



PRESENTS

MEEK'S CUTOFF



OFFICIAL SELECTION

2010 Venice International Film Festival
2010 Toronto International Film Festival
2011 Sundance Film Festival

Directed by Kelly Reichardt
Screenplay by Jon Raymond

Starring

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

Running time: 104 min

Opens in New York April 8, 2011 with Rollout to Follow.

Rated: PG for some mild violent content, brief language, and smoking

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SYNOPSIS

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.

NOTES ON THE FILM

In *Meek's Cutoff*, as in her previous films, *River of Grass*, *Ode*, *Old Joy* and *Wendy and Lucy*, Reichardt hews to a vision of small-scale cinema characterized by naturalism and close observation of the dispossessed.

Loosely tagged as a Western, it could be tempting to look back to the so-called "anti-Westerns" of the early 70s (*McCabe & Mrs. Miller*, *Ulzana's Raid*, *Bad Company*, *Dirty Little Billy*) as the antecedents of *Meek's Cutoff's* unorthodox take on the genre. But unlike those films, for all their revisionism, this is not the Wild West; there are no sheriffs to be found, no saloons, no cavalry.

Meek's Cutoff continues Reichardt's penchant for foregrounding those too often ignored by society, history, and Hollywood--in this case, the women in the story. "*Meek's Cutoff* is told from the vantage point of those without the power, from the people who don't get a say in the decisions that are being made," says Reichardt. Even the film's 1.37:1 aspect ratio could be seen as representing the viewpoint of the women looking at the trail, curtailed by the narrow scope of the bonnets they wear. In researching the film, Reichardt read diaries of women who made the migration west. "The women's stories offer such a specific take on the history - one totally different from the one portrayed in the Hollywood Western. The diaries really get across labor and the monotony of that labor. They call to mind Flaherty's *Nanook of the North* more than say Ford's *The Searchers*. You know: build the igloo, catch the fish, make the fire. Or in our case: set up the tent, empty the wagon, build the fire, make the beans. The diaries paint a picture of an endless landscape and a trance-like feeling of one day rolling into the next. So in *Meek's* the routine of chores, the rattle of the carriages, the squeaky wheel, and the intense silence that falls at night - those things are intended to reflect a journey dominated by time and space and repetition. "

Jeff Grace's score, which alternates between swooping cello glissandi and eerie clusters of sustained tones, also sidesteps the usual musical evocations of Americana in a Western (as well as the guitar-based instrumentals Reichardt used in *Ode* (1999) and *Old Joy*). "I wanted to use instruments from the period and the Cayuse Indians were flute players," she explains. "Our direction was geared more towards 'sound' than music. I didn't want a score that would make the journey more romantic in any way. Jeff and his cello player were putting rocks under the strings and distorting the sounds to the point where I could hardly tell a flute from a guitar from a cello, which worked really well."

Reichardt and writer Jon Raymond, who have worked together on *Old Joy*, *Wendy and Lucy* and *Meek's Cutoff*, have referred to the three films as an "Oregon Trilogy," and thematically, *Meek's* does share much with the other two. Paul Dano carving out the word "lost" near the film's beginning echoes the "I'm LOST!!!" fliers made in hopes of finding Lucy, and *Old Joy's* protagonists also get lost, on their way into the mountains. The problematic wagon wheel recalls Wendy's broken down car, and in both films a sketchily planned journey deteriorates into a precarious situation marked by bad decisions and increasing desperation. There are also political undercurrents running through all three films. *Old Joy* was made in the shadow of the rise of the neo-conservatives, *Wendy & Lucy* in the wake of Hurricane Katrina, and numerous reverberations of recent American politics can be felt, in a characteristically subtle way, in *Meek's Cutoff*. The clash of cultures in the U.S. occupation of Iraq and Afghanistan is felt in the friction between the emigrants, Meek and the Indian. The arguments over the necessity of violence to obtain information from a prisoner, the lingering doubts over an

elected leader, and the basic question of whether to “stay the course” are topics in the film that have also been prevalent in the national conversation of the past decade. The film’s reticence about the settlers’ ultimate fate is perhaps its most timeless political parallel (in suggesting that we have no more knowledge of what will become of Meek’s traveling party than we do of what will become of the United States itself), but it’s also consistent with where we leave the characters at the conclusions of Reichardt’s other films, still in transit, but now aware that they have to decide which direction to take next--and wondering whether their lives are actually moving forward or not.

