set Medic

Additional Set Medics

Post Production

Assistant Editor

Sound Supervisor

Dialogue Editor

Sound Effects Editors

TYLER L. COOK
PAUL CLAY
PENNY HAROLD
RICHARD S. STEELE
BOB COSTANZA
ERICH GANN

ADR Editor

Assistant Sound Editors

PAUL CLAY
KEVIN MELCHER
NATE ARRIGONI

Re-Recording Mixer

Mix Technician

ADR Mixer

Foley Mixer

Foley Artists

PATRICK CYCCONE, JR.
STEVE KINSEY
PAUL ARONOFF
DAVE TORRES
TIM CHILTON
JILL SANDERS

Sound Editing Services

Dolby Sound Consultant

Music Editor

Titles and Visual Effects

Color Timer

Dailies Colorist

Negative Cutter

Post Production Accountant

Post Production Services

SHARON MICHAELS
SMART POST SOUND
TREVOR WARD
ALISTAIR SOUTH
PAUL CURLEY
HARRY MULLER
MARK SACHEN
GARY BURRITT
JUDY GELETKO
ELASTIC PICTURES

Film Stock provided by

Film Processing

Dailies Telecine

Color by

Production Legal Services

Consultant

Payroll Services

EASTMAN KODAK
TECHNICOLOR
COMPLETE POST
DELUXE
STEVEN M. KALB
WILLIAM GAY
MEDIA SERVICES
SESSIONS PAYROLL MANAGEMENT
PANAVISION
CAMERA TRUX

Camera Equipment provided by

Lighting and Grip Equipment
furnished by

ATVs furnished by

Set Security provided by

HOLLYWOOD RENTALS, LLC
SMOKY MOUNTAIN GRIP & LIGHTING CO.
TAD HOWARD
AXIS SECURITY

Additional Makeup provided by	NARS LAURA MERCIER MAKE UP FOR EVER
Research by	CLEARANCE DOMAIN
Travel by	AAA EAST TENNESSEE
Stand-Ins	FREDERICK ROBINSON JOE MODE MARY WEST PHILLIP CAMPBELL VALERIE MASSE COURTNEY PATTERSON JIMMY LEE SARA ODAM
Production Baby	JACOB HENRY JAY – 8/25/08
Production Services provided by	DOUBLEJAY CREATIVE CRYSTAL BELL SAMANTHA DEMANGE JANET JAY JENNY FOWLER KATHY HAMILTON MARK LEWIS ANN MACDONALD DOMINIC MOORE SAGE MORGAN JAN PADGETT JACOB PARKHURST CINDY STOVER PAUL MICHAEL STOVER MIKE TWARDY BRANDON WARD LINDA WHITNEY
Score Recorded at	MIMEOGRAPH STUDIOS, LOS ANGELES

Songs

“BLUE YODEL #3”

Written by Jimmie Rodgers
Performed by Drive-By Truckers

“BLUE YODEL #3”

Written by Jimmie Rodgers
Performed by Patterson Hood

“BLUE YODEL #3”

Written by Jimmie Rodgers
Performed by Hal Holbrook

"A DRUNKARD'S CHILD"

Written by Jimmie Rodgers and Andrew Jenkins

Performed by Jimmie Rodgers

Courtesy of RCA Nashville

By arrangement with SONY BMG MUSIC ENTERTAINMENT

"DEPRESSION ERA"

Written and Performed by Patterson Hood

Courtesy of Patterson Hood