



Presents

EAST OF WALL

A film by Kate Beecroft

97 mins, United States, 2025

Language: English

Distribution

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LOGLINE

Tabatha, a young, rebellious rancher, who rescues and resells horses, must make hard decisions while providing refuge and the skills of the horse trade to a group of wayward neighborhood teens.

SYNOPSIS

EAST OF WALL is an authentic portrait of female resilience in the "New West" inspired and played by the women and girls who live it. Set in the Badlands of South Dakota, Tabatha, a young, rebellious rancher, who rescues and resells horses, must make hard decisions to deal with her fractured family, financial uncertainty of losing her ranch, and unresolved grief, all while providing refuge and the skills of the horse trade to a group of wayward neighborhood teens.

DIRECTOR'S STATEMENT

I found this story by chance. Taking a wrong turn on a road in South Dakota led me to the deepest adventure of my life. I pulled up to a rundown ranch and found Tabatha Zimiga and a tribe of intimidatingly bold teenage girls thronging out of their trailer, heads half-shaved like warriors, eyeing me up and down. Tabatha welcomed me into her world with one sentence: "Want to see some real cowgirl shit?"

I have spent three years living with this family. They allowed me to be a fly on the wall of their barn and trailer, absorbing every inch of their daily life in order to write this script and teach them how to act. They trusted me to tell their unbelievable story of female resilience. I found myself rewriting and recapturing the West through their eyes ... or, as Tabatha calls it, "The New West."

— KATE BEECROFT, writer-director, *East of Wall*

INTRODUCTION

When writer-director KATE BEECROFT felt her career as an actress and production designer was at a crossroads, the Los Angeles native began a journey that would result in the unique drama *EAST OF WALL* — and win Beecroft the 2025 Sundance Film Festival Audience Award.

In the tradition of artists who head out and listen to find stories about everyday Americans, Beecroft jump-started her journey by hitting the road in a truck to talk to people about their lives. The turning point came in South Dakota, where she and her friend, *EAST OF WALL* cinematographer AUSTIN SHELTON, happened upon inspiration.

“Austin and I decided to drive the country in a truck and just camp wherever we stopped, hoping we’d find something [that moved us],” Beecroft says. “In South Dakota, we met a woman named Amy who told us her story. Later I got a phone call from Amy’s daughter, who told me that her mother and her community never feel seen and thanking us for listening to her mom’s story. She said that if I was still looking for stories, we’d find a woman named Tabatha Zimiga just east of the town of Wall, South Dakota, and she’d be waiting for us.”

“So, we went east of Wall and located Tabatha,” says Beecroft. “We pulled up to her house, which was on so much land that was filled with the most beautiful horses I’d ever seen. All these kids came out of a trailer, staring at us intensely. They were intimidating! Then Tabatha came out and said, ‘So you’re here to see some real cowgirl shit!’ I said yes, and she told her daughter Porshia and Porshia’s friends to get on their horses. And the kids — most of them in bikinis, without shoes on — jumped on their horses and started riding bareback, doing tricks.”

“When I got back to LA, I thought, ‘What am I doing *here*? I need to go back to that ranch in South Dakota!’ And then I just kept going back.”

“At this point, I didn’t think this would become a feature film,” adds Beecroft. “I wasn’t even sure I could be a director. But I knew I was in love with their lives so for about three years, I lived at Tabatha’s ranch off and on.”

WRITER/DIRECTOR

KATE BEECROFT

Kate Beecroft is a Los Angeles based writer and director who graduated from Royal Central School of Speech and Drama in London. Her acting background has given her a deep love and respect for those she works with on-camera. She loves to street cast her own projects, gravitating and unearthing the magic of those who don't see it within themselves.

PRODUCER

LILA YACOUN

Lila Yacoub has produced some of the most influential and celebrated indie films. She recently completed photography on Daniel Roher's (Academy Award for NAVALNY) first narrative feature TUNER. Her past credits include the Universal/Plan B feature SHE SAID, Mike Mill's C'MON C'MON, Greta Gerwig's LADYBIRD, Bo Burnham's EIGHTH GRADE, Jonah Hill's MID 90s and Wes Anderson's MOONRISE KINGDOM. She was a long time collaborator of Noah Baumbach and produced many of his films including FRANCES HA, GREENBERG and WHILE WE'RE YOUNG. She has collaborated with Plan B several times including on Jon Stewart's IRRESISTIBLE. Her work has been distributed by companies such as A24, Fox Searchlight & Focus Features. Many of her films have been nominated for Academy Awards and Independent Spirit Awards.

