



written&directed by **Phil Allocco**

BLACK and WHITE LOVE LIFE

BLUE FISH ENTERTAINMENT PRESENTS A ROMPUS ENTERTAINMENT PRODUCTION WINNING VULVE TALKS MARY THINGS WORK AND CAMP GREY (PRODUCED BY ANASTASIA HILL) LESLIE MUELLER
AND RED TIDE PRODUCTIONS A FILM BY PHIL ALLORED THE TRUTH ABOUT LIES STARRING FRANK O'CONNOR ANITA ANHART CORIE DIAMANTOPOLIS MARY ELIZABETH THOMAS MELISSA FISHER ZACHARY
AND COLLEEN CAMP JAMES HENRY CONNOR STEPHEN VINCENT JOHN KAMKA & RORY "WHEELER" SUNDIN AND MICK CARR VIVA GARDOS JEFFREY PETER MARINZITA "ADAM" HORVITZ
AND NADINE C. LECHESTE CONNOR STRAIN JEFFREY JAMES FORNEY ADOOR DEBORAH MARSHALL JAMES HUNTSMAN TODD STARR "KIM" JACKSON
CAMP CAMP CAMP TIM DEGRATE "PHIL ALLORED" "KEVIN" ROBBINS AMEE SCHOFF "JEFF" CARR JASON TARAGAN
SOUND BY PHIL ALLORED

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<http://thetruthaboutliesmovie.com>

“A man is never more truthful than when he acknowledges himself a liar.”

-- Mark Twain

LOGLINE:

Gilby finds himself in a tangled web of lies when the truth proves to be too much to admit and even harder to accept.

SYNOPSIS:

Gilby Smalls is having a meltdown. He's just been fired from his job, lost his apartment in a fire and his girlfriend gave him the boot. And it's only Wednesday. Now, at the ripe old age of thirty-something, he is forced to move in with May, his booze-swindling man-obsessed mother. This is the last straw.

Gilby's life is bleak until best friend Kevin drags him to a family get-together, where he meets Rachel, Kevin's very beautiful but very married sister. Rachel is the very thing Gilby needs to get his life back on track. Desperate to impress her, Gilby starts to weave a web of lies; one bigger than the next. Now in a sticky mess, Gilby is forced to face the uncomfortable truth about himself before he can find a way out of his very own Lies.

The Truth About Lies explores the potent role lying plays in relationships and life with some surprising results!



AWARDS

NEWMILMAKERS LA BEST OF NFMLA AWARDS: WINNER - BEST CINEMATOGRAPHY

NEWMILMAKERS LA BEST OF NFMLA AWARDS: NOMINATED - BEST FEATURE FILM

NEWMILMAKERS LA BEST OF NFMLA AWARDS: NOMINATED - BEST PERFORMANCE IN A COMEDY; MARY ELIZABETH ELLIS

GASPARILLA INTERNATIONAL FILM FESTIVAL - GRAND JURY BEST NARRATIVE FEATURE

WORLDVEST HOUSTON - SPECIAL JURY AWARD: COMEDY

BELOIT INTERNATIONAL FILM FESTIVAL - NOMINATED: BEST FEATURE NARRATIVE

IRVINE INTERNATIONAL FILM FESTIVAL - BEST FEATURE NARRATIVE

HAMILTON INTERNATIONAL FILM FESTIVAL - BEST FEATURE FILM

WILLIAMSBURG INDEPENDENT FILM FESTIVAL - BEST WILLIAMSBURG FEATURE

WILLIAMSBURG INDEPENDENT FILM FESTIVAL - BEST ENSEMBLE CAST

WILLIAMSBURG INDEPENDENT FILM FESTIVAL - BEST ACTOR IN A COMEDY: FRAN KRANZ

FLIXX FEST - BEST MALE ACTOR: Fran Kranz

FLIXX FEST - BEST PRODUCTION DESIGN: Deana Sidney

SBIFF - Selected for the 'BEST OF THE BEST' - 3rd Weekend Screenings

Accolade Global Film Competition: Award of Excellence: Film Feature

Accolade Global Film Competition: Award of Excellence: Leading Actress: Odette Annable

Accolade Global Film Competition: Award of Merit Special Mention: Leading Actor: Fran Kranz

Before THE TRUTH ABOUT LIES became a film - the screenplay was:

BEST ROMANCE at the American International Film Festival - Screenplay Competition

FINALIST at the Beverly Hills Film Festival - Screenplay Competition

MUSIC

FEATURING MUSIC BY:

**THE AVETT BROTHERS
THE CONSTELLATIONS
AUDRA MAE
THE HANGMEN
TROUP**

ADAM HOROVITZ (AD-ROCK) - SCORE/COMPOSER

Best known as Ad-Rock member of the pioneering hip hop group the BEASTIE BOYS. The Beastie Boys have sold 22 million records in the United States alone, and 40 million worldwide. In 2012, the Beastie Boys were inducted into the Rock and Roll Hall of Fame.

Along with making music, Adrock as also made a few full length feature films. "Lost Angels" was released in 1989 and "Roadside Prophets" was put out in 1992. He also has had memorable roles in "A Kiss Before Dying" and "Cityscrapes", which stars his friend Max Perlich and his former wife Lone Skye. Before appearing on the large screen though, Adam guest-starred on a 1985 episode of the "Equalizer."



Q&A with Director Phil Allocco

Where did the idea for The Truth About Lies come from?

