

**STRAND
RELEASING**

presents

THE EVENING HOUR

**A FILM BY
BRADEN KING**

*Written by Elizabeth Palmore
Based on the Novel by Carter Sickels*

Starring Philip Ettinger, Stacy Martin, Lili Taylor

PRESS NOTES

*OFFICIAL SELECTION
Sundance Film Festival
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SYNOPSIS

Cole Freeman maintains an uneasy equilibrium in his Appalachian town, looking after the old and infirm in the community while selling their excess painkillers to local addicts to make ends meet. But when an old friend returns with dangerous new plans that threaten the fragile balance Cole has crafted in his declining mountain town, his world and identity are thrown into deep disarray. *THE EVENING HOUR* is an authentic portrait of a rural American landscape in transition - a moving, lyrical hymn for the complex tangle of hardship and hope wrought by the opioid addiction in Appalachia.

TO SEE AND BE SEEN

“The Evening Hour began as a book by Carter Sickels, born of Carter’s talking to people in the southern mountains about what was happening in their lives. His novel grew out of a documentary impulse and was received by the region as a beautiful new friend, immediately recognized and accepted. When Braden King and his friends came to my part of the southern mountains to shoot a film based on Carter’s book, they took similar care to acknowledge and discover where they were. My experience of The Evening Hour’s creation as a film was one of deep collaboration by artists from near and far with a particular place and a particular people, born of a faith in connection.

There is a magic in film that many of us have known since we were children, sitting in the dark, watching light dance in ways both strange and familiar. But there is a magic specific to place, revealed like the turn of a fortune teller’s card, entrancing at once, but whose meaning is revealed in reflection and over time, and through experience. A third magic is the one inside people, born when one overcomes one’s fear and preconception, and submits to the complicated work of knowing. The three magics are twined in the film Braden and his friends have made, as they are in Carter’s book. It is no small thing in this day and age to see and be seen, to be found enchanting and to be incorporated into the creation of new enchantments. It was a pleasure to welcome Braden and his people into our lives here in Harlan County.

The air that breathes life into Braden’s film is mountain air, the air inhaled and exhaled by mountain people, and we were – and are – happy to share that breath with him and his crew.”

Robert Gipe, Author
Harlan, Kentucky

A CONVERSATION WITH DIRECTOR BRADEN KING

What were your initial impressions upon reading the novel and the screenplay?

KING: Sometimes decisions or discoveries can feel very quiet. My main recollection is getting to about page nine in the book and coming across an off-hand reference to a town called Piney View, West Virginia, which is both the home of a dear friend and one of the only towns in Appalachia in which I’d spent any real time up to that point. It was almost as if the book was speaking to me in coded language that had nothing to do with its story. It felt like it was laying out breadcrumbs.

As I read on, I was increasingly taken by the ways in which Carter Sickels' book seemed to contain a portrait of rural America that felt so rich, true and unfamiliar. By the time I reached the end, I was in. It was odd; there wasn't a question. Just a kind of quiet, "Well, this is what I'm going to do next."

Sometimes that's the most powerful feeling, the true sign that you're on your way. Reading Elizabeth Palmore's exquisite distillation of Carter's book only solidified that conviction further.

Communities like this are so often marginalized or stereotyped in on-screen depictions. How did you navigate that, and what was the relationship like between the production and the community in Harlan County, where you shot the film in and around?

KING: What I can say is that my development process for the narrative films I've made isn't all that different from how I've approached nonfiction work. You spend time. I made intermittent trips through southeastern Kentucky and southern and western West Virginia between 2016 and 2018 – location scouting, photographing and meeting people. Following the breadcrumbs. Trying to get the landscape to talk to me. Truth be told, this is one of the best parts of the process, often done alone, and it always involves a lot of driving, music, talk and adventure. I have to get the lay of the land before I make any film, but I really had to get the lay of the land before I could make this one.

I was lucky enough to meet some stunning human beings along the way. In Harlan, Kentucky, author (and eventual associate producer) Robert Gipe became a beacon, anchor and a very close friend. Herby and Ada Smith and the Appalshop gang in Whitesburg, Kentucky were similar guides. The photographer Roger May in West Virginia. So many others along the way. This film is 100% a collaboration with the people of the southeastern Kentucky counties of Bell, Harlan and Letcher. We could not have made it without their trust, contributions, talents and input. That's actually the thing I was happiest about when we first got the call from Sundance: "OK. Good. We did right by our people. We did right by our friends who gave us their trust." But at the end of the day, the bottom line is always the same: you spend time, you look, and you listen.

Thematically, did you think about this film's context among your previous work? How do you choose what sort of stories you want to tell?

KING: I'm obsessed with landscape, how geography affects our lives, how we find our place in the world. I mean, all stories are maps, right? We use them to navigate our lives and order our experience. *The Evening Hour* seemed to contain all of that, with the added bonus of an opportunity to explore and create images and characters I hadn't seen before. The screenplay had a unique and compelling narrative engine under the hood, which was attractive – it had this marriage of landscape, atmosphere and tone - which are my main sweet spots – and story.

