



PRESENTS

MEEK'S CUTOFF



PRELIMINARY PRESS NOTES

OFFICIAL SELECTION:

2010 VENICE INTERNATIONAL FILM FESTIVAL
2010 TORONTO INTERNATIONAL FILM FESTIVAL
2011 SUNDANCE FILM FESTIVAL

OPENS IN NEW YORK APRIL 8th WITH NATIONAL ROLL-OUT TO FOLLOW

Written and Directed by: Kelly Reichardt

Starring: Michelle Williams, Bruce Greenwood, Will Patton, Zoe Kazan, Paul Dano, Shirley Henderson, Neal Huff, Tommy Nelson and Rod Rondeaux

Running time: 104 min

Rating: Not Rated by the MPAA

PUBLICITY CONTACT:

Lauren Schwartz
Oscilloscope Laboratories
511 Canal Street, Suite #5E
New York, NY 10013
O: 212.219.4029 x22
lauren@oscilloscope.net

DISTRIBUTOR CONTACT:

Dan Berger
Oscilloscope Laboratories
511 Canal Street #5E
New York, NY 10013
O: 212.219.4029 ext. 24
F: 212.219.9538
dan@oscilloscope.net



SYNOPSIS

"...in an essay on the American West, Marilynne Robinson has argued that our mythologies about the West are warped in the direction of gunplay, warfare and conquest, John Wayne, open spaces, and slaughter. What if, she suggests, alongside that noisy male-dominated set of myths, there is another one more commonly perceived by women, a West dominated by space and silence? A West of silences, in which the openness is an invitation not to action, but to what I have been calling here a trance condition?"

- Charles Baxter
from the essay "Stillness"
"Burning Down the House: Essays on Fiction"
(Saint Paul, MN: Graywolf Press, 1997)

The year is 1845, the earliest days of the Oregon Trail, and a wagon team of three families has hired the mountain man Stephen Meek to guide them over the Cascade Mountains. Claiming to know a short cut, Meek leads the group on an unmarked path across the high plain desert, only to become lost in the dry rock and sage. Over the coming days, the emigrants must face the scourges of hunger, thirst and their own lack of faith in each other's instincts for survival. When a Native American wanderer crosses their path, the emigrants are torn between their trust in a guide who has proven himself unreliable and a man who has always been seen as the natural enemy.

DIRECTOR'S STATEMENT

When researching MEEK'S CUTOFF we were reading a lot of diaries from the period. Of course, the women were the diary keepers and the diaries offer such a specific take on the history. It's a very different tone and point of view than what we see in the Hollywood Western. You get the idea of the daily labor and the monotony of that labor. I very much had in mind NANOOK OF THE NORTH when I was thinking about making MEEK'S. Build the igloo, catch the fish, make the fire...or in our case, set up the tent, build the fire, search for water. The other thing you get from the diaries is the loneliness women felt. I remember one woman writing that she was keeping a diary in case her husband should ever want to know her. On the one hand you're never really alone and have no privacy on the trail and yet you're incredibly isolated, too. The exceptions seemed to be the friendships the women formed with each other. You also get the sense that the diaries are the only thing besides the weather that mark the passing of time. The journey seems trance-like with each long day bleeding into the next. These are some of the things we tried to get across. The stillness, the silence and the super unforgiving and dynamic landscape. The harsh conditions of shooting in this place with oxen and period wagons really forced us into this other pace. Everything takes time. Nothing is accessible or at your fingertips. Everything is a struggle. Time becomes a very different thing

--Kelly Reichardt

INTERVIEW WITH SCREENPLAY WRITER JON RAYMOND

*Excerpted from an interview with Randy Gragg
from a forthcoming issue of Portland Monthly, portlandmonthlymag.com.*

Randy Gragg: So where did this actually get started? I mean, when did you first run across the story?