The movie is more autobiographical than I'd like to admit. Like Gilby, I lost my career, my apartment burned down and I moved in with my girlfriend, who ended up leaving me for someone else. None of these things seemed funny to me at the time. But looking back while I was writing, they became hysterical. Almost every scene is based on some real event in my life. The initial idea for the film was to create a story around lies. It didn't start out as a comedy. But as I wrote it, it became one. My only prerequisite was that every character had to either be lying to each other or to themselves. It wasn't going to be malicious lying; more along the lines of "little white lies" that blow up in the characters' faces. And as each character becomes tangled in the web of lies, we find out more about why they lie, and how it helps free them from their situation and eventually leads them to the truth.

Your screenplay seems to have had a life of its own prior to production. Tell me about it.

When I finished the script I wasn't sure what I thought about it at first, so I sent it to three screenwriting contests before I showed it to anyone. I was really surprised when the script won Best Romance at the American International Film Festival and it was a finalist in the Beverly Hills Film Festival Screenplay Competition. I thought two out of three is great – maybe I have something here. I sent it to my producer and close friend, Steve Carr and he loved it and we decided to make it together.

Do you lie?

I honestly don't think of myself as a liar or an advocate for lying. It's way too difficult to remember things that aren't real. I have been at the receiving end of some very painful lies and maybe that's why I wrote this film, as a way to turn something painful into something funny.

What was your biggest lie to date and how did it all turn out?

Like Gilby, I lied my way into a job at AOL (Scholastic Network). I had a music career that died and I couldn't find anyone who would hire me – because I had no job history. I was a recoding artist with MCA records for the previous five years. To quote one interviewer: "If we need a rock star we'll call you" – That really happened! A friend told me about a job interview and I reluctantly went in convinced I wouldn't get it. I went in and just entertained myself and basically lied like crazy. It was a computer job, and at the time I knew nothing about computers – but that didn't stop me. Unlike Gilby I actually got the job. And it actually worked out.

How did you select the cast?

I saw Fran in a short comedy piece he did for Funny Or Die about an actor on a date. I made a short comedy about a director on a date and the humor was very similar. Once I saw that short I knew he was Gilby. When we talked he asked me if I wanted him to read for it. I said no, I want you to DO it. He said "well... ok."

I met Odette for dinner in NY. Right away I could tell she'd be great. The character Rachel is a "one-of-the guys" type of girl, and Odette has that quality. When we ordered, she asked for a steak and a scotch. I thought...perfect!

What did Odette bring to her role that was unexpected?

Odette is fun, smart and gorgeous; traits I was looking for to play Rachel. Rachel is one of the guys and down-to-earth enough to get Gilby. Odette and Fran have great chemistry, which started in the first rehearsal. Once I saw them together I knew it would work.

What did Fran Kranz bring to his role that was unexpected?

Fran has the range for the broad scope of emotions Gilby calls for. After we had a scene down I would always do a few takes where we throw the script away and just have fun. Fran would always come up with something surprising and I would throw a bunch of ideas at him and he would remember everything and create an amazing performance. As a director – it was like driving a racecar.

What was one of your favorite moments during filming?

I loved shooting the job interview with Fran and Laura Knightlinger. It was originally a shorter scene, and one of those scenes that could have possibly been cut - So there was less pressure for this one. It was one of those times where it feels like you're all just joking around and having fun.

What is your favorite scene from the movie?

I think my favorite scene is the final diner scene at Kevin's birthday party. It's a fun scene and challenging because so much information is coming out in a six-way conversation.

What was your favorite part about directing this movie?

I love the collaborative nature of filmmaking. To see a film that only lived in your head come to life is an amazing process. Also working with Adam Horovitz was great. He is such a talented and humble guy and we were very fortunate to have him.

Are there any notable scenes on the editing floor?

The original opening of the film was a scene with Mary Elizabeth and a terrific young actor, Oakes Fegley. It was a scene where Sharon is doing an experiment on lying with a child for her book. It is actually a real experiment by Dr. Victoria Talwar called the "The Peeking Game" that she created to study children in the act of lying.

What were some of the challenges you faced and overcame making this film?

We shot the film 1st week of November 2012. Several days before our first shoot day we just got hit by Sandy. Our production office was shut down because lower Manhattan was under water. My entire neighborhood in the east village had no power. Since it was difficult to get on and off the island we had to split up and run two makeshift offices in Brooklyn and Midtown. Also several of our main cast who were coming in from LA had to be relocated. Once we began shooting, most of the gas stations were closed or out of gas, so we had to find gas for the trucks. By some crazy miracle our crew pulled it all together and we made all our shoot days without any extension.

CAST

FRAN KRANZ “Gilby”

Fran Kranz is perhaps best known for his collaborations with Joss Whedon in the critically acclaimed films *The Cabin in the Woods* and *Much Ado About Nothing* as well as Whedon’s Fox sci-fi series *Dollhouse*.

Currently, Kranz shares the stage with James Earl Jones and Rose Byrne as the romantic lead in *You Can’t Take it With You* at New York’s Longacre Theatre.

His Broadway debut was alongside Phillip Seymour Hoffman and Andrew Garfield in *Death of a Salesman*, which was directed by Mike Nichols.

Kranz’s early film credits include cult classic *Donnie Darko*, *Training Day* with Denzel Washington, Ridley Scott’s *Matchstick Men* and M. Night Shyamalan’s *The Village*. More recently his roles have included *Seven Lovers*, *Murder of a Cat*, *The Living*, *Lust for Love* and *Before I Disappear*.