Beyond that, one of the main things I'm always looking for is, "What kind of experience is this going to contain? Me, my collaborators – the cast and crew... all those we interact and work with... what are we going to come back with? Does this project contain the possibility to change us in some way? Because, let's be real: these projects take years of our lives. They take us away from our families and loved ones for extended periods of time. The process has to have value independent from the result. If you do it right, it can turn into a way of participating in life and interacting with the world that I don't think is possible in many other lines of work. *The Evening Hour* – and Appalachia in general – certainly delivered on that front.

Can you talk about the process of assembling this terrific ensemble of actors?

KING: First and foremost, Casting Director Allison Estrin gets a huge deal of credit for her wisdom, guidance and collaboration throughout the casting process on *The Evening Hour*. She's become an invaluable partner and close friend – I can't imagine making another film without her. Similarly, Erica Arvold did an absolutely stunning job with the regional cast and a lot of the day players. Then Alex Gillaspay, a New York and Copenhagen-based street photographer we brought down just knocked it out the park in terms of finding local non-actors – all truly extraordinary, inspiring individuals – to round things out. The fact that we were able to weave this cast together that way still feels like a miracle to me.

From the start, I wanted to put together an ensemble of incredibly talented actors who could really weave themselves into this landscape and community. It goes back to your question about maintaining some sense of authenticity: it seemed to me that this landscape, these characters and the actors who embodied them all had to be in dialog with one another. The casting process was one of continuing to follow the breadcrumbs that led me into the story and to southeastern Kentucky. Constantly considering the whole along with Allison. Constantly asking which puzzle pieces fit together best. I did some auditions for *The Evening Hour* – and I looked at a lot of tape – but I prefer to meet, talk and try to understand how a given actor and I might collaborate and whether we're interested in the same journey and process.

Philip Ettinger came through Allison – she urged me over and over to see him right around the time *First Reformed* was released. His performance in that definitely piqued my interest. He was also familiar from some of the supporting roles he'd done in films like *Indignation* and *Compliance*. We met, and I also saw him for an audition. About thirty seconds into the first reading, I knew we'd found Cole. He absolutely blew me away. He was just so perfect, so good.

Cosmo Jarvis, who plays Terry, is actually English but learned the accent so well that he was fooling our local crew members. He'd tell them he was from London and they assumed he meant London, KY. Cosmo came through his agent, Danie Streisand at UTA, who's been a strong supporter of *The Evening Hour*. I'd been tearing my hair out trying to find Terry when Cosmo sent this incredible self-tape that was just unlike anything we'd seen for that role. I remember a conversation I had with Allison – it almost felt like neither of us could even understand what we were being presented with – but we knew he was just undeniable.

I've been following Stacy Martin for years, particularly her work with Lars von Trier and Brady Corbet. We were finally able to meet when she was in New York shooting *Vox Lux* with Brady. That choice was pretty easy – it was just so evident that she could embody Charlotte in a totally unique, authentic way and that we were interested in exploring a lot of the same things. Her performance kept revealing its layers even throughout the post-production process. So subtle and strong. What she can communicate with her eyes, with just a look – is breathtaking.

Michael Trotter was someone that Elizabeth knew. He's been acting in LA for years; Elizabeth and I spent time with him while we were working on the script. The more time we spent together – just socially – the more curious I got. And then, one day, it occurred to me that we should take a look at him for Reese. It was just a gut feeling, but the performance he delivered – I almost don't have words for it. What he did in that role – and with Reese – is incredible.

And then Lili Taylor and Tess Harper – what to even say? Both legends. I've watched both intently throughout my life and career. The first time you show up on set to direct an actor you've had that kind of relationship with, for so long – it's almost an out-of-body experience. And then, after a few takes, there you are – you're just working together. I learned so much from both of them.

You were previously at Sundance with your last feature, *HERE*, which you co-wrote. Does the process of directing something you originated necessitate a different approach?

KING: *Here* was written on the road in Armenia over the course of several trips. I'd visit, explore, photograph, take notes and then go home and write along with my co-writer, Dani Valent. We repeated that cycle over and over again until we felt the script was ready – we wrote the script for that landscape.

Working on *The Evening Hour*, I discovered that I can entertain that same process even though the material might be pre-existing. It's always going to be about the map and the territory - the exploration, looking, listening, photographing, spending time – getting that lay of the land so that you're oriented enough to be able to infuse the film with the sense of immersion you want the viewer to have.

How important was the role of music in the film?

