



SEARCHLIGHT PICTURES Presents

A  
HIGHWAYMAN  
HEAR/SAY  
COR CORDIUM  
Production

“NOMADLAND”

FRANCES McDORMAND  
DAVID STRATHAIRN  
LINDA MAY  
SWANKIE

Featuring the Music of  
LUDOVICO EINAUDI

Co-Producers  
TAYLOR AVA SHUNG  
EMILY JADE FOLEY  
GEOFF LINVILLE

Director of Photography  
JOSHUA JAMES RICHARDS

Produced by  
FRANCES McDORMAND  
PETER SPEARS  
MOLLYE ASHER  
DAN JANVEY  
CHLOÉ ZHAO

Based on the book by  
JESSICA BRUDER

Written for the Screen, Directed, and Edited by  
CHLOÉ ZHAO

<https://press.searchlightpictures.com/>  
Running Time: 108 Minutes

Rated: R

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# NOMADLAND

Following the economic collapse of a company town in rural Nevada, Fern (Frances McDormand) packs her van and sets off on the road exploring a life outside of conventional society as a modern-day nomad. The third feature film from director Chloé Zhao, **NOMADLAND** features real nomads Linda May, Swankie and Bob Wells as Fern's mentors and comrades in her exploration through the vast landscape of the American West.

**NOMADLAND** is directed by Chloé Zhao (*SONGS MY BROTHERS TAUGHT ME*, *THE RIDER*) is based on the book *NOMADLAND: Surviving America In The Twenty-First Century* by Jessica Bruder and stars Frances McDormand (*FARGO*, *THREE BILLBOARDS OUTSIDE EBBING, MISSOURI*), David Strathairn (*GOOD NIGHT, AND GOOD LUCK, LINCOLN*), Linda May and Swankie. The producers are Mollye Asher (*SONGS MY BROTHERS TAUGHT ME*, *THE RIDER*), Dan Janvey (*BEASTS OF THE SOUTHERN WILD*, *HEART OF A DOG*) Frances McDormand (*OLIVE KITTERIDGE*) and Peter Spears (*CALL ME BY YOUR NAME*). The director of photography is Joshua James Richards (*SONGS MY BROTHERS TAUGHT ME*, *THE RIDER*).

## Point of Departure

A sweeping panoramic portrait of the American nomadic spirit set on the trail of seasonal migratory labor, Chloé Zhao's (SONGS MY BROTHERS TAUGHT ME, THE RIDER) *NOMADLAND* is a road movie for our times, now doubly relevant and resonant in this moment of redefinition and change. We see the grandeur of the American west, from the Badlands of South Dakota to the Nevada desert, to the Pacific Northwest, through the eyes of 61-year old Fern. She is played by Frances McDormand (FARGO, THREE BILLBOARDS OUTSIDE EBBING, MISSOURI) who also brought Zhao on board when she recognized a kindred spirit in the director's previous film, *THE RIDER*. Together they create a portrait of a woman who has lost a husband and in fact her whole former life, when the mining town where she lived is essentially dissolved. But in her process, she gains strength and a new life. Fern finds her community in the nomad gatherings she attends which include Linda May and Swankie (real life nomads who play themselves), closer companionship with Dave (David Strathairn), and along with others she meets on her journey. But most importantly, as Zhao puts it “, ...in nature, as she evolves - in the wilderness, in rocks, trees, stars, a hurricane, this is where she finds her independence.”

In 2017, Frances McDormand and Peter Spears (*CALL ME BY YOUR NAME*) optioned the rights to the non-fiction book *Nomadland: Surviving America in the 21<sup>st</sup> Century* by Brooklyn-based writer Jessica Bruder. “The book is a work of investigative journalism,” says Zhao, “and each chapter has a different topic. Half of the book focuses on nomadic living, and the other half is actually undercover reporting—Jessica went undercover at Amazon and worked at the beet harvest.”

“Frances and I had optioned the book,” says producer Peter Spears, “and then Frances saw *THE RIDER* at the Toronto International Film Festival and she said, ‘You've got to see this movie—I think this is the director for us.’”

“*THE RIDER* was one of the best things I've seen in many a day,” says McDormand. “Not having preconceived ideas of the characters, the director or not having heard much about the film made it feel like the movie was a personal discovery for me. As a producer, I was drawn to a female director that had used the classically male/Western genre tropes to tell a more universal story of triumph over adversity and the will to survive and adjust one's dreams.”

“To research the book,” says Bruder. “I immersed myself in the daily lives of the people I wrote about, spending weeks in a tent, then months in a van. Experience is a great teacher. I went from knowing very little about nomads to marveling at the creativity, resilience and generosity I'd encountered on the road, often from people who'd faced tremendous challenges in their lives.”

“I was actually in the process of building a van,” says Zhao, “just because of the amount of time I slept in my Subaru making my first two films, but I wasn’t really aware of the extent to which people gathered together and followed this life. Fran and Peter gave me the book, I read it and I thought, ‘Wow, I really didn’t know about this.’”

Wells, who now commands a huge following with his YouTube videos and his book How To Live In a Car, Van or RV, “I was a homeless bum living in a van. It was a very, very bad time in my life. And then, a strange thing happened: as I solved all the problems and came to all the solutions: I fell in love with the road, with the freedom. I had done everything society said: get a job, get married, have kids, buy a house... and I was never happy. And here I'd done exactly the opposite of what society had told me, and for the first time I was happy. And that made me question everything.”

“One of things I needed to do,” adds Wells, “was not just tell people how to go out and live in the desert or in the national forests. I needed to build a community. That was a commonality: people wanted to find other people. I'd get a lot of emails asking, ‘How do I find someone? I don't want to just go out there and be all alone!’ Community was so important.” He continues, “Look at the mountain men from the turn of the 19<sup>th</sup> century. They were fur trappers, they loved nature, they loved being alone, they loved exploring. And yet they always came together once a year for a great big blow-out. So, I started the Rubber Tramp Rendezvous in 2011. The first year we had 45 people. Last year, we had eight to ten thousand, minimum. Hard to count that many people in the desert.”

As Zhao immersed herself in the project, she thought about what kind of film she wanted to make. She decided to extend her customary method of working and at the same time to challenge it. “I’ve done one type of film before,” says Zhao, “and I know what I’ve learned to be somewhat good at it, and I didn’t want to let go of that, I wanted to keep building on that. At the same time, I was curious about what else could I do that hasn’t been done very often.”

“Fran came to me just as a producer, and from the very first day she asked me if she should even be a part of the project as an actress,” continues Zhao. “The thing is, I felt that this wouldn’t be an easy sell to the audience. With *THE RIDER*, it was cowboys, it was a ‘western.’ But this is harder – there’s an ageism in this country, a prejudice against stories about older people and people on the periphery of society. So, I thought if Fran agrees we could bring attention to this seamlessly. So, from the beginning it was always for me a pragmatic decision. But at the same time, it was the creative challenge I was curious about.”