Kranz has starred in a number of television shows. He was the lead in *Welcome to the Captain*, a CBS comedy series written and directed by John Hamburg. Fran also made a memorable turn in *Always Sunny in Philadelphia* and guest starred on *Private Practice* as well as *Frasier*. Most recently he completed an arc on TNT’s *Dallas*.



ODETTE ANNABLE “Rachel”

Odette Annable is perhaps best known to television audiences for her current role as “Trudy” in the hit show *Astronaut Wives Club*. She has starred in blockbuster movies such as J.J. Abrams’ *Cloverfield*, for which she was nominated for two awards, and Michael Bay’s *The Unborn* as well as hit television series including Fox’s *House* and ABC’s *Brothers and Sisters*.

Annable’s acting career began with a role in Arnold Schwarzenegger’s *Kindergarten Cop*. As an adult, she landed roles in the films *Transformers*, *The Holiday* and *Walk Hard: The Dewey Cox Story* before being cast in a lead role on ABC’s series *October Road*.

She has also starred alongside Jamie Lee Curtis and Sigourney Weaver in *You Again*. Her other television credits include Fox’s *New Girl*, CBS’s *Two and a Half Men*, and USA’s *Rush*.

CHRIS DIAMANTOPOLOUS “Eric”

Chris Diamantopolous is an experienced television, film, voice-over and stage actor. He has had recurring roles on several popular television shows including Showtime’s *Episodes*, NBC’s *The Office*, Ron Howard’s Netflix re-boot of *Arrested Development* and Fox’s *24*. In 2012 he had a lead role in 20th Century Fox’s *The Three Stooges*.

After doing several national theatre tours, he played lead roles on Broadway in *The Full Monty* (2002) and *Les Miserables* (2003). He later landed guest roles on hit TV shows such as *Boston Legal*, *Charmed*, *The Sopranos* and *Nip/Tuck*. He had main roles in the series’ *The Starter Wife* with Debra Messing and Lifetime’s *State of Mind*.

His voice work has included Fox’s animated series’ *Family Guy* and *American Dad*. Most recently Diamantopolous voiced the titular character in the Emmy-winning Mickey Mouse animated series for Disney.



MARY ELIZABETH ELLIS “Sharon”

Mary Elizabeth Ellis can currently be seen as “The Waitress” on the FX comedy *It’s Always Sunny in Philadelphia* and as “Caroline” on Fox’s *New Girl*. Other TV includes *Perfect Couples*, *Brooklyn Nine-Nine*, *Happy Endings*, *Up All Night*, *Cold Case*, *Without A Trace*, *Reno 911!*, and *House, M.D.*

She recently wrapped the comedy *Masterminds*, based on the 1997 Loomis Fargo Robbery in North Carolina and co-starring Zach Galifianakis, Kristen Wiig, Owen Wilson and Jason Sudeikis.

MILES FISHER “Kevin”

Miles Fisher is an actor, comedian and musician who was discovered through his hilarious, self-produced videos that went viral online, specifically the WME Pinkberry and Staff Meeting Videos and his Tom Cruise impression in the 2008 film Superhero Movie.

Fisher was named Best Actor for his own short film Head Shot at the 2001 International Teen Movie Festival. In addition to other short films, he starred in the feature Final Destination 5 and had roles in the films Believe Me, The Babymakers and J. Edgar.

His television roles have included Bad Sports, Review, Psych and Gossip Girl. He recently booked a re-curring role opposite Jay Baruchel on the FX comedy Man Seeking Woman, from Lorne Michaels’ Broadway Video.



COLLEEN CAMP “May”

Colleen Camp is a character actress, comedienne and producer best known for her performances in two installments of the Police Academy franchises and as “Yvette the maid” in the 1985 black comedy film Clue.

She was in Francis Coppola’s Apocalypse Now as Playboy bunny Terri Teray, Roman Coppola’s A Glimpse Inside the Mind of Charles Swan III, and in Gia Coppola’s Palo Alto.

Other work includes They All Laughed, Valley Girl, Greedy, Wayne’s World, American Hustle, Election, Four Christmases, Track 29, Sliver, Last Action Hero, Die Hard With a Vengeance, Running with Scissors, Factory Girl, Burning Palms, Battle for the Planet of the Apes, Funny Lady and Smile. Upcoming films include Grandma with Lily Tomlin, Knock Knock with Keanu Reeves, Lake Mead, Always Shine and Dixieland.



ARTHUR J. NASCARELLA “James”

Arthur J. Nascarella is a veteran actor known for his frequent roles as police officers and mobsters. He is a former marine and NYPD officer of 20 years. Among his notable film credits: Cop Land, Bringing Out The Dead, The Cooler, Clockers, He Got Game, Enemy of the State, World Trade Center, and Solitary Man.

On television he played fictional mobster Carlo Gervasi in the award- winning HBO series The Sopranos. Other TV roles include Army Wives, Unforgettable, Law & Order: Special Victims Unit,

Rescue Me, The Bronx Is Burning, and The X-Files.

LAURA KIGHTLINGER “Ms. Harris”

Laura Kightlinger is an actress, comedienne, writer and producer. She is the creator and star of IFC’s critically acclaimed The Minor Accomplishments of Jackie Woodman, for which she garnered a Satellite Best Actress nomination.

She appeared as a series regular in HBO’s Lucky Louie, along with several stand up specials on the network. She was once a regular cast member on Saturday Night Live. Most notably, she was a writer and producer for the long-running NBC series Will & Grace, which garnered 16 Emmy wins and 83 nominations. She currently writes and produces Fox’s hit sitcom Two Broke Girls.