DISPATCHES FROM THE PRODUCTION

Production Designer - David Doernberg

I didn’t know anything about 1845. Did they have matches? Did they have guns? All I knew was from a documentary I made on the Industrial Revolution in seventh grade, but Kelly wanted real accuracy. She suggested a bunch of books to read, and I did... and they were interesting so I read more. One thing that became clear was that there was no one way that things were done, which was liberating but also frustrating. Everyone had their own way of making his or her way across the country, especially the early travelers like the ones depicted in Meek’s Cutoff who hadn’t learned from others’ mistakes.

We went to the Oregon Historical Society, which was a great resource. There were exhibits and pictures of the rugged travelers and Meek himself. But the most interesting part of my research was contacting the individuals out there that are devoted to preserving our past. For a scene where Emily Tetherow grinds her morning coffee I needed the right grinder. On the internet I found a club that collects antique coffee grinders. When I told them what we were doing the club’s president said he needed more specifics. “Where was the family from?” “What was their income?” It turns out that every region in the country had a distinct type of grinder. A family from Indiana might have one style where a family from Ohio would have another, each made by a local blacksmith using distinct styles. You couldn’t just walk into Bed, Bath and Beyond and grab a Krups.

Kelly and I agreed that having quilts in the movie might seem a little too Little House on the Prairie-ish and it turns out that a lot of the emigrants used a more rugged woven cloth called “overshot”. There was a woman in Illinois that loaned us some of her antique overshot coverlets, which became the Tetherow and White families’ bedding.

The wagons were a big deal. There was a collector/restorer just a few hours from where we were filming. We bought three antique wagons and hired him to build a replica of the Tetherow wagon for us to use in a stunt. When the oxen handler arrived he deemed the antique wagon’s running gear (the axels and wheels) too fragile to use with real oxen on rugged terrain. At the last minute we switched our antique “boxes” on to his Hollywood running gear. It was a compromise that had to be made.

In a small aircraft hangar at the Burns airstrip, Roger Faires our location manager arranged for the art department to have an enclosed work area where we could paint wagons, distress the canvas bonnets and tents and store all of the items we collected. Local cattle ranchers would stop by to see what was going on with all these wagons and antiques. One local young man became our intern and expert on wagons. Growing up on a farm just up the road, Arly developed a fascination with these vehicles and helped us outfit them with tools borrowed from his grandmother’s barn.

One of the most valuable resources we found was Mike Buckner, an historical re-enactor

and muzzle-loading rifle collector. He ended up loaning us many items from his personal collection such as lanterns, skins, and rifles. Mike likes to actually live like a pioneer, which made calling him on the phone difficult. He was also the main instructor at "Pioneer Camp".

Kelly wanted the actors to be immersed in the realities that the emigrants faced and it was important that they looked like they knew what they were doing. At the airport hangar and adjacent fields we spent a week where Mike and the crew taught the actors to build fires without matches (using a glass to focus sunlight on dry brush), pitch a tent, load a wagon, fix a wheel, repair an axle, and load and fire a rifle. Michelle Williams spent hours practicing her leap into the wagon and painstaking loading of gunpowder and ammunition.

When Bruce Greenwood arrived he immediately jumped into his yet to be aged deerskin suit and started smoking his Meek pipe. Not happy with the amount of weathering applied to his tent, Bruce tied it to the back of a pick up truck and drove around the fields dodging small aircraft until he was happy with the amount of dust and dirt stuck to Meek's teepee.

Will Patton wanted his character Solomon to have a very specific hammer; it would be one of the things he chooses to keep when he is forced to pare down. He wanted something simple and strong. We sent Arly back to his grandmother's barn numerous times until he found something that Will was happy with. He used this hammer at Pioneer Camp to practice knocking the iron on and off his broken wagon wheels.

Rod Rondeaux arrived with his lasso in-hand. Award winning stuntman and expert horse trainer, Rod ended up being another teacher at our Pioneer Camp.

Neil Huff asked me to show him what Mr. White's Bible looked like, a few days before filming I had yet to find one that seemed right. He had his wife send his family Bible which turned out to be perfect.