“I think almost immediately it became exciting for Frances to think about how to make this different sort of movie,” says Spears, “with this kind of filmmaker.”

“As Fern, I ‘worked’ alongside the actual workforce at an Amazon fulfillment center, a sugar beet harvesting plant, in the cafeteria of a tourist attraction and as a camp host in a National Park,” says McDormand. “In most cases, I was not recognized as anyone other than another worker. Of course, I did not really work the hours that are required at these

jobs. But we did try to give the impression of real work and its consequences: the physical challenges and discomfort for an older person but also the joy of working and living in nature as a camp host and the feeling of purpose and the income available from all these jobs.”

Zhao worked closely with McDormand. “Fran and I spent a lot of time together before we hit the road and I got to know so much about her. Fran is not the kind of actress that likes to just talk forever about the character. She likes physically *doing* things, she likes tangible things. So, we really hit it off in that sense,” says Zhao.

“Chloé immerses herself in her subjects’ life-narratives and looks for ‘the hook’ that gives her the dramatic arc for a film,” says McDormand. “Our process on NOMADLAND was a challenge for both of us because we were imposing the hybrid of non-professionals from the nomad community and David Strathairn and I as professionals acting our roles. However, Chloé and Josh, our DP, spent time with David and I and our families in the small town we live. Chloé kept notes of our lives, our interaction with each other as friends and developed her idea of Fern and Dave from that.”

Zhao and McDormand worked together on building out Fern’s nomadic home on wheels, a Ford Econoline van that McDormand named Vanguard. “We were thinking: how would Fern structure the living space?” says Zhao. “When you live in that small a space, what you take with you says a lot about who you are, more than when you live in a house.”

“In collaborating with Chloé about the character of Fern,” says McDormand, “we talked a lot about how we were going to bring things from my life into Fern’s life, and a lot of that had to do with my background, but also just everyday activities. I suggested crafts, because it’s a way to spend your time when you’re on the road and it’s a way to make practical things that you need, things for bartering on the road. I brought along my bag of potholder loops, the loom and the hook—I probably made about 75 potholders that I gave to different people on the road and to members of our company. And they were props.”

“Another thing that I offered to the story from my life is a set of dishes in a pattern called Autumn Leaf,” says McDormand. “When I graduated from college, my father collected a whole set of the dishes from different yard sales and gave it to me as my college graduation gift. I thought that was something I could bring to the story that gave it more personal depth. And I brought my silverware, which I think is pretty nifty.”

Says Zhao, “Because we wanted to incorporate non-actors into the film and have them be themselves in the moment, then Fran had to somehow be herself in the moment as well, because she couldn’t know what they were going to do. That’s why the film has so much of her in the character.”

“On SONGS MY BROTHERS TAUGHT ME,” says producer Mollye Asher (SONGS MY BROTHERS TAUGHT ME, THE RIDER) “we went into it with a treatment instead of a script and Chloé would write scenes daily. On NOMADLAND, she worked the way

she did on THE RIDER where there was a screenplay, but she would rewrite or adjust scenes, sometimes daily, based on what she was discovering as we were shooting.”

## Road Map

The shooting of NOMADLAND was spread out over six months beginning in September 2018 in South Dakota for the scenes in the Badlands and at Wall Drug. “In order to shoot in South Dakota,” says Zhao, “which I’ve done twice, it has to be September-October or May.” From there the company moved to Nebraska.

“We drove through Deadwood on our way down to Western Nebraska for the beet harvest,” says Spears. “From there we were off for a little bit of time, and then we reconvened in Empire, Nevada, which is near Black Rock Desert, where Burning Man happens.” Zhao and McDormand had decided on Empire as the jumping off point for their heroine, Fern, and it was also the seed from which Bruder’s book had grown.

“Empire was a company town that was home to generations of gypsum miners before it was obliterated by the Great Recession and everyone got evicted,” says Bruder. “Even the zip code was cancelled.”

The crew’s next destination was the one-time countercultural enclave of Point Arena in Mendocino County on the Northern California coast, for the scenes with Dave (David Strathairn) and his family.

“Then we had Christmas break,” says Asher, “which was five days, I think. We spent New Year’s together. Then we went down to Yuma, Arizona and ended up back in California in San Bernadino County.”

In addition to Asher and Spears, Zhao brought in Dan Janvey (BEASTS OF THE SOUTHERN WILD, HEART OF A DOG) as a producing partner. “Chloé knew Dan personally, and he had been through similar types of shooting experiences with Benh Zeitlin,” says Asher. Every member of the team was hand-picked. “On a shoot like this, where you’re going into communities that are not your own, you need to be invisible in a way, so we needed people who were not only good at their jobs but who had the right kind of personality.”

“Our first conversations were about working within different communities and how to approach that in a way that was genuinely collaborative and respectful. It was an incredibly exciting opportunity and a guaranteed adventure across the American West with Chloé, Fran, and the best group of crew and collaborators” says Janvey.

“It was about getting the *right* crew, really,” says DP Joshua James Richards (SONGS MY BROTHERS TAUGHT ME, THE RIDER). “To some, it might have seemed like a small crew, but to me it was exactly the right amount of people, and they were all right for the job.”

“Chloé and Josh worked with a really small number of people, so that they could embed themselves in this community” says Asher. “We worked out of old vans that could have belonged to the nomads, and that also allowed us to shoot 360.”

“As producer, I became a member of a tightly knit company of 23 young filmmakers and traveled with them on the road while making the movie as their peer. I was not there to teach, I was there to learn and that was the ethos of our journey,” says McDormand. There were 19 men and 17 women on the crew.

Zhao’s semi-improvisational approach to storytelling extends to the shooting. “Instead of coming in with an exact sort of vision of what it’s meant to be,” says Richards, “Chloé’s very open to sort of discovering the film as we go.”

“You never quite know exactly what Chloé is searching for, which makes for a freedom to explore,” says Strathairn (*GOOD NIGHT AND GOOD LUCK, LINCOLN*), McDormand’s old friend and next-door neighbor. “And yet, I sensed a hunter’s eye lurking out there, as if she knew exactly what she wanted to capture.”

“I can’t really see the characters come to life until the camera is rolling,” says Zhao, “and the time of day, how close the camera is to the character and how she’s interacting with the environment and the weather and the people around her. And then it comes to life.”

“Chloé is an extremely aware human being. She takes stock of everything around her. Takes it all in. And she knows what is truthful,” says Janvey. “And what is interesting thematically and visually. She’s also extremely decisive and clear. Yet at the same time open to discovery and pivoting.”