Kightlinger recently co-wrote and starred in a pilot entitled Drunk & Disorderly with Marylynn Rajskub and Patton Oswalt. Her book Quick Shots of False Hope, described in the New York Times Book Review as “memorable, disturbing and darkly comic,” is being adapted for film.

FILMMAKERS

PHIL ALLOCCO (Director, Writer, Producer)

Over the last several years Allocco has garnered over 30 awards for his films and screenplays in categories such as Best Director, Best Short Film, Best Screenplay, Best Cinematography and Audience Choice. He was also one of the short-listed directors picked by Steven Spielberg from a world-wide search of over 12,000 directors for his US TV series On the Lot for FOX TV, produced by Spielberg and Mark Burnett.

He was garnered with a number of awards for his feature film 5 Lbs of Pressure; his short films Joseph Henry, The Mirror and Delivered.

Allocco directed the Gold Effie Award-winning mini-doc series for History and Bank of America to air during their highest-ever rated show, America the Story of Us. Touted as groundbreaking, the film was featured in articles in New York Times and Business Week. He directed History's "Back to the Beginning Week" episodes for Swamp People, American Pickers, Pawn Stars and Counting Cars and the mini-doc series for Porsche, Porsche Decoded, as well as several commercial campaigns for Bank of America.

Allocco directed, wrote and edited the one-hour documentary Roxy: The Last Dance, which aired on MTV Network's Logo. He also directed and edited twenty PSA's for GLAAD's "Be An Ally & A Friend" campaign, featuring more than forty celebrities including Zoe Saldana, Kevin Bacon, Kyra Sedgwick, Sally Field, William Baldwin, Graham Norton, Alan Cumming and Ellen DeGeneres.

In early 2005, Allocco produced and edited The Best of the GLAAD Awards for Logo. From 2003 to 2004 Allocco was the associate producer, segment director and editor of the TV series Repo Men - Stealing for a Living on TLC starring Vincent Pastore. He was also the associate producer of The Talent Collector for AMC and directed and edited numerous TV pilots and commercials.



STEVE CARR (Producer)

Though widely known for directing such box office hits as Next Friday, Daddy Day Care and Paul Blart: Mall Cop, Steve Carr began his career as a fine artist and illustrator. His collaborative nature and love for popular music quickly led to a career in the music business where he founded the iconic hip-hop design studio, The Drawing Board. For over a decade, his album covers and music videos helped put hip-hop images in the forefront of popular culture.

Steve continues to direct television and film, including the CBS Films ensemble comedy, The Wedding Guests, and the Rob Riggle & Tom Lennon buddy-comedy, The Boondoggle. He is producing a slate of both film and television, including the AMC series, Sherman's March (with Racheal Horowitz); a film version of the Platinum Studios comic book, Meet the Haunted (with Queen Latifa/Flavor Unit); a single camera comedy series, Nursery University (with Andrew Lazar/Mad Chance); and the comedy series, The Front (with Scott Mednick).



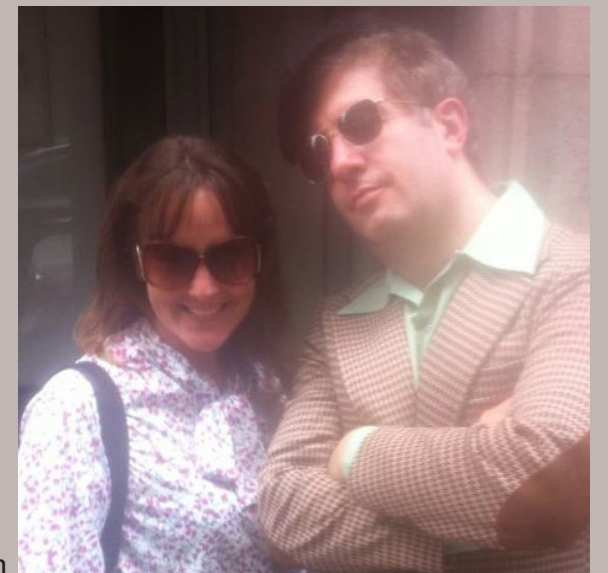
ISEN ROBBINS & AIMEE SCHOOF (Producers)

Isen Robbins and Aimee Schoof co-founded Intrinsic Value Films in 1998 and have since produced more than 30 feature films. Of those, eight have premiered at the Sundance Film Festival, including 2015, four at the Tribeca Film Festival, three at SXSW and one at Toronto, Venice, opening night film of the New Directors/ New Films, and Berlin International to name a few.

Intrinsic's films have been distributed worldwide and have been honored with many awards and nominations, including winning a Sundance Special Grand Jury prize, and being nominated for five Independent Spirit awards and four Gotham awards. Included in this are two Indie Spirit nominations for Isen and Aimee as producers. Intrinsic continues to actively finance and sell films.

Past films include, Blue Caprice (Isiaiah Washington, Tim Blake Nelson, Joey Lauren Adams), The Alphabet Killer (Eliza Dushku, Cary Elwes, Timothy Hutton), XX/XY (Mark Ruffalo, Kathleen Robertson), The Skeptic (Zoe Saldana, Tom Arnold, Timothy Daly), Hebrew Hammer (Judy Greer, Adam Goldberg, Andy Dick, Mario Van Peebles), and Brother to Brother (Anthony Mackie, Daniel Sunjata). They recently wrapped principle photography on Michael Almereyda's Experimenter (Peter Sarsgaard, Winona Ryder, John Leguizamo, Kellan Lutz, Anton Yelchin, Taryn Manning).