Jon Raymond: Well, you might remember a few years ago there was this housing boom in this country? Anyway, during that time, the market in Bend, Oregon, experienced a particularly intense period of irrational exuberance, to the point where developers out there were hiring branding companies in Portland to, like, name their properties and imbue them with some kind of instant aura of luxury and heritage. I bellied up to that golden trough for a little while myself and was involved in the naming of a golf course out there and, in doing so, I ended up doing some research into the local history and came across the story of the Meek Cutoff, one of the more infamous tales of the early Oregon Trail. It was just an amazing story about a group of emigrants that hired a mountain man named Stephen Meek to guide them across the Cascades, but found out, to their chagrin, that he didn't really know the way. The group spent weeks circling around in the high plain desert, starving and dying of thirst and perhaps, apocryphally, even discovering gold, debating the whole time as to whether their leader was evil or just stupid. And so that scenario kind of rang a bell for us, as far as national leadership models at the time. Evil or stupid. Who can ever tell?

Randy Gragg: There's an obvious sense, I think, about MEEK'S CUTOFF being a potential allegory of the Bush years. Although the Indian could also...

Jon Raymond: Yeah, the allegory does seem to bleed into the Obama years, doesn't it? It's a different allegory, but it's there.

Randy Gragg: So the three films, I mean, do you and Kelly think of them as related as a set or are they completely discrete?

Jon Raymond: I feel like going into this one it was becoming evident that there was a connection. They're all road movies, kind of existential road movies of some kind.

Randy Gragg: The other two movies were set in ex-urban conditions — not quite city, not quite landscape. So I became interested in the relationships of both the wagons and the characters to each other, because even though they're traveling as a group, they're very discrete, too. With the individual campfires. I mean, I had the sense of almost like a suburban impulse, you know, rolling out on the desert.

Jon Raymond: The actual historical event involved hundreds of wagons and thousands of head of cattle moving across that desert. And so yeah, there was really like a small town, in a sense, rolling along. And I think that tension between the individual and the community at large you're talking about is definitely part of the concept. That ends up being a lot of what this movie's about, in fact — the community and the individual. You could almost say it's like a Community Western in that sense. Most westerns are so clearly centered on the individual, but in this one the community is the main character, with all the tensions and contradictions inherent in any community.

Randy Gragg: It's also an Indian-centered story. I mean, when's the last time somebody really made an Indian-centered Western — there hasn't been one in a while.

Jon Raymond: Kelly and I talk about it being a movie that's really about white people. It's about white racism ultimately. And so the trick is creating an Indian character that both serves the purpose of developing that theme but doesn't devolve into a mere totem or symbol of white fantasy, you know? That's a tough one, and I hope that we were able to do it. I guess we'll see. It's such a charged set of representations, you just hope it's not going to be, you know, awful. But I don't think that's a reason not to go there, either. Because in so many ways we're still dealing with these big Western mythologies. They continue to inform our politics on such a profound level. I'm thinking about the Bush-era, that whole "Round 'em up, dead or alive" stuff, all the cowboy bullshit that still dictates how people here envision the world. Good guys and bad guys. Vigilante justice. Redemptive violence. And so the hope is to go to the source myths and approach from a different angle. But the fear is that you just end up replicating it, you know?

Randy Gragg: Yes, but I thought the petroglyph scene situates him in an entirely different framework. It's the moment, at least for me, that the Indian moves from being a stranger in the pioneers' environment to suddenly becoming very much part of that landscape. You see a whole different dimension of time that really foregrounds this tenuous event of the pioneers passing through. You hear something of that sentiment in Indian Country: "We will be here."

Jon Raymond: Yeah, right.

Randy Gragg: But as a character, I mean, is he Obama? Is he a prisoner at Guantanamo? What is he? He shapeshifts between all these different identities. It's interesting how many different characters he actually plays in the film.

Jon Raymond: Yeah, right, how many different allegories he satisfies. If that happens, that's great. That's Kelly's subtle touch.

Randy Gragg: Which, of course, turns him into Coyote, the mythical character who shapeshifts.

Jon Raymond: That's funny. My friend Jo talked about Meek as a coyote. But the kind of coyote who ferries illegal immigrants across the border. She saw this as the country's first illegal border crossing.