KING: The music is critical. It's a character, the soul of the place, the characters, the story itself. I've worked with Composers Michael Krassner and Tim Rutili for years. Michael scored some of my first student films back in the early '90s – that's how long we've known each other. We tend to get to work early - at the script stage. Because of him, I've never had to cut to temp score. For *The Evening Hour*, the only real mandate was that, because we were aiming to approach the story and the depiction of the region in a more unusual way, I didn't want to do the expected fiddles-and-banjoes soundtrack just because we were shooting in Appalachia. If we were going to use those instruments, we were going to use them non-traditionally and in a more textured, expressive way. Michael and Tim ended up putting together a stunning ensemble of musicians to create the film's score. They'd work, send sketches, we'd see what worked in the edit and then go back and re-work certain pieces to make them fit even better. A lot of the film revolves around the idea of distortion or disturbance within great beauty. Spoiled Eden. We tried very hard to reflect that with the tones and textures used in the score.

As far as the source cues go, working with Music Supervisor Chris Swanson was a collaboration I'd been wanting to have for a long time. Chris and I have known each other for about 20 years - one of the early releases his label Secretly Canadian put out was a vinyl version of a live soundtrack for a film I made and that Michael Krassner scored in 1997 called *Dutch Harbor: Where the Sea Breaks its Back*. The label has gone on to distribute some of my all-time favorite artists and albums, including Songs: Ohia, which has four tracks in the movie. Mike Quinn's label No Quarter distributes Doug Paisley, whom I've followed for years, as well as Joan Shelley and The Other Years, all of whom have tracks in the film. Our Harlan buddy Robert Gipe turned me on to regional legend Darrin Hacquard's stellar album, "Signs and Wonders", and three of his songs ended up in the film. (Side note: remember the dear old friend I mentioned in Piney View, WV, the town that grabbed me on page 9 of Carter's book? That's Diane Radford, an incredible etching and letterpress artist who just happened to have done the album artwork for Darrin's record. The breadcrumbs came full-circle on that one.)

There are things music can articulate that nothing else can. I'm so happy with the way the score and source cues came together on this film to truly give it its soul, to give it something lyrical, something underneath, something that can be felt and not just logically understood. Listening to and immersing ourselves in all this music over so many months - I know it affected the edit, the lyricism and structure of the film itself. It affected its rhythms. It just became such an integral, key part of weaving it all together.

Many of the characters seem somewhat resigned to their stations in life, but the women in particular seem like survivors who have been forced to cultivate a

unique place within this town. Was there much discussion with Elizabeth and the actors about gender dynamics?

KING: Elizabeth and I certainly spoke a lot about the gender dynamics in the world, the book and the script as we were refining it. She can certainly speak more eloquently and accurately than I can about how you learn to survive as a woman in a male-dominated culture. In terms of the actors, there was actually a great deal of discussion during the casting process and some instances where conversations that have happened during the initial meetings I described resulted in rewrites of entire character arcs. And then, of course, the actors brought their own sense of who these characters were, how they functioned and what each character's individual tool box might be comprised of - or what tools their characters might be missing - when they showed up on set. I'm not just talking about the women. There was just as much talk about these issues and themes among the men.

On that front, the film frankly examines the complex nature of masculinity within this community. Was that something that attracted you to the film, or a compelling byproduct?

KING: The journey that Carter's book takes through explorations of masculinity and intimacy between men, how repression can explode into violence, how women learn to function and survive in a male-dominated rural culture – these were absolutely part of what made the portrait of rural America I described earlier feel so rich, true, unfamiliar and unseen – and they were, without question, a major part of what drew me to wanting to make this film.

What was your collaboration like with Cinematographer Declan Quinn? What were some of the conversations like in terms of what you both had in mind for the look of the film?

KING: It's a little hard to talk about because we started finishing each other's sentences – creatively speaking – pretty early on. When you're working with Declan, you're working with independent film history. He improved every idea I had. And he's also just one of the most gracious, kind-hearted and hard-working people I've ever met. Working with him was a dream.

The one thing I knew going into this film was that I didn't want to approach it in a more doc-style, hand-held, neo-realist way, but that I wanted to do something much more designed, crafted and cinematic. The trick was that we had to find a way to do that without the film becoming distant or cold. We still had to immerse the audience, put them there in those hills, let them smell the air and the dirt.

Declan and I spent a lot of time talking about how to avoid shooting what was happening, and trying to find ways of shooting how things feel instead. That's actually the question I find I ask myself most on set – and throughout the entire process: "Does this feel right?" It's actually the only question you need. If it feels right, you go. If it doesn't, you keep working, exploring, looking, listening – until it does.