Also at Pioneer Camp, all of the actors learned to lead oxen. The animal wranglers, a group of genuine badass cowboys, taught them the proper terminology: "Haw" (turn left) "Gee" (turn right) as they prodded them with sticks with the wagons bobbing along behind. They did all of this wearing their long dresses and wool pants in heat that was over one hundred degrees.

At Pioneer Camp we set up a collection of tools, blankets, pots and pans, sacks of beans and all of the things the emigrants might need. Each couple "shopped" in our warehouse and learned how to pack their wagon. Kelly wanted each couple to have a distinct feel to their wagon and campsite. The Gately wagon was the largest and considered a Winnebago by the standards of the time. Paul Dano and Zoe Kazan chose the fanciest wares to outfit their wagon while the poor Whites were left with the dregs.

Before arriving in Oregon I received an email from Michelle Williams requesting historically accurate knitting needles and yarn so she could practice and look like an experienced knitter by the time we started filming. We were able to locate genuine unbleached yarn and wooden needles for Michelle, Shirley and Zoe to work on their knitting expertise.

Vicki Farrell – Costume Designer

The email I received from Kelly on a freezing day in Jan 2009 went something like this: "Would you like to come to the desert to work on a Western? There will be 3 women, 3 husbands, 1 child, 1 Indian, 1 crazy mountain man and 6 oxen. We have no money yet." The answer of course was yes! And of course it turned out to be one of my all time favorite jobs. Just imagining what Kelly Reichardt would do with a western made me very happy.

In our initial discussions Kelly said she pictured Emily Tetherow in a rose pink dress. Everything spun out from there. Printed calicos in strong garish colors with names like Cinnamon Pink and Cheddar Cheese were popular in the 1840's. I started thinking about what these dresses would look like sun bleached, dusty and worn. Kelly was scouting and sending me these amazing pictures of the desert and I was sending her bleached out swatches of calico. It all came together beautifully.

Sewing began in the hottest August on record at my friend Grace's un-air-conditioned studio in the Bronx. Fueled by popsicles from the local Western Beef, we cut and sewed every day. Because sewing machines were yet to be invented in 1845, everything on the exterior of the costumes was hand sewn. I learned the value of thimbles and always had some handy. In the end our fingers were hard and cracked and calloused. We were proud of them!

After 2 weeks everything was about halfway finished. It was all shipped off to meet us in Oregon. There were about 10 more days to get the costumes completed.

Our plane landed in the tiny, shiny new Bend, OR airport in the middle of the night. Rives Curtright picked us up and drove us to Burns. I convinced him to first take us to the 24 hr superstore where I bought a sewing machine, ironing board, sewing supplies and a couple of gallons of bleach. We then drove four hours into the desert night. The sky was so beautiful. There was the sweet night smell of cooling earth and the things that grow in it.

In the morning costume making began again in earnest at the Horseshoe Motel. It was a beautiful thing to see bonnets and dresses drying and sun bleaching on the grassy field outside our rooms.

Pioneer camp was where the clothes were going to get their authentic layer of dirt. Things got a little messed up for me here because it was also the only time to fit the costumes on the actors and get the alterations done. Driving to set on the first morning of shooting Grace and I were still stitching on trim and hooks and eyes in the back of the crew van. The clothes were bleached but not dirty enough. But after one day in the real desert getting things dusty and dirty was no longer a problem. Every man, woman, child, beast and vehicle was coated inside and out with a thick layer of desert dust. And dusty we all remained for the 30 days and nights of shooting.

We started with sweltering days of high desert sun and ended with snow and actors shivering under the humble horse blankets that we bought to keep them warm. Every day was incredible, magical, difficult, unforgettable.

My last duty as costume designer for Meek's Cutoff was on a Saturday afternoon in Bend. On my way to the airport I went back to the 24 hr superstore and returned that sewing machine no worse for the wear. Then I headed back east.

David Rives Curtright - Driver

Thursday nights were our Friday nights at The Horseshoe Inn in Burns, OR. This is where the cast and crew stayed during the filming of Meek's Cutoff. We had one night to relax because we had one day off each week. The Inn was actually shaped like a horseshoe with a large courtyard in the center that had an enormous fire pit. Everyone would gather around the blaze on Thursdays to share their thoughts, laugh, play guitars, and ruminate about the previous week's ordeals.

