



"A STELLAR TURN FROM
THE GREAT LILY GLADSTONE."

-BRIAN TALLERICO, *ROGEREBERT*



LILY GLADSTONE
THE
UNKNOWN COUNTRY

A FILM BY MORRISA MALTZ

THE UNKNOWN COUNTRY

A FILM BY MORRISA MALTZ

86 mins. / Drama / USA / Color / English

[OFFICIAL WEBSITE](#)

[OFFICIAL STILLS](#)

CONTACT

NATIONAL PUBLICITY

Adam Kersh
adam@fusion-entertainment.com

Emma Myers
emma@fusion-entertainment.com

REGIONAL PUBLICITY & MARKETING REQUESTS

Elizabeth Arnott
earnott@musicboxfilms.com

BOOKING REQUESTS

Kyle Westphal
kwestphal@musicboxfilms.com



PICTURED: LILY GLADSTONE

LOGLINE

After a devastating loss, an unexpected invitation launches Tana (Lily Gladstone) on a solitary road trip through the Midwest, reconnecting with family, seeking closure, and making unexpected connections along the way.

SYNOPSIS

Reeling from a devastating loss, Tana (Lily Gladstone) is pulled back into the world by an unexpected invitation to her cousin's wedding. She packs up her late grandmother's Cadillac and hits the open road, driving from her home in Minnesota to South Dakota. After reconnecting with her Oglala Lakota family, Tana sets off to retrace a surreal journey that her grandmother took decades ago, searching for the spot captured in an old family photograph. As she travels, Tana finds connection in the stories of everyday people who've settled down far off the main roads including Isaac (Raymond Lee), who provides a pivotal clue to understanding the lost location that could cultivate closure. A personal reverie summoned from a beguiling mix of fact and fiction, *The Unknown Country* is an arresting debut feature from Morrisa Maltz.

MORRISA MALTZ

WRITER | DIRECTOR | PRODUCER



Morrisa Maltz is an artist and filmmaker. She studied visual arts at Columbia University. Her art, film, and performance work have been shown at MOCA, Los Angeles, as well as at the MCA, Santa Barbara and galleries internationally. In 2012, she created Mofones, an art product for iPhone that was sold at Urban Outfitters, Nordstrom and Museum stores worldwide. Her first short film, The Caretaker, won best narrative short at LES Film Festival and in 2014 her short film, Odyssea, premiered at Slamdance film festival. Morrisa's first feature documentary, Ingrid, was applauded as a "festival gem" on the 2018 festival circuit and won several awards. Ingrid screened on PBS in 2019 and is distributed by Ryan Krivoshey's Grasshopper Films. Her first narrative feature, The Unknown Country, premiered at SXSW 2022. The film has been hailed by Indiewire as "a stunning spiritual companion to Terrence Malick and 'Nomadland,'" and was acquired by Music Box Films. She was recently nominated for Mill Valley Film Festival's Mind The Gap 2022 Creation Prize and signed with UTA in all areas.

DIRECTOR'S STATEMENT

My name is Morrisa Maltz, and I'm the director of THE UNKNOWN COUNTRY, starring Lily Gladstone (Scorsese's KILLERS OF THE FLOWER MOON, CERTAIN WOMEN).

This film has meant everything to the small group of us that made it. I've been working on THE UNKNOWN COUNTRY since 2016, filming with local people in South Dakota, Wyoming and Texas. While working through ideas for my last documentary, INGRID, I was scouting a lot of outsider artists that led me to small corners of America I hadn't previously visited. I spent a lot of hours driving alone through the US during these times and throughout making the documentary. At the same time, I became progressively more and more interested in these feelings of driving alone in this country as a woman, and the ideas for a film began to form on these initial solo journeys.

After the 2016 election, I felt drawn to understand these part of the country better and first used photography to try to better acquaint myself with the American Midwest which then led to the film. [This article](#) describes some of that process.

The shape of the film really came together after I started to spend time frequenting the same hotels, diners and gas stations over a number of years. Over time, I built close friendships with the people I met, who later became key collaborators in the film. Most notably, I met Lainey Bearkiller while getting my haircut in Spearfish, South Dakota. We became friends and built the first ideas of the film together. Lainey is also a producer on the project and helped focus parts of the film's story on the loving relationships of her family within the Oglala Lakota community.

I ended up moving to South Dakota to explore my interests further at the time. I did initial test shoots with the documentary characters for the film in 2017, and approached Lily, who came on board in 2018, and we all built the project together over a number of years. Overall we filmed from 2017 to 2020. We were part of IFP's Narrative Lab, US in Progress - Poland, and participated in the AFS Artist Intensive at Richard Linklater's in 2019 after receiving two grants from the Austin Film Society.