CAST AND CREW BIOGRAPHIES

BRADEN KING | *Director*

BRADEN KING (Director) is a New York-based filmmaker, photographer and visual artist. His first feature film, *Here*, starring Ben Foster and Lubna Azabal, premiered at the 2011 Sundance and Berlin Film Festivals and was distributed theatrically by Strand Releasing in 2012. A live installation version of the project, *HERE [THE STORY SLEEPS]*, premiered at The Museum of Modern Art in 2010 and toured internationally. Additional work includes the feature documentary *Dutch Harbor: Where The Sea Breaks Its Back* (co-directed with photographer Laura Moya; also toured with live soundtrack accompaniment), the award-winning shorts *Home Movie* and *National Disintegrations* (released by Laura Poitras' Field of Vision) and music videos for Cat Power, Glen Hansard, Yo La Tengo, Sparklehorse, Sonic Youth, Bonnie 'Prince' Billy, Laurie Anderson and Dirty Three. King's work has been exhibited at international film festivals and institutions including Sundance, Rotterdam, Berlin, London, Singapore and Ann Arbor; MoMA, The Museum of Contemporary Art Chicago, Mass MoCA and The Aldrich Contemporary Art Center. Awards and honors include the C.I.C.A.E. Prize at the 2011 Berlin Film Festival, 2010 Cinereach at Sundance Institute Fellowship, 2008 Cannes Film Festival Atelier, 2008 Sundance / NHK International Filmmakers Award, 2007 Sundance Writers and Directors Lab Fellowships and grants from the Creative Capital, Rockefeller, Annenberg and Sloan Foundations.

ELIZABETH PALMORE | *Screenwriter*

ELIZABETH PALMORE (Screenwriter)'s first screenplay, *The Evening Hour*, premiered at the 2020 Sundance Film Festival in the U.S. Narrative Category. Elizabeth has since adapted a young adult novel to the screen for Adaptive Studios and is currently developing a one-hour scripted television series for American Meme. Prior to professional screenwriting, Elizabeth performed as assistant to Daniel Day-Lewis during *Lincoln* and later for Kathleen Kennedy at Lucasfilm. Elizabeth holds a Master of Fine Arts in Playwriting from San Francisco State University. Her plays have been recognized as finalists in the Kennedy Center American College Theatre Festival, the San Francisco Browning Society Dramatic Monologue Contest, and the Tennessee Williams/New Orleans Literary Festival. Upon completing her graduate degree, Elizabeth worked at Pixar Animation Studios for three years in their recruiting department. A native of Virginia, Elizabeth currently lives in Los Angeles with her husband, attempting to adapt to life without seasons.

CARTER SICKELS | *Author of the Novel *The Evening Hour**

CARTER SICKELS (Author of the Novel *The Evening Hour*) is an Oregon Book Award finalist and a Lambda Literary Award finalist. His new novel *The Prettiest Star*, which Oprah Magazine and Entertainment Weekly selected as a recommended book to read in 2020, is forthcoming from Hub City Press in April 2020. His writing appears in *Guernica*, *BuzzFeed*, *Bellevue Literary Review*, and other places. Carter is the recipient of the 2013 Lambda Literary Emerging Writer Award, and fellowships from the Bread Loaf Writers' Conference, the Virginia Center for the Creative Arts, and the MacDowell Colony. He is an assistant professor at Eastern Kentucky University.

LUCAS JOAQUIN | *Producer*

LUCAS JOAQUIN (Producer) is an independent creative producer in New York City and a founding member (with Drew Houpt and Alex Scharfman) of the production company Secret Engine. With Secret Engine, he has produced feature films for some of the most original voices working in contemporary cinema. In addition to *The Evening Hour*, he most recently produced Tayarisha Poe's feature *Selah and the Spades* which premiered at the 2019 Sundance Film Festival and will be released by Amazon Studios; Amazon is also developing a television series based on the film. He was Executive Producer on the features *Blow the Man Down* (Dir. Bridget Savage-Cole & Danielle Krudy) which screened at the 2019 Tribeca and Toronto International Film Festivals (Amazon Studios); and Ira Sachs's feature film *Frankie*, starring Isabelle Huppert and Marisa Tomei, which premiered in competition at the 2019 Cannes Film Festival and was released in the US by Sony Pictures Classics. He also produced *Love After Love* starring Andie MacDowell and Chris O'Dowd, directed by Russell Harbaugh, (winner of the award for Best Cinematography at the 2017 Tribeca Film Festival; IFC Films).

In post-production is Karen Ciorre's *Mayday* starring Grace Van Patten, Mia Goth, and Juliette Lewis. Upcoming Secret Engine projects include Andrew Semans's *Resurrection*, selected for the 2019 Blacklist, executive produced by Lars Knudsen and Ari Aster; *Backflip* to be directed by Jono Chanin with Brendan Fraser and Noah Schnapp attached to star; Russell Harbaugh's *Compound*; *Heaven Or Las Vegas* directed by Lauren Wolkstein; *Cats Of Baxley* written by Scharfman with Andy Serkis attached to direct; and *Toru*, written and to be directed by Jonathan Minard and Scott Rashap. Before co-founding Secret Engine, he produced the features *Complete Unknown*, directed by Joshua Marston, starring Rachel Weisz and Michael Shannon (Amazon Studios); and *Little Men* directed and co-written by Ira Sachs, starring Greg Kinnear and Paulina Garcia (Magnolia Pictures), both of which premiered at the 2016 Sundance Film Festival as well as Sachs's previous features, *Love Is Strange* and *Keep The Lights On*, and was the 2nd Unit Producer of *Beasts Of The Southern Wild*, directed by Benh Zeitlin. Joaquin was a 2012 Sundance Creative Producing Lab Fellow and a participant at the 2013 Berlinale Talent Campus. He worked for many years with the prolific production company Parts & Labor.