“Chloé will edit in her head what we’ve shot for the day,” adds Richards of Zhao, who is also the film’s editor. “She’ll go home, she’ll watch dailies, and she might call me in the morning and say, ‘There’s just one thing that I want to add.’ It’s not a conventional approach to coverage, and she’s constantly finding the edit and finding the movie.”

For the music in the film, Zhao says she “set out to look for music inspired by nature” and was drawn to Italian composer Ludovico Einaudi and his latest work, *Seven Days Walking*, released in 2019. He based the compositions on a series of walks he took in the Italian Alps in 2018, following the same route each day but opening himself up to the different emotions and stimuli he experienced while negotiating changing light, temperature, wildlife and weather conditions. “A big part of Fern’s evolution is learning to live with nature. Living in a van, she becomes increasingly more exposed to nature -- its beauty and hostility, its ability to replenish and to heal.” *Seven Days Walking* features Einaudi on piano, Federico Mecozi on violin and viola, and Redi Hasa on cello.

The sound design was very important to the film and was tailored to the very different specific landscapes Fern travels through. For this Zhao and her team worked with Mexican born Sergio Diaz, who has collaborated with renowned directors Alfonso

Cuarón (Roma), Guillermo del Toro (Pan's Labyrinth, Hell Boy II: The Golden Army), and Alejandro González Iñárritu (21 Grams, Babel). For Nomadland he partnered with Los Angeles based Zach Seivers who also served as re-recording mixer. “We wanted to keep the sound design true to the soundscapes of the places where Fern finds herself, explains Zhao. “Very much like the music, we didn’t want to use “tricks” in sound design to tell the audiences how and what to feel. We wanted to be creative, experiential in our sound design, as well as true and honest.”

## **Living Among the Nomads**

Many of the actual nomads featured in the film were cast over the course of several months by finding one or two people, working with those who had the deepest ties within the community. Both Swankie and Linda May were cast early on, as they are in Bruder’s book. “To me of course, my life seems very normal and ordinary— reading about myself in Jessica’s book was embarrassing and humbling all at the same time,” says Swankie. “I put aside some life circumstances for a bit to be in the movie, but it was worth it. Chloé actually wrote my arm sling into the script.”

Suanne Carlson (who gives the Five Gallon Bucket lesson in the film) co-founded with Bob Wells their nonprofit group supporting nomads, Homes on Wheels. Producers Asher and Janvey found that their endorsement lent a certain amount of validity and trust for the film company when they reached out to the nomads, and they also recommended a number of people who were cast in the film. “They sent notes like, ‘small dog named Wilbur, loves to cook BBQ and feed people,’” says Asher. “We eventually had a casting document for Chloé with names, photos, and photos of their rig, as well as interesting tidbits about them, one of the nomads, an 86-year-old woman named V.J. Flanary, was one of the first female pilots!”

Chloé chose which nomads she wanted to cast from that document but then further casting for individual scenes happened once the rigs were staged for the RTR (Rubber Tramp Rendezvous) and Chloé went, one by one, to get to know each person. The group that shares their stories around the fire, for example, were picked through that process. A hallmark of Zhao’s work is that she creates an enormous amount of trust with her real-life subjects, laying a groundwork for an openness and authenticity that is truly unique to her work. “Quiet on set, camera fixed solely on them, as they were given the time, space and respect to tell their stories. It really went to the heart of NOMADLAND,” explains Asher.

Travelers, like Derek, the young traveler that Fern meets, are similar in some ways to nomads, are a different sub-culture and don’t often co-mingle with nomads. It was specific though to Fern's character that Chloé wanted her to be someone who does, and they crafted the scene when Fern offers the sandwich and asks about his parents to illustrate that. Derek ended up joining the crew on the film. Zhao and her producers felt that giving him work was another way that the process of making NOMADLAND reflected the spirit of the story.



Says Swankie of working with Zhao: “At first, she was intimidating, but after getting to know her better, I understood that she was the only one seeing the bigger picture. When she asked me to do something that seemed contrary to my personality, she gently reminded me it was a story, not my real life. I thought she was amazing. I learned a great deal from watching Chloé and Frances collaborate.”

“I had actually never heard of Fran or seen any of her movies,” continues Swankie, “yet she reacted to me as if I were the famous movie star, and she was the adoring fan. I confessed I didn't have a clue who she was - she didn't take offense; she just began talking excitedly about working together. I came away feeling like I had just reconnected with a long-lost friend. I really felt more loved, wanted, and appreciated while making the film than I have ever felt in my life.”

## **Final Destination**

“I think there's been this promise made to the baby boomer generation,” says Spears, “that if they just did X, Y, and Z, it would all work out by the time they got to retirement age. Clearly that didn't happen and *isn't* happening. The safety net has ripped, and many people are now falling through it. As Bob Wells says, it's like the Titanic's going down.

“And yet,” continues Spears, “this situation dovetails with the tradition of rugged American individualism. Many of these people who are finding themselves forced into this sort of life are discovering an independence and a new sense of themselves. Beholden to only themselves for the first time in their lives. I think it's inspiring—complicated, of course, in the way that so much in America is so layered and complicated right now.”

“These are people who are redefining the American dream,” says Asher. “It's interesting because I think that in all of Chloé's films, she's grappling with this idea of the American dream, and seeing it from a fresh perspective—the perspective of an artist born and raised in a completely different culture.”

“The power of fiction filmmaking is what affected me so much and inspired me to make movies,” says Zhao, “and these days I think we're in danger of forgetting what that power is. I didn't want to just focus on someone who used the road as a means to an end in order to make a social commentary about how bad American capitalism is: that's not interesting to me. I'd rather see a documentary on that by someone else. What I wanted to do was to enter this world, and to explore a unique American identity: the true nomad. That's the ground on which I want to meet the audience—meet and, hopefully, connect, one viewer at a time.”

“Chloé is using the cinema to touch upon the lives of real people who are completely overlooked—old people, homeless people,” says Richards. “It's about exploring life from a certain perspective that doesn't feel purely observational. There's a poetry to it.”

Linda May describes her life on the road: “The people I met on the road were people I never would have mixed with because of our careers, lifestyles, and locations. Our paths were so different but when we crossed, we had such camaraderie, support, and caring for one another—immediately. A friendship that would have taken years to develop happened so quickly because of our common bond of living a nomad lifestyle.”

“Some call it a ‘trip’ or an ‘adventure’. I do not,” sums up Swankie. “It is just living my best life to the fullest and pushing myself. Originally, my goal in life was to be an important part of the lives of my children and grandchildren. That did not seem to be working out in a healthy way for me or for them—It was actually disheartening and depressing. I had to redirect my energies to living a healthier lifestyle. For me, that was to become a nomad. I am not adventuring or sightseeing or taking trips and returning to a home area. I have no home base. I have been a Nomad now for over a decade and I am not tired of it. Everything I own is with me. I do not have to go back anywhere to fetch anything. Being a Nomad is a choice, not a circumstance.”