Robbins and Schoof are board members and executives of the publicly traded Red Giant Entertainment, a comic book publishing and media company.



KIM JACKSON (Producer)

Kim is Producer & President of Evotion Media, formally Streetwise Pictures, overseeing the project slate from development to distribution. Most recently, Kim has produced the critically acclaimed and profitable, Blue Caprice, starring Isaiah Washington, Tim Blake Nelson and Joey Lauren Adams.

Kim began at Disney in Business Development, where she guided projects from script to screen. She then worked with Universal Pictures for Steven Spielberg’s Munich and Spike Lee’s Inside Man, understanding the technicalities of how to deliver on a studio film platform.

Since 2006, Kim has been the driving force behind more than a dozen award- winning and theatrically released indie films including, Children of God and Gunhill Road.



COLLEEN CAMP (Producer)

As Producer, Camp’s Film & TV credits include An American Rhapsody and five AIP Creature Features for HBO with Stan Winston and Sam Arkoff.

Camp’s earlier films include City Girl, Shattered Image and the documentary The Cream Will Rise. Theatre work as Producer include Room 105 based on the life of Janis Joplin with Sophie B. Hawkins and Strangers on a Train, which she produced with Barbara Broccoli at the Gielgud Theatre in London. She also recently produced Love Letters on Broadway with Broccoli.



TIM DEGRAYE (Producer)

John T. Degraye always dreamed of scoring for film and television when he was young, but his life and family led him in other directions. After an extensive and varied career in hospitality and the oil and gas industry, he finally started pursuing his passion for composing by writing music for television commercials.

He co-composed the score for writer/director Lee Madsen’s second feature film, Happy In The Valley. In addition to his producing credit for Hated, he also composed the film’s score.



JASON TARAGAN (Producer)

Jason Taragan has overseen hundreds of music videos and commercials. Conceiving, budgeting, booking and producing to great success, he did work for top tier clients like Toyota, Sprite, Sony, Def Jam, Universal and others.

He has also delivered videos for Jay-Z, Redman, Wu-Tang Clan, Nelly, Missy Elliot, Ludacris, Fifty-Cent, Notorius B.I.G., Carlos Santana, Mary J. Blige, Elton John, Wyclef, Common and worked with directors including Steve Carr, Brett Ratner, Hype Williams, Paul Hunter, Marcus Raboy.



CAST

Fran Kranz

Odette Annable

Chris Diamantopoulos

Mary Elizabeth Ellis

Miles Fisher

Arthur J. Nascarella

Zebedee Row

Adam David Thompson

Gemma Forbes

Jonathan Katz

Laura Knightlinger

Daniel Raymont

**And
Colleen Camp**



CREDITS

Directed Written and Produced by
Phil Allocco

Producers

Steve Carr / Jason Taragan / Isen Robbins / Aimee
Schoof / Kim Jackson / Colleen Camp / Tim Degraye

Executive Producers

Janice Fidler / Blondel Aidoo / Deborah Maguire

Co-Producers

Nadine C. Licostie / Connie Grazia

Director of Photography
Peter Mariuzza

Production Designer
Deana Sidney

Costume Designer
Kama Royz

Editors
Nick Carew / Éva Gárdos

Music
Adam Horovitz

Additional Music
Salvadore Poe

Music Supervisors
Marc Pollack / Todd Sullivan

Casting Director
Sig De Miguel / Stephen Vincent



MAKE THINGS WORK

CAMP GREY
PRODUCTIONS

LOTUS MEDIA GROUP

redthread
PRODUCTIONS

Music
“Wild Beast”

Written by Bryan Small Performed by The Hangmen Under License from Acetate Records

“Out of Control”

Written by Barrie Gledden, Jason Pedder, Steve Dymond and Sulene Fleming
Courtesy of Audio Network US, Inc

“Setback”

Written by Elijah Jones and B.H. Allen III
Performed by The Constellations
Courtesy of Virgin Records America, Inc.
Published by Primary Wave/Can O Beans Music (Ascap)
& Chrysalis Music/Robo Juno Music
(Ascap)

“Love Is A Murder” (feat. Cee-Lo)

Written by: Elijah Jones, B.H. Allen III, T.Calloway, and C. Harding.
Performed by The Constellations
Courtesy of Virgin Records America, Inc.
Published by Primary Wave/Can O Beans Music (Ascap)
& Chrysalis Music Publishing/ Robo Juno

“Eaux Calmes”

Written by Paul Michael Harris and David Weston Courtesy of Audio Network US, Inc

“So Yesterday”

Written by Pete Masitti and John Andrew Barrow Courtesy of Audio Network US, Inc

“The Take”

Written By Richard Patrick an John 5 Performed by Filter
Under License from Richard Patrick and No Pulse Music

“Sailing Over”

Written by Richard Lacy, Sarah Elizabeth Lacy and Chris Bussey Courtesy of Audio Network US, Inc

“Turn It Gold”

Written by Julie Potash, Caleb Shreve, Jonathan Siebels Published by Imagem Sounds, ASCAP

“On My Way Up”

Written by Elijah Jones and B.H. Allen III
Performed by The Constellations
Courtesy of Virgin Records America, Inc.
Published by Primary Wave/Can O Beans Music (Ascap)
& Chrysalis Music/Robo Juno Music
(Ascap)

“Amore”

Written by Homer Greencastle (ASCAP)
Published by Source In Sync Music (ASCAP/Engine Co 35 Music Publishing
(ASCAP) Under Linsense from 5 Alarm Music

“New Age”