CREDITS

Emily Tetherow.....	MICHELLE WILLIAMS
Stephen Meek.....	BRUCE GREENWOOD
Solomon Tetherow.....	WILL PATTON
Millie Gately.....	ZOE KAZAN
Thomas Gately.....	PAUL DANO
Glory White.....	SHIRLEY HENDERSON
William White.....	NEAL HUFF
Jimmy White.....	TOMMY NELSON
The Indian.....	ROD RONDEAUX

Director.....	KELLY REICHARDT
Writer.....	JON RAYMOND
Producers.....	NEIL KOPP, ANISH SAVJANI, ELIZABETH CUTHRELL, DAVID URRUTIA
Executive Producers.....	TODD HAYNES, PHIL MORRISON, RAJEN SAVJANI, ANDREW POPE, STEVEN TUTTLEMAN, LAURA ROSENTHAL, MIKE S. RYAN
Cinematographer.....	CHRISTOPHER BLAUVELT
Production Designer.....	DAVID DOERNBERG
Costume Designer.....	VICKI FARRELL
Locations.....	ROGER FAIRES
Casting.....	LAURA ROSENTHAL
Sound Design.....	LESLIE SHATZ
Sound Mixer.....	FELIX ANDREW
Composer.....	JEFF GRACE
Editor.....	KELLY REICHARDT

MICHELLE WILLIAMS (“Emily Tetherow”)

MEEK’S CUTOFF is Michelle Williams’ second collaboration with Kelly Reichardt. Her moving and evocative performance as “Wendy” in Reichardt’s critically acclaimed film WENDY AND LUCY garnered her a Toronto Film Critics Award for Best Actress in 2009 and her third Independent Spirit Award Nomination.

Williams’ riveting performance in Ang Lee’s BROKEBACK MOUNTAIN earned her a Broadcast Film Critics Association Award as well as Best Supporting Actress nominations from SAG, Golden Globe, BAFTA and ultimately an Academy Award nomination.

In 2004, Williams shared a Screen Actors Guild Award nomination with her fellow actors from Thomas McCarthy’s THE STATION AGENT for Outstanding Performance by a Cast in a Motion Picture. In 2005, Williams was honored by the Motion Picture Club as Female Star of Tomorrow. Williams was nominated for a 2007 Independent Spirit Award for Best Actress for her performance in Wim Wenders’ LAND OF PLENTY.

She will next be seen in Derek Cianfrance’s BLUE VALENTINE opposite Ryan Gosling. The film premiered at the 2010 Sundance Film Festival and also screened at the 2010 Cannes Film Festival. It will be released by The Weinstein Company on December 31, 2010. Williams is currently in production in Sarah Polley’s TAKE THIS WALTZ starring opposite Seth Rogen and she begins production on MY WEEK WITH MARILYN in the fall.

Williams’ other film credits include Sharon Maguire’s INCENDIARY, Charlie Kaufman’s SYNECDOCHE, NEW YORK, Todd Haynes’ I’M NOT THERE, Dan Harris’ IMAGINARY HEROES, Richard Ledes’ A HOLE IN ONE, Ethan Hawke’s THE HOTTEST STATE, Julian Goldberger’s THE HAWK IS DYING, Sandra Goldbacher’s ME WITHOUT YOU and Andrew Fleming’s DICK. Williams was last seen in Martin Scorsese’s SHUTTER ISLAND, opposite Leonardo DiCaprio.

On television, Williams starred opposite Chloë Sevigny in Martha Coolidge’s critically acclaimed HBO movie IF THESE WALLS COULD TALK 2. She also had a six-year run as “Jen Lindley” on the WB’s hit television series DAWSON’S CREEK. The series premiered in 1998 and remained one of the WB’s top-rated shows throughout its run.

On stage, Williams received glowing reviews for her portrayal of Varya in Chekhov’s THE CHERRY ORCHARD at the Williamstown Theatre Festival. She also achieved critical acclaim for her run in Mike Leigh’s SMELLING A RAT at the Samuel Beckett Theatre and her off-Broadway debut in KILLER JOE.

BRUCE GREENWOOD (“Stephen Meek”)

Bruce Greenwood stars as the title character, “Stephen Meek,” in Kelly Reichardt’s MEEK’S CUTOFF. He was last seen opposite Steve Carell and Paul Rudd in Jay Roach’s comedy DINNER FOR SCHMUCKS. He previously appeared with Chris Pine, Zachary Quinto and Eric Bana in J.J. Abrams’ blockbuster STAR TREK. This fall he will appear in Bruce Beresford’s MAO’S LAST DANCER, based on the best-selling memoir of Li Cunxin. He will also be seen opposite Paul Giamatti in the upcoming drama BARNEY’S VERSION.