We all feel very proud that the film shows people and aspects of humanity in the American Midwest that are often overlooked. In such a continuously divided America, we did our best to create a film that shows a patchwork of people and places that can bring us together as humans, rather than to further divide us. The opening words of our diner waitress Pam (who sadly passed away from Covid in 2020 after years of working at the diner she loved) were, "Everyone has a different story." That's ultimately what THE UNKNOWN COUNTRY is about. If we were able to keep this in mind as we moved through our lives in our country we could learn to respect each other more, no matter what part of the country we are from, what our backgrounds are, or what our political beliefs may be.

At the very least, I hope that's what audiences take away from our film.



PICTURED: (L-R) DEVIN SHANGREUX, JAZZY BEARKILLER SHANGREUX, LAINEY BEARKILLER SHANGREUX

STORY STATEMENT

LILY GLADSTONE (CAST)

When I first met Morrisa, I had heard of so many stories featuring women alone and disconnected from their family and I wasn't interested in any more projects building on that foundation. But THE UNKNOWN COUNTRY proved to be much more than that. The spirit of this film is the unknown. As I got to know Morrisa, I saw that while she had an artistic vision, she was open and entirely responsive to the world around her. Indeed, this film is truly the creation of four women, all of whom have vastly different backgrounds, but who share a philosophy. The philosophy that the unknown is okay, that while the controlled, predictable, and reliable are important, not everything can or should be so.

We are living in a time when people are becoming aware of just how much is in fact unknown in this country. This story expands on this idea. It shows landscape, temperature, and culture shifting and changing. But amidst these variations, this film keeps consistent the basis of family and the connections that come from small human interaction. These are important now more than ever. This is an era when we need to listen to our grandmothers. In my community, when you are faced with the unknown, you go to the elders. We should not be marginalizing them, but turning to them for answers.

With a Native woman at the heart of this story, I could see how this character could travel the landscape and find connection to the diaspora and, in her own way, listen to her grandmothers. This project was a chance to focus on a character who felt real, who was at once familiar and a mystery to me. Opportunities to work without an overhanging agenda and to focus on people in their entirety are rare, this was one of them.

VANARA TAING (PRODUCER/EDITOR)

When Morrisa approached me about THE UNKNOWN COUNTRY there was no script, just a premise: After her grandmother dies, a woman finds a photo of her grandma and decides to go on a road trip. Along the way she'd interact with local people that Morrisa had met on her travels and eventually ends up in the same place as her grandmother does in the photo. We knew the beginning and the end and the space in between was up for grabs. Morrisa's process is usually the image first with the narrative to follow after. Her eye is extremely passionate and discerning and we both like to use the word "magical" a lot when describing the images she and Andrew are collecting. For me it's an interesting way to work because it brings an immediacy and mystery to the work and a challenge for me to find its shape. Since we didn't have a script, I suggested that Morrisa record interviews with our documentary characters so that we could get a sense of their lives and stories. Perhaps we could use their stories as entry points to our Tana character - she would either hear these stories during her interactions with them or we'd find ways for her to pull the stories out of the characters and those could be our "scenes." But once I heard the interviews, the quality of openness and vulnerability of their voices, it became apparent we should have their voices/stories weave in and out of the film as a framing device for Tana's journey, as well as emotional anchors and mirrors to her own story. Much of our story process is shaped by our own individual instincts reacting to the material Morrisa has set up. There's always an emotion, attached to an image or situation that she wants to convey and we as collaborators add in the details. It's a constant conversation of both trial and error and being open to where the material is going to take us - first on a primarily visual level -- there's so much beautiful footage of landscapes, bugs, plants, animals that was left on the cutting room floor -- and transforming those beautiful images into something immersive through how it interacts with the soundscape of the film and the emotional anchor that is Lily's performance and the levity and joy that Lainey's family brings and the surreal-like quality of how our documentary subjects are captured. They say it takes a village, and our story process embodies that sentiment in the richest way.

LAINY BEARKILLER (PRODUCER/CAST)

Morrisa and I met during the summer of 2017 through my friend who was a hair stylist and did Morrisa's hair. One day they decided to make plans to go to the festival in the park, my friend invited me to come with.

Me and Morrisa connected so fast, and I thought she was the sweetest person I ever met I definitely wanted to be her friend. So we started to hangout a lot more and Morrisa would talk about this film idea she had about an American girl who travels the United States and she asked if I would like to be one of the girls she runs into while she's traveling and I was more than happy to do it! We talked about the film a lot and one day I mentioned to her "what if you make the girl into a native American girl instead?" And Morrisa was open to this idea so we kept talking about it more and more.