"Wow, that was crazy when the van almost went off into the ravine." "Bruce took a pretty bad fall. I hope he'll be okay." "I can't believe we ran out of water yesterday morning." "Man, Rod was giving me the chill bumps when he did his scene over the canyon." "Every single vehicle has broken down on this shoot except Roger's Toyota."

One of our main locations was a salt flat that was an hour and a half from any sort of civilization. There was no cell phone reception. Dust storms would come up and obscure our vision. It would be hard to breathe. When those days of shooting were over, we would pile in the van with a knocking engine and push it as hard as it would go across the flat. The soft ground would force a fishtail. We'd skid to a halt just before the steel gate that marked the property. The mood was somber on those rides back to town, but everybody was glad to have gotten through one more day.

We had one last bonfire for the wrap party. At that point, each of us had empathy and an understanding of what the actual emigrants went through. The big skies, landscape, and colors of the west are certainly alluring. The desert has a way of turning inhospitable fast. Often times we wondered, "Are we going to make it?"

CAST

Emily Tetherow.....MICHELLE WILLIAMS
Stephen MeekBRUCE GREENWOOD
Solomon TetherowWILL PATTON
Millie GatelyZOE KAZAN
Thomas GatelyPAUL DANO
Glory White.....SHIRLEY HENDERSON
William White.....NEAL HUFF
Jimmy White.....TOMMY NELSON
The IndianROD RONDEAUX

FILMMAKERS

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
LocationsROGER FAIRES
CastingLAURA ROSENTHAL
Sound Design.....LESLIE SHATZ
Sound MixerFELIX ANDREW
Composer.....JEFF GRACE
EditorKELLY REICHARDT

CAST BIOGRAPHIES

MICHELLE WILLIAMS ("Emily Tetherow")

Academy Award® nominee Michelle Williams' range of talents and experience have shaped her career to the point where she has become one of Hollywood's most sought-after and respected actors

Williams can next be seen starring in Kelly Reichardt's upcoming film MEEK'S CUTOFF, marking her second collaboration with the director. The film premiered at the 2010 Venice Film Festival and is set for release in April of 2011. Williams recently wrapped Sarah Polley's TAKE THIS WALTZ starring opposite Seth Rogan and MY WEEK WITH MARILYN starring as the iconic Marylyn Monroe opposite Kenneth Branagh.

Williams can most recently be seen starring in Derek Cianfrance's BLUE VALENTINE opposite Ryan Gosling. The film premiered at the 2010 Sundance Film Festival and was an official selection at the 2010 Cannes Film Festival. BLUE VALENTINE was released by The Weinstein Company on December 31, 2010. Her performance in BLUE VALENTINE has so far earned her a Golden Globe, Independent Spirit and Academy Award nomination this year.

Williams' riveting performance in Ang Lee's BROKEBACK MOUNTAIN, released in 2005, earned her a Broadcast Film Critics Association Award as well as her "Best Supporting Actress" nominations from SAG, Golden Globe, BAFTA and ultimately the Academy Awards®. Williams was then nominated for a 2007 Independent Spirit Award for "Best Actress" for her performance in Wim Wenders' LAND OF PLENTY. In her first collaboration with Kelly Reichardt on her critically acclaimed independent film WENDY AND LUCY, Williams' moving and evocative performance as "Wendy" garnered a Toronto Film Critics Award for "Best Actress" in 2009 and her third Independent Spirit 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' 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 in Bruce Beresford's MAO'S LAST DANCER, based on the best-selling memoir of Li Cunxin and opposite Paul Giamatti in the drama BARNEY'S VERSION. His recent work includes the Steve Carell and Paul Rudd comedy directed by Jay Roach, DINNER FOR SCHMUCKS. He previously appeared with Chris Pine, Zachary Quinto and Eric Bana in J.J. Abrams' blockbuster STAR TREK.

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 HEREAFTER, 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")

Newcomer Zoe Kazan received high praises for her breakout role as Maureen Grube in Sam Mendes' REVOLUTIONARY ROAD opposite Leonardo DiCaprio and Kate Winslet. An acclaimed theater actress and 2005 graduate of Yale University, Zoe made her New York stage debut in 2006 in the Off-Broadway revival of THE PRIME OF MISS JEAN BRODIE opposite Cynthia Nixon.