PRODUCER

SHANNON MOSS

Shannon Moss is a film producer and creative director who brings a unique blend of commercial production expertise and storytelling acumen to her work. Shannon previously served as Director of Creative Operations at Stadium Creative Group where she worked alongside their roster of directors to help craft and hone their creative visions for brands like Nike, Adidas, Google, Samsung, Delta, and more. Prior to that, she spent four years producing content at Headspace, where she developed her skills in the tech and wellness space. As an entrepreneur, she founded GRLSWIRL, a lifestyle brand empowering women through skateboarding, where she built compelling brand narratives from the ground up, amassing 1m+ followers across platforms and a global reach. Her experience across commercial production, content creation, and brand building gives Shannon a distinctive perspective that bridges creative vision with strategic thinking. She currently works with film and commercial directors to develop, design, and create pitch decks for film, TV and commercial projects.

PRODUCER

MELANIE RAMSAYER

Melanie Ramsayer has worked in the entertainment industry for decades. She has spent most of her career representing artists at Gersh. Growing up in Canton, Ohio she knew from a young age that she wanted to work in the film business. She graduated from UCLA and her first job was an internship for Doug Wick and his Red Wagon Productions. Next up was Gersh and she's been there ever since. Her opportunity to produce came from a fortuitous email from Kate Beecroft who had shot some footage with her DP Austin Shelton and wanted to make a docu-fiction. Then came the script and the film. An incredible journey. Melanie's other passion is rescuing dogs, cats and horses and she currently has 2 horses she got from Tabby: a res horse named Blowing Smoke and an old buckskin ranch horse that Tabby found at a kill pen auction who she aptly named Lucky T after his guardian angel Tabatha.

EXECUTIVE PRODUCER

SCOTT FRANK

Scott Frank is an acclaimed director, producer, and screenwriter. He has received Golden Globe, Emmy, DGA, WGA and PGA awards for his outstanding directing and writing. He has also been nominated for two Academy Awards. His credits include Netflix's most-watched limited series - THE QUEEN'S GAMBIT, GODLESS, LOGAN, Monsieur Spade A WALK AMONG THE TOMBSTONES, OUT OF SIGHT and MINORITY REPORT. He is one of the heads of the Sundance Institute Screenwriters Lab.

EDITOR

JENNIFER VECCHIARELLO

Jennifer Vecchiarello won an ACE Award for Tina Satter's well received HBO film Reality starring Sydney Sweeney which premiered at the Berlin International Film Festival. Jennifer collaborated with Mike Mills on the acclaimed A24 film C'mon C'mon starring Joaquin Phoenix and previously worked with Mills as an additional editor on 20TH Century Women. Vecchiarello edited Miranda July's critically celebrated Kajillionaire starring Evan Rachel Wood. She also worked with Brie Larson on her directorial debut film Unicorn Store, starring Larson, Samuel L. Jackson, and Joan Cusack. She also collaborated with writer/director Megan Park for My Old Ass for LuckyChap/Amazon MGM.

DIRECTOR OF PHOTOGRAPHY

AUSTIN SHELTON

Growing up in the Rocky Mountains, Austin Shelton was raised with a deep sense of reverence for all things nature and the wild. After getting a BA in Philosophy and spending years roaming the Americas (think more motorcycle beatnik than #vanlife), he eventually settled in Los Angeles where he earned an

MFA in Cinematography at the American Film Institute. Fascinated and inspired by the void between narrative and documentary filmmaking, Austin strives to bring a cohesive visual language to his documentary projects and vérité instincts into his narrative work.

THE CAST

AS HERSELF

TABATHA ZIMIGA

Tabby was raised between Igloo and Pine Ridge, South Dakota—badlands country. She came up on a ranch where the wind don't quit and neither do the women. Ranch life is in her blood—she's had reins in her hands since before she could walk, and rodeo dirt under her nails ever since.