As it became more real I thought that putting my wedding in the film, since my husband and I were talking about getting married, could be a good idea. Morrisa liked that and then I got my family more involved. I arranged filming at my grandparents house and my sisters. Then we met Lily. She made it really easy to be in the film cause she got along with my family so well, it was like she really was my cousin. As a member of the Lakota Sioux tribe I'm happy that Morrisa saw us as one big happy family who likes to be together all the time and that's how it is in this movie. That's what I wanted to show. Until this day Morrisa still comes to my family gatherings.

We started this film 5 years ago and within that period of time Morrisa became more than a friend to me she's my sister and I'm so proud of us and proud of this film.

THE UNKNOWN COUNTRY changed my life in so many good ways I gained a sister, I got to meet amazing people, producers, camera crews, actors. I hope everyone loves it as much as the people who made this project come to life.

ANDREW HAJEK (CINEMATOGRAPHER)

I've shot in sand dunes, in the open water, on mountains knee deep in snow, but I've never had my viewfinder freeze until we shot the opening scene of THE UNKNOWN COUNTRY. It's a handheld shot as Tana is getting into her car to begin her road trip. I had no image on the viewfinder and with my thick winter glove on pulled focus off the barrel by the markings and hoped I got it. We did the scene two or three times and called it quits for the night. I think it was -20 degrees. I didn't know that two years later we'd be finishing the movie in Big Bend Texas 1200 miles away shooting in 100+ degree heat.

When Morrisa hit me up about this project about six years ago, I initially didn't know what to make of it. It was very different, that's for sure. We had just finished our feature doc so my creative itch had been stretched, and my commercial DP work was taking a lot more of my focus. But more and more she would tell me about adventures and interesting people and locations she found in South Dakota. In its very beginning stages, she was going to also play the main character. And DP's can relate that sometimes if your director is in front of the camera you're left in ... well ... a little bit of an awkward situation! Little did I know how much the project would transform into what it is today. Morrisa also kept talking about this girl she met up there, Lainey. I heard about their friendship all summer. So when Morrisa came to me and said she was thinking of Lily Gladstone for this main role, after watching CERTAIN WOMEN and talking more and more with Lainey, it sorta all started to feel more like a film that I could really feel and visualize. I remember one day when we finally dove into this idea for the main character we talked for like three hours about the movie and what it could be. It was so collaborative that all the sudden I'm on a plane to South Dakota with an Alexa Mini in my backpack. Morrisa and I started by shooting all the doc characters as a jumping off point and that's the first footage she showed to Lily, helping to get her on board with its portrayal of this wonderful South Dakota family and all these unique people we'd interacted with., We'd get together in a part of the country, get a house, and shoot a chunk of the movie. Everyone together all the time. From Lily cooking for the crew, to the sound guy scraping ice off cars, to Morrisa's husband Tommy saving us on the side of the highway in freezing temps when we ran out of gas, there was no ego anywhere. Just people wanting to get this movie made. None of it possible without Morrisa leading the pack despite all odds and obstacles, and then Lily's ability to get into a scene with a non-actor with no conventional script and steer the convo where she wanted to move the story along, while also acting. It was impressive to watch.

MORRISA MALTZ (DIRECTOR/WRITER/PRODUCER)

In 2014 I packed my car and left California for Texas to do an art residency in Marfa. I told friends I'd be back in a couple of weeks, but eight years later, I have yet to drive back. The journey to Texas changed my life, my whole creative process, and was the earliest catalyst for bringing this story to life.

In 2015, my grandmother gave me a photo of herself in Texarkana, Texas from 1941. She was standing in both Texas and Arkansas. People love to take photos of themselves there on the state line. When I was passing through after a shoot on my documentary, INGRID, I drove to that spot and took a selfie with my iPhone. I kept thinking how stunning it was to stand in that exact same place and take a photo decades later. Yet at the same time it was incredibly anticlimactic. I just pulled up, hopped out, took a selfie and left. I began to wonder how you could make such a moment as epic as it actually is? To stand in the same spot as those that have come before you, consider all the richness of their lives and now it's your turn to lead yours.... At the same time, I also had been turning over ideas for a film about a woman driving alone and began to dream of combining these concepts.

My creative process always begins with curiosity and a desire for my life and art to influence each other. This usually takes the form of note taking and gathering of creating material such as photographs, video, audio, and drawings. Long before THE UNKNOWN COUNTRY was a film in my head, it was a collection of photographs, radio recordings, and meaningful interactions while on the road. Over time, these became more like snapshots of things that happened to me or stories I heard from people I met. This phase of navigation can take years before I start to grasp the direction of what I want to make. It's through discussions with my core collaborators, usually my editor Vanara Taing and Cinematographer Andrew Hajek that this bounty of material begins to reach some direction. As I began to talk excitedly about all the people I was meeting on my road trips to Andrew and Vanara, Vanara suggested getting audio interviews from the people I was meeting that she could listen to and start to piece together how they could function in a road trip story.