Written by Andreas Panayi Courtesy of Audio Network US, Inc

“Rose of Sharron”

Written and Performed By Nasareth Under License from Nasareth

“Shakka”

Written by Chris Blackwell Courtesy of Audio Network US, Inc

“El Magnifico”

Written by Tim Devine, Ned Milton and Andrea Terrano Courtesy of Audio Network US, Inc

“Once In A Lifetime”

Witten by Robert J Walsh (BMI) Published by First Digital Music
(BMI) Under License from FirstCom Music

“Lightning in a Bottle”

Written and Performed By Audra Mae Courtesy of Side One Dummy Records

“Fast Jazz Groove”

Written by Bill Bruford Courtesy of Audio Network US, Inc

“Ten Thousand Words”

Written by Robert William Crawford Jr, Scott Yancey Avett , Timothy Seth Avett
Performed By The Avett Brothers
Under License from Universal Music

“The River”

Written and Performed By Audra Mae Courtesy of Side One Dummy Records

“Some Lie”

Written by Alex James Troup (PRS)
Performed by Troup
Under License from Troup

Special Thanks to the New York State Governor’s Office for Motion Picture & Television Development



HUFFPOST ENTERTAINMENT

Day 4 Evening -- “The Truth About Lies,” Michael Keaton Award (Santa Barbara International Film Festival) by: Sally Fay

On Saturday, January 31st, in the afternoon, I attended the World Premiere of an independent film called, “The Truth About Lies,” by first time director, Phil Allocco. The film, somewhat autobiographical, centers around a twenty something guy named Gilby, who loses his job, apt. and girlfriend and has to go live with his swinging, booze-loving, man-izer mother, May. Gilby tries lying as a way to get his life back to a desirable place. We see how all that works for him! The film is an entertaining “Rom-Com” that moves right along.



In the Q&A afterwards the Director/Writer/Producer Phil Allocco, Cast members Odette Annable, Colleen Camp (also a producer), Adam David Thompson, Zebedee Row and Producer Steve Carr were on hand to talk about the movie.

Allocco says, “It was a crazy adventure being a first-time director. There was chemistry on set. We really had fun. Everyone brought ideas.” One of the actors added, “Phil wrote a fantastic script. It all works from the top down. Phil fenced off the playground and we brought the toys! We ran with it and adlibbed. Thanks Phil for letting us have fun!” Odette Annable said, “Phil made a stress free zone!”

How did he strike that balance? Phil replied, “We talked a lot and in rehearsals. The actors helped by having insight for the vision of the script. I would say, ‘okay, let’s have fun and go with it.’ I really wanted to make the actors feel comfortable. Fran, who plays Gilby, was always there to play and try things. For example, the Job Interview scene, he went off the rails adlibbing. Fran is in a Broadway show so couldn’t be here now.” As for the selection process of the cast, “We had a lot of auditions and a great casting director!”

My next stop was the Arlington Theatre for the sold-out Gala honoring Michael Keaton to receive the Modern Master Award, the highest honor presented by SBIFF!

Indie Comedy ‘The Truth About Lies’ Scores Deal With Newcomer Blue Fox

by Patrick Hipes

EXCLUSIVE: Newbie distributor Blue Fox Entertainment has made its second acquisition, scoring North American rights to *The Truth About Lies*, a comedy from first-time feature film director Phil Allocco that stars Fran Kranz, *Supergirl*’s Odette Annable and Colleen Camp. It has set an October 27 theatrical and on-demand release date.



Blue Fox’s first theatrical distribution deal came last month for *Big Bear*, a comedy starring Adam Brody and Pablo Schreiber from first-time feature director Joey Kern. It has a day-and-date release set for September 22.

In *Truth About Lies*, Kranz (*The Dark Tower*) plays Gilby Smalls, who’s just been fired from his job, lost his apartment in a fire, and his girlfriend (Mary Elizabeth Ellis) has given him the boot. Forced to move in with his booze-swilling, man-obsessed mother (Camp) and desperate to turn things around, he weaves an ever-growing web of lies to impress a beautiful woman (Annable) and finds himself in too deep when the truth proves to be too much to admit and even harder to accept. Chris Diamantopoulos co-stars.

Allocco, a commercial and narrative short writer-director, penned the script and produced with Steve Carr, Isen Robbins, Aimee Schoof and Camp. Beastie Boys’ Adam Horowitz composed the music.

Blue Fox’s Todd Slater, a partner in the sales/distribution company with James Huntsman and Andreas Olavarria, brokered the deal with Robbins with attorneys Jonathan Gray and Nicole Compas on behalf of the film. Breakthrough Entertainment is repping international sales.



“The Truth About Lies” Delves into Self-Identity

by Nadine Bedwan



On one level, “*The Truth About Lies*” is largely an account of writer and director Phil Allocco’s own life’s misfortunes. On a deeper level, it delves into the human issue of self-identity. The title itself was enough to pique the interest of enough people to fill the Metro 4 Theater in downtown Santa Barbara. This doesn’t come as a surprise. After all, everyone can be guilty of the inescapable character flaw of lying, even those who don’t consider themselves a “liar.”

The bright independent comedy follows main character Gilby Smalls, who loses his job, his apartment and his girlfriend all in the same day. To cope, he begins lying his way out of the disheartening situation, and the fabrications ultimately catch up with him.

In a discussion regarding the nature of lies, I asked Allocco how he came up with the film’s premise. Allocco finds the commonality of the nature of people’s lies interesting. He believes that, rather than being hurtful or malicious, most people lie to make themselves seem more impressive, both to themselves and to others. Thus, he began penning the screenplay.