Kazan continued to shine on stage in 2007, starring in Jonathan Marc Sherman's THINGS WE WANT, directed by Ethan Hawke and Playwrights Horizons' production of 100 SAINTS YOU SHOULD KNOW, for which she received a Drama Desk Award nomination for Outstanding Featured Actress in a Play, as well as the Lucille Lortel Award nomination for Outstanding Featured Actress.

In January 2008, Kazan made her Broadway debut opposite S. Epatha Merkerson and Kevin Anderson in a revival of William Inge's COME BACK, LITTLE SHEBA. The New York Times called her performance "first-rate," adding, "Ms. Kazan is terrific in conveying the character's self-consciousness." Following this role, Zoe was named the recipient of the 2008 Derwent Award, honoring "the most promising female and male performers on the New York metropolitan scene." Zoe is the only actor to be awarded the Derwent Award for three roles in one year: COME BACK, LITTLE SHEBA, 100 SAINTS YOU SHOULD KNOW and THINGS WE WANT.

In the fall of 2009, Zoe was seen in the New York adaptation of the critically acclaimed, London hit THE SEAGULL on Broadway. She starred as Masha, opposite Kristin Scott Thomas and Peter Sarsgaard.

Zoe is also a talented playwright who's family drama, Absalom, has been entered into the Humana Festival at the Actor's Theater of Louisville.

As Zoe continues her success in the theatre, she is also making a splash on the big screen. In 2007 she was featured in Paul Haggis' thriller, IN THE VALLEY OF ELAH with Charlize Theron and Tommy Lee Jones and Gregory Hoblit's FRACTURE with Anthony Hopkins and Ryan Gosling. The following year she appeared in Tamara Jenkins' THE SAVAGES with Laura Linney and Philip Seymour Hoffman and August with Josh Hartnett. Kazan appeared in Rebecca Miller's THE PRIVATE LIVES OF PIPPA LEE with an all star studded cast including Julianne Moore, Keanu Reeves and Blake Lively and I HATE VALENTINE'S DAY with Nia Vardalos and John Corbett, as well as MEEK'S CUTOFF with Michelle Williams directed by Kelly Reichardt.

You can also see Zoe in Richard Linklater's ME AND ORSON WELLES with Claire Danes and Zac Efron; Bradley Rust Gray's THE EXPLODING GIRL, for which she was awarded Best Actress in a Narrative Feature Film by the Tribeca Film Festival, Josh Radnor's HAPPYTHANKYOU MORE PLEASE; and Nancy Meyers' IT'S COMPLICATED with Meryl Streep, Steve Martin and Alec Baldwin.

In the spring of 2010, Zoe returned Broadway to star in Martin McDonagh's A BEHANDING IN SPOKANE opposite Christopher Walken, Anthony Mackie and Sam Rockwell, as well as ANGELS IN AMERICA in the role of 'Harper' at the Signature Theatre Company in New York.

Zoe resides in Brooklyn.

PAUL DANO ("Thomas Gately")

Acclaimed by many as one of the top actors of his generation, Paul Dano co-stars this summer with Harrison Ford, Daniel Craig, Sam Rockwell and Olivia Wilde in the sci-fi western *COWBOYS AND ALIENS* (Universal Pictures, July 29, 2011), directed by Jon Favreau from a screenplay by Roberto Orci and Alex Kurtzman.

Dano is currently at work on the time travel thriller *LOOPER* with Bruce Willis, Emily Blunt, Joseph Gordon-Levitt and Jeff Daniels. Written and directed by Rian Johnson, the Endgame Entertainment production follows a group of killers who send bodies of their victims back in time. Next month, Dano begins shooting Paul Weitz's adaptation of Nick Flynn's memoir *ANOTHER BULLSHIT NIGHT IN SUCK CITY* with Robert DeNiro. The Focus Features release tells the story of a young writer (Dano) who takes a job at a homeless shelter and discovers his long-absent father (DeNiro) searching for a bed.

