

TWO SCOOPS PRODUCTIONS presents

Ringolevio

Written and Directed by Kristin Peterson

STARRING

Nicole Velasco Lockard
Meredith Johnston

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WORLD PREMIERE

Dances With Films - LA

Narrative Competition

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[Trailer and Images](#)

[Official Trailer YouTube Link](#)

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Designed by [Lydia Ravenwood](#) | Title Design by [Caitlin Holdredge](#) | Bug Illustration by [Eric Michael Hancock](#)

Synopses

Logline

Ada struggles to fit in when she travels to 'meet the family' with her free-spirited girlfriend in this funny, lacerating, and tender look at how we connect.

MEDIUM:

An introverted young woman with a passion for entomology travels north with her free-spirited musician girlfriend, in order to 'meet the family' - the three brothers who helped raise her. Desperate to make a good impression over the course of a weekend packed with fun and frivolity, she instead struggles to find common ground. Funny, lacerating, and tender (often in the same scene), *Ringolevio* is a sensitive and incisive look at the games we play when trying to connect with one another.

LONG:

Ada (Nicole Velasco Lockard), a reserved young woman with a passion for entomology travels to rural Wisconsin with Marissa (Meredith Johnston), her free-spirited musician girlfriend. She's finally 'meeting the family' - the three brothers who helped raise Marissa - the paternal Ozzie, sensitive Arthur, and wild child Wren. As Marissa and her kin settle into their familiar familial dynamics, Ada finds herself on the outside looking in. Desperate to make a good impression over the course of a weekend packed with fun and frivolity, Ada instead struggles to find common ground, opening fissures in the one relationship she needs the most. Funny, lacerating, and tender (often in the same scene), *Ringolevio* is a sensitive and incisive look at the games we play when trying to connect with one another.

Director's Statement

Unlike my other projects, the concept for *Ringolevio* began with a short moment in my head. I didn't know who the characters were, or the setting, the time, anything. And the original moment is one of the only early ideas that made it to the end. As it was filmed, I clearly saw one of the first scenes: two people in a committed relationship traveling up North to visit old friends and family. The passenger begins to weep and the driver checks in with her. Obviously, the passenger is distraught or, maybe, anxious about seeing old friends again. But, she's fine! She's laughing at the driver, having "got them" with her fake crying. From this, I always knew this movie was about the many ways we perform in order to fit in.

I wanted to explore how it feels to be an outsider watching a group of familiar people interact. Growing up, I was always drawn to the holiday movies such as *Home For the Holidays* (1995) or *The Family Stone* (2005) or, although not a holiday film, *The Royal Tenenbaums* (2001). I can fully dig in on the regression that happens around adult siblings, seeing that no one can escape their birth order despite their adulthood growth and successes (or digressions). *Ringolevio* was my attempt at this, but let's place it on Easter weekend and this time without parents.

It's the pressure cooker of a family weekend that brings out the performative behaviors. Someone's showing off with the cooking, someone's getting drunk to numb themselves from the inevitable goading. In *Ringolevio*, I wanted to show how two women are to perform in a hypermasculine household. How does the girlfriend of their baby sister, who's much more reserved, perform around the loud and outgoing Fabers?

How sometimes you don't want to go home for the holidays because you're not up for performing this year. Ada reveals to the brothers near the end of the film that she spent Easter alone solo traveling around England, and that this was the year she just couldn't be around family. It's alluded that that was the year she decided to come out to her family. She reveals she would have rather been alone than around them. She's trying to say she'd rather be alone on Easter than with Marissa's family, too, for how much she feels she has to perform around them.

It's exhausting for me to have to perform in so many settings, to conceal certain parts of me to better fit in with the secret codes around me. In some settings, I can talk about what crosses my mind. I don't have to shy away from being queer or too wooley or too femme or too chatty. But it takes a while for me to find out which people and places are safe for me.

