

# NIGHT MOVIES

A FILM BY KELLY REICHARDT

a MAYBACH FILM PRODUCTIONS RT FEATURES FILMSCIENCE production

JESSE  
EISENBERG

DAKOTA  
FANNING

PETER  
SARSGAARD

  
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## SYNOPSIS

**NIGHT MOVES** is the story of three radical environmentalists coming together to execute the most intense protest of their lives: the explosion of a hydroelectric dam—the very source and symbol of the energy-sucking, resource-devouring industrial culture they despise.

**Harmon is a former Marine, radicalized by tours of duty overseas. His life in the military is behind him, but at heart he remains the same reckless alpha male he always was, eager for adventure, excited by the prospect of mayhem and destruction.**

**Dena is a high society dropout, sickened by the consumer economy into which she was born. She's moved west and cut ties with her family, edging ever deeper into radical politics.**

**And Josh, their leader, is a self-made militant, devoted to the protection of the Earth by any means necessary. A son of the middle class who works on an organic farm, he's an intensely private person by nature and may have the deepest convictions of them all.**

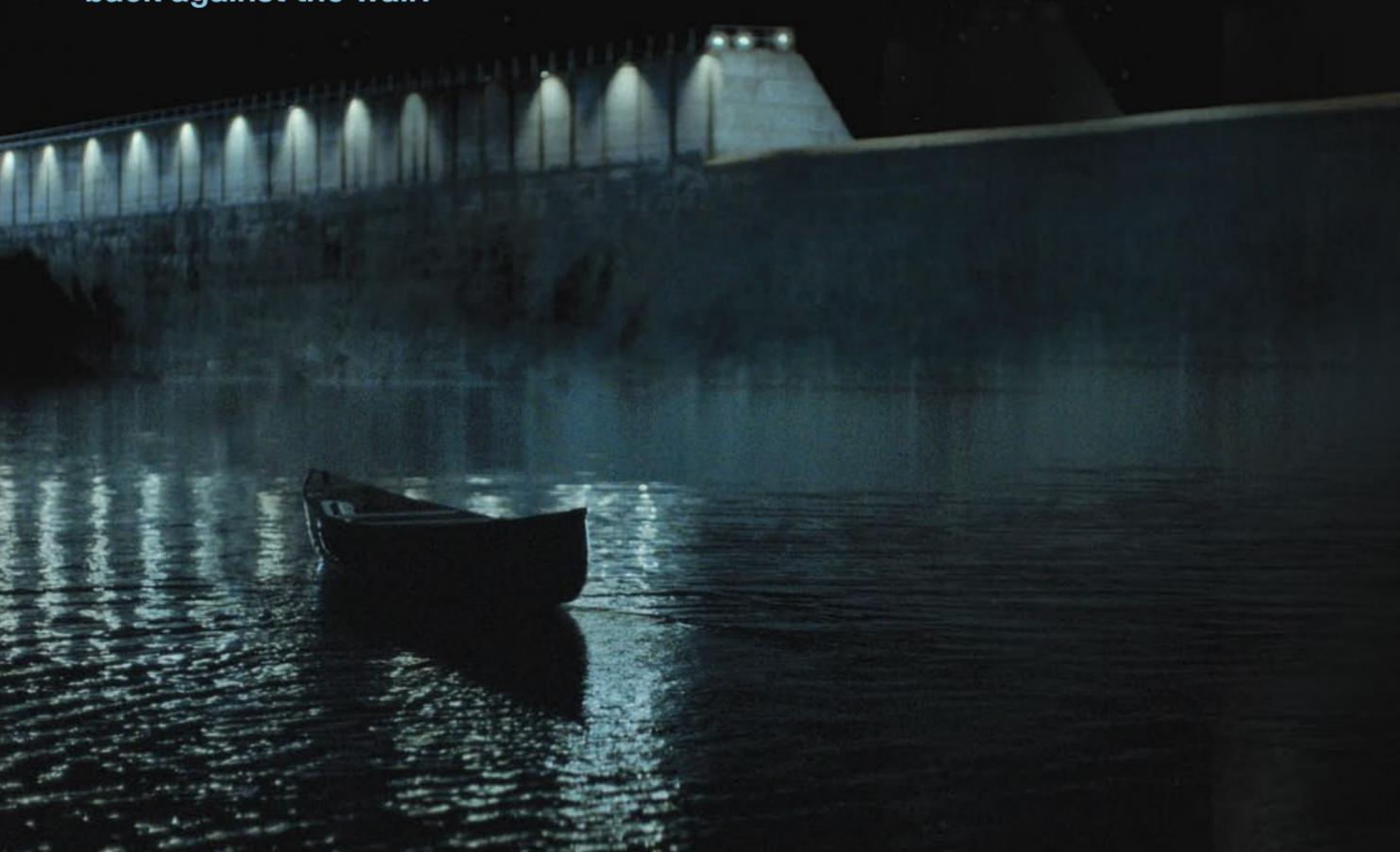
**NIGHT MOVES** is a tale of suspense and a meditation on the consequences of political extremism. When do legitimate convictions truly demand illegal behaviors? What happens to a person's political principles when they find their back against the wall?