A born barrel racer and rodeo girl through and through, Tabby lives for the rush of branding season and the rhythm of sorting cattle. For the past 18 years, she's passed that grit and grace on—teaching the next generation of rodeo kids the ropes, the ride, and the respect. But it's the horses no one wants that call to her most. The wild ones. The outlaws. The renegades. Tabby rescues and rehabilitates horses from the reservation and kill pens and gives them a home. She doesn't shy from a bronc—as long as it's pretty. She sells horses across the U.S.—at sale barns, privately off her own ranch, and yes, on TikTok. But she's more than a seller—she's a storyteller. A director in her right, she crafts cinematic TikToks that capture the raw beauty and thunderous power of her horses. Slow motion, low angles, dust flying—Tabby will even lie under a horse to get the perfect shot. Tabby lives it full-throttle with a camera in one hand and a lead rope in the other. *EAST OF WALL* is her acting debut.

AS HERSELF

PORSHIA ZIMIGA

Porshia has been riding horses ever since she could walk. She's always been tough as nails – barefoot, bareback and ready to gentle down the wildest of outlaw horses. If you can't catch it – she can. From her first race across the pasture at 5 years old, she's been unstoppable, dominating rodeos in barrels, poles, keyhole and flags. She and her main mount and best friend Bingo (who was bred to be a cow horse) have won over 50 buckles together. Porshia grew up on a cattle ranch and has been sorting, gathering and helping to doctor and tag calves her whole life. She's drug a few calves to the fire, but her roping skills are called on more when it comes to working with the wild horses and gentling them. Porshia starts and trains her own colts and has trained and perfected her own rodeo horses. She has always given all she has – putting the time, sweat, tears and heart to stay in the game. *EAST OF WALL* is her acting debut.

AS ROY

SCOOT MCNAIRY

Emmy Award nominated actor, and one of today's most highly recognized, sought after character actors, Scoot's long theatrical resume includes roles in back-to-back Academy Award winning films (Argo, directed by Ben Affleck; and 12 Years a Slave, directed by Steve McQueen). Scoot can currently be seen in James Mangold's Golden Globe nominated Bob Dylan biopic A Complete Unknown, opposite Timothee Chalamet and Ed Norton; he also currently stars in the film Nightbitch, playing the role of "Husband" opposite Golden Globe nominee Amy Adams, directed by Marielle Heller. He also recently starred in the Blumhouse thriller Speak no Evil, opposite James McAvoy and directed by James Watkins. Other recent projects: Scoot shot the lead in the Sophia Coppola produced feature Fairyland. He reprised his role as the series lead in the third and final season of Netflix's Narcos: Mexico, for which he was nominated in the Best Actor category at the 2022 International Emmys; he had a pivotal role in the Mike Mills film C'Mon C'Mon, starring Joaquin Phoenix and Gaby Hoffman; he starred as "Rod Rosentein" opposite Jeff Daniels in The Comey Rule, for CBS/Showtime, written and directed by Billy Ray; he starred in the third season of the hit HBO series True Detective opposite Mahershala Ali; he also shot a supporting role in the Nicole Kidman film Destroyer, directed by Karyn Kusama; he starred opposite Anna Kendrick in the HBOMax series Love Life; and he had the opportunity to work again with Andrew Dominik on the Netflix feature Blonde, starring Ana de Armas as Marilyn Monroe.

AS TRACEY

JENNIFER EHLE

Jennifer Ehle is a two-time Tony Award winner. She has starred in Alice Birch's Amazon series, DEAD RINGERS, in Maria Schrader's film, SHE SAID, with Ashley Judd and Zoe Kazan, as well as Taylor Sheridan's Paramount+ series, 1923, and LIONESS. She also starred opposite Jeff Daniels in the Showtime mini-series, THE COMEY RULE. Jennifer has won a BAFTA Award for playing Jane Austen's "Lizzie Bennet" opposite Colin Firth in the classic miniseries PRIDE AND PREJUDICE. She can previously be seen in Ira Sachs' LITTLE MEN, THE REVISED FUNDAMENTALS OF CAREGIVING (written and directed by Rob Burnett) –both of which screened at Sundance, as well as Terence Davies' A QUIET PASSION opposite Cynthia Nixon. Ehle's other notable film credits include: Kathryn Bigelow's DETROIT and ZERO DARK THIRTY, Steven Soderbergh's CONTAGION, George Clooney's THE IDES OF MARCH, Neil LaBute's POSSESSION, István Szabó's SUNSHINE.