With *Ringolevio*, I wanted to show what it looks like to try to fit in but ultimately failing to do it. Maybe, in the end, Ada and Marissa head back to Chicago where their chosen family is and they decide that they do fit as a couple, despite Ada's inability to speak Marissa's family's language. But I see this weekend as being the catalyst for Ada's total and complete honesty. She can be an openly gay woman, she can be a proud bug nerd, but she's still not done doing the work with what it means to live openly and authentically herself in all areas of her life.

I hope that people walk away from *Ringolevio* knowing there's dignity in trying to fit in with people who aren't like you, and there's dignity in knowing there are just some people you don't fit with.

- Kristin Peterson, Director

About the Production

Ringolevio was filmed over the course of 14 days in April/May 2019, with one additional day in August 2019 for filming the opening credits. Production began in Milwaukee, WI, where many of our crew was based.

The bulk of production took place in and around a small farmhouse in Dane, WI (an Airbnb and organic cooperative farm known as Common Gardens) which served as the main location as well as housing for a few of our cast and crew. The rest stayed in cabins on nearby Lake Wisconsin, which also functioned as one of our other main locations. The final day of main production was performed at the radio station WCLO in Janesville, WI (the hometown of writer/director Kristin Peterson).

The extremely truncated shooting schedule provided many obstacles for the production. With only a few days available for certain members of the main cast, roughly 10 out of the 14 days of shooting were packed full with many long scenes. One of our main locations, the kitchen at the Airbnb, was doubling up as the kitchen for our craft services. Also the inevitability of having to reschedule due to the inconsistent weather of spring-time Wisconsin put us in many tough binds. Still, our very capable crew kept spirits high throughout and we were able to work as a relatively efficient machine. An 82 minute movie filmed in 14 days sounds exhausting just thinking about it!

- Martin Kaszubowski, Writer / Producer / Editor

The significance of the game ringolevio, and the bug collecting

This film's title comes from a children's game that has been played in the streets of New York City since World War I. The game ringolevio is a variation of tag and takes militaresque strategy that can go on for days, and only pauses for school or sleep. In other parts of the States, similar games are Ghost in the Graveyard or Capture the Flag. The game carries many deeper meanings, but what struck me as the clearest was that the whole purpose of the game is to capture one whole team in your team's jail in order to win the game. It's an all-or-nothing situation.

In *Ringolevio*, we see how deeply bonded these four children-of-neglect are and how this bond excludes the sister Marissa Faber's girlfriend Ada, who lacks the codes to truly connect with the siblings. Even while playing their favorite childhood game ringolevio, Ada missteps. A children's game should have been an excellent ice breaker. Meeting a significant other's family is never easy, but the Fabers make no effort to include her.

Throughout the film, my intention was to show how lonesome one can be around their favorite person's loved ones. So much performance is required of us when we're asked to get along with people who only have one thing in common with us: which is that we love the same person. But, oftentimes, we have a very different idea of who our loved one is, unable to reconcile that they are multi-faceted and act differently around different people.

While it may seem Ada is the sufferer this Easter weekend, it could be that Marissa is the one struggling the most with acting a certain way in front of her closest people. Marissa's in the middle of the tug-of-war between her girlfriend and her family. It'd be a whole lot more comfortable if Ada would just accept the culture of her brothers and play along.

Of course, Ada *does* play along with the fun and games planned by the Faber brothers over their Easter weekend. But nothing's really adding up. Ada's failing to connect with the brothers and, eventually, she's failing to maintain her connection with her girlfriend Marissa.

Marissa's brothers all possess their individual traits but there's this culture of hypermasculinity and overfamiliarity, too, that Ada just can't embrace. She's greeted by them jumping on her car bare-assed. Her first conversation with the eldest brother Ozzie is out-of-the-gate intrusive. The youngest brother Wren crashes in on her efforts to bond with the older brothers. And while the middle brother Arthur seems to be the sensitive one, he explodes at her on Easter morning. It seems that even if Ada knew how to speak their language, she was never truly invited in.

