

World Premiere in Cannes 2008 — Un Certain Regard

Distributed in Australia and New Zealand by

POTENTIAL
F I L M S

PO Box 569 North Melbourne VIC 3051 AUSTRALIA

T: + 61 3 9328 5000 F: + 61 3 9328 5040

E: mark@potentialfilms.com / audrey@potentialfilms.com

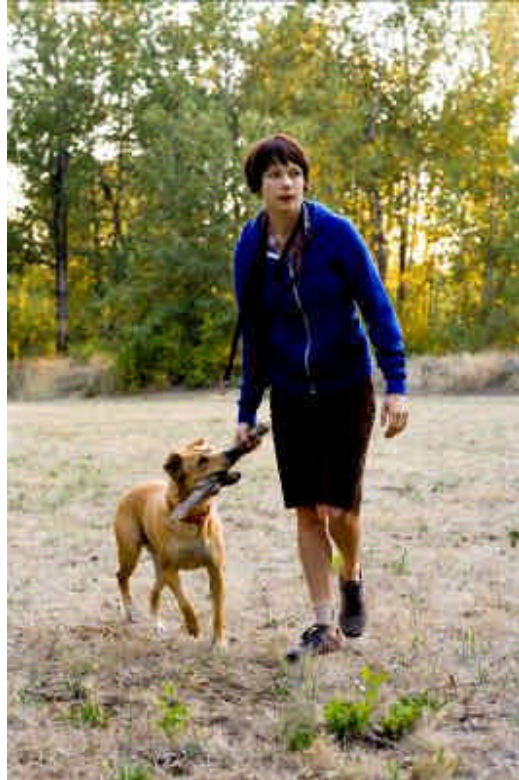
National/Sydney contact L.A. Publicity

E: la.publicity@bigpond.com T: +61 2 9819 6982

Pictures and Press Kit available at www.potentialfilms.com

SYNOPSIS

Wendy Carroll is driving to Ketchikan, Alaska, in hopes of a summer of lucrative work at the Northwestern Fish Cannery, and the start of a new life with her dog, Lucy. When her car breaks down in Oregon, however, the thin fabric of her financial situation comes apart, and she confronts a series of increasingly dire economic decisions, with far-ranging repercussions for herself and her dog. Wendy and Lucy addresses issues of sympathy and generosity at the edges of American life, revealing the limits and depths of people's duty to each other in tough times.



E-MAIL TO THE PRODUCER

Neil, how are you today? I enjoyed reading "Wendy and Lucy" and thought I'd send off some random-ish thoughts. Read when you have some time.

I like films that show affection (at least some) for all their characters. I imagine that if Kelly delivers this one in her quiet style, she'll be adding powerful dramatic irony to the sadness, alienation and loss that permeate the story. The script could be read simply as a story illustration of that iconic American sound, the train whistle. The soundtrack of mourning. The siren of passing hope in the night that better things wait somewhere, anywhere that is not here, another place we could just maybe start again.

I keep wondering about casting the character of Wendy. Obviously, so much hinges on that. She needs to be ineffectual enough to have gotten where she is but she needs to be sympathetic and caring and ordinary enough that she is everywoman. And appealing enough that I want to watch every twitch of tragedy play out on her face and in her posture and words, frame to frame. As I read, she's all that to me. I like the levels at which the story could be experienced. The dog Lucy could be every political candidate who ever came through smiling and promising. Or every friend Wendy ever had, or every boyfriend. Or every desire and dream that this world has a place and purpose for her.

The story feels condemning to me. I --and all salaried, mortgaged, voting citizens-- am John, the guard, who tells her politely, "You can't sleep here. You can't park here. You have to get off the property." I hope I have his humanity. I know that I have his comfortable way out: a wife, and a ride away from the parking lot. I hope that I am not neo-con Andy, who says "The rules apply to everyone equally." But sometimes I say that too and mean it.

"Wendy and Lucy" reminds me at points of Stephen Crane's well-known short story, "The Open Boat." In that instance, the forces of nature are utterly indifferent to the sailors' fate. For them, the romance of a benevolent universe proves to be a lie. In this instance, it's the forces of society and technology that are indifferent. There's not really a plot against Wendy. She's just overlooked, under resourced, a casualty that can be ignored without cost because nothing about her existence or predicament has a consequence to the people of Lombard Avenue greater than a procedural inconvenience (pay that fine, tow that car). All her attempts to influence her odds through "mind control" are useless.



I wonder where Wendy will end up and who she will become. Not as another drunk under the trestle or mental case rummaging through the park at night I hope.

I admit that I look for hope. Okay, partly so I don't have to feel the shared social burden of Wendy's life. But also for my own story. Unless she has changed somehow, the tracks can only take her to another Lombard Avenue where she'll have less than she did on this one. I don't want that for her story or mine.

So--still hunting for hope--does she change? I'm not sure. I'll be interested to see how the film experience plays it. I could, for example, feel hope in Wendy's choice at the fence with Lucy. It could be read as a choice to care for the weak when it costs, even when others around her don't. It could also be read as a hard but strong choice to abandon her pointless trust in technology, her "family" back in Indiana, and even her magical thinking that Lucy could ultimately give her what she needs. It could be read as her first actually independent act.

Neil, there's every chance that my take on this story is unbelievably off the mark or limited. But that would only make for more good conversation when we get together. Call when you can. Dad

August 19, 2007

CAST BIOS

MICHELLE WILLIAMS — Wendy

Michelle Williams starred opposite Heath Ledger in Ang Lee's "Brokeback Mountain." Her performance earned her an Academy Award nomination. She has appeared in Thomas McCarthy's "The Station Agent" and Todd Haynes' "I'm Not There." Williams will be in Cannes for Charlie Kaufman's "Synecdoche, New York" and is presently shooting with Leonardo diCaprio in Martin Scorsese's "Shutter Island."