Then I met Lainey Bearkiller, a young Oglala Lakota woman, while getting my haircut in Spearfish, South Dakota. Over a summer, we became close friends and began talking about having her be one of the characters we could meet in the film. As our friendship grew, I fell in love with her and her family. It felt natural to extend the idea of Lainey in the film to her family as well. Lainey and I began discussing ways to give her family a larger presence in the project which resulted in Lainey suggesting the possibility of the main character being Native American. She also suggested having her real wedding in the movie, which was an idea I loved, and was a great way to further incorporate her family. Lainey was integral in building scenes that showed her family and the world she inhabits in loving and positive ways. I couldn't have done that without her specific collaboration.

I knew that casting the lead would be difficult. Shooting non-actors with actors would be a challenge. Much of the film would also be silent, a young woman simply driving alone down long stretches of road. It was around this time that I watched CERTAIN WOMEN and felt immediately drawn to Lily Gladstone as the perfect fit to bridge the gap between our fictional main character and the real people in the film. I had already filmed many of the non-actors in 2017 and that material helped to get Lily on board.

Lily, Vanara and I met for the first time in 2018 in Los Angeles. I flew out there to meet Lily just for the night. We had drinks and talked until 4:00 am. I think we spent about 20 straight hours together that day. Lily understood everything about what I was thinking as if I had known her for years. Lily has a lot of experience solo road tripping in similar areas, knows that part of the US well, and innately understood the complexities of a woman traveling alone. And on a personal level, there was an immediate deep connection. Lily understood the trajectory of Tana's journey and had ideas about how to incorporate different scenes for Tana's character's growth.

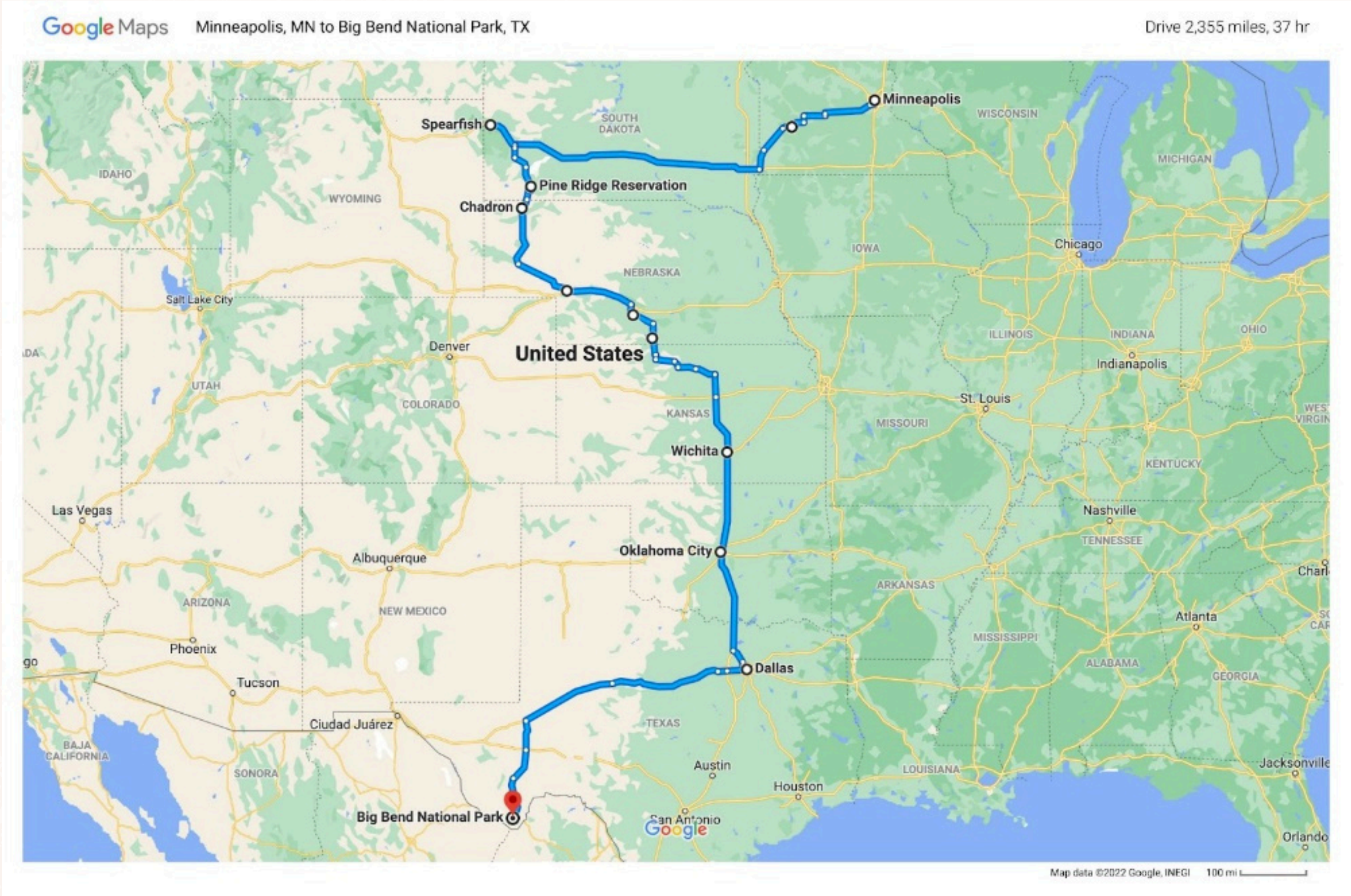
Over the course of the production, we both became incredibly attached to Tana as if we were watching ourselves grow with her as a character, as if she was a version of myself and Lily. Lily suggested the name "Tana" for "Tanagila, The Hummingbird" for her character and helped pick out her wardrobe from the Salvation Army as she knew what Tana would wear. We also fleshed out the grandfather character together, to help give more of the grandmother's back story. Lily suggested the actor and artist Richard Ray Whitman since she guessed he would get the collaborative nature of the project. He flew out from Oklahoma City three days later. Richard also helped to create his lines after we had dinner together and I explained the point of that character the day before filming. This was how we would prep for many of the fictional sections of the film, talking about the possible dialogue and actions and then shooting. Somehow it always came together instantly after hours of talking through everything.