Near the end of the film, Ada realizes she needs to make a real effort or she may lose Marissa. In the evening, she's alone with the two oldest brothers who, while polite, are still cold to her. She brings in her most prized possession and opens up to Ozzie and Arthur about a moment in her life where she felt the most lonesome. She points out the cucujidae, a beetle she found in England on a solo trip. Because the Fabers showed her all of their beloved pastime activities, she thought she'd share hers.

Ada's pastime was bug catching, marveling at the many species of insects she could gather from her surroundings, examine, and collect. We see her obvious joy in showing her collection off. But, as she involves them in the bug catching itself, she sees they have failed to accept her opening up. The brothers mock her to her face in this moment. She knows now that no matter what she does, she'll never fit in with them. She can only hope that she can still fit with Marissa.

It's the literal jails in the game ringolevio and the containers Ada places her bugs in that act as the symbols for how both the brothers and Ada treat Marissa.

At the end of the film, Ada releases the praying mantis she caught just a couple days prior. Just as it is with bug collecting and with the game ringolevio, Ada fails to see the point in keeping Marissa, or the mantis, hostage anymore. If she wants to stay with her, she can. If she wants to leave, she should.

- Director, Kristin Peterson

Soundtrack Details

Ringolevio's soundtrack is mostly that of Madeline Kenney's music, CREDIT. Across her first two albums NAME and NAME, we selected 5 tracks to play throughout the film. The original plan was to compose nostalgic French pop / doo wop tracks to enhance the sentimentality of the film. But, just playing around, I discovered Kenney's music fit so exactly into the mood.

We also included NUMBER tracks by Milwaukee-based musicians Amanda Huff, Warhola Cats, Caley Conway, and NAME to act as incidental radio songs. The intention here was to showcase our favorite women-led groups in our hometown, while also transitioning between very different musical styles in this scene. We hear the smoky dance hall sounds of Amanda Huff, the folk pop of Warhola Cats, and finally the playful NEED DETAILS

Throughout the film, the only vocals you'll hear are those of women. I wanted to balance the presence of the Faber brothers by making this choice. Even in the composed song played throughout the game of ringolevio, our composer Scott Cary employed two female vocalists from Warhola Cats (Elisabeth Albeck and Sarah Luther) to sing on the track that was based on the story-song smokehouse blues songs a la The Coasters, an all-male troupe. This choice was meant to subvert the genre's norms, while maintaining its nostalgic effects on nowadays audiences. Also, it's fun as hell.

What's more is there are two songs created by Meredith Johnston (Warm Human) who plays the lead role of Marissa as well. She lent one of her early works to be played as the "embarrassing" song from Marissa's youth, although the song is hardly embarrassing. Our editors found a great moment to enhance the friction of the scene. And, she gave the production a not-yet-released song for the radio scene near the end, where Marissa's brother Ozzie plays it on the air. Its sophistication and emotionality lends to the importance of this scene, as well as letting the audience deepen their understanding of the character Marissa's talents and passion. It is such a blessing to be able to utilize Meredith Johnston as both a performer and musician.

- Kristin Peterson, Director / Writer / Producer

Cast Bios



@tired_kween

Photo Credit popio stumpf photography

[Nicole Velasco Lockard](#) (Ada) is a multidisciplinary artist working primarily as an actor in the Chicagoland area. Born and raised in Louisville, Kentucky to a Bolivian mother and American father, she moved to Chicago in 2012 where she began her BFA program in Acting at DePaul University. After graduating in 2016 she's been working around the city with various theatres including Shattered Globe Theatre, Adventure Stage Chicago, and Idle Muse Theatre. She has worked on screen in commercials, short films and most recently NBC's Chicago Fire.