He previously appeared in the Walt Disney action thriller NATIONAL TREASURE: BOOK OF SECRETS as the President of the United States opposite Nicholas Cage. He’s also well known for his portrayal of President John F. Kennedy in the riveting drama THIRTEEN DAYS opposite Kevin Costner. The film earned Greenwood a Golden Satellite Award for Best Supporting Actor.

Greenwood’s dual role opposite Cate Blanchett and Richard Gere in Todd Haynes’ Bob Dylan biopic I’M NOT THERE earned the Independent Spirit Awards inaugural Robert Altman Award. He also appeared alongside Denzel Washington and Val Kilmer in the Tony Scott thriller DEJA VU. He starred opposite Philip Seymour Hoffman in CAPOTE, which earned a Screen Actors Guild Nomination for Outstanding Performance by a Cast in a Motion Picture. He appeared opposite Will Smith in the sci-fi box office hit I, ROBOT. He played opposite Annette Bening in BEING JULIA, which earned him a Genie Award nomination for Best Supporting Actor. He also starred opposite

Ashley Judd in the suspense thriller DOUBLE JEOPARDY, which earned him a Blockbuster Entertainment Award nomination for Favorite Supporting Actor.

He has worked with acclaimed Canadian director Atom Egoyan three times. He had a lead role in EXOTICA, which was nominated for the Palm D'Or at Cannes and named Best Canadian Feature Film at the Toronto International Film Festival. He also starred in THE SWEET HEREFTER, which earned the Jury Grand Prize at Cannes and swept the Genie Awards (including Best Motion Picture), while also earning him a Genie Award nomination for Best Actor. Additionally he starred in the drama ARARAT.

Greenwood's other film credits include A DOG NAMED CHRISTMAS, RACING STRIPES, THE WORLD'S FASTEST INDIAN, EIGHT BELOW, RULES OF ENGAGEMENT, HERE ON EARTH, THE LOST SON, THICK AS THIEVES, DISTURBING BEHAVIOR, PASSENGER 57 and WILD ORCHID.

Greenwood also enjoys a diverse and successful career in television. He was the lead in the HBO series JOHN FROM CINCINNATI. Earlier in his career he was a regular on the award-winning series ST. ELSEWHERE. He also appeared on THE LARRY SANDERS SHOW and starred in the cult series NOWHERE MAN.

WILL PATTON ("Solomon Tetherow")

MEEK'S CUTOFF is Will Patton's second film with Kelly Reichardt in two years following their collaboration on WENDY AND LUCY in 2008. Patton was most recently seen in Antoine Fuqua's BROOKLYN'S FINEST. He appeared with Angelina Jolie in Michael Winterbottom's A MIGHTY HEART, Jodie Markell's THE LOSS OF A TEARDROP DIAMOND and Mark Pellington's THE MOTHMAN PROPHECIES. On stage, Patton played the lead in Sam Shepard's A LIE OF THE MIND. His performances in Richard Foreman's WHAT DID HE SEE and Shepard's FOOL FOR LOVE earned him two Obie Awards as Best Actor.

ZOE KAZAN ("Millie Gately")

Films: MEEK'S CUTOFF; REVOLUTIONARY ROAD; THE PRIVATE LIVES OF PIPPA LEE; ME AND ORSON WELLES; THE EXPLODING GIRL (Best Actress, Tribeca Film Festival); IT'S COMPLICATED; HAPPYTHANKYOU MORE PLEASE.

Broadway: A BEHANDING IN SPOKANE; COME BACK, LITTLE SHEBA; THE SEAGULL (Drama Desk nomination).

Off-Broadway: THE PRIME OF MISS JEAN BRODIE; THINGS WE WANT; 100 SAINTS YOU SHOULD KNOW (Drama Desk and Lucille Lortel nominations). Recipient of the Clarence Derwent Award for work in the 2007-08 season.

Playwriting credits include ABSALOM (Humana Festival '09) and a play commissioned by MTC.

B.A. Yale University.