In April, Dano appears in Kelly Reichardt's period piece *MEEK'S CUTOFF* (Oscilloscope Pictures), which follows a team of families who enlist mountain man Stephen Meek to guide them through the Cascade mountains. In the forthcoming independent *FOR ELLEN*, Dano plays a struggling musician who embarks on an overnight journey to confront his former wife for custody of their child. Dano serves as executive producer and stars in the film alongside Jon Heder.

Dano most recently appeared in Shari Springer Berman and Robert Pulcini's *THE EXTRA MAN* with Kevin Kline, *KNIGHT AND DAY* with Tom Cruise and Cameron Diaz and *WHERE THE WILD THINGS ARE* (Warner Bros), Spike Jonze's adaptation of the classic children's book by Maurice Sendak.

In 2007, Dano garnered a BAFTA nomination for Best Supporting Actor opposite Daniel Day-Lewis in *THERE WILL BE BLOOD*, Paul Thomas Anderson's adaptation of the Upton Sinclair novel *Oil!*. He played the charismatic young preacher and nemesis to Day-Lewis's oil prospector.

In 2006, Dano starred with Alan Arkin, Abigail Breslin, Steve Carell, Toni Collette and Greg Kinnear in the Oscar-nominated box office hit *LITTLE MISS SUNSHINE*, directed by Jonathan Dayton and Valerie Faris. His performance as an angst-ridden physical fitness/Nietzsche devotee who has taken a vow of silence, earned him 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 won an Independent Spirit Award for Best Debut Performance for his portrayal of a teenager forced to navigate his adolescence virtually unsupervised in Michael Cuesta's coming-of-age drama *L.I.E.* (2001). Additional film credits include *THE GOOD HEART* with *L.I.E.* co-star Brian Cox, *GIGANTIC* opposite Zooey Deschanel, a cameo appearance in 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*, D.J. Caruso's *TAKING LIVES*, *THE KING* with Gael Garcia Bernal and William Hurt, *EXPLICIT ILLS* and *WEAPONS*.

Growing up in Manhattan and Connecticut, 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. Late last year, he co-starred with Jeffrey Wright and Mos Def in *Lincoln*

Center Theater's Broadway production of John Guare's freewheeling epic set in 1801 New Orleans, "A Free Man of Color," directed by George C. Wolfe.

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 PANCHITO 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.

FILMMAKER BIOGRAPHIES

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. ODE, a super-8 retelling of the Legend of Billy Joe McAllister, is set around the creeks and underpasses of the rural south. 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 the recipient of a John Simon Guggenheim Memorial Foundation Fellowship and teaches 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.