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## CAST BIOS

### Frances McDormand

Frances McDormand received a Masters in Fine Arts from the Yale School of Drama. On Broadway, she received the Tony Award, Drama Desk Award, and Outer Critics Circle Awards for her performance in David Lindsay-Abaire’s *Good People*, directed by Daniel Sullivan. Other stage appearances include *The Country Girl* directed Mike Nichols on Broadway, Caryl Churchill’s *Far Away* directed by Stephen Daldry at New York Theatre Workshop, her Tony-nominated performance as ‘Stella’ in *A Streetcar Named Desire*, *The Sisters Rosenzweig* directed by Daniel Sullivan at Lincoln Center Theatre, *The Swan* at The Public Theatre, *A Streetcar Named Desire* (this time as ‘Blanche’) at the Gate Theater in Dublin, and Dare Clubb’s *Oedipus* at the Blue Light Theater Company. With The Wooster Group, she performed in *To You, The Birdie!*, *North Atlantic* and *Early Shaker Spirituals*. Recent stage appearances include the Berkeley Repertory Theatre’s production of *Macbeth* and a collaboration and performance at national museums with the conceptual artist Suzanne Bocanegra on a performance piece, *Bodycast*.

Upcoming, McDormand will star in A24’s *MACBETH*, directed by Joel Coen and co-starring Denzel Washington, *NOMADLAND*, directed by Chloe Zhao and Wes Anderson’s *THE FRENCH DISPATCH* both of which are for Searchlight Pictures. She has been nominated for the Academy Award for her work in *MISSISSIPPI BURNING*, *ALMOST FAMOUS*, and *NORTH COUNTRY*, while receiving the Oscar for Best Actress in a Leading Role for her iconic portrayal of “Marge Gunderson” in Joel and Ethan Coen’s *FARGO* and “Mildred” in Martin McDonagh’s critically acclaimed *THREE BILLBOARDS OUTSIDE EBBING, MISSOURI*. Other films include *MOONRISE KINGDOM*, *ISLE OF DOGS*, *THE GOOD DINOSAUR*, *PROMISED LAND*, *THIS MUST BE THE PLACE*, *MADAGASCAR 3: EUROPE’S MOST WANTED*, *TRANSFORMERS-DARK OF THE MOON*, *MISS PETTIGREW LIVES FOR A DAY*, *FRIENDS WITH MONEY*, *LAUREL CANYON*, *SOMETHING’S GOTTA GIVE*, *WONDER BOYS*, *CITY BY THE SEA*, *MADLINE*, *PRIMAL FEAR*, *LONE STAR*, *PALOOKAVILLE*, *CHATTAHOOCHEE*, *DARKMAN*, *HIDDEN AGENDA*, *SHORT CUTS*, *BEYOND RANGOON*, *PARADISE ROAD*, *HIDDEN AGENDA*, and *DARKMAN*. She has appeared in five additional collaborations with the Coens: *HAIL, CAESAR!*, *BURN AFTER READING*, *THE MAN WHO WASN’T THERE*, *RAISING ARIZONA*, and *BLOOD SIMPLE*.

With her company Hear/Say, Frances produced EVERY SECRET THING and *Olive Kitteridge*, the latter of which was nominated for 13 Emmys, receiving eight of the awards including two for herself as Outstanding Lead Actress in a Limited Series and for Outstanding Limited Series (as an Executive Producer), as well as a Screen Actors Guild Award for Outstanding Actress in a Limited Series. She is currently developing screen adaptations of Michael Pollan's OMNIVORE'S DILEMMA and Conrad Richter's AWAKENING LAND. Most recently, McDormand voiced the role of "God" in Amazon's Neil Gaman adaptation of *Good Omens*, starring David Tennant and Michael Sheen.

She is a proud board member, and active participant with The 52<sup>nd</sup> St. Project in New York City's Hell's Kitchen.

### **David Strathairn**

DAVID STRATHAIRN won the Volpi Cup at the Venice Film Festival and earned Best Actor nominations from the Academy, Golden Globe, Screen Actors Guild, BAFTA and Independent Spirit Awards for his compelling portrait of legendary CBS news broadcaster Edward R. Murrow in George Clooney's Oscar-nominated drama GOOD NIGHT, AND GOOD LUCK. He won an Emmy for Best Supporting Actor in the HBO project, *Temple Grandin* in 2011 and was nominated in 2012 for his portrayal of John Dos Passos in HBO's *Hemingway and Gellhorn*.

His 2005 Independent Spirit nomination was the fourth in a stellar career that dates back to his 1980 motion picture debut in John Sayles's first film, THE RETURN OF THE SECAUCUS SEVEN. Strathairn subsequently collaborated with Sayles on seven titles, winning the IFP honor for his supporting performance in CITY OF HOPE, while collecting two additional nominations for PASSION FISH and LIMBO.

Strathairn has continued a busy screen career with co-starring roles in several critically acclaimed films, including Tim Robbins's directorial debut, BOB ROBERTS; Penny Marshall's A LEAGUE OF THEIR OWN; LOSING ISIAH; Sydney Pollack's THE FIRM; SNEAKERS; Taylor Hackford's adaptation of the Stephen King novel DOLORES CLAIBORNE; and Jodie Foster's HOME FOR THE HOLIDAYS; as well as two projects with Curtis Hansen: THE RIVER WILD and the Oscar-winning L.A. CONFIDENTIAL, in which Strathairn shared a Screen Actors Guild Award nomination with the all-star ensemble cast.

His additional movie credits include MEMPHIS BELLE, A MAP OF THE WORLD, SIMON BIRCH, LOST IN YONKERS, MISSING IN AMERICA, Michael Hoffman's adaptation of A MIDSUMMER NIGHT'S DREAM, Philip Kaufman's TWISTED, THE BOURNE ULTIMATUM directed by Paul Greengrass, THE TEMPEST starring opposite Helen Mirren, Steven Spielberg's LINCOLN and THE SECOND BEST EXOTIC MARIGOLD Hotel directed by John Madden.

On the small screen David starred in the AMC/BBC 8-part series *McMafia* and has had a recurring role on the SyFy series *Alphas* and *The Blacklist* for CBS. Most recently he's had a continuing guest role on Showtime's *Billions* and *The Expanse* on the Amazon Prime. He was recently seen starring in the 10-part series *Interrogation* for CBS All Access.