“My only prerequisite was that every character had to either be lying to each other or themselves,” Allocco said.

After watching the film, I realized that each character really was living their own lie. While Gilby completely fakes his way to landing jobs and women, the secondary characters also lie to distract themselves from a painful reality.

Allocco implied that lying to oneself can be a crucial step towards self-discovery, a path that the characters struggle with. Even the seemingly happy characters end up facing their own lies. Gilby supports this point when he asserts in the film that “knowing yourself is a luxury.” This begs the question: How many of us really know ourselves?

The pervasiveness of lying is shown throughout the film with the help of black-and-white onscreen quotes dividing each scene. Each quote derives from noteworthy figures such as Mark Twain or Oscar Wilde, and they pick away at the nature of lying.

The film takes place in a hip metropolis somewhere in New York and features a certain brand of humor typically found in daytime sitcoms. The plot explodes when everybody who has been lied to by Gilby joins together at an ill-fated dinner party and each character is left to confront the truth.



PHOTOS: Jen Aniston, Eddie Redmayne, Michael Keaton
Attend Santa Barbara Film Fest

by Barbara Singer

excerpt:

“my favorite film so far is the romantic comedy “the truth about lies,” written and directed by phil allocco. it’s clever, creative, and kept me laughing. the main character, gilby, played by fran kranz, has lost his job and his girlfriend, and keeps putting his foot in his mouth with one lie after another.”

<http://www.reellifewithjane.com/2015/02/photos-jen-aniston-eddie-redmayne-michael-keaton-attend-santa-barbara-film-fest/>

Indiewire THE PLAYLIST

Santa Barbara International Film Festival Exclusive: Trailer For Relationship Comedy ‘The Truth About Lies’

By Kevin Jagernauth | The Playlist

Finding someone is hard...unless you’re willing to fudge the facts about who you are. That’s the starting point for the upcoming comedy **“The Truth About Lies,”** and today we have the exclusive trailer for the comedy about what happens when a few fibs start to spiral about of control.

Starring **Fran Kranz, Odette Annable, Chris Diamantopolous,** and **Mary Elizabeth Ellis,** and written and directed by **Phil Allocco,** the film follows Gilby Smalls, whose life is falling apart: he’s been dumped by his girlfriend, fired from his job, and he’s moving back in with mom. Salvation arrives in the form of Rachel, but in order to win her over, Gilby tells a few tall tales that soon a grow a little too tall. And as you’ll see in the trailer, trying to get things back on track, and win the girl of his dreams, won’t be easy.

“The Truth About Lies” is now screening at the **Santa Barbra International Film Festival.** Watch below.



The Truth About Lies

Writer/Director Phil Allocco

by ALY COMINGORE

The Truth About Lies follows Gilby (Fran Kraz) as he moves from sort-of adrift to full-blown meltdown status. Fired from his job, dumped by his girlfriend, and living at home with mom after his apartment catches on fire, Gilby finds himself at rock bottom—then starts lying his way back to the top. The result is a funny, at times spot-on look at what happens when fiction and reality try to co-exist. For more, visit thetruthaboutliesmovie.com



at

The initial i http://media.independent.com/img/croppedphotos/2015/01/28/TTAL_IMAGE_3b-copy_t479.jpg?ad14627618f-647f3902aa65ed5ac8237c798b1efdea for the film was to create a story around lies. It didn’t start out as a comedy, but as I wrote it, it became one. My only prerequisite was that every character had to either be lying to each other or to themselves. It wasn’t going to be malicious lying; more along the lines of ‘little white lies’ that blow up in the characters’ faces. And as each character becomes tangled in the web of lies, we find out more about why they lie, and how it helps free them from their situation and eventually leads them to the truth.

What’s the worst lie you’ve ever told? Like Gilby, I lied my way into a job. I had a music career that died and I couldn’t find anyone who would hire me. I was a recoding artist with MCA Records for the previous five years and had no job history. To quote one interviewer: “If we need a rock star we’ll call you.” That really happened! A friend told me about this job interview and I reluctantly went in convinced I wouldn’t get it. I went in and just entertained myself and basically lied like crazy. It was a computer job, and at the time I knew nothing about computers — but that didn’t stop me. I really didn’t think I had any chance of getting the job so I had fun with it. It was actually freeing it just make up stuff thinking there were no consequences.

Did you get caught? And if so, how and what happened? I did not get caught — it actually worked out really well. I got hired and eventually I hired a few other out of work friends. So much for honesty.

What was the biggest challenge presented to you over the course of making the film? That’s a tough one because everything seems like an impossible challenge. I guess the biggest challenge for me is the tenacity needed to take it from a script to completion; building a team and staying focused and inspired through every stage. Just when you think you’ve accomplished a step the next step is even harder and keeps getting harder all the way through. It is a marathon.

What was the biggest take-away for you? What did The Truth About Lies teach you about yourself? I think the process has made me less cynical and a bit less pragmatic. You need so much luck for things to work out that it does feel magical at times. Actually, when I look back at the process, it seems like a miracle it all came together. Every time we hit a brick wall, some unexpected break happened. Amazing things happen when passionate people come together to try to create something.

What do you hope people take away from the film? First off, I hope people are entertained and find it funny. I hope that they have a great ride watching the film but also leave with something to think about.