PAUL DANO ("Thomas Gately")

Paul Dano stars in Kelly Reichardt's MEEK'S CUTOFF as "Thomas Gately." In a relatively short period, Dano has collaborated with some of the most acclaimed writers and directors of his generation. Following noteworthy performances in Paul Thomas Anderson's THERE WILL BE BLOOD and Jonathan Dayton and Valerie Faris' LITTLE MISS SUNSHINE, Dano most recently appeared as "Alexander" in WHERE THE WILD THINGS ARE, directed by Spike Jonze and co-written by Jonze and Dave Eggers.

Dano is currently shooting Jon Favreau's COWBOYS & ALIENS with Daniel Craig and Harrison Ford. Most recently, he starred alongside Tom Cruise and Cameron Diaz in the action comedy KNIGHT AND DAY (Fox), directed by James Mangold. Dano also stars this year in two Magnolia Films releases: Dagur Kari's Toronto Film Festival selection THE GOOD HEART, a character-driven dramedy with Brian Cox; and THE EXTRA MAN, an eccentric comedy with Kevin Kline, based on

Jonathan Ames' popular novel. Earlier this year, Dano completed work on So Yong Kim's drama FOR ELLEN. He also serves as an executive producer.

In 2007, Dano garnered a BAFTA nomination for Best Supporting Actor as a charismatic young preacher opposite Daniel Day-Lewis in the aforementioned THERE WILL BE BLOOD. His performance as an angst-ridden physical fitness/Nietzsche devotee who has taken a vow of silence in LITTLE MISS SUNSHINE earned Dano the Broadcast Film Critics Association Award for Best Young Actor and an Independent Spirit Award nomination for Best Supporting Actor. The ensemble earned Screen Actors Guild and Broadcast Film Critics Association Awards. Dano also won an Independent Spirit Award (Best Debut Performance) for Michael Cuseta's L.I.E.

Dano's credits also include Ang Lee's TAKING WOODSTOCK, Rebecca Miller's THE BALLAD OF JACK AND ROSE with Daniel Day-Lewis and Catherine Keener, Richard Linklater's FAST FOOD NATION, TAKING LIVES, THE KING, EXPLICIT ILLS and WEAPONS.

Dano began his career on the New York stage with supporting roles on Broadway in INHERIT THE WIND opposite George C. Scott and Charles Durning and A CHRISTMAS CAROL with Ben Vereen and Terrence Mann. He returned to the stage in 2007 with The New Group's off-Broadway production of THINGS WE WANT, directed by Ethan Hawke and co-starring Peter Dinklage, Josh Hamilton and Zoe Kazan.

SHIRLEY HENDERSON ("Glory White")

Shirley Henderson stars as "Glory White" in Kelly Reichardt's MEEK'S CUTOFF. Henderson grew up in Fife in Scotland and studied at the Guildhall School of Music and Drama in London. After graduating she embarked upon a stage career that included spells at the National Theatre under the direction of Sir Peter Hall, the Royal Court, the Traverse, Hampstead, the Citizens and, most recently, in ANNA WEISS at the Whitehall Theatre under the direction of Michael Attenborough.

Her first on-screen role saw her playing opposite Robert Carlyle in the popular TV series HAMISH MACBETH, which led to roles in ROB ROY and TRAINSPOTTING. Michael Winterbottom then cast Henderson in his film WONDERLAND, which sparked an ongoing relationship that continued with performances in THE CLAIM, 24 HOUR PARTY PEOPLE (for which she received a London Film Critics Circle award nomination), A COCK AND BULL STORY and the upcoming SEVEN DAYS.

Following her role in Mike Leigh's TOPSY-TURVY, Henderson attracted the first of many award nominations and wins. These include a Scottish BAFTA for the highly acclaimed FROZEN, for which she also won Best Actress at the Cherbourg-Octeville Film Festival (she is the only actress to have won this award twice — the second time for BAFTA nominated AMERICAN COUSINS), a British Independent Film Award nomination for Frank van Passel's VILLA DES ROSES and the Best Actress Award at the Bordeaux Film Festival for WILBUR (WANTS TO KILL HIMSELF). She received a London Film Critics nomination for INTERMISSION, the Best Actress Award at the Angers Film Festival for her role in THE GIRL IN THE RED DRESS and in 2003 she was declared the Bowmore/Scottish Screen/Sunday Times Actress of the Year.