AS LEANNA

LEANNA SHUMPERT

Leanna has three horses that she has trained herself and she absolutely loves watching them grow and develop. She finds it's incredibly rewarding to train horses, watching them grow and develop. She's also moves cattle and helps during branding season, wrestling and keeping the cows back. She used to compete in rodeo events including flags, barrels, poles and keyhole – poles was her favorite – but stopped competing after her mare got hurt and her heart was no longer in it. She won a mini steering riding buckle when she was 10 and has a few halters and saddle pads from rodeos in Kyle, SD. In her future, Leanna is interested in studying nursing but would also love to continue acting. She loves expressing herself through performance and getting to play anything you want. EAST OF WALL is her acting debut.

AS BRYNN

BRYNN DARLING

Brynn is 13 (obviously) and has been riding her whole life. She started training weanling Spanish horses for a family friend when she was eight. Brynn rides barrels, poles, flags and likes most rodeo events, though barrels is her favorite. She currently competes in Kyle, SD but is planning to start entering rodeos near Rapid, SD. Brynn hasn't won any belt buckles yet but this past summer won best Horseman and Sportsmanship with their mare, Delilah. She's been competing seriously for three years and wants to be a professional horse trainer to help horses that aren't given a chance. EAST OF WALL is her acting debut.

AS SKYLAR

WYATT MANSFIELD

Wyatt Mansfield grew up on a cattle ranch in the Pine Ridge Reservation in SD, where he's been riding before he can remember. If he wasn't at school, he was on horseback, moving, sorting and branding cattle or tagging calves. He's been rodeoing for 12 years and has won buckles and saddles including the High Point-all around saddles at the L Diamond P Summer Series in Kyle and Oglala Nation Annual Youth Rodeo. He loves to rope and tie down calves as well as tricks and riding bareback. The ranch is in his blood and he comes from a long line of ranchers and rodeo riders. Wyatt is studying film production this summer at NYU. EAST OF WALL is his film debut.

AS RYDER

CHANCEY RYDER WITT

Chancey Ryder Witt, 21, grew up surrounded by the rodeo and ranching industries. Stemming from a family of horse riders and trainers, both her father (Duffy Ducheneaux) and mother (Nicole Witt) were

competitive rodeo riders. Her mother shared her passion for horseriding with children, working as a nurse to support her children's summer rodeo and Indian Relay Race competitions. Chancey began by competing in barrel races and poles competitions with her black and white paint pony named "Rainbow." Inspired by her papa, Lyle Ducheneaux and her desire to ride fast, Chancey began racing in Indian Relay Races when she was 15 years old, racing for Earl Dubray's Blue Moons Relay team. Starting out in the Maidens races, she then began competing in the Women's relay races. In 2019, she was a part of the first women's relay for the Horse Nation Indian Relay Council in Gillette, Wyoming where Chancey went on to Championship Day, finishing in the Winners Circle.

Looking up to her cousin, Kelsey Knight, who was 2012 Miss Indian Rodeo Queen, Chancey set her sights on her rodeo queen career in 2015. She holds two titles, the 2015 Cheyenne River Rodeo Princess and the 2023 Miss Oglala Lakota Nations Rodeo Queen. Immediately after being crowned the 2023 Miss Oglala Lakota Nations Rodeo Queen, she rode across the creek to the 2023 Oglala Nations "Run with the Wild" horse races where she won the Women's relay.

Chancey credits her badass, outgoing and kind personality as leading her to her lifelong rodeo friends and family as well as the film, EAST OF WALL. Chancey now has a daughter named Chassity and resides in South Dakota on the Pine Ridge Reservation.

AS JESSE

JESSE THORSON

At just 20 years old, Jesse is an exceptional horserider who has trained countless horses. From the moment he first jumped on a horse, Tabatha knew he was born to ride – it's in his blood and his heritage. Jesse excels at rodeo events, his favorite being flag racing for the skill and speed it requires to complete it. He can do anything on a horse, balancing on top of one or flipping off the back. Jesse is also an incredible rancher and handyman – intelligent, resourceful and full of grit. He's fast to solve a problem and can fix or build anything, from cars to tractors to houses. He has a big heart and great sense of humor, never at the center of a dull moment. EAST OF WALL is his acting debut.