@lovechunkz

Also a graduate of the Acting program at DePaul University, [Meredith Johnston](#) (Marissa) is an actor, screenwriter and musician. She wrote and starred in "Pet Names", which debuted at SXSW in 2018 and was named "The Top 10 Best of SXSW" by the Hollywood Reporter. Her other credits include Sleep With Me, Christopher Darling, and Emporia (Pilot). She is in pre-production for her next feature Pink Moon, and is currently in production on Untitled 2020 Project.



@kooppsyde

[Joshua Koopman](#) (Ozzie) is a former active duty Army Captain and Syracuse graduate. After active duty he became part of the award winning original cast of “Ajax in Iraq” produced by Flux Theater Ensemble, New York. While in New England he starred in “The Golden Scallop” opposite Game of Thrones’ James Cosmo, a feature length comedy about the fried seafood industry on Cape. While enrolled in UCLA’s Professional Program in Producing, he was cast as a lead in a groundbreaking television pilot “Doubleblind” directed by Rod Holcomb and produced by Beau Marks. He also Josh joined the cast of LA’s longest running theater production “Point Break Live!” and “Terminator Too: Judgment Play” under the direction of Punk Theater Impresario Thomas Blake.



@coryhardin

[Cory Hardin](#) (Arthur) is an actor, writer, and director based in Chicago, IL. He's appeared in the webseries *#whokilledheather* and the award winning short *Bird of Paradise*. He is also one of the founding members, as well as the first Artistic Director, of the growing theatre company The Passage Theatre in Chicago. He also runs the instagram page [@lofi_rides](#) where he shoots and edits traveling videos in and around the Chicago area paired with lofi beats. He is represented by BMG Talent.



@zacharykrueg

Zachary Krueger (Wren) is a filmmaker, comedian, and actor based in Chicago, IL. He graduated with a BFA from UW-Milwaukee's experimental film program in 2018.

Crew Bios



@kpkaszu Photo Credit Nick Collura

[Kristin Peterson](#) (Director, Writer, Producer) was born and raised in rural-suburban Wisconsin, has a twin sister Monica, and *fully* identifies as a Libra Sun, Cancer Moon, and Capricorn Rising.

In 2012, she graduated from UW-Milwaukee with a degree in documentary journalism. She recently worked as a producer for the top 25 advertising agency BVK (Wyoming Tourism, CITGO, Maine Tourism, United Way). Previously, Peterson spent three years programming the Beloit International Film Festival. After watching hundreds of submitted films and gaining inspiration, she began directing her own short films, some of which went on to screen at festivals such as the Los Angeles International Children’s Film Festival, Sidewalk Film Festival, and Sarasota International Film Festival.

Currently, she is a [filmmaker](#), dramatic writer, and a [published poet](#) living in Milwaukee, WI. “Ringolevio” is her debut feature film. Her poetry has been published by such presses as dancing girl press, ICHNOS, Z Publishing, pity milk press. In 2018, her debut music video “[Gravetalking](#)” (Artist: Amanda Huff) received both the Milwaukee Film Festival and 88Nine Radio Milwaukee Best Music Video awards.

Kristin Peterson was also the first artist-in-residence at Academy Award Winning John Ridley’s newly launched No Studios. She is also on the Executive Committee for the Milwaukee Filmmaker Alliance, a non-profit that aims to support artistic and commercial filmmaking in the area.

Director’s Contact: ksopeterson@gmail.com



@createawrestler Photo Credit Nick Collura

[Martin Kaszubowski](#) (Co-Writer, Producer, Editor) is a filmmaker based in Milwaukee, WI. In 2014 he graduated from UW-Milwaukee with a BA in Film, Video, Animation, and New Genres. He has since directed and produced numerous features, shorts, music videos, and documentaries. His feature length debut film "Christopher Darling" premiered in 2016.