Henderson appeared as Bridget's sidekick "Jude" in BRIDGET JONES' DIARY and BRIDGET JONES: THE EDGE OF REASON. Other notable film work includes Deva Palmier's award-winning FISHY, Sally Potter's YES and Alison Peebles' award-winning AFTERLIFE. She also starred in acclaimed director Shane Meadows' ONCE UPON A TIME IN THE MIDLANDS, which screened in the Directors' Fortnight section of Cannes. She starred in MARIE ANTOINETTE directed by Sofia Coppola, and she appeared in HARRY POTTER AND THE CHAMBER OF SECRETS and HARRY POTTER AND THE GOBLET OF FIRE as "Moaning Myrtle." She was also seen in MISS PETTIGREW LIVES FOR A DAY, co-starring with Frances McDormand, and she starred in critically acclaimed director Todd Solondz's LIFE DURING WARTIME.

Television work for Henderson includes Joe Wright's award-winning production CHARLES II: THE POWER AND THE PASSION (BBC), THE TAMING OF THE SHREW, THE WAY WE LIVE NOW, E=MC2, DIRTY FILTHY LOVE, an episode of DR. WHO and more recently, WEDDING BELLES, written by Irvine Welsh for Channel 4, MAY CONTAIN NUTS and MISS MARPLE: MURDER IS EASY (ITV).

NEAL HUFF ("William White")

Neal Huff stars as "William White" in MEEK'S CUTOFF. He previously played "Michael Steintorf," Chief of Staff to the Mayor of Baltimore, on HBO's THE WIRE.

His film credits include: JACK AND DIANE, MONOGAMY, MOTHERHOOD, MICHAEL CLAYTON, STEPHANIE DALEY, BERNARD AND DORIS, THE GOOD SHEPHERD, DEALBREAKER, THE SHOVEL (winner, 2006 Tribeca and Woodstock Film Festivals, Best Narrative Short), HOLLYWOOD ENDING, POSTER BOY, HAPPY ACCIDENTS, BIG DADDY, LOVE WALKED IN and THE WEDDING BANQUET.

Other television credits include: FRINGE (Fox), JOHN ADAMS (HBO), recurring roles on SIX DEGREES (ABC) and STARVED (FX), and LAW & ORDER.

Neal's theatre credits include leading roles on Broadway in TAKE ME OUT (also at The Donmar Warehouse and The Public Theatre), THE LION IN WINTER (Roundabout) and THE TEMPEST (NYSF). Other credits include the recent world premiere of William Inge's THE KILLING (Summer Shorts/59E59), TRUMPERY (Atlantic), THE LITTLE DOG LAUGHED (Second Stage), THE FOREIGNER (Roundabout), OCCUPANT (Signature, with Anne Bancroft), RUDE ENTERTAINMENT (Drama Dept.), BLUE WINDOW (Barrow Group/MCC), TROILUS AND CRESSIDA (NYSF), FROM ABOVE (Playwrights Horizons) and others.

TOMMY NELSON ("Jimmy White")

Tommy Nelson stars as "Jimmy White," son of "Glory" and "William White," in MEEK'S CUTOFF. Tommy's acting career began at the young age of seven, when he was cast in Robert De Niro's THE GOOD SHEPHERD. Now 12, he has appeared in several independent films, including THEN SHE FOUND ME and THE TEN. Tommy is interested in all aspects of film. In the future he hopes to attend film school and his goal is to write and direct feature films. He's currently working on his first screenplay.

ROD RONDEAUX ("The Indian")

Rod Rondeaux stars as the Native American wanderer in Kelly Reichardt's MEEK'S CUTOFF. Rod has worked as a stuntman and actor on over 35 film and television productions. He's appeared with Russell Crowe in James Mangold's 3:10 TO YUMA and Will Smith in Barry Sonnenfeld's WILD, WILD WEST. Other credits include John Irvin's CRAZY HORSE, TNT's DreamWorks-produced INTO THE WEST, Ed Harris' APPALOOSA, CBS' COMANCHE MOON (adapted from Larry McMurtry's novel), THE SCORPION KING, Ron Howard's FAR AND AWAY and THE MISSING, REEL INJUN, Joe Johnston's HIDALGO, Bruce Beresford's AND STARRING PANCHE VILLA AS HIMSELF, Chris Eyre's SKINS and Kevin Costner's THE POSTMAN. Rod grew up in a traditional Crow and Cheyenne Indian family on the Crow Indian Reservation in Montana. He has trained over 3,000 horses, and he previously traveled around the country on the rodeo circuit. His skills have earned him an Outstanding Achievement in Stunts Award from the First Americans In The Arts.