### **Swankie**

Swankie was raised in Indiana and has enjoyed nomadic life on the road for over ten years. In addition to genealogy, her most time-consuming hobby, Swankie is an artist and adventurer in the purest of forms. Swankie has lived in several states, abroad in Iran and Liberia and checked off kayaking in every US state on her 70<sup>th</sup> birthday. Swankie was one of the many nomads that Jessica Bruder interviewed for her second novel, *Nomadland*. In her debut film role, Swankie stars as herself, alongside Frances McDormand, in Chloe Zhao's third feature film.

## **Linda May**

Linda May lives in Taos, New Mexico, an artist colony in Northern New Mexico. Last year, Linda bought 5 acres of land on the edge of the Carson National Forest. Since then she has spent her time on building projects and developing her well. Next spring, Linda has plans to build a geothermal greenhouse.

## **Bob Wells**

Bob Wells was born in Ponca City, Oklahoma, but spent much of his life living in Anchorage, Alaska until he retired in 2006 and left the state to become a full-time nomad. In Alaska, Bob fell in love with hiking, backpacking, photography and nature. He has been a full-time camper for the last twelve years, enjoying camping and van life all across America.

## **FILMMAKER BIOS**

### **Chloé Zhao (Director)**

Chloé was born on March 31st, 1982 in Beijing, China. She was raised there and also in Brighton, England. After moving to the US, she studied Politics at Mt Holyoke College and Film Production at NYU. As a writer, director and producer, her first feature SONGS MY BROTHERS TAUGHT ME premiered at Sundance Film Festival in 2015 and her second feature THE RIDER premiered at Cannes Film Festival's Director's Fortnight in 2017 and won the Art Cinema Awards. THE RIDER also won Best Film at the 2018 Gotham Awards. Her two upcoming features are NOMADLAND, a road movie set in the American West and Marvel Studios' ETERNALS. Chloé lives in California and adores her two dogs and three chickens.

### **Peter Spears (Producer)**

Originally from Kansas, Peter Spears attended Northwestern University before moving to Los Angeles, to pursue an acting career. In addition to appearing in numerous television shows and films like SOMETHING'S GOT TO GIVE with Diane Keaton and Jack Nicholson, Mr. Spears enjoys a second career as a writer/producer/director.

In 1992 he developed *Nightmare Café* for NBC with Wes Craven. He has written several movies and television shows. Mr. Spears executive produced the "surf noir" series for HBO, *John from Cincinnati*, which he developed with David Milch (*Deadwood* and *NYPD Blue*) and aired in 2007.

Mr. Spears also co-wrote the short film that marked his directorial debut, *Ernest and Bertram*. "It tells the sad and ultimately violent tale of the doomed relationship between two closeted muppets. Lawyers at Sesame Workshop forced the eight-minute film out of circulation right after its well-received premiere at the Sundance Film Festival.

Mr. Spears directed the independent film in 2006, CARELESS starring Colin Hanks and Tony Shalhoub. November 2006 saw the world premiere, in Chicago, of Mr. Spears' musical comedy, *Asphalt Beach*, music and lyrics by Andrew Lippa (THE WILD PARTY and THE ADDAMS FAMILY). Book by Tom Smith and Peter Spears. A film version of the musical is in development.

Mr. Spears produced the feature film CALL ME BY YOUR NAME for which he was nominated for an Academy Award in 2017. Directed by Luca Guadagnino and written by James Ivory, who won the Oscar for best adapted screenplay.

In 2018 Mr. Spears and Frances McDormand optioned the book *Nomadland* by Jessica Bruder and produced the film adaptation which was written and directed by Chloé Zhao. It stars McDormand and David Strathairn and will be release in the fall of 2020 by Searchlight Pictures.

### **Mollye Asher (Producer)**

Mollye Asher is a Gotham Award winning producer and winner of the 2020 Producers Award from the Film Independent Spirit Awards. Most recently, she produced Carlo Mirabella-Davis' SWALLOW (IFC Films), which won 'Best Actress' at the 2019 Tribeca Film Festival, and Chloé Zhao's THE RIDER (Sony Pictures Classics). THE RIDER premiered in the 2017 Cannes Directors Fortnight and won its top prize. It went on to be nominated for four Independent Spirit Awards, including 'Best Picture' and won 'Best Feature' at the 2018 Gotham Awards. Other credits include the 2014 SXSW Grand Jury Prize winner, FORT TILDEN (Orion), by writer/director team, Sarah-Violet Bliss and Charles Rogers, Anja Marquardt's Spirit Award nominated film, SHE'S LOST CONTROL (Berlinale, Monument Releasing) and Chloé Zhao's debut feature *Songs* MY BROTHERS TAUGHT ME (Sundance, Cannes, Kino Lorber).

She recently co-founded the production company, The Population, with Mynette Louie and Derek Nguyen and is currently in post-production on Josef Kubota Wladyka's thriller, CATCH THE FAIR ONE. It stars champion boxer, Kali Reis and is executive produced by Darren Aronofsky and Protozoa. Mollye earned her MFA in Film from NYU and is a member of the Academy of Motion Pictures.

### **Dan Janvey (Producer)**

Dan is a producer and manager with Untitled Entertainment based in New York City. Past films include TIME, WENDY, HEART OF A DOG, WESTERN, and BEASTS OF THE SOUTHERN WILD, for which he was nominated for an Academy Award. Additionally, Dan has been nominated for multiple Independent Spirit awards, has won the Indian Paintbrush/Sundance Producing Prize, and is a proud alum of the Sundance Creative Producing Labs. He also served as a Field Organizer for the 2008 Obama Campaign in North Carolina, which was the best job he's ever had.

### **Jessica Bruder (Writer)**

Jessica is a narrative journalist who writes about social issues and subcultures. She is the author of three books —*Nomadland*, *Snowden's Box* and *Burning Book* — and her longform stories have run in publications including Harper's Magazine, New York Magazine and WIRED. She also teaches at Columbia Journalism School. To write *Nomadland*, she spent months living in a camper van, documenting itinerant Americans who left traditional housing and hit the road full time, enabling them to travel from job to job and carve out a place in a precarious economy. The project spanned three years and more than 15,000 miles of driving—from coast to coast and from Mexico to the Canadian border.

### **Joshua James Richards (Cinematographer)**

Joshua James Richards is a two-time Film Independent Spirit Award nominee, who's cinematography credits include Cannes Directors' Fortnight Winner THE RIDER and SONGS MY BROTHERS TAUGHT ME for which he also won Best Debut Cinematography at the Camerimage Festival. Richards was nominated for a Critics Circle Award for best technical achievement for his second feature, BAFTA nominated GOD'S OWN COUNTRY.

Richards achieved his BA at Bournemouth University Film and Television School for Film and creative writing, before receiving his MFA at NYU's Tisch School of the Arts where he studied Directing. Richards has shot a wide range of commercials and music videos, collaborating with directors around the world. His work has screened at festivals worldwide including Cannes, Sundance, Toronto, Telluride, Berlin, New Directors New Films, Telluride, and exhibitions at the Whitney Museum of American Art and MOMA PS1 in NYC.