@danashihads Photo Credit Nick Collura

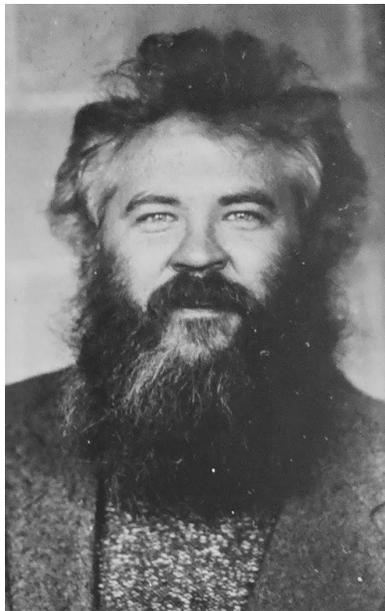
[Dana Shihadah](#) (Cinematographer) is an Arab-American cinematographer based in Los Angeles. Her personal work has landed her awards from Best Director to Jury Best Short and has screened across the globe. Partnering with director Carol Brandt, the duo premiered at the 2018 SXSW Film Festival their narrative feature "Pet Names" (one of The Hollywood Reporter's "10 Best Films of SXSW 2018"). In 2019 she completed two narrative features: Kristin Peterson's "Ringolevio" and Drew Britton's "They Want Me Gone".



[@diananuvall](#)

Photo Credit Nick Collura

[Diana Nunez](#) (Production Designer) is a Mexican-American Art Director and Production Designer. In 2017, she graduated from UW-Milwaukee's Peck School of the Arts (Film, Video, Animation & New Genres). Throughout her film production education, she acted as the go-to production designer for her classmates' projects while also directing and producing her own films. Now graduated, she's supported the production design of several feature films, with "Ringolevio" being her debut as Production Designer. With an expertise in character and wardrobe design, she extends her skills to [commercials](#) and TV as well. Most notably, she assisted the wardrobe department for Adult Swim's "Joe Pera Talks with You" (Season 2).



[Jonathon Olsen](#) (Editor) is a filmmaker and commercial editor based in Milwaukee, WI.