PRODUCED BY:

LILA YACOURB

KATE BEECROFT

MELANIE RAMSAYER

SHANNON MOSS

DIRECTOR OF PHOTOGRAPHY

AUSTIN SHELTON

Credits include: A Late Separation, Runner's High

MUSIC BY

LUKAS FRANK + DANIEL MEYER-O'KEEFFE

Credits include: Walk with Me

MUSIC SUPERVISOR

SIMON ASTALL

Credits include: Big Little Lies, C'mon C'mon, American Honey, Civil War, Love Lies Bleeding, Bird

SOUND DESIGNER

SERGIO DIAZ

Credits Include: Nomadland, Roma, Babel, Into the Wild, Pan's Labyrinth

COSTUME DESIGN

CHRISTINA BLACKALLER

Credits include: Beatriz at Dinner, The Seeding

CASTING

WITTNEY HORTON

THE HISTORY OF WALL AND ITS ICONIC DRUG STORE

The town of Wall, South Dakota, was incorporated in 1908. But Wall's most famous institution, a beloved part of roadside Americana, opened 24 years later and staked its claim thanks to grit, smarts, and a lot of signs. In 1931, Ted and Dorothy Hustead bought the only drugstore in Wall, a prairie town and railroad stop on the edge of the South Dakota Badlands (Badlands National Park would officially open in 1939). In July of 1936, Dorothy had an epiphany: cars heading down Route 16A past Wall Drug on a hot summer's day all had one thing in common: They were carrying people who would need a drink of water. So the family put up a series of eye-catching, rhyming billboards on the dusty road, describing the drinks thirty travelers could get at Wall Drug — including free water. Almost immediately, folks came for the water, then bought ice cream and other necessities. For more than 90 years, Wall Drug has been a popular destination on the road to Mount Rushmore and other spots. As the town of Wall tripled in size to almost 900 people, Wall Drug, with its iconic logo, has grown to 76,000 sq. feet and become one of the world's most well-known roadside tourist attractions (thanks to servicemen and fans, signs declaring the "Distance to Wall Drug" have popped up in dozens of countries). More than 2 million visitors a year — 22,000 people a day — stop for a meal at Wall Drug's Western Art Gallery restaurant; enjoy the Hole in the Wall Bookstore, Calamity Jane's Jewelry Emporium and Black Hills Gold, Buckboard Western Apparel and Hats, and more; see the largest privately-owned Western illustration art collection in the U.S.; get a T-shirt ("Have you Dug Wall Drug?"); grab a 5-cent coffee and homemade donut; or have a cool glass of iced water...which is still free.

A HISTORY OF RODEO

The rodeo as it's currently known may look different in style than it did when it started, but the substance is the same as when it began some 400 years ago. At that time, Mexican and Spanish settlers had begun breeding horses in the Southwestern part of what would later become the United States. In the early 1800s, *vaqueros* — cowherds or ranch hands often considered the first "cowboys" — would add roping and riding flourishes to their herding technique. As herding cattle became a common pursuit for American men over the following decades, this element was passed down. By the late 1880s, ranching communities across the American West let cowboys compete in contests that showed off the riding, horsemanship, and roping skills derived from the *vaquero* lifestyle. (The word *rodeo* derives from the Spanish "rodear," meaning "to encircle or surround.") The first official rodeos on record were held in Pecos, Texas, in 1883, and in Prescott, Arizona, in 1888 (which had the innovation of charging admission to rodeo-goers). In 1929 the

Rodeo Association of America was formed, becoming the official organization of rodeo managers and producers. After WWII, rodeos grew in popularity — perhaps due to their connection to a simpler time and their association with American-centric cowboy culture — with prize money increasing and venues and local publicity expanding. In 1975, the Professional Rodeo Cowboys Association (PRCA) was formed, and today's rodeos typically consist of five main events, with Las Vegas' National Finals Rodeo (NFR), organized by the PRCA, the premier championship rodeo event held annually. The modern rodeo includes several main contests: **Bronc Riding, Bull Riding, Calf Roping, Team Roping, Steer Wrestling, and Women's Events** which include barrel racing.

WORKING WITH THE ACTORS AND THE NEW WEST

Working with Tabatha and Porshia to act in the film “as themselves” — as well as casting the kids living with them, who would play versions of themselves — would be part of the preparation for filming. They are not actors, but Beecroft observed that Tabatha and Porshia nonetheless had a natural ability as performers, based on the skills they need when they sell horses and film the rodeo tricks they do riding their own horses.

“I treated them like professional actors. And Tabby can play *anything*,” says Beecroft. “I knew she could act because I’d seen her in so many situations as a horse trader and horse trainer and watched her at sale barns — she’s very aware of what people do or don’t want her to be, and she is so intelligent that she gets that instantly.”