MEEK'S CUTOFF

AN
Evenstar Films
filmscience
Harmony/Primitive Nerd
PRESENTATION

DIRECTED BY
KELLY REICHARDT

SCREENPLAY BY
JON RAYMOND

MICHELLE
WILLIAMS

BRUCE
GREENWOOD

WILL
PATTON

ZOE
KAZAN

PAUL
DANO

SHIRLEY
HENDERSON

NEAL
HUFF

TOMMY
NELSON

~and~
ROD
RONDEAUX
as the Indian

PRODUCED BY
Neil KOPP

PRODUCED BY
Anish SAVJANI

PRODUCED BY
Elizabeth CUTHRELL
&
David URRUTIA

EXECUTIVE PRODUCERS
Todd HAYNES
Phil MORRISON

EXECUTIVE PRODUCERS
Rajen SAVJANI
Andrew POPE
Steven TUTTLEMAN

EXECUTIVE PRODUCERS
Laura ROSENTHAL
Mike S. RYAN

CHRISTOPHER
BLAUVELT
CINEMATOGRAPHER

DAVID
DOERNBERG
PRODUCTION DESIGNER

VICKI
FARRELL
COSTUME DESIGNER

ROGER
FAIRES
LOCATIONS

LAURA
ROSENTHAL
CASTING

LESLIE
SHATZ
SOUND DESIGN

FELIX
ANDREW
SOUND MIXER

MARLENE
McCARTY
TITLE DESIGN

JEFF
GRACE
COMPOSER

KELLY REICHARDT
EDITOR

CREW
co-producer
VINCENT SAVINO

production coordinator
TANYA SMITH

1st assistant director
CHRIS CARROLL
MATT O'CONNOR

2nd assistant director
KYLE EATON

CREW
1st assistant camera
STEPHEN MacDOUGALL

2nd assistant camera
ELIZA PLUMLEE

steadicam operator~b camera operator
GREG SCHMITT

CREW
additional
1st assistant camera
JASON McCORMICK

additional
2nd assistant camera
CHRIS STRAUSER

camera loader
SAVANNAH TELLER-BROWN

camera intern
MADISON ROWLEY

gaffer
EFREM PETER

key grip
BRIAN SHOTZBARGER

swing
GREG WICK
KYLE METZGER

additional grip
MATT SEMCHEE

CREW
art director
KAT UHLMANSIEK

property master
RYAN SMITH

assistant property master
NATE SMITH

set dressers
JOE RYNEARSON
JASON RUFFOLO
KATE SMITH

art intern
ARLY WILLIAMS

CREW
key hair~wig stylist
DAVID KENNEDY

tailor
GRACE RYUNG KIM

department head makeup
LEO WON

key makeup
LINDA ANDREWS

makeup artist
JAMESPATRICK SMITH JR.

CREW
casting associate
MARIBETH FOX

oregon casting
SIMON MAX HILL

additional locations
MARK JARRETT
PAUL KOHLER

historical consultants
M.E. BUCKNER
MICHAEL P. JONES

script supervisor
GORDON BELL

storyboard artist
MICHAEL BROPHY

CREW
unit production manager
BRETT CRANFORD

assistant
production coordinator
GEORGE ADAMS

additional
2nd assistant director
ROSE LEIKER

production accountants
ARPITA BANKER
NICOLE HAWKINS

office production assistant
SARAH DEVERE

production office intern
KELLEN MOLICA

CREW
production assistants
SAM GATY
RIVES CURTRIGHT
MATT JAY
EVAN FRANULOVICH
DAVID PARSON
JOHN PARSON
SETH FRANKLIN

set interns
KALEN MENDENHALL
PAUL PARSON
SOTIRIOS BAKOUROS
ROSARIO ESTRELLA

CREW
still photographers
ERIC HILL
SIMON MAX HILL
COREY WALTER

main title illustration
GUTHRIE McCARTY-VACHON

title embroidery
MARLENE McCARTY
VICKI FARRELL

CREW
animal provider
A-LIST ANIMALS

animal trainers
CODY SMITH
ALISON SMITH
MORGAN BATEMAN
SCOTT DAVIS
MIKE MORRIS
DIANA SMITH
ERIN SHELLEY

stunt coordinator
JASON RODRIGUEZ

utility stunts
BRIAN DUFFY
KCHRISTIAN LUPO

CREW
dinner chef assistant
NICK VAN ATTA

american humane
association representative
BARBARA CARR

set teacher
MIKE BRANTLEY

dinner chef
SARA SUFFRITI

fire expert

BRAD DUNTEN

caterers
ALEX IN THE KITCHEN, INC
FRENCHY'S CATERING

medical supervisor
SCOTT TUNING

set medic
GRETA EMANG

CREW
production legal
LANCE ROSEN
ROSEN LEWIS, PLLC

nez perce language translation
JOAN BURNSIDE
KRISTEN PARR

post-production supervisor
JOSHUA RAPPAPORT

1st assistant editor
GORDON BELL
TOMAS VENGRIS

editorial tech consultant
ERIC HILL

CREW
score produced by
JEFF GRACE & DAVE EGGAR

cello
DAVE EGGAR

score published by
GREFF MUSIC PUBLISHING (ASCAP)

CREW
post production sound services by
WILDFIRE POST

re-recording mixer
LESLIE SHATZ

supervising sound editor

JAVIER BENNASSAR

assistant sound editor
RYAN COLLINS

mix recordist
TIM LIMER

foley artist
ELLEN HEUER

foley mixer
JOSH REINHARDT

CREW
digital intermediate services NEXT
ELEMENT by DELUXE

film processing of dailies by
DELUXE LABORATORIES
HOLLYWOOD

dailies telecine services by
DELUXE DIGITAL MEDIA

dailies colorist
TIM SAFARIK

digital dailies provided by
SAMPLE DIGITAL HOLDINGS, LLC

DI colorist
MIKE MOST

DI senior producer
DAVID WATERS

DI producer
DONNIE CREIGHTON

DI online editor
JON PEHLKE