HFF Film Review: The Truth About Lies (***½)

The Truth About Lies was one of the films I was able to attend at the Heartland Film Festival. I literally didn’t know anything about the film going into it, and I think that really helped me enjoy the film in the long run. The film ended up being a great romantic-comedy, with ridiculous moments usually having the spotlight. It is very fast paced, and it’s witty script kept me entertained the entire time. Every actor in this film does a fine job, and for me Fran Kranz’s character is someone I can both relate to and hate at the same time. The Truth About Lies was a very well put together film, who’s aspirations are well beyond a small indie comedy.

The film follows a desperate, unemployed man (Kranz) who lives with his mother and weaves an ever-growing web of lies to impress a beautiful woman (Odette Annable). Gilby finds himself in dilemma when the truth proves to be too much to admit and even harder to accept. Now first things first, we need to understand that Gilby is a compulsive liar. To accept how he thinks and how he makes his decisions, we need to understand Gilby wants reward or acclaim for something he did not do. In reality, he is down on his luck. He’s just been fired from his dead end job, his apartment has been burned down, he’s been dumped by his girlfriend (who obviously did not enjoy his company in the first place), and now is forced to live with his irrational mother for the time being. Gilby is looking for something in his life that will make him seem greater than what he really is, but unfortunately instead of putting the time and effort into doing that, he lies about his fortunes. He has lied so much about himself no one knows who he really is, and when confronted, he doesn’t even know himself either. It is only when he is lied to by his own mother about who his real dad is that Gilby discovers that lies only give a false purpose.



the-truth-about-lies-stillThe film’s narrative is strung together by a plethora of quotes from different authors about the subject of lying. Each quote plays as a new chapter to the movie, which I think was a great way to approach moving along the storyline. The film’s humor is usually pretty simple, usually involving Gilby getting involved in some embarrassing situation and hurting himself. But those were the times I laughed the most. What is it about someone who is down on their luck that makes us laugh so much?

The film wasn’t perfect, and I perhaps might have been better satisfied if it acted more of a drama than a comedy. One of the producers who attended the screening said in the editing room they had several versions of the film, with one having more drama elements than comedy. I would have loved to see this version of the film, and it perhaps would have struck a cord with more of the audience rather than looking to get the laughs. Still, The Truth About Lies is a very wonderful movie that I enjoyed from beginning to end, due to it’s comical script and fine acting.



Irvine International Film Fest has grown bigger, more selective

By ANTONIE BOESSENKOOL / STAFF WRITER

This year marks the fifth Irvine International Film Festival, which started as three days of movies and now has bloomed into a week-long event.

And it’s getting pretty selective. The 70 films in this year’s festival are a slice of the more than 1,400 films submitted by independent filmmakers and documentarians, according to Jack Kaprielian, co-founder and executive director of the festival.

That should mean what’s left is some of the best. Many of these films have already played in film festivals elsewhere, both nationally and internationally, and some have gained quite a few accolades.

“A good film is a good film,” Kaprielian said. “We have no hangups or prejudice against any genre. ... We simply choose the best films, help filmmakers network, have premieres, invite distributors and make it an event not to be missed.”

WIDE VARIETY

The films include documentaries, drama, short films, comedy and even horror, as in the case of “Don’t Speak,” the tale of a group of friends partying on a boat who must make landfall at a super-creepy small town when one of them is injured (5:30 p.m.Tues.).

The feature-length drama “A Rising Tide” opens the festival tonight. Sam Rama is a chef who’s recently tried and failed to start his own modern restaurant in Manhattan. He reluctantly returns home to Atlantic City to work at his father’s old school restaurant when Hurricane Sandy hits, devastating the business. There’s a love story in there, too, and soon entanglements, both financial and romantic, develop.

When the hurricane hit, writer and director Ben Hickernell already had started writing a movie set in Atlantic City about a young chef trying to keep his family’s restaurant going. The hurricane only made the themes he was writing about - helping each other, overcoming challenges – even stronger, so he incorporated it.

“I wanted to show this place where people are still fighting for their dreams,” Hickernell said. “It’s a warm film. It’s a crowd pleaser-type of film.”

For some comic relief, there’s “The Truth About Lies” (8 p.m. Sat.). The story follows Gilby Smalls as he is fired from his job, dumped by his girlfriend, loses his apartment in a fire and moves in with his boozy, man-obsessed mom. When he meets Rachel, who’s also a little lost, he starts to spin a better, but false, version of himself to impress her.

“It’s looking at these situations where it can allow us to laugh at ourselves ... and have perspective on what’s important and what’s not important,” said Phil Allocco, the movie’s director and writer.

“The seed of the idea was, what if a guy was more honest when he was lying than when he was telling the truth?” Allocco said. Everyone lies at least a little bit, either benign lies to each other or lies to ourselves. “In my film, (lies) eventually catch up with every character.”

Other highlights include the short film “Winter Light,” a tale of the hunter versus the hunted that begins when two hunters (one of them Vincent Kartheiser of “Mad Men”) trespass on an aging college professor’s property in the frozen Montana wilderness (5:30 p.m. block on Saturday.). “The Last Day of Freedom” is a short animated personal narrative about one man’s struggle over whether to turn in his brother for a horrible crime. In the same block is “Claude Lanzmann: Spectres of the Shoah.” French journalist Lanzmann spent more than a decade making “Shoah,” a 10 hour-long film about the Holocaust that’s considered one of the greatest documentaries (4 p.m. block on Thursday.). In “Spectres,” Lanzmann opens up about the ordeals he faced while making “Shoah.”



“The truth will set you free, but first it will make you miserable.”
-- James A. Garfield

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WRITTEN & DIRECTED BY **PHIL ALLOCCO**