We shot solely with the non-actors from 2017-2018 and the rest of the film we shot sequentially following the original outline of the film, while leaving everything open enough to allow the process to also guide us. With this editing style, it allowed us to experiment and add to individual scenes during production. This process further deepened the feeling that we were all on this journey with Tana since we really didn't always know precisely what was coming next until Tana did also. I think that adds to the audience's feeling that they are on a journey with her as well.



PICTURED: LILY GLADSTONE

ROAD TRIP MAP



Minneapolis, MN to Big Bend National Park, TX

- Minneapolis
- Spearfish
- Pine Ridge Reservation
- Chadron
- Wichita
- Oklahoma City
- Dallas
- Big Bend National Park



PICTURED: (L-R) RICHARD RAY WHITMAN AND LILY GLADSTONE

CAST

Tana: Lily Gladstone (KILLERS OF THE FLOWER MOON, CERTAIN WOMEN)

Isaac: Raymond Lee (KEVIN CAN F**K HIMSELF, TOP GUN: MAVERICK)

Grandpa August: Richard Ray Whitman (WINTER IN THE BLOOD, DRUNKTOWN'S FINEST)

Self:

Lainey Bearkiller Shangreaux
Devin Shangreaux
Jasmine Bearkiller Shangreaux
Pam Richter
Scott Stample
Dale Leander Toller
Cole Weber
Florence R. Perrin
Teresa Boyd
Maya Boyd
Joaquin Joaquin Boyd
Alexia Alexia Boyd

Tana's Extended Family (Bar) :

Tanner Pierce
Darlene McBride
Greg Towry
Tom Allen
Michele Allen

Wedding Guests:

Tara L Boyd
Aaliyah Statler
Allanah Hare
Samuel Hare
Siobhan Hare
Illeana Angel
Sabine Angel
Winona Angel
Kaile Muhm
Duane Janis

Wedding Officiant: Reverend Herb Cleveland

Wedding Musician: Tyrel Salway

Concerned Trucker: Tommy Heitkamp

Young Woman in Photograph: Isabella LaBlanc

Police Officer: Officer Welchie Patterson

Interested Guy #1: Dan McGuinness

Interested Guy #2: Mark McGuinness

Tommy: Ali Lopez-Sohaili

Musician at Bar: Laura Colwell

Friends at Bar:

Frank Mosley
Dalton Vick
Jeff Vick

Honkey Tonk Musician: Ira Bradford

Cowboy: James Dutchover

ABOUT THE CAST

LILY GLADSTONE ('TANA')

Lily Gladstone was raised on the Blackfeet Reservation in Northwestern Montana and is from the Blackfeet and Nez Perce Tribal Nations. Lily stars in Martin Scorsese's upcoming feature, KILLERS OF THE FLOWER MOON, opposite Leonardo DiCaprio and Robert DeNiro which premiered at Cannes. Lily's breakout role in Kelly Reichardt's CERTAIN WOMEN, earned her multiple nominations, including Best Supporting Actress at the Independent Spirit Awards and Best Breakthrough Actor at the Gotham Awards. She was named Best Supporting Actress of 2016 by the Los Angeles Critics Film Association.