## **Ludovico Einaudi (Music)**

Ludovico Einaudi is an Italian pianist and composer. Einaudi began his career as a classical composer, trained at the Conservatorio Verdi in Milan, later incorporating other styles and genres such as pop, rock, folk, and world music.

Einaudi has composed the scores for film and television productions such as *This is England*, *The Intouchables*, *I'm Still Here*, the TV miniseries *Doctor Zhivago* and *Acquario* for which he won the Grolla d'oro award. His solo albums include *I Giorni* in 2001, *Nightbook* in 2009, and *In a Time Lapse* in 2013. Einaudi announced a seven-part project names *Seven Days Walking*, which was released over the course of seven months in 2019 which was an inspiration for the music on this film.

## **FILM CREDITS**

Unit Production Manager / First Assistant Director	MARY KERRIGAN
Consulting Producer	JESSICA BRUDER
Production Designer	JOSHUA JAMES RICHARDS
Costume Designer	HANNAH LOGAN PETERSON

## **CAST (in order of appearance)**

Fern	FRANCES McDORMAND
Gay	GAY DeFOREST
Patty	PATRICIA GRIER
Linda	LINDA MAY
Angela	ANGELA REYES
Carl	CARL R. HUGHES
Doug	DOUGLAS G. SOUL
Ryan	RYAN AQUINO
Teresa	TERESA BUCHANAN
Karie	KARIE LYNN McDERMOTT WILDER
Brandy	BRANDY WILBER

Makenzie	MAKENZIE ETCHEVERRY
Bob	BOB WELLS
Annette	ANNETTE WEBB
Rachel	RACHEL BANNON
Swankie	SWANKIE
Dave	DAVID STRATHAIRN
Bryce	BRYCE BEDSWORTH
Deni	SHERITA DENI COKER
Merle	MERLE REDWING
Forrest	FORREST BAULT
Suanne	SUANNE CARLSON
Donnie	DONNIE MILLER
Roxy	ROXANNE BAY
Noodle	MATT SFAELOS
Ron	RONALD O. ZIMMERMAN
Derek	DEREK ENDRES
Paige	PAIGE DEAN
Paul	PAUL WINER
Victor	DERRICK JANIS
Greg	GREG BARBER
Carol	CAROL ANNE HODGE

Nurse Matt	MATTHEW STINSON
Terry	TERRY PHILLIP
Brad	BRADFORD LEE RIZA
James	TAY STRATHAIRN
Cat	CAT CLIFFORD
James	JAMES R. TAYLOR, JR.
Jeremy	JEREMY GREENMAN
Ken	KEN GREENMAN
Dolly	MELISSA SMITH
George	WARREN KEITH
Jeff	JEFF ANDREWS
Paul	PAUL CUNNINGHAM
Emily	EMILY JADE FOLEY
Mike	MIKE SELLS
Peter	PETER SPEARS
Cheri	CHERYL DAVIS

**CREW**

Set Costumer	EMMA HANNAWAY
Location Manager	NATHAN DUDLEY HARRISON
Art Director	ELIZABETH GODAR
Assistant Art Director	KAILI CORCORAN



Set Dresser	MADISON PFLUG
Art Department Assistant	DEREK ENDRES
First Assistant Camera	CHARLES BAE
Second Assistant Camera	MARK DANIEL QUINTOS
Camera Department Assistant	SIERRA ELLIS
D.I.T.	MAX SUN
Production Sound Recordist	M. WOLF SNYDER
Local Casting	HANNAH LOGAN PETERSON NATHAN DUDLEY HARRISON
Gaffer	MATTHEW ATWOOD
Key Grip	NICK LUNDSTROM
Production Supervisor	ADAM WYATT TATE
Production Assistants	SIERRA ELLIS WYATT McBRIDE
Assistant to Ms. Zhao	HANNAH LOGAN PETERSON
Assistant to Ms. McDormand	EMMA HANNAWAY
Picture Vehicle Specialist	FRANK SMATHERS
Caterers	ANGIE MARTIN NICK RATERMAN

**SOUTH DAKOTA / NEBRASKA UNIT**

Art Director	TOM OBED
Gaffer	PETER RYBCHENKOV
Grip	DANIEL M. PELLIKAN
Second Assistant Camera	TAMARA SANTOS

Art Department Assistant MELISSA BORING

Production Assistant BRIAN NICKODEMUS

**POST PRODUCTION**

Supervising Sound Editor / Sound Designer SERGIO DIAZ

Supervising Sound Editor / Re-Recording Mixer ZACH SEIVERS

Additional Re-Recording Mixer SERGIO DIAZ

First Assistant Editor BOB BENEDICT

Assistant Editors KATE BROKAW  
NATHAN DUNCAN  
JOANNA PHILLIPS

First Assistant Sound Editor ALITZEL DIAZ RUEDA

Foley Supervisor MICKY SIERRA

Foley Artist ALAN ROMERO

Foley Editors JOAQUIN RENDON  
JAIME SAINZ

Foley Recordist JAIME SAINZ

Sound Effects Supervisor CARLOS HONC NAVARRO

Sound Effects Editors LUIS PARRA  
LUIS HUESCA  
CESAR GONZALEZ CORTES  
ANDRE DIAZ  
GIOBETH DIAZ

Additional Sound Editor JUSTIN M. DAVEY

Post Production Sound Facilities GODIUS FILM  
PERLA CHAVEZ

Data Management ALEJANDRO AVILA LEYVA

Mix Techs	ERIC FLICKINGER DOUGLAS PARKER
Sound Engineering	ANDY WINDERBAUM RYAN STERN
Voice Casting	GEORGIA SIMON
ADR Voice Cast	SKIP STELLRECHT DAVID MICHIE MAGGIE BAIRD JILL SMITH BRIDGET HOFFMAN
End Titles by	ENDCRAWL
Color and Finish by	HARBOR
Digital Film Colorist	ÉLODIE ICHTER
Color Assist	DYLAN BUSER
Head of Production	MARCUS ALEXANDER
Manager, Picture Operations	DARRELL KONTIS-SMITH
DI Editor	DYLAN BALL
DI Feature Mastering Manager	ANDREW MINOGUE
Data Management	JONATHAN MECENAS
Support Engineering	BRIAN McMULLEN RANDY MAIN
Image Scientist	MATTHEW TOMLINSON
Harbor EVP, Sales	RUSS ROBERTSON

**Visual Effects by THE YARD VFX**

JULIEN MARTINS

MEHDI TESSIER

CAMILLE JUGE

PHILIPPE LLERENA

MARIE AFRIAT	MARIE AFRIAT
JULIEN MARTINS	MEHDI TESSIER
VFX Consultant	STEPHANE CERETTI
Additional VFX	OREN KAPLAN
Music Consultant	ROBIN URDANG
Music Editor	ALEX LEVY
Financing Provided by	DAVID ACOSTA CITY NATIONAL BANK, N.A.
Accounting Services Provided by	NATHANIEL CAROTA GREENSLATE
Legal Services	ANDREA CANNISTRACI COWAN, DeBAETS, ABRAHAM & SHEPPARD LLP
Fair Use Consultant	PETER JASZI
Production Insurance Provided by	KATHY ENGLAND TAYLOR & TAYLOR, LTD.