Says Tabatha, “Acting sometimes was like an out-of-body experience for me. I would ask Kate, am I doing this right? I didn’t ever feel that much trepidation about being on-camera, until it came to the point where I realized I was putting myself out there in the scene at the fire-pit. It was a little scary for me to do. When we did that scene, I sat for probably 10 minutes before we did it. I knew it was going to come up, but I had a lot of anxiety about it.”

Adds Porshia, “Sometimes it was hard to get the concepts of what I needed to do. Acting with my neighbors was easier than anything else because it’s basically my style with them. But studying the lines I had to say, based on real things Kate heard us say, was a little hard, but we got it done.”

In a different scene, Tabatha notes other tactics were needed. “Kate needed Porshia to cry for one scene, and I didn’t want to hurt my baby girl, but at the same time the scene needed her to cry and be upset. So, I mentioned to Porshia a certain horse that she loved very much, and that was what she needed.”

“Porshia had to be moodier than she actually is,” says Tabatha, who adds with a laugh, “She *is* moody because she’s a teenager, but she had to make that a little more intense than she actually is.”

Says Beecroft, “Porshia’s such a spitfire. She surprised me all the time on this film, and she still does.”

The film’s producers helped Beecroft through the process, including LILA YACOUN, an Emmy nominee whose films as a producer include work by then-first-time filmmakers Greta Gerwig (*Lady Bird*), Bo

Burnham (*Eighth Grade*), and Jonah Hill (*Mid90s*), as well as independent cinema auteurs including Noah Baumbach (*Greenberg*, *Frances Ha*, *While We're Young*, *Mistress America*).

"Lila really stood by me. She's made so many amazing films with many incredible filmmakers, and she was invaluable," says Beecroft. "It's a tricky thing blending truth and fiction. It would have been easier if I had written Scoot McNairy's character, Roy, as more of a 'moustache-twirling cowboy bad guy,' or if I had tied up all the loose ends for the kids living at Tabatha's house. But this is real and they're still living this life and I want *their* hearts on this film, not mine."

Beecroft says that for the gorgeous visuals she and cinematographer AUSTIN SHELTON were going for, "The photography of Sally Mann and Justine Kirkland was definitely a huge influence on the look and feel of the film." Mixed in with the naturalistic look are also glimpses of the TikTok videos Porshia and the other kids living with Tabatha make of themselves as they ride.

Acting alongside Tabatha and Porshia Zimiga, JENNIFER EHLE — who plays Tabatha's mother, Tracey — and SCOOT MCNAIRY — as a determined horse buyer up from Texas — got in touch with their roots (for McNairy) and their deep ability to immerse themselves in a transformative role (for Ehle) for *EAST OF WALL*.

As one of the most versatile and established actresses of her generation, BAFTA winner Ehle (star of the BBC's blockbuster 1995 miniseries *Pride & Prejudice* as well as *The King's Speech*, *Contagion*, *Zero Dark Thirty*, *Fifty Shades of Grey*, TV's *Lioness*, *Dead Ringers*, and *1923*) made sure Tabatha's mom Tracey — whom she was portraying and who was also appearing in the film — would be presented in all her complexity and toughness.

"Jennifer was so spot-on as my mom," says Tabatha. "It took a minute to get used to, because it was just so outstanding how good Jennifer was. Plus, she's such a warm, welcoming person; it was so easy to make our acting better as we played off her. She made us stronger every time we acted with her. My son, Stetson, thought she *was* grandma, but he could just sense something wasn't quite the same, so he called her 'Fake Grandma.'"

"Lila had worked on film a film with Scoot as well as a film with Jennifer, and I said pretty early on to her that I needed very compassionate people, because this was not average filmmaking," says Beecroft. "Jennifer was incredible early on. And everything that you see Jennifer wearing is actually Tabby's mom Tracey's real clothes. Tracey has something that's so specific about her: When someone has been a rancher their whole life, and riding horses their whole life, it shows in their body, and how they walk, and

Jennifer was very into studying that — she really wanted to be a chameleon and walk a certain way. I was recording Tracey talking and sent Jennifer videos and photos so she could really see how who woman is. And Jennifer got it perfectly.”

As for the dynamic of Ehle and McNairy working with non-actors, Beecroft notes, “I could see on Jennifer and Scoot’s faces that they were so excited by Tabby, because Tabby doesn’t back down — if she sees that someone’s going to be a little better than her, she’s going to give *everything* to be on the same level. She’s not scared of anything. She and Jennifer improvised a bit on some scenes, and I was completely blown away, and I think Jennifer was blown away too! I knew whoever was going to say yes to the role of Tracey was going to be incredibly brave because you’re acting with that character’s real daughter, and then you’re also sometimes going to be acting in scenes with the real Tracey in them.”