## INTERVIEW WITH KELLY REICHARDT

**Where did you find your inspiration for Night Moves? How did you and your co-writer Jon Raymond construct the story and your cast of characters?**

Like MEEK'S CUTOFF it started with us being drawn to a certain landscape. Jon Raymond had friends with an organic farm down in the Applegate Valley of Southern Oregon and was excited about doing something there. He took me down there and introduced me to his friends, we met the farmer's friends and the people that worked on the farm, and I got the lay of the land and I saw everything Jon had been talking about. It really was such an interesting world to set a film in. Our first trip to the farm was during the summer. Our second trip was during the fall season, and that was really incredible. It looked very much like a Charles Burchfield painting, and those paintings became references for Chris Blauvelt (our DP), Elliott Hostetter (the production designer), Vicki Farrell (the costume designer) and myself.

The inspirations for the characters at first were far-reaching. Anyone from Patty Hearst and the Symbionese Liberation Army, members of the Weather Underground, the Black Panthers, Earth First!, the Earth Liberation Front, the would-be Portland Christmas tree bomber, a kid who burned down a McDonald's in his hometown—to the fictional character of Raskolnikov in "Crime and Punishment." Aside from movies, books and newspaper stories, we thought about who we knew in our own lives that might actually do a truly radical act or have those sort of underlying qualities. Eventually we had a pretty decent idea for Josh, Dena and Harmon. Jon Raymond started finding each of their voices in the first draft of the script and that first draft became the base we worked from. We would ask ourselves questions like who are they when they're on their own versus who are they when they come together as a group. Josh, for example, is someone who's really only accessed through his interactions with other people. Over the next year I spent a huge amount of time location scouting, and there are always experiences in that process that turn up more nuanced information and details—like once when looking at a man's property as a possible location we noticed he was missing a few fingers, and by the end of the day he was giving me and my producer Neil Kopp the details of building explosives. That guy built his house himself—he was a builder, but you could tell he really enjoyed blowing things up—I think he made his living clearing areas for developers. So a bit of that guy got worked into Harmon. Also the whole casting process ends up helping the characters evolve. And then there are the things that the genre itself imposes on a story—like how the narrative inevitably puts you on the side of the person who has a task to fulfill. For example, Dena in her efforts to purchase ammonium nitrate fertilizer or how Dena (like Lucy in WENDY AND LUCY) sort of goes missing for a while in the story and that absence somehow puts her in the center of the story. So there are those things that are inherent in a certain kind of narrative—things that reveal themselves to you as you go.



**What is your process for working with actors? Do they contribute to defining the characters with their own personalities or improvisation?**

I don't have a certain process. I just try to catch onto whatever their process is and help in whatever way I can, which might mean staying out of their way. I guess the main thing is, like in any working relationship—you want there to be trust. When an actor really trusts you it's the greatest thing.

There isn't anything in the way of improvisation in the film. There were a couple of key scenes that Jesse couldn't see his way into as they were written, and so he and I spent time working on those scenes. He would try different ideas that he had, and then from those rehearsals I'd take what seemed to work best and put it into the script so that Dakota and he would have a solid place to work from. That process worked with Jesse, and some of that went on in OLD JOY with Will Oldham. But it's not a free-for-all where actors are expected to write their own lines. Largely Jon Raymond writes the dialogue and I like his writing, so unless there is something that's already coming across visually—that can be taken out of the dialogue—we pretty much stick to the script. That being said, of course all the actors are huge

contributors in defining the characters. When you're working on a script and prepping a film you imagine your characters in different ways on different days—it's fantasy and it's fluid—anything is possible. Or you get really locked into a certain picture of someone that might be partly based on someone you met along the way—it's an image you live with for a long time. Then actors show up with their own ideas and their own voices and gestures, and the character becomes a new version of what you had been thinking of. It's always a little disconcerting at first, and at the same time it's super exciting—it's new and likely has a tone or something that hadn't exactly been imagined, and you know it's alive so it's totally imperfect, which makes it even better.