Lily's recent films includes a starring turn in Erica Tremblay's FANCY DANCE, which premiered at Sundance. Other film credits include; Geoff Marslett's QUANTUM COWBOYS, reuniting with Reichardt in A24's FIRST COW, Alex and Andrew Smith's WINTER IN THE BLOOD and WALKING OUT, and the award-winning 2020 SXSW selected FREELAND. Lily appears as 'Hokti' in Sterlin Harjo's acclaimed FX series "Reservation Dogs" and will soon star in Samir Mehta and Quinn Shephard's limited series "Under the Bridge" opposite Riley Keough for HULU. Other Television includes a recurring role on Showtime's "Billions." Lily also comes from a theatre background, with credits including work at Yale Repertory Theater, Oregon Shakespeare Festival, Montana Repertory Theater, and New York's The New Group.

LAINY BEARKILLER SHANGREUX, DEVIN SHANGREUX AND JAZZY BEARKILLER SHANGREUX

Lainey plays Tana's cousin who has invited Tana to reconnect at her South Dakota wedding. Lainey's extended family, including husband Devin and daughter Jasmine (Jazzy), play the remainder of Tana's estranged family. Lainey and Devin met on Pine Ridge Reservation when they were just 13. They had their daughter Jasmine in the hopes their parents would understand their commitment and not tear them apart at such a young age. Devin works three jobs to support his small family.

RICHARD RAY WHITMAN ('GRANDPA' AUGUST)

Richard Ray Whitman is a Yuchi-Muscogee/Creek artist, poet, actor and activist. His creative visual art has been exhibited in museums and galleries throughout the US and his photography has been used in textbooks and historical compilations. Whitman is known for his black-and-white photography portraying contemporary Native realities, especially his "Street Chiefs Series" from the 1970s and 1980s. He has appeared in numerous feature films and documentaries, including RESERVATION DOGS, CHAMBERS, CHICKASAW RANCHER, THE SON, WINTER IN THE BLOOD, DRUNKTOWN'S FINEST, BARKING WATER and FOUR SHEETS TO THE WIND.

RAYMOND LEE ('ISAAC')

Raymond currently stars in the lead role of NBC's QUANTUM LEAP. He was recently seen in the Paramount feature film TOP GUN:MAVERICK opposite Tom Cruise, Jon Hamm, Miles Teller and Jennifer Connelly. Series regular credits include AMC's KEVIN CAN F*** HIMSELF and Alan Ball's HBO series, HERE AND NOW. Recurring roles include the HBOMax series MADE FOR LOVE, FOX's PRODIGAL SON, Amazon's MOZART IN THE JUNGLE and ABC's SCANDAL. Theater credits include the world premiere productions of Vietgone at Manhattan Theater Club, which he was awarded the Theatre World Award for Outstanding Off-Broadway Debut, Office Hour opposite Sandra Oh and Cambodian Rock Band at The South Coast Repertory.

PAM RICHTER

Pam works at the Hickock House diner in Deadwood, South Dakota. Pam has been a waitress for 40 years in Deadwood, South Dakota and loves her job. A local favorite, she's been written up in many newspapers as the waitress that keeps customers smiling and coming back. Sadly, Pam passed away from Covid in 2020.

DALE LEANDER TOLLER

Dale is a gas station manager at the Minute Man gas station in Spearfish, South Dakota. A jokester and a bit of a mystic, he is also one of the only gay men living in a small conservative town in South Dakota. He also has written ten novels since he was child about an alternate universe he created as a young boy.

SCOTT STAMPE

Scott owns Bell's Motor Lodge in Spearfish, South Dakota. He still runs the motel much like those of the 1950s. He lives at the motel and does all the maintenance himself. In his own words, it's what keeps him waking up every day.

TERESA BOYD & FLORENCE R. PERRIN

Teresa is the owner of an old western dance hall called The Western Kountry Klub in Midlothian, Texas. She took over the dance hall after it was scheduled to close and she realized one of the regulars (Flo, 91) had come here to dance every Friday for 50 years. You can find Flo and Teresa dancing there every Friday.



PICTURED: PAM RICHTER



PICTURED: (L-R) COLE WEBER AND DALE LEANDER TOLLER



PICTURED: RAYMOND LEE

CREW

Written and Directed by:

Morrisa Maltz (INGRID, ODYSSEA)

Story By:

Morrisa Maltz

Lily Gladstone (KILLERS OF THE FLOWER MOON, CERTAIN
WOMEN)

Lainey Bearkiller Shangreaux
Vanara Taing (SCOOB, INGRID)

Edited by:

Vanara Taing

Cinematography by:

Andrew Hajek

Music by:

Alexis & Sam (Alexis Marsh, Sam Jones)
and Additional Original Music by Neil Halstead (Slowdive)

Sound Design & Mix:

Liz Marston, Skywalker Sound

Drone Cinematography by:

Will Graham

Produced By:

Laura Heberton (FREELAND, GOD BLESS THE CHILD)
Katherine Harper (SISTER AIMEE, THE PHOTOGRAPHER)

Producers:

Lainey Bearkiller Shangreaux
Vanara Taing (SCOOB, INGRID)
Morrisa Maltz (INGRID)
Tommy Heitkamp

Production Company:

Cold Iron Pictures

Executive Producer:

Miranda Bailey

Executive Producers:

Rachel Crouch
Natalie Whalen
Veronica Nickel
Steve Malouf
Brenda Haynes
Gill Holland
Adam Koppel
Matthew C. Mills
Mark Shlomchik
Ben Speiser

SONGS

“Slomo”

Written by Nicholas Chaplin, Simon Scott, Rachel Ann Goswell,
Neil Halstead, Christian Brook Savill
Performed by Slowdive
Courtesy of Dead Oceans
By Arrangement with Secretly Music Group

“Take Care”

Written by Victoria Garance Alixe Legrand & Alex Kristian Scally
Performed by Beach House
Courtesy of Sub Pop

“Star Roving”

Written by Neil Halstead
Performed by Slowdive
Courtesy of Dead Oceans
By Arrangement with Secretly Music Group

“Young”

Written by Stephen Salisbury, Laura Colwell, Michael Bain
Performed by Sun June
Courtesy of Keeled Scales

“The Cupid Shuffle”

Written by Bernard Bryson
Performed by Cupid
Courtesy of Concord Music Group

“The Sun Roars Into View”

Written by Colin Stetson & Sarah Neufeld
Performed by Colin Stetson & Sarah Neufeld
Courtesy of Constellation Records

“Among the Sef”

Written by Colin Stetson & Ben Frost
Performed by Colin Stetson & Sarah Neufeld
Courtesy of Constellation Records

“Dark Streets”

Written by Alexis Marsh
Performed by Dyan
Courtesy of Rare Releases

ABOUT THE FILMMAKERS

MORRISA MALTZ | WRITER, DIRECTOR, PRODUCER

Morrisa Maltz is an artist and filmmaker. She studied visual arts at Columbia University. Her art, film, and performance work have been shown at MOCA, Los Angeles, as well as at the MCA, Santa Barbara and galleries internationally. In 2012, she created Mofones, an art product for iPhone that was sold at Urban Outfitters, Nordstrom and Museum stores worldwide. Her first short film, *The Caretaker*, won best narrative short at LES Film Festival and in 2014 her short film, *Odyssea*, premiered at Slamdance film festival. Morrisa's first feature documentary, *Ingrid*, was applauded as a "festival gem" on the 2018 festival circuit and won several awards. *Ingrid* screened on PBS in 2019 and is distributed by Ryan Krivoshey's Grasshopper Films. Her first narrative feature, *The Unknown Country*, premiered at SXSW 2022. The film has been hailed by Indiewire as "a stunning spiritual companion to Terrence Malick and 'Nomadland,'" and was acquired by Music Box Films. She was recently nominated for Mill Valley Film Festival's Mind The Gap 2022 Creation Prize and signed with UTA in all areas.

LAURA HEBERTON | PRODUCER

Laura is a producer of award-winning, ground-breaking narrative features as well as narrative and doc shorts that have premiered at top festivals worldwide, including Sundance, Berlin, SXSW, Telluride and London BFI. Notable features include Josephine Decker's *THOU WAST MILD AND LOVELY* and *BUTTER ON THE LATCH*, Robert Machoian and Rodrigo Ojeda-Beck's *GOD BLESS THE CHILD* as well as Kate McLean and Mario Furloni's *FREELAND* (starring Krisha Fairchild and Lily Gladstone) which premiered at SXSW 2020. She is in post-production on Morrisa Maltz's *THE UNKNOWN COUNTRY* (starring Lily Gladstone, Lainey Bearkiller Shangreaux and Raymond Lee) and Robert Machoian's *THE INTEGRITY OF JOSEPH CHAMBERS* (starring Clayne Crawford, Jordana Brewster and Jeffrey Dean Morgan). Laura is in development on a feature with Jennifer Reeder, *ALL THE SMALL BODIES*, and Mario Furloni's first solo feature, *THE CUCA*. Projects she has worked on have received support numerous times from organizations including SFFILM/Kenneth Rainin Foundation, IFP (now The Gotham), US in Progress Poland, Austin Film Society, Cinemart and Rooftop Films. She serves on a number of arts non-profit boards and has been on many festival juries.