Scoot McNairy has given memorable turns in films including *A Complete Unknown*, *Gone Girl*, *12 Years a Slave*, *Argo*, and *Killing Them Softly*, as well as TV’s *Narcos: Mexico*, *True Detective*, and *Halt and Catch Fire*. In *EAST OF WALL*, his character, Roy, represents big-business, deep-pocket ranchers with a different kind of view.

“I’ve never really had things happen to me like what happens with Scoot’s character in the film,” says Tabatha. “I’ve definitely gotten letters from people saying, ‘We’d like to buy land or horses off you,’ but not quite the way Scoot’s character Roy does it in the film. Adding that dynamic was kind of hard to act out at first. Because that storyline wasn’t a memory, yet at the same time, the fact that it wasn’t a familiar feeling helped make my anxiety and nervousness genuine, which worked for the film. If someone actually approached me like that, I could use the way I act there — so if you can get into what the emotion might be like, you can use it to make a scene work.”

“Scoot added so much to the character of Roy,” says Beecroft. “He’s such a curious actor; he wants to know everything he can about a character. He brought so much to the table. He’s also so smart, and sometimes you don’t realize certain things until you’re in the editing room, because while filming you’re watching an actor’s choices play out in front of you. Scoot wanted to bring as much as possible to it; he wants to know the backstory to everything. He was so collaborative. And Scoot is actually *from* Texas, though he often gets cast as a bit more of a ‘city-fied’ character, metropolitan characters. He said to me, ‘I’m a Texas boy, I grew up on a ranch — this is my roots, and I never really get to show my roots in a character.’ I think this was an exciting role for him.”

“I watched Scoot and a time or two he felt like he wasn’t quite in the right headspace,” says Tabatha. “I thought he had done an amazing scene and then he’d say, ‘Let’s try that one more time.’ Just seeing

how he could dig into that and put himself in that place, I learned a lot about how to focus my energy.” Adds Porshia: “Definitely watching Scoot and how he acted, and how he wanted to redo stuff, was important for me. I watched him think things over and redo a take to make himself better.”

“Tabatha and Porshia are skilled at copying behavior and taking direction because they have to do that when they’re watching someone ride a horse — they’re constantly recording themselves riding and learning, and they’ll watch those videos and say, ‘This is where I messed up, this is where I should have used my leg more,’ things like that. I thought, that’s how I’ll teach them how to act: I’ll record their takes and show them. Because that’s exactly how they learn to ride horses, or when Porshia is doing barrel racing. They record themselves. And being in front of people is not that foreign to them, they just usually do it on horseback. But if I hadn’t spent three years with them, we wouldn’t have gotten this film and these performances, because it was all built on trust.”

Says Porshia, “I hope people who see EAST OF WALL take away how the same emotions, and I hope that it helps people persevere and have the grit to know you can get through anything if you try hard enough, and even though everything can’t be perfect and isn’t always sunshine and roses. You’ve got to find the things that matter.”

Says Tabatha, “People need to find the confidence in themselves. And find inner strength and inner warrior-ness. And I think John would have liked EAST OF WALL. He was very big on honesty.”

LOCATION

EAST OF WALL is a window into the modern American Western not shown in media. There are a growing number of ranches throughout America where the lives of humans, animals and the land are intertwined. The film is set on a ranch which has been in John Neumann’s family for over 100 years. Their family were homesteaders and built the original house and barns on over 1200 acres of land which now house over 100 head of Black Angus cattle. Previously, the family used the land as a dairy farm and now the primary usage is for raising cattle, training horses and farming hay to feed the various animals. Tabatha Zimiga is the caretaker for the land until John’s son, Stetson, turns 18.

These barn sales and auctions are the source of most of Tabby’s horses. She takes great care in examining horses prior to making an offer, often relying only on her instincts and some cursory examination of their physical appearance. She spends time looking at their feet for damage and any scarring on their legs for injuries. Many of the horses are coming from other ranches looking to offload

what they deem are untrainable “loose” animals or sometimes sanctuaries which are known to use rescued horses to solicit for donations with the intention of selling them for money. Some are sold by weight to be sold as meat to Canada or Mexico.