Jesse came out early and lived and worked on the farm for a while. Jesse likes to know the how and why of everything. He's super analytical and just when you think you have exhausted everything you could ever ponder about these characters and their situation—Jesse gives you more to think about. Dakota's process is a total mystery to me. She finds her way to a character in such a private, quiet way. Peter came a week into the shoot. We had talked on the phone several times, but he and I had never met face-to-face and had no rehearsal time at all. We were really finding it on the fly. It's like meeting someone in the middle of a hurricane and you both get geared up and go out into the storm and hope you work well together. I felt super fortunate to get to work with all three of these actors.



**You grew up in Florida but the landscape of the Pacific Northwest features prominently in all of your films. Why have you chosen to make films that touch on “The West” as a physical and symbolic American landscape?**

Well my first film was shot in Dade County, Florida. But in recent years I have been working with writer Jon Raymond, who lives in and writes about Oregon. One of my producers and much of my crew live there. Oregon is such a diverse state with a rain forest, a coastline and a desert. Also, I’m sure the Northwest landscape intrigues me because it is so unlike the landscape I grew up in. I’ve lived in New York City for the last 25 years, and I spend a lot of time in my car driving back and forth between the East Coast and Oregon. The drive has become a chore on many levels, but once

I’m into South Dakota (if I’m heading west) I fall into a good thinking zone that’s only possible where there’s no internet and I’m in an in-between sort of space. The drive west somehow always feels like I’m heading into some sort of unknown—usually because I’m coming out to attempt to make a film and who knows what will happen, as when I’m going east I’m going to the apartment I rent and my steady teaching job. But there are other things about the trip west that make it more intriguing than the drive east—just the fact that you are heading into more open spaces, the landscape is more extreme, and even on the interstate there is a good bit less of all the corporate crap—the footprint is still a bit smaller. All this westward driving has worked its way into the movies. I think I’ve done it though. I should probably move on. Find a new place to discover.



## KELLY REICHARDT

American landscapes and narratives of the road are themes that run throughout Reichardt's five feature films: RIVER OF GRASS (Strand Releasing, 1994), OLD JOY (Kino International, 2006), WENDY AND LUCY (Oscilloscope Pictures, 2008), MEEK'S CUTOFF (Oscilloscope Pictures, 2010) and NIGHT MOVES (2013); and the short narrative ODE (1999). Grants: United States Artists Fellowship, Guggenheim Fellowship, Anonymous Was A Woman Award, Renew Media Fellowship. Screenings: Whitney Biennial (2012), Film Forum, Cannes Film Festival in Un Certain Regard, Venice International Film Festival, Sundance Film Festival, Berlin International Film Festival, Toronto International Film Festival, International Film Festival Rotterdam, BFI London Film Festival. Retrospectives: Anthology Film Archives, Pacific Film Archive, Museum of the Moving Image, Walker Art Center, American Cinematheque Los Angeles. Has taught at School of Visual Arts, Columbia University, New York University and is currently an Artist-in-Residence at Bard College.



## FILMOGRAPHY

NIGHT MOVES 2013

MEEK'S CUTOFF 2010

WENDY AND LUCY 2008

OLD JOY 2006

RIVER OF GRASS 1994

## JESSE EISENBERG

Jesse Eisenberg is a playwright and actor, was most recently seen on-stage starring alongside Vanessa Redgrave in his play, "The Revisionist," for which he was nominated for a Drama League Award. Last year, he wrote and starred in the play "Asuncion" at the Cherry Lane Theatre (Drama League Nomination).

Films include The Social Network (Academy Award nomination) Zombieland, Adventureland (BAFTA nomination), The Squid and the Whale (Independent Spirit Nomination) and Roger Dodger. Upcoming films include The Double and Night Moves.

He is a frequent contributor to The New Yorker and McSweeney's, where he writes the column Bream Gives Me Hiccups and his humor essays have appeared in The New York Times and Harper's.





## DAKOTA FANNING

Hailing from Conyers, Georgia, Dakota Fanning began her career at the age of five when she booked her first job on a Tide commercial. She has since appeared in 29 films, beginning with her breakthrough debut opposite Sean Penn and Michelle Pfeiffer in *I AM SAM*. For her portrayal of “Lucy,” Dakota was awarded the Critics Choice Award as Best Young Actor and was also the youngest child to have ever been nominated for a SAG Award.