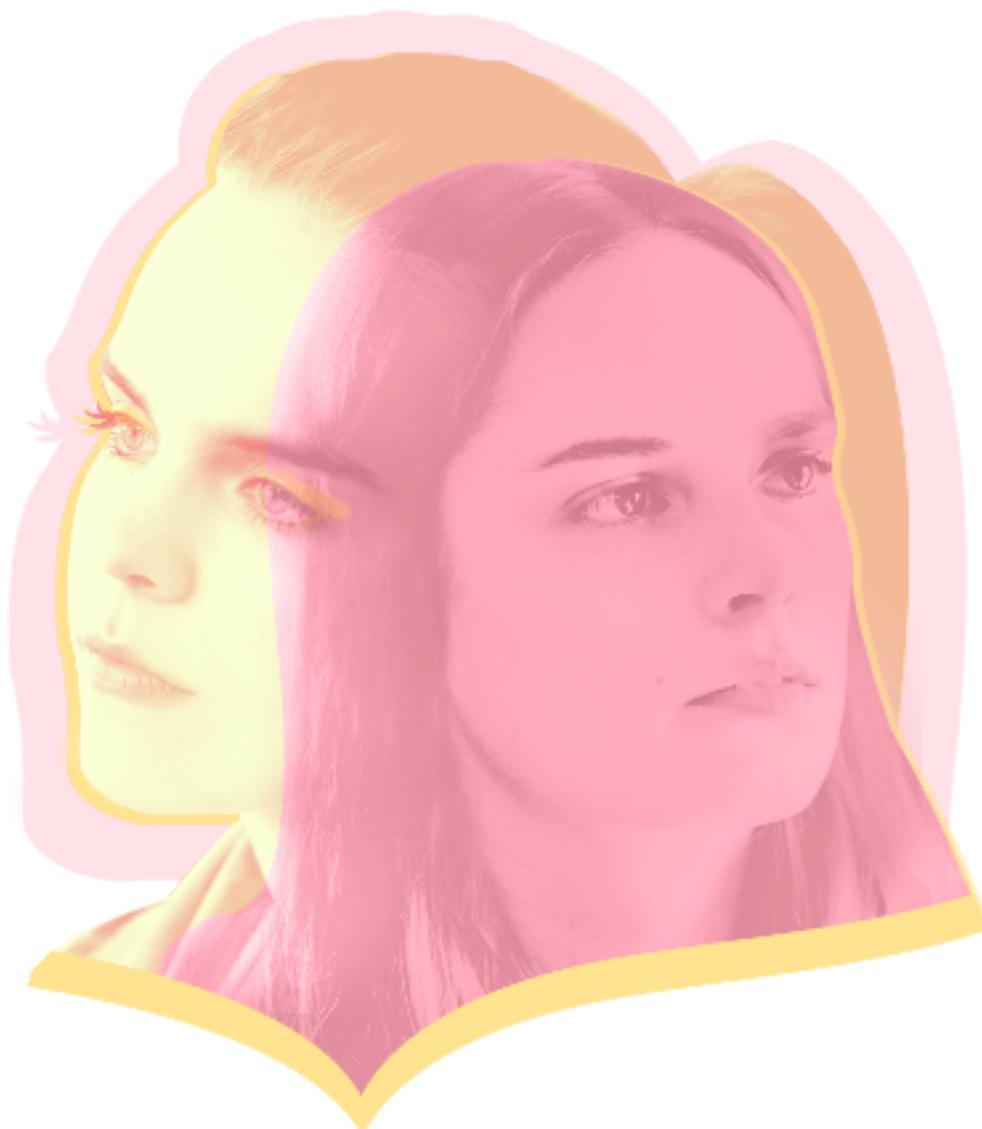
Scott Cary (Composer) is a composer based in Milwaukee, where he also helms the band [Brat Sounds](#).

Full Credits

Role	Name
Ada Viramontes	Nicole Velasco Lockard
Marissa Faber	Meredith Johnston
Ozzie Faber	Joshua Koopman
Arthur Faber	Cory Hardin
Wren Faber	Zachary Krueger
Bobbie	Diana Nuñez
Poe	Bethany Price
Ash	Valerie Lighthart
Man on Street	Greg Gerard
Judy	Judy Pirelli-Wambach
Judy	Judy Wilson
Director	Kristin Peterson
Writer / Producer	Kristin Peterson
	Martin Kaszubowski
Executive Producer	Susan F. Mikulay
	Tracey Thomas
Editor	Martin Kaszubowski
	Johnathon Olsen
Colorist	Rob Due / Over Easy Edit
Composer	Scott Cary
Director of Photography	Dana Shihadah
2nd Unit Director of Photography	Spencer Ortega
Sound Mixer	Jay Winters
	Nicole Winters
Boom Operator	Daniel Chin
Production Designer	Diana Nuñez

Art Director	Kelly Fitzpatrick
Wardrobe Designer	Casey Harris
Assistant Director	Austin Rogers
Associate Producer	Joe Shea
	Andrew Harrington
	Caitlin Raether
	Erin Maddox
Assistant Camera	Ceci Elsbernd
Key Hair and Make Up	Jenni Schenk
Hair and Make Up Artist	Angel Were
	Brei Harvey
Craft Services	Erin Maddox
	Brad LeBaron
Key Production Assistant	Daniel Chin
Production Assistant	Nicole Peterson
	Erin Valusek
Gaffer	Tony Porter
Key Grip	Carter Green
Grip	Emry Brisky
	Graham Hartlaub
	Ben Hogue
	Ian Pierson
	Sam Rogers
	Hannah Rydberg
	Nathanael Stevenson
	Serbata Tarrer
	Ethan VerKuijen

Set Photographers	Alisha Hall
	Angel Were



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