KELLY REICHARDT (Director/Editor)

American landscapes and narratives of the road are themes that run throughout Kelly Reichardt's work. MEEK'S CUTOFF, shot on the dry plains of Oregon's high desert, offers a vision of the earliest days of American frontier culture. WENDY AND LUCY, filmed along the railroad tracks that surround an Oregon suburb, reveals the limits and depths of people's duty to each other in tough times. Reichardt's film OLD JOY is an exploration of contemporary liberal masculinity, set in the tamed wilderness of the Pacific Northwest. Her first feature, RIVER OF GRASS, was shot in her hometown of Dade County, Florida. Sun-drenched highways, bus stations and dilapidated motels were the denatured setting for this lovers-on-the-run story. Reichardt is a Visiting Assistant Professor of Film and Electronic Arts at Bard College.

Director Filmography:

- MEEK'S CUTOFF (2010)
- WENDY AND LUCY (2008)
- OLD JOY (2006)
- TRAVIS (2004)
- THEN A YEAR (2002)
- ODE (1999)
- RIVER OF GRASS (1994)

JON RAYMOND (Writer)

Jon Raymond is the author of "The Half-Life," a novel, and "Livability," a collection of stories, two of which became the films WENDY AND LUCY and OLD JOY. He is also the co-writer of the forthcoming HBO miniseries MILDRED PIERCE.

NEIL KOPP (Producer)

Neil Kopp is a producer based in Portland, Oregon. His feature films include Kelly Reichardt's OLD JOY (2006), WENDY AND LUCY (2008) and MEEK'S CUTOFF (2010). He also produced Gus Van Sant's PARANOID PARK (2007).

ANISH SAVJANI (Producer)

Filmscience, an independent film production company, was formed in November 2005 by Anish Savjani. Since its inception, filmscience has produced ten feature films: Kelly Reichardt's MEEK'S CUTOFF, WENDY AND LUCY and OLD JOY; Joe Swanberg's ALEXANDER THE LAST, NIGHTS AND WEEKENDS and HANNAH TAKES THE STAIRS; Geoff Marslett's MARS; Bob Byington's HARMONY AND ME; Spencer Parsons' I'LL COME RUNNING; and Steve Collins' GRETCHEN. These films have been nominated by Film Independent for three Spirit Awards. filmscience currently has a number of projects by emerging and established independent filmmakers in production and development, including a new documentary from Michael Palmieri and Donal Mosher.

ELIZABETH CUTHRELL and DAVID URRUTIA (Producers)

Elizabeth Cuthrell and David Urrutia are co-founders of Evenstar Films. Cuthrell and Urrutia wrote and produced the feature film JESUS' SON, starring Billy Crudup and Samantha Morton. JESUS' SON premiered at the Telluride Film Festival, competed in the Venice Film Festival (winner, Little Golden Lion, Ecumenical Award), and went on to the Toronto Film Festival, the London Film Festival, New Directors/New Films, the Paris Film Festival (winner, Best Actor, Billy Crudup), and many others. Cuthrell and Urrutia produced the Off-Broadway premiere of Denis Johnson's play SHOPPERS CARRIED BY ESCALATORS INTO THE FLAMES, starring Will Patton and Michael Shannon, as well as Roger Rees' one-man show WHAT YOU WILL. Evenstar also conceived, wrote and produced (along with Mary-Louise Parker) a series of public service announcements called STOP THE HATE for the Ad Council, which urged tolerance for Arab-Americans and people of color after the attacks of 9/11. STOP THE HATE was awarded the 2002 Courage Award, given by the Los Angeles County Human Relations Commission. Films in development include THE SISTERHOOD OF THE NIGHT, an adaptation of the novel "Resuscitation of a Hanged Man," DEVOTION and Cuthrell's THE LANTERN INN.