**SONGS**

<p>“WHAT CHILD IS THIS?” Written by William Chatterton Dix</p> <p>“HOME IS A QUESTION MARK” Written by Steven Morrissey and Alain Whyte</p> <p>“THE TWELVE DAYS OF CHRISTMAS” Written by Frederic Austin Performed by The Philadelphia Brass Ensemble Courtesy of Sony Classical By arrangement with Sony Music Entertainment</p> <p>“GOLDEN BUTTERFLIES (SEVEN DAYS WALKING, DAY ONE)”</p>	<p>“RUBBER RING” Written by Steven Morrissey and Johnny Marr</p> <p>“WHITE CHRISTMAS” Written by Irving Berlin Performed by Bing Crosby, Ken Darby Singers, John Scott Trotter and His Orchestra Courtesy of Geffen Records Under license from Universal Music Enterprises</p> <p>“OLTREMARE (DIVENIRE)” Written and Performed by Ludovico Einaudi Courtesy of Ponderosa Music Records</p> <p>“STRUTTIN’ EASY PEASY” Written by Stephen Edwards</p>
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Written and Performed by Ludovico Einaudi  
Courtesy of Ponderosa Music Records

“ON THE ROAD AGAIN”  
Written by Willie Nelson

“GETTING BACK WITH ME”  
Written and Performed by Donald Miller

“ROSE GARDEN”  
Written by Joe South  
Performed by Lynn Anderson  
Courtesy of Columbia Records Nashville  
By arrangement with Sony Music Entertainment

“FOOT STOMPIN’ BANJO”  
Written by Stephen Edwards  
Courtesy of mVibe LLC

“ANSWER ME, MY LOVE”  
Written by Carl Sigman, Fred Rauch and Gerhard  
Winkler  
Performed by Nat King Cole  
Courtesy of Capitol Records  
Under license from Universal Music Enterprises

“PETRICOR (ELEMENTS)”  
Written and Performed by Ludovico Einaudi  
Courtesy of Ponderosa Music Records

“COAL MINER’S DAUGHTER”  
Written and Performed by Loretta Lynn  
Courtesy of MCA Nashville  
Under license from Universal Music Enterprises

“LOW MIST (SEVEN DAYS WALKING, DAY  
THREE)”  
Written and Performed by Ludovico Einaudi  
Courtesy of Ponderosa Music Records

“RETURN OF THE GRIEVOUS ANGEL”  
Written by Gram Parsons and Thomas Brown  
Performed by Gram Parsons  
Courtesy of Warner Records  
By arrangement with Warner Music Group Film & TV  
Licensing

Courtesy of mVibe LLC

“QUARTZSITE VENDOR BLUES”  
Written and Performed by Donald Miller

“TEQUILA”  
Written by Chuck Rio  
Performed by The Champs  
Courtesy of Masters International  
By arrangement with Ace Music Services LLC

“IT WASN’T GOD WHO MADE  
HONKY TONK ANGELS”  
Written by Joseph D. Miller  
Performed by Kitty Wells  
Courtesy of Geffen Records  
Under license from Universal Music Enterprises

“EPILOGUE”  
Written and Performed by Olafur Arnalds

“NEXT TO THE TRACK BLUES”  
Written and Performed by Paul Winer

“I LOVE THIS BAR”  
Written by Toby Keith and Scott Emerick  
Performed by Toby Keith  
Courtesy of DreamWorks Records Nashville  
Under license from Universal Music Enterprises

“TUMBLING TUMBLEWEEDS”  
Written by Bob Nolan  
Performed by Sons of the Pioneers  
Courtesy of RCA Records Nashville  
By arrangement with Sony Music Entertainment

“DRIFTING AWAY I GO”  
Written and Performed by Cat Clifford

“DAVE’S SONG”  
Written and Performed by Tay Strathairn

“GRAVITY (SEVEN DAYS WALKING, DAY  
THREE)”

Written and Performed by Ludovico Einaudi  
Courtesy of Ponderosa Music Records

“LOW MIST (SEVEN DAYS WALKING, DAY  
ONE)”

Written and Performed by Ludovico Einaudi  
Courtesy of Ponderosa Music Records

“DRIFTING AWAY I GO”

Written and Performed by Cat Clifford  
Arranged by Luke Dennis

SOUNDTRACK AVAILABLE ON

**HOLLYWOOD  
RECORDS**

**ADDITIONAL CAST**

**SOUTH DAKOTA**

KYLER ANDERSON	NICOLE ANDERSON	SOPHIA ANDERSON	MIRANDA ANDREW
COLLIN ANDREW	EVERLY ANDREW	BENNETT ANDREW	ASHER ANDREW
MEGAN BACHMANN	BRAD BARKER	RUTH BARNETT	KIM BARTLING
DEAN BENDER	PAULINE BESSON	ROYCE BIG BOY	JOHN BROCKELSBY
JAMES CALHOUN	AIDAN CARL	MELANIE CARL	MARY CAULDERON
ARLEN CLAIRMONT	MICHAEL DeLAUDER	STEVEN DeWOLFE	NATHAN DUBRAY
BRUCE DUNKER	MARSHA EISENBRAUN	WALTER ELFF	LEE ESKIN
ASHLEE FEARS	SYDNEE FERGUSON	MARVIE FERGUSON	CHRIS FREINSTAD
HELENE GADDIE	WAYLON GADDIE	ANTHONY GARNETTE	NED GEIGLE
NEVA HAMANN	CHRISTIAN HAUGO	JILL HAUGO	CAROLINE HAUGO
CATHERINE HAUGO	CHRISTINA HERTEL	KAYLEIGH HESS	KEVIN HUNTER
SEAN HUXTABLE	LYNDONE IRON ROPE	BLAZE IRON ROPE	NALAYAH JANIS