DERRICK TSENG | *Producer*

DERRICK TSENG (Producer) has worked in NY film and television production for 30 years, first as union lighting technician, then as 1st AD and production manager, then as line producer and producer. He has produced, among other projects, David Gordon Green's *Red Oaks Pilot*, *Manglehorn*, *Joe*, and *Prince Avalanche*; Todd Solondz's *Wiener-Dog*, *Dark Horse*, *Life During Wartime*, and *Palindromes*; and Comedy Central's "Stella." His current projects include Alla Kovgan's *Cunningham* and Braden King's *The Evening Hour*. He has co-produced / line produced numerous feature films, including Adrienne Shelly's *Sudden Manhattan*, Kevin Smith's *Chasing Amy*, Brad Anderson's *Happy Accidents*, Peter Lauer's *Cry Baby Lane*, Patrick Stettner's *The Business of Strangers*, Bertha Pan's *Face*, David Gordon Green's *All the Real Girls* and *Snow Angels*, Fenton Bailey and Randy Barbato's *Party Monster*, Steve Buscemi's *Lonesome Jim*, Robert Altman's *Tanner on Tanner*, David Wain's *The Ten*, Clark Gregg's *Choke*, Andrew Lau's *Revenge of the Green Dragons*, and Tom Shadyac's *Brian Banks*.

Tseng was born in Queens, NY. He attended NYU's Graduate Film Program, and holds an M.A. in Comparative Literature from NYU and a B.A. in English and Art History from Columbia University. He lives in lovely Gowanus, Brooklyn.

ROBERT GIPE | Associate Producer

ROBERT GIPE (Associate Producer) won the 2015 Weatherford Award for outstanding Appalachian novel for his first novel *Trampoline*. His second novel is *Weedeater* (2018). Both novels were published by Ohio University Press. From 1997 to 2018, Gipe directed the Southeast Kentucky Community & Technical College Appalachian Program in Harlan. He is a producer of the Higher Ground community performance series; has directed the Southeast Kentucky Revitalization Project, which trains workers in fields related to creative placemaking; coordinated the Great Mountain Mural Mega Fest; and co-produces the Hurricane Gap Community Theater Institute. Gipe formerly worked at Appalshop, an arts center in Whitesburg, Kentucky. Gipe grew up in Kingsport, Tennessee and resides in Harlan, Kentucky.

DECLAN QUINN | Director of Photography

DECLAN QUINN (Director of Photography) is a three-time winner of the Independent Spirit Award for Best Cinematography for his work on *Leaving Las Vegas*, *Kama Sutra: A Tale of Love*, and *In America*. He has collaborated with director Mira Nair on five other films, including *The Reluctant Fundamentalist*, *Vanity Fair*, *Monsoon Wedding*, and *Hysterical Blindness*, which earned him an Emmy nomination for Best Cinematography for a Miniseries or Movie, and most recently on *A Suitable Boy*. Quinn has worked with Jonathan Demme on a variety of films and concert videos which include *Ricki And the Flash*, *A Master Builder*, *Justin Timberlake and the Tennessee Kids*, *Rachel Getting Married*, *Neil Young Journeys*, and *Jimmy Carter Man From Plains*. Quinn's other feature film credits include *Vanya on 42nd Street*, *One True Thing*, *28 Days*, *The Lucky Ones*, and *Pride and Glory*, among many others. Quinn currently has two films in the Dramatic Competition at the 2020 Sundance film festival: *Sylvie's Love* directed by Eugene Ashe, and *The Evening Hour* directed by Braden King.

ANDREW HAFITZ | Editor

ANDREW HAFITZ (Editor) has been editing films since 1995. Along the way, he's worked with Mary Harron (*Charlie Says*, 2019), Brad Anderson (*Beirut*, 2018), Whit Stillman (*Damsels in Distress*, 2012; *The Last Days of Disco*, 1998), and Larry Clark (*Ken Park*, 2002; *Bully*, 2001). *The Evening Hour* marks Hafitz's second collaboration with director Braden King. It is the fourth of his features to premiere in the U.S. Dramatic Competition at Sundance, including *Here* (King, 2011), *Equity* (Meera Menon, 2016), and *Don't Let Me Drown* (Cruz Angeles, 2009). Hafitz also edited *Three Deaths*, which premieres in the U.S. Narrative Short Film section at Sundance 2020, for director Jay Dockendorf. Previously he edited Dockendorf's debut feature, *Naz & Maalik* (SXSW, 2015; GLAAD Media Award nominee, Best Film—Limited Release). He has mentored young filmmakers in affiliation with a variety of institutions, including NYU, SVA, the Independent Feature Project, and the Creative Coalition. In 2016 he served as Artist in Residence at the Manhattan Edit Workshop, and, in 2017, as Adjunct Professor at the Columbia University School of the Arts. Most recently, Hafitz edited the pilot for "Monsterland," an episodic series co-produced by Annapurna and Hulu. A graduate of Yale University with a degree in comparative literature, Hafitz is passionate about telling stories in film language that is both articulate and emotional. He lives in Manhattan and Willow, NY, with his wife, Robin.

