



## Big Screen Classics

# Wendy and Lucy

### Wendy and Lucy

Directed by: Kelly Reichardt

©: Field Guide Films

Production Companies: Film Science, Glass Eye Pix

Presented by: Oscilloscope Laboratories

Executive Producers: Todd Haynes, Rajen Savjani, Phil Morrison, Joshua Blum

Produced by: Neil Kopp

Producers: Anish Savjani, Larry Fessenden

Production Supervisor: Jeffery P. Harding

Production Accountant: Brett Cranford

Production Co-ordinator: Katy Kolego

Location Manager: Roger Faires

Post-production Supervisor: Kyle Gilman

1st Assistant Director: Gabriel Fleming

Casting Director: Laura Rosenthal

Casting by: Simon Max Hill

Additional Casting: William Bailey

Screenplay by: Jon Raymond, Kelly Reichardt

From the story by: Jon Raymond

Director of Photography: Sam Levy

Additional Photography: Greg Schmitt

1st Assistant Camera: Tg Firestone

2nd Assistant Camera: Eliza Plumlee

Key Grip: Brian Shotzbarger

Gaffer: Efrem Peter

Still Photographer: Simon Max Hill

After Effects: Hive FX, Jim Clark

Editor: Kelly Reichardt

Assistant Editors: Andreas Fehrlé,

Abbi Jutkowitz, Mike Burchett

Production Designer: Ryan Smith

Lead Man: Nate Smith

Wardrobe Designer: Amanda Needham

Wardrobe Assistant: Jamie Hanson

Tattoo Artist: Amy Cole

Hair: David Kennedy

Title Design: PLAZM, Joshua Berger, Niko Courteils

Film Labs: FotoKem

Video Dailies: FotoKem

Digital Intermediate Facility:

Hollywood Intermediate, Inc

Digital Intermediate Colourist: Will Harris

Grocery Store Music: Smokey Hormel

Wendy Theme Music: Will Oldham

Sound Designers: Leslie Shatz, Eric Offin

Location Sound: Eric Hill

Additional Sound Recordist: Tyler Stephens

Rain Recordings: Reuben Cox

Re-recording Mixer: Leslie Shatz

Co Re-recording Mixer: Eric Offin

Re-recording Facility: Wildfire Studios

Sound Editor: Javier Bennassar

ADR Recordist: Mark Garcia

Foley Supervisor: Eli Cohn

Foley Artist: Brian Vancho

Cast:

Michelle Williams (*Wendy*)

Walter Dalton (*security guard*)

Larry Fessenden (*man in park*)

Will Oldham (*lcky*)

John Robinson (*Andy*)

Will Patton (*mechanic*)

Lucy the dog (*herself*)

David Koppell, Max Clement, Sid Shanley,

Dave Hubner (*kids by fire*)

Michelle Worthly (*Sadie*)

Roger Faires (*recycler in wheelchair*)

Boggs Johnson (*recycling man*)

Tanya Smith (*grocery checker*)

Michael Brophy (*grocery store checker*)

John Breen (*Mr Hunt*)

Deneb Catalan (*male cop*)

To read *Wendy and Lucy's* plot synopsis is to wonder how in the name of God a film could be constructed around such a slight premise (a young homeless woman loses her dog) – and, still yet, not just any film but one of the best American films of 2008. Director Kelly Reichardt is a Pacific Coast indie interested only in the minutest of dramas, unfurling in the most genuine of circumstances. Her previous film, 2006's *Old Joy*, was a masterpiece of unexpressed feelings and sublimated disappointment, and *Wendy and Lucy* is even better, finer, more mysterious and impactful, and so directly focused on its heroine's plight in life that you sense it'd be an injustice to read her as a metaphor for the economically disenfranchised swarming under affluent America's loud mouthed middle-class.

The film is so lean that the opportunity to interpret Wendy's dilemma as a universalised statement is there for the taking, but Reichardt's approach is stringently concrete. This is the reality of 99 per cent of United States communities: decaying infrastructure, Wal-Mart sustenance, gone-to-weed neighbourhoods, lives ruled by petty commerce. There's not a fake moment or image on the programme, but we're not quite talking about an Americanised take on the ascetic programme of Jia Zhangke or the Dardennes – Reichardt's formal approach is less restricting, less self-conscious. She has room in her toolbox for conventional close ups and match cuts, and makes no show of extended takes. Even so, the intimacy we share with Michelle Williams' lost girl is breathtaking, managed as it is simply by an attentive soundtrack (you remember the sound of her breath long afterwards), a camera placement strategy that somehow avoids all apparent agendas, and the actress' formidable grip on her time and place and exactly how little emotion such a luckless woman would show the world in the worst of times. Williams has proven to be a faultless, often bruisingly naked actress, and here she is as completely submerged into a four-dimensional real person as any performer we've seen this decade. Which means, frankly, you could walk by her on the street and take no notice.

Reichardt's close enough to her character that when Wendy's car won't start, in the centre of an Oregon Wal-Mart parking lot, it feels like the sky has begun to fall. The time spent in lock up, waiting with Wendy for the local law to turn its gears while her dog Lucy remains tied up to a bicycle rack, is agonising to a degree the makers of modern thrillers could only dream of. The mundanity of the story is equalled, and complemented by, its tragic whiplash, and though it'd be gauche to discuss the film's delicate, unexpected, quietly heartbroken ending, we could say this: the experience of it comes close to a primal cinematic vibe, a sadness that reaches back to Chaplin, Rin Tin Tin, Our Gang's Wheezer, and Ozu's *I Was Born, But...* It's even fair to say, from the most objective standpoint, that the movie tests the tensile strength of your own innate empathy, and if you are unmoved, the failure is yours. Which is, inevitably, overhype: *Wendy and Lucy* is too miniaturist, too conscientiously modest, too charitable really in the end to support such grand claims for it in the popular culture. Would that we were able to simply provide the experience of Reichardt's film to every brainpan without the necessity of marketing or criticism – it's exactly the kind of fundamental soak in humanness that movies were made to be, except by today's standards it's virtually an anti-movie, a sketch of a moment of a minor occurrence. It will be seen by a precious few, but it should be required viewing for all.

Michael Atkinson, *Sight and Sound*, February 2009

Skeeter Green (*female cop*)  
Marilyn Hickey (*police administrator*)  
Jeanine Jackson, Brenna Beardsley  
(*grocery cashiers*)  
Winfield Jackson, Gabe Nevins, Connor O'Shea,  
Josh Larsen (*teenagers by car*)  
Ayanna Berkshire (*pound employee*)  
Dan Wilson (*man on bus*)  
Greg Schmitt (*mechanic in garage*)  
David Rives Curtright (*man reading book*)  
Holly Cundiff (*security guard's woman*)  
James Yu (*cab driver*)  
George Haapala (*home owner*)  
Deirdre O'Connell (*Deb, phone call voice*)  
M. Blash (*Dan, phone call voice*)  
USA 2008©  
80 mins  
Digital

The screening on Wed 4 Mar will be introduced by  
writer and editor Laura Staab

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