As for the “New West” that Tabatha considers a result of the money-focused world of horse sales now, Porshia defines it simply: “It’s a lot more different than it was. Horses are such a fad right now, with so many people trying to suddenly be cowboys. I’m spending more to buy a horse, and selling it for more, than ever before.”

Most of the horses Tabby and her family acquire become work horses on the ranch while others are resold once trained. Wild horses take about six to twelve months to train, especially if they’re bought at auction from an untrained handler. The older horses are used to work the land while younger horses become trained and are either rehoused or become part of the Zimiga family stable.

EXECUTIVE PRODUCERS

Scott Frank
Al Engemann
Naia Cucukov
Peter RICHARDS
Randy WOOTEN
Caitlin GOLD
Ryan Hawkins
John Martin

CAST

Porshia Zimiga
PORSHIA ZIMIGA
Tabatha Zimiga
TABATHA ZIMIGA
Roy Waters
SCOOT MCNAIRY
Tracey
JENNIFER EHLE
Jesse
JESSE THORSON
Ryder
CHANCEY RYDER WITT
Clay
CLAY PATENEAUDE
Leanna
LEANNA SHUMPERT
Brynn
BRYNN DARLING
Skylar
WYATT MANSFIELD
Stetson
STETSON NEUMANN
Traden Lockwood
TRADEN LOCKWOOD
Gummer

DON "GUMMER" GARNIER

Renee

RENEE MOUSSEAUX

Brett

BRETT FLY SR

Wes

RYAN CARAWAY

Laura

HALEY STRODE

Lori

LORI ANN REED

Amy

AMY SHEDEED

Angela

ANGELA HEINZE

Janette

TRACEY OSMOTHERLY

Janis

JANIS SCHELL

Speech Therapist

CHERYL WALKER

Judge

LISA ANDERSON-PELTON

Jules

PATSY R TINES

Gordon Auctioneer

JACE THOMPSON

Rodeo Announcer

JASON MATHIS

National Anthem Girl

PARKER RAIN HILL

Bailiff

RYAN M HALL

Martin Auctioneer

BRADLEY OTTE

Stunt Coordinator

TONIA FORSBERG

Stunt Double

CANDICE AAMOT

Stunt Rider Camera Operator

TYLER FORSBERG

CREW

Co-Producers

Austin Shelton

Zane Kalnina

Geoff Linville

Ryan M. Hall

Wittney Horton

Line Producer

ZANE KALNINA

First Assistant Director

RYAN M HALL

Second Assistant Director

RYAN WAGNER

Production Supervisor

MAX PHILLIPPI

Production Accountant

AMY SMOLEV

Art Director

THEO COHN

Property Master

GUILLAUME DELOUCHE

Location Manager

GRANT HOLUB

A Camera First AC

TROY "TEDDY" DICKERSON

A Camera Second AC

GRANT HOLUB

B Camera Operator

IGNACIO GENZON

B Camera First AC

BIANCA BRENNAN
B Camera Second AC
EMILY LAZIO
DIT
ROBERT MENDOZA
Drone Pilot
BLAKE SAMS
Drone Camera Operator
CADEN MCMAHON
Additional Drone Operators
AUSTIN SHELTON
GRANT HOLUB
Stills Photographers/BTS
AUSTIN WITHERS
SAVANNAH WHITE
Sound Mixer
CHARLIE MASCAGNI
Boom Operator
MANUEL REYES CRESPO
Gaffer/Key Grip
TRACY MAILLOUX
Best Boy/Swing
DYLAN MURPHY
Grip/Swing
CURTIS CRAVEN
Grip/Swing
ANTHONY FLORES
Hair & Makeup
CLAUDIA OROZCO
Script Supervisor
CHELSEA HOOPER
Additional Script Supervisor
MARY FRANCES PAGUAGA
Travel Coordinator
STACI GIARDINA
Head Animal Wrangler

TRADEN LOCKWOOD
Assistant Animal Wranglers
CLAY PATENEAUDE
ALYSSA SHUMPERT
MIGUEL MARTINEZ
Production Assistants
LAUREN RAMSAYER
GEORGE WATTON
EAMON GILHULY
ROSS TANNER
EMILY OGLETREE
JAKE SONGSTAD
CALLAN HEIGH
LISA ANDERSON-PELTON
STACY NEMEC
Post Consulting Producer
GEOFF LINVILLE
Music Supervisor
Simon Astall
Sadie Matthew
Sound Designer
Sergio Diaz
Carlos Honc Navarro