JOSEPH KRINGS | Editor

JOSEPH KRINGS (Editor) is an editor of narrative and documentary films. His most recent film *The Evening Hour* directed by Braden King is premiering in competition at this year's Sundance Festival. *Captain Fantastic*, won Best Director at the Cannes Film Festival and earned an Oscar nomination for star Viggo Mortensen. The documentary, *Supermensch*, directed by Mike Myers, won Best Documentary at the Hollywood Film Awards and was nominated for an Emmy. Krings was named the 2013 Sally Menke Memorial Editing Fellow by the Sundance Institute.

MICHAEL KRASSNER | Original Score, Composer / Ensemble Director

MICHAEL KRASSNER (Original Score, Composer / Ensemble Director) is an Arizona based composer primarily known as the founder of the seminal music collective The Boxhead Ensemble. Boxhead Ensemble was formed in Los Angeles in 1992 for the purpose of scoring the Braden King and Larry Stuckey USC student film, "The Original Panty Café". In subsequent years, Boxhead Ensemble has continued to expand upon its outsider folk and neo classical influences releasing several albums and scoring numerous documentary and feature films. Highlights include *Two Brothers*, *Quartets*, *Ancient Music*, *Nocturnes* and the films *Here*, *All Square*, *Feather and Pine*, *Day Of Reckoning* and the 2020 Sundance U.S. Competition entry *The Evening Hour*. In addition to his work with the Ensemble, Krassner has served as a dedicated sideman for a wide variety of artists including Simon Joyner and Califone and has engineered and produced hundreds of projects.

TIM RUTILI | Original Score, Composer / Ensemble Director

TIM RUTILI (Original Score, Composer / Ensemble Director) is a musician, filmmaker, and visual artist. He is the founder and principal songwriter for the critically-acclaimed bands Califone and Red Red Meat as well as a part-time member of Boxhead Ensemble and Ugly Casanova. Tim has also contributed to hundreds of albums by a diverse group of artists as a multi-instrumentalist, vocalist and songwriter.

He has composed and collaborated on music for television, documentary and feature films. Including; *Beauty is Embarrassing*, a PBS documentary about artist, designer and puppeteer, Wayne White and *The Calling*, a four hour PBS series exploring faith and religion. Feature film work includes; *Wellness*, *The Lost*, *Brawler* and contributions to the soundtracks for; *Boss*, *Hannibal*, *The Vow*, *Here*, *Stranger Than Fiction*, *Goats*, *Peacock*, *Monogamy*, *30 Days of Night*, *The Dinner*, *Waterloo Road* and many others.

Tim has directed short films and videos for musicians and bands, Veruca Salt, Iron and Wine, David Yow, Califone, Bill Fay and many others. His first narrative feature film as a writer and director, *All My Friends are Funeral Singers* premiered at Sundance 2010 and screened with a live musical score at Sundance, SXSW, IFC center in New York, MCA in Chicago, and other festivals, museums, and theaters.

BOXHEAD ENSEMBLE | *Original Score*

BOXHEAD ENSEMBLE (Original Score) was formed by Michael Krassner in 1992 to score Braden King and Larry Stuckey's USC student short, "The Original Pantry Café". He and King have been close friends and collaborators ever since. Comprised of an ever-changing group of musicians, Boxhead Ensemble has gone on to score numerous films by King and others and has performed throughout the world both on its own and in conjunction with live film scores, again for King's projects and others. Recent highlights include *HERE*, *The Evening Hour* (Braden King), *All Square*, *Day of Reckoning* (John Hyams) and *Feather and Pine* (Star Rosencrans and Michael Beck).

Over the years The Boxhead Ensemble has expanded their musical ethos to blend outsider folk, 20th century classical, country and free improvisation into a cohesive and unmistakable sound. Members have included David Grubbs, Paul de Jong (The Books), Glenn Kotche (Wilco), Fred Lonberg-Holm, Shashzad Ismaily, Doug McCombs (Tortoise), Will Oldham (Bonnie 'Prince' Billy), Jim O'Rourke, Rick Rizzo (Eleventh Dream Day), Tim Rutili (Califone), Mick Turner (Dirty Three), Jeff Tweedy (Wilco), William Tyler, Jim White (Dirty Three, Xylouris White), Ken Vandermark and many more. Albums include the original soundtrack and two live albums for King's film *Dutch Harbor: Where the Sea Breaks Its Back* and the non-soundtrack albums "Two Brothers", "Nocturnes" and "Quartets" and "Ancient Music".