WILL PATTON — Mechanic

Will Patton appeared with Angelina Jolie in Michael Winterbottom's "A Mighty Heart." He will soon be seen on screen in Tim Disney's "American Inquisition," Katherine Brooks' "Waking Madison" and Jodie Markell's "The Loss of a Teardrop Diamond." 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.

JOHN ROBINSON — Andy

John Robinson made his acting debut in Gus Van Sant's "Elephant." He went on to star in Catherine Hardwicke's "Lords Of Dogtown," and play a supporting role in Michael Bay's "Transformers." He currently resides in Los Angeles, actively pursuing his own feature writing and directing career.

WILL OLDHAM — Icky

Will Oldham began his career playing a teen preacher in John Sayles' "Matewan." He has appeared in Phil Morrison's "Junebug" and Karl Shefelman's "Elysian Fields." As a prolific and influential musician, Oldham has performed under numerous names: Palace, Palace Music, Palace Brothers, Palace Songs, Bonnie Prince Billy and others. Artists who have covered his songs include Johnny Cash and Björk.

WALTER DALTON — Security guard

Walter Dalton teamed up with his two brothers in 1960 to form The Dalton Boys, a folk group. In 1970, he was hired as staff writer and regular actor on "The Tim Conway Variety Hour." He has also written for the Smothers Brothers and Donny and Marie Osmond. Dalton was Executive Story Editor on the television shows, "Barney Miller," "Laverne & Shirley," "James at 15" and "It's a Living." On screen, Dalton appeared in Richard Donner's "Assassins" and Dwight H. Little's "Free Willy 2".

FILMMAKER BIOS

KELLY REICHARDT — Co-Writer/Director/Editor

American landscapes and narratives of the road are themes that run throughout Reichardt's work. Reichardt's film "Old Joy," winner of a Tiger Award at the 2007 Rotterdam Festival, is a New Age Western and exploration of contemporary liberal masculinity in the Great Northwest. Reichardt's first feature, "River of Grass," a sundrenched film noir shot in her hometown in Dade County, Florida, was cited as "one of the best films of 1995" by The Village Voice and Film Comment. Her 1999 short, "Ode," is a super-8 reinterpretation of the Herman Raucher novel "Ode to Billy Joe" and features an original soundtrack by Will Oldham. Reichardt's other super-8 shorts include "Then a Year" (2002) and "Travis" (2004). Kelly Reichardt is currently a Visiting Assistant Professor at Bard College.

JON RAYMOND — Co-Writer

Jon Raymond is the author of the story "Train Choir," from which "Wendy and Lucy" was adapted and "Old Joy," the story on which Kelly Reichardt's film of the same name was based. His novel, "The Half-Life," was published in 2004. He is an editor of Plazm magazine, and his writing appears in Artforum, Bookforum and other publications.

NEIL KOPP — Producer

Neil Kopp is a film producer based in Portland, Oregon, where he was born and raised. Kopp was the recipient of the 2008 Independent Spirit Awards' Producers Award. Kopp is the producer of Kelly Reichardt's two Portland based features "Old Joy" and "Wendy and Lucy" and Gus Van Sant's "Paranoid Park." He has also produced numerous music videos for several prominent Portland indie rock bands, including The Shins, The Decemberists, The Thermals and The Dandy Warhols.

ANISH SAVJANI — Producer

Anish Savjani has produced six films since he formed his company filmscience in 2005. Savjani previously honed his production skills as an assistant to producer Scott Rudin and worked on numerous projects while in the Directors Guild of America's Assistant Director Program. With filmscience, Savjani is always exploring new ways of developing and producing personal films with distinct points of view. His latest project is Joe Swanberg's new feature "Nights and Weekends."

LARRY FESSENDEN — Producer and Man in Park

Larry Fessenden produced Kelly Reichardt's first feature "River of Grass," Ti West's "House of the Devil," JT Petty's "Blood Red Earth," Ilya Chaiken's "Liberty Kid," Douglas Buck's "Sisters," Jeff Winner's "Satellite" and David Gebroe's "Zombie Honeymoon." Fessenden is the writer, director and editor of the award-winning arthorror movies "Habit," "No Telling" and "Wendigo." He has operated the production company Glass Eye Pix since 1985, with the mission of supporting individual voices in the arts. Fessenden has appeared in Neil Jordan's "The Brave One," Jim Jarmusch's "Broken Flowers," Martin Scorsese's "Bringing Out the Dead," Steve Buscemi's "Animal Factory," Jim Mickle's "Mulberry Street," Brad Anderson's "Session 9," and Dan Harris' "Imaginary Heroes," Ilya Chaiken's "Margarita Happy Hour," and Kelly Reichardt's "River of Grass." In 1997, he directed and played the lead role in "Habit."

CAST

WendyMICHELLE WILLIAMS
Mechanic WILL PATTON
Andy JOHN ROBINSON
Man in park LARRY FESSENDEN
Icky WILL OLDHAM
Security guard WALTER DALTO

FILMMAKERS

Director KELLY REICHARDT
Screenplay KELLY REICHARDT, JON RAYMOND
Story by JON RAYMOND
Producers NEIL KOPP, ANISH SAVJANI, LARRY FESSENDEN
Executive Producers... TODD HAYNES, PHIL MORRISON, RAJEN SAVJANI, JOSHUA BLUM
Director of PhotographySAM LEVY
Additional CinematographyGREG SCHMITT
Editor KELLY REICHARDT



2008 — USA - 35mm — Color - Dolby SR-D - 1:85 — 80mins.

Pictures and Press Kit available at www.potentialfilms.com