KATHERINE HARPER | PRODUCER

Katherine is a producer and film marketing executive. She graduated with honors from Southern Methodist University in 2002 and moved to London to work for HIT Entertainment on its global portfolio of children's animated brands such as *Thomas the Tank Engine* and *Bob the Builder*. Katherine transitioned to film as Head of Marketing for indie animation studio, Reel FX in 2006, where she oversaw marketing and PR for its client projects including Sony Pictures Animations and Dreamworks Animation and original films such as 2013's *FREE BIRDS* (Jimmy Hayward, Scott Mosier) for Relativity Media and 2014's Golden Globe, PGA and Annie-nominated *THE BOOK OF LIFE* (Jorge Gutierrez, Guillermo del Toro) for 20th Century Fox. As an indie film producer her films have premiered at Sundance, Telluride, SXSW and more. Credits include *THE MINK CATCHER* (2015), *SISTER AIMEE* (2019) and *THE UNKNOWN COUNTRY* (2021). She is currently producing a documentary with Scott Mosier and developing two narrative features.

LAINY BEARKILLER SHANGREAU | PRODUCER

Lainey has been a part of THE UNKNOWN COUNTRY since its earliest days. After meeting Director Morrisa Maltz, the two began a friendship and regular discussions as the movie began to take shape. Lainey's insight led to the creation of "Tana" the lead role of the film. She was integral in story development including the use of her own wedding as an emotional centerpiece to Tana's journey. Additionally her knowledge and experience with Spearfish and surrounding areas helped the film seamlessly blend into some of its primary settings. Lainey's husband Devin and daughter Jasmine also play themselves in Tana's journey as well as many members of her extended family. She is also currently producing a second narrative film with Morrisa Maltz.

ALEXIS & SAM | COMPOSERS

Composing duo Alexis Marsh and Samuel Jones began their career collaborating with rising filmmakers in Los Angeles after graduating from USC's Scoring For Motion Pictures and Television Program in 2010. Since then they scored TNT's Animal Kingdom, HBO's Sesame Street, and numerous indie films premiering at Sundance, SXSW, Tribeca, Slamdance, and AFI Fest.

ANDREW HAJEK | CINEMATOGRAPHER

Andrew was born and raised in Dallas and studied at the University of Oklahoma before returning home to pursue a career in cinematography. Andrew's career began in short form work. Andrew's commercial clients have ranged from Verizon, Mercedes, Doritos and the American Heart Association and have been seen by millions around the world. Andrew has grown to be one of the Southwest's most sought after DP's for both long and short-form projects. Andrew recently shot one of ESPN's newest 30 FOR 30 documentaries and was also the cinematographer for Morrisa Maltz's INGRID.

VANARA TAING | EDITOR, PRODUCER

Vanara Taing is an editor and writer based in Los Angeles. Her work has screened in numerous film festivals around the world. SAMNANG, a short she wrote, was a national narrative finalist for the Student Academy Award, premiered at the New York Film Festival and awarded Best International Short at the 2014 Milan International Film Festival and Best Student Film at the 2014 USA Film Festival. She has edited three independent features and done additional editing work on THE LEGO BATMAN MOVIE, THE LEGO NIJAGO MOVIE. She was most recently an editor on 2020's SCOOB which is currently available on all digital platforms. She earned her MFA in Editing from the American Film Institute Conservatory while on a Paul & Daisy Soros Fellowship for New Americans.

ABOUT MUSIC BOX FILMS

Music Box Films is the prestigious North American distributor of acclaimed international, independent, and documentary feature films. Recent releases include Eric Gravel's César nominated thrilling social drama *Full Time*, starring Laure Calamy; Lola Quivoron's Cannes 2022 award-winning *Rodeo*; and Rebecca Zlotowski's NYTimes Critic's Pick adult drama *Other People's Children* starring Virginie Efira. Upcoming releases include *L'Immensità*, the Venice favorite starring Penelope Cruz; and *The Unknown Country*, Morrissa Maltz's SXSW Road Trip Drama starring Lily Gladstone. Since its formation in 2007, Music Box Films has distributed award-winning films and art-house favorites that include Academy Award winner *Ida*, *Meru* (from Oscar-winning filmmakers Jimmy Chin and E. Chai Vaserhelyi), Christian Petzold's *Transit*, the popular Swedish comedy *A Man Called Ove*, and the original *The Girl with the Dragon Tattoo*. Music Box Films is independently owned and operated by the Southport Music Box Corporation, which also owns and operates the Music Box Theatre, Chicago's premier venue for independent and foreign films. For more information, visit www.musicboxfilms.com.

CONTACT

NATIONAL PUBLICITY

Adam Kersh
adam@fusion-entertainment.com

Emma Myers
emma@fusion-entertainment.com

REGIONAL PUBLICITY & MARKETING REQUESTS

Elizabeth Arnott
earnott@musicboxfilms.com

BOOKING REQUESTS

Kyle Westphal
kwestphal@musicboxfilms.com