PHILLIP ETTINGER | *Cole Freeman*

PHILIP ETTINGER ("Cole Freeman")'s talent and versatility have established him as a face to watch in film, television and theatre alike. Ettinger can next be seen alongside Mark Ruffalo and Juliette Lewis in Derek Cianfrance's highly anticipated HBO Limited Series "I Know This Much is True," which is based on Wally Lamb's beloved book. He also stars opposite Lili Taylor in the upcoming film adaptation of Carter Sickels' novel, *The Evening Hour*, directed by Braden King, which will premiere at the 2020 Sundance Film Festival.

Ettinger appeared opposite Ethan Hawke and Amanda Seyfried in Paul Schrader's critically acclaimed and award-winning feature film *First Reformed*. The film premiered at the Venice Film Festival, screened at the SXSW, Telluride and Toronto Film Festivals and received an Academy Award nomination. Ettinger received acclaim for his portrayal of "Kevin" in *Compliance*, written and directed by Craig Zobel. The film premiered at the Sundance Film Festival and subsequently received a 2012 National Board of Review Independent Film Award. He also appeared in the independent feature *Indignation* from writer, producer and director James Schamus and the independent feature *Tyrel* directed by Sebastián Silva, both of which had premieres at the Sundance Film Festival. Ettinger also appeared in films such as *One Percent More Humid* directed by Liz W. Garcia, *The Pirates of Somalia* directed by Bryan Buckley, *The Maid's Room* directed by Michael Walker, *Brooklyn Brothers Beat the Best* directed by Ryan O'Nan, *Sleepwalk With Me* directed by Mike Birbiglia, *Chu and Blossom* directed by Charles Chu and Gavin Kelly, and *Twelve* directed by Joel Schumacher.

On the small screen, Ettinger is known to audiences for his role in the CBS All Access drama series, "One Dollar," directed by Craig Zobel. Other television credits include "Girls," "Manhattan," "The Closer," "Blue Bloods," "The Good Wife" and "Law & Order: SVU." Ettinger originated the role of "Jonah" in Roundabout Theatre Company's production of Joshua Harmon's *BAD JEWS* directed by Daniel Aukin. Ettinger received a 2014 Lucille Lortel Award Nomination for his performance. He also starred opposite Aja Naomi King in Soho Rep and

PlayCo's co-production of Eliza Clark's *EDGEWISE*, directed by Trip Cullman. Ettinger graduated with a BFA from the Mason Gross School of The Arts at Rutgers University.

LILI TAYLOR | *Ruby Freeman*

LILI TAYLOR ("Ruby Freeman") is a multifaceted award-winning actor who has conquered film, television, and stage. She is currently in production on the HBO limited series "Perry Mason" and recently wrapped on the independent feature *Paper Spiders*. She will next be seen in Braden King's *The Evening Hour* which is set to premiere in competition at Sundance. She can most recently be seen in the series "Chambers" opposite Uma Thurman and Ciaran Foy's "Eli", both for Netflix. Her work has spanned across all mediums, where she has won a Golden Globe, been nominated for three Primetime Emmys, and won an Independent Spirit Award.

On film, she's best known for her work in a plethora of independent classics such as Mary Harron's *I Shot Andy Warhol*, Robert Altman's *Short Cuts*, Stephen Frears' *High Fidelity*, and Nancy Savoca's *Dogfight* and *Household Saints*. She also starred in such fan favorites as *Mystic Pizza* and *Say Anything*. Additional credits include the critically acclaimed *Girlstown*, Robert Altman's *Ready To Wear (Pret-a-porter)*, *The Conjuring*, *The Nun*, Michael Mann's *Public Enemies*, and Antoine Fuqua's *Brooklyn's Finest*.

On television, she portrayed the Emmy nominated Anne Blaine/Nancy Straumberg/Claire Coates on John Ridley's "American Crime" opposite Regina King and Timothy Hutton. She also had recurring roles on the Emmy nominated shows "Hemlock Grove" and "Almost Human" and the Golden Globe winning HBO series "Six Feet Under." On stage, Lili was most recently the lead in the Broadway production of *MARVIN'S ROOM* opposite Janeane Garofalo, as well as the *THREE SISTERS* opposite Paul Giamatti in the original Broadway cast, and in John Guare's dark comedy *LANDSCAPE OF THE BODY* at the Williamstown Theatre Festival. Lili studied theatre at the famed Piven Theatre Workshop in Illinois.