MELODY JANIS	THUNDER LEE JANIS	LAYLA JANIS	JACOBY JOHNS
MARTIN KACHULACHKI	HILLARY KAHLER	JOHN KAHLER	FIONA KAHLER
GABE KAHLER	DANE KAHLER	YEVA KAHLER	WINTER KILLS STRAIGHT
NATALYA KORNBLUM-LAUDI	TANNER LANGDEAU	KASSANDRA LINN	KATHLEEN MAGUIRE
APPOLONEY MARTIN	MELODY MARTIN	SUE MICHELS	CAITLIN MONAHAN
DEIRDRE MONAHAN	LARRY NOBLE	PAUL OGREN	MATT OLSON
MIROSLAV PASHALISVI	SASHA PISCUSKAS	WHITNEY POURIER	NICK RETTINGER
SHANICE ROBERTS	MARY ROLAND	ALEXA ROLAND	AMARA ROLAND
KARA SITTING UP	JOSHUA STRANDELL	RAMONA TIBBITTS	ROLAND TRAVERNY
RAE DAWN TUTTLE	DRELYN TUTTLE	AMIYAH TUTTLE	MICHAEL TWISS, JR.
MELONIA TWO HEARTS	TSU-HAO WANG	KARI WELSH	ANITA WILLIAMS
DAVID YAHNE	WHITNEY ZENK		

**NEBRASKA**

MICHAEL ALBAUGH	MICHAEL AMAYA	TERRY BIRD	BRANDON BYERS
ERIK CAZARES	JOSEPHINE CHANG- OLENICK	SHIELA CLEMENS	HALLIE CLEMENS
KAITLYNN DEVOSS	MIGDAHI GARCIA	LORIE GREENMAN	HONORIO GUZMAN
PATRICK HARTON	JOHN HELTON	MATTHEW HESSLER	JOHN HESSLER
DOMINICK HOFFA	ERIC INDERMILL	CHERYL KAMAN	RANDY KANE
DANIEL LERMA	FUGIN LIU	MARIA MARTINEZ	ROSALBA MARTINEZ
JOSELYN MARTINEZ	JULIAN MAXWELL	RUDY MENDOZA	LORENZO MENDOZA
ALFREDO ORTIZ	MARGARET PIAZZA- FRANKLIN	ROBIN REDFIELD	FRANK ROGERS
THOMAS SANCHEZ	MATT SANCHEZ	MOLLEIGH VALDEZ	MICHAEL VIGH

TAO WEN

**NEVADA**

FLOYD BEATTY	CHRISTINA BROWER	GEORGE CORNING	KIRT DeFOREST
JONATHAN DRAWDY	NATHAN DRAWDY	AUBREY ETCHEVERRY	STEVE FECHT
DANIEL GRIER	NICK LUNDSTROM	KATHERINE MOTSINGER	BLANCHE NONKEN
CAROLYN RUSSELL	STEVEN WILSON		

**ARIZONA**

NANCY AKERSON	DAVID AINLEY	EILEEN ALLEN	REBECCA ANCIRA
JACOB ANDELIN	MARIET ANDREWS	ANTHONY BATTAGLIA	KAREN BATTAGLIA
NANCY BAUMEISTER	AUSIA BERGER	PHYLLIS BICKFORD	JOSH BRINK
SAMANTHA BRINK	MICHAEL R. BROWN	JESSICA BRUDER	DAVID CARLSON
DEBORAH CARVALHO	KAREN CHRIST	ALAN CHRISTENSEN	KEEGAN COLTER
BRENDA CORDRAY	DAN CORDRAY	JERALD COX	NELDA L. COX
JETT CUNNINGHAM	QUINN CUNNINGHAM	TERRA L. CUNNINGHAM	MICHAEL DeCOSTER
SILVIANNE K. DELMARS	JENNIFER DERGE	DEBRA S. DICKINSON	JAMIE DIMON
JEREMY DOMIRE	AUSTIN DRURY	LAVONNE ELLIS	GARY FALLON
CINDY FIXTER	V.J. FLANARY	WENDY FLESCH	JOHN S. GALLEGOS
BRIAN D. GIFFORD	MICHAEL GILBERT	MAX GORKIEWICZ	MARGARET GORKIEWICZ
ROBYN L. GORKIEWICZ	GARY E. GREEN	DAWN HARKNESS	ANGELA HARMON
RAYALINE J. HARTSOCK	MARK HENDRICKSON	ADRIAN HERNANDEZ	JAMES R. HETH
CAROLYN R. HIGGINS	BOBBY HILL	DEBORAH HOAK	DAVID HUMBERT
IVAN JUHL	JOLENE JUHL	RICHARD ANTON KRAL	GINGER LAUSS



ANJA McGUIRE	BOB McGUIRE	JERRY McINROE	VERN McPHERSON
LOIS MIDDLETON	JULIA MOBURG	SHANNONE L. NIEDJADLO	JAMES S. NIEDJADLO
RICK OBERREUTER	JERRY OTT	WILLIAM C. ROSSER	DOUG RYKERD
REBECCA SCHADE	ADRIANUS SCHAFGANS	ROBERT SOUTH	R.A. ST. LOUIS
THERESA STORZIERI	JERRY L. STOVALL	ALLIE STORM	BROOKE A. STORM
MIRIAM STORM	AUDRA STRAUS	COLLIN P. STRAUS	JORDAN STRAUS
LILY STRAUS	JULIAN STRAUS	DAVID H. SWANSON	LAURIE THEODOROU
TRACY TRANA	RANDY VINING	DAN WEAVER	D. ROXANE WHALLEY
LAUREEN WILDE	AIDEN WILDE	ROBERT P. WITHAM	KENNETH WOODS
BEV WOOLEY	MERRILL ZACHARY	CARL ZUKAS	

**CALIFORNIA**

MARGARITA AYALA	AMY K. BARBA	MICHELLE CHAVEZ	CRYSTAL CORNILLEZ
HECTOR DELGADO	MIMI DUVIGNEAUD	BERENICE GUTIERREZ	ASHLEY HENRY
JOHN LEMELIN	MICHELLE LEONARD	DANIEL MILLS	JENNIFER NAGEER
LAMTHACH NGUYEN	PAMELA R. PARRAN	JAMES PENNER	CANDICE QUINTANA
ARSHAD RAHAMAN	SHANNON RETHAFORD	LAUREN ROGERS	SERGIO SANCHEZ
AARON SAWYER	DAMIEN SAWYER		

**THE PRODUCERS WISH TO THANK THE FOLLOWING FOR THEIR ASSISTANCE:**

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UNTITLED ENTERTAINMENT  
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ED BARNES  
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SARAH HUSTEAD  
ASHER JANVEY  
NESSA JANVEY  
KENNY JOWERS  
EDWIN KING  
ROBERT LARSEN  
FRANCINE MAISLER  
DOROTHY McDORMAND  
MICHAEL RELKA  
BRIAN SWARDSTROM  
BRANDY WILBER  
REBECCA WYZAN

“The End of Retirement: When You Can’t Afford to Stop Working”  
was first published by Harper’s Magazine, Vol. 329, No. 1971, August 2014.

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