Dakota’s subsequent credits include Tony Scott’s 2004 film *MAN ON FIRE*, opposite Denzel Washington, and Steven Spielberg’s *WAR OF THE WORLDS* in which she starred as Tom Cruise’s daughter “Rachel” and earned her second Critic’s Choice Award. In 2006’s *CHARLOTTE’S WEBB*, Dakota starred in the live action role of “Fern” alongside Julia Roberts, Oprah Winfrey and Robert Redford - each of whom voiced animated characters in the film. For her performance in Fox Searchlight’s *THE SECRET LIFE OF BEES*, Dakota received her fifth Critic’s Choice nomination and was also the recipient of the Rising Star Award at the 2009 Palm Springs Film Festival. That same year, Dakota starred in the second installment of the blockbuster franchise *THE TWILIGHT SAGA: NEW MOON* based on the series of best-selling novels. She stars as ‘Jane,’ a vampire in the Volturi family. She reprised the role for 2010’s *ECLIPSE* and 2012’s *BREAKING DAWN PART 2*.

In 2010, Dakota starred in the 1970’s biopic *THE RUNAWAYS* about the all-girl rock band. She plays the role of ‘Cherie Currie’ and stars alongside Kristin Stewart as ‘Joan Jett.’ The movie premiered at the 2010 Sundance Film Festival to critical acclaim. Dakota went on to play the title role in the Victorian period drama *EFFIE GRAY*. Emma Thompson’s script tells the story of art critic John Ruskin and his young bride. The movie will be released this year.

In 2012, Dakota filmed the independent movie *NIGHT MOVES* for director Kelly Reichardt. In a story that follows eco-terrorists, Dakota stars opposite Jessie Eisenberg and Peter Saarsgard. The movie will have its world premiere at the 2013 Venice Film Festival. Earlier this year, Dakota filmed *THE LAST OF ROBIN HOOD* for Wash Westmoreland and Richard Glatzer, starring in the biopic as Errol Flynn’s (played by Kevin Kline) teenage girlfriend. Dakota most recently wrapped the crime drama *EVERY SECRET THING* for director Amy Berg, starring alongside Diane Lane and Elizabeth Banks.

Dakota currently resides in New York City where she is attending New York University.

# PETER SARSGAARD

Peter Sarsgaard is an actor noted for his range and ability to access what is behind the often complicated facades of the characters he plays.

He can currently be seen in Woody Allen's Blue Jasmine co-starring Cate Blanchett and Alec Baldwin as well as Rob Epstein and Jeffrey Friedman's Lovelace opposite Amanda Seyfried.

Sarsgaard was most recently seen in the third season of AMC's critically acclaimed drama "The Killing" where he played death row inmate, Ray Seward. Over the course of the season, we witness Ray during the 30 days he has left to live as he is forced to confront his past and its secrets, and to reevaluate his definition of being a real man.

He made his screen debut in Tim Robbins' Dead Man Walking (1995), and then started gracing the art-house circuit, making a violent, searing impression as a homophobic killer in Boys Don't Cry (1999) starring two-time Oscar-winner Hilary Swank as a transgendered teen.

## CAST

Josh  
Dena  
Harmon

JESSE EISENBERG  
DAKOTA FANNING  
PETER SARSGAARD

Surprise  
Dylan  
Sean  
Anne  
Feed Factory Clerk

ALIA SHAWKAT  
LOGAN MILLER  
KAI LENNOX  
KATHERINE WATERSTON  
JAMES LE GROS

## CREW

written by  
producers

JON RAYMOND & KELLY REICHARDT  
NEIL KOPP ANISH SAVJANI  
CHRIS MAYBACH SAEMI KIM  
RODRIGO TEIXEIRA

executive producers

SAEROM KIM  
LOURENÇO SANT' ANNA ALEJANDRO DE LEON  
TODD HAYNES LARRY FESSENDEN

casting  
music by  
costume designer  
production designer  
editor  
sound designer  
cinematographer  
directed by

LAURA ROSENTHAL MARK BENNETT  
JEFF GRACE  
VICKI FARRELL  
ELLIOTT HOSTETTER  
KELLY REICHARDT  
KENT SPARLING, CAS  
CHRISTOPHER BLAUVELT  
KELLY REICHARDT

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