STACY MARTIN | *Charlotte Carson*

STACY MARTIN ("Charlotte Carson") will next be seen in Will Sharpe's *Louis Wain*. She can be seen in Brady Corbet's film *Vox Lux* alongside Natalie Portman and Jude Law. Her film, *Archive*, directed by Gavin Rothery will premiere at SXSW this March. Previously, Stacy appeared in Michael Hazanavicius' *Redoutable*, which premiered in competition at Cannes Film Festival in 2017 as well as Ridley Scott's *All The Money In The World*. Stacy first got attention for her starring role in Lars von Trier's film *Nymphomaniac*. She first collaborated with Brady Corbet on his film *The Childhood Of A Leader*, which premiered in Venice and won Best Debut and Best Director. She also stars with Tahar Rahim in *Treat Me Like Fire* and *Halo Of Stars* with Lily Collins.

MICHAEL TROTTER | *Reese Cambell*

MICHAEL TROTTER ("Reese Campbell") stars opposite Lili Taylor in *The Evening Hour*, which is set to premiere in competition at Sundance 2020. He will next be seen as original Mercury 7 astronaut 'Gus Grissom' in National Geographic's scripted series "The Right Stuff", based on Tom Wolfe's bestseller. He was raised in central Virginia, graduated from The University of Virginia and went on to study theatre at The American Conservatory Theatre in San Francisco. Recent credits include recurring roles in WGN's "Underground", Marvel's "Inhumans", as well

as a supporting role in the Netflix film *Jamesy Boy* opposite Mary Louise Parker and James Woods. Michael has a cat named Bruce Wayne.

MARC MECHACA | *Everett*

MARC MENCHACA (“Everett”) can currently be seen alongside Ben Mendelsohn, Jason Bateman, and Cynthia Erivo on the HBO series “The Outsider”, based on the bestselling novel by Stephen King. He is perhaps best known for his scene stealing turn as “Russ Langmore” in the Emmy award winning Netflix series “Ozark”. Other television credits include the “Rachel, Jack and Ashley Too” installment of “Black Mirror”, “Raising Dion” alongside Michael B. Jordan, “Manifest” “The Sinner”, “Random Acts Of Flyness”, “Homeland”, “Generation Kill”, “The Son”, “MacGyver”, “Elementary”, “Blue Bloods”, “Inside Amy Schumer”, “Chicago PD”, “Sleepy Hollow”, “Togetherness”, “The Blacklist”, “Law & Order: SVU”, “Person of Interest”, “The Glades”, “Treme”, “Flashforward”, “CSI”, “CSI:NY” and “Law & Order: Criminal Intent”. Film credits include: *Where Is Kyra?* (alongside Michelle Pfeiffer), *Weightless*, *Smartass*, *She’s Lost Control*, *Reservoir*, *The Alamo*, *Alone*, *Playing God* and *Everytime I Die*. In 2013, Menchaca wrote, directed and starred in his first feature film *This Is Where We Live* which premiered at the SXSW Film Festival where it was nominated for Best Narrative Feature.

ROSS PARTRIDGE | *Randy*

ROSS PARTRIDGE (“Randy”) wrote, directed, and starred in the award-winning film *Lamb*, one of Variety’s “Breakout Films” of the 2016 SXSW Film Festival. *Lamb* won the Independent Spirit Piaget Producers Award, Independent Visions Best Film Award at Sarasota Film Festival, Best Film at Hell’s Half Mile, and the Ultra Indie Best Film Award at Woodstock Film Festival. He has written and directed numerous episodes of the Duplass Brother’s “Room 104” on HBO. As an actor he has been seen in *The Off Hours*, *The Freebie*, and *Baghead* (all Sundance premieres), as well as the award-winning *The Midnight Swim*, *Secret In Their Eyes*, and will appear in the upcoming Nisha Ganatra film *Covers* with Tracey Ellis Ross and Ice Cube. TV shows include “How To Make It In America,” “Billions,” “Ballers,” “Insecure,” as well as Lonnie on “Stranger Things.”

CAST

Cole Freeman
Charlotte Carson
Terry Rose
Lacy Cooper
Dorothy Freeman
Ruby Freeman
Reese Cambell
Everett
Randy

Philip Ettinger
Stacy Martin
Cosmo Jarvis
Kerry Bishé
Tess Harper
Lili Taylor
Michael Trotter
Marc Menchaca
Ross Partridge

CREW

Director
Screenplay
Based on the novel by
Director of Photography
Editing
Production Designer
Costume Designer
Music Supervisor
Original Score by
Casting
Produced by

Braden King
Elizabeth Palmore
Carter Sickles
Declan Quinn, A.S.C.
Joseph Krings, Andrew Hafitz
Debbie De Villa
Carisa Kelly
Chris Swanson.
Michael Krassner, Tim Rutili, Boxhead Ensemble
Allison Estrin
Lucas Joaquin, p.g.a., Derrick Tseng, p.g.a.
Braden King, p.g.a
Michael Trotter, Trevor White
Tom Skapars, Tim White
Produced in association with Star Thrower Entertainment, Washington Square Films
A Secret Engine Production
A Truckstop Media Production

Executive Producers
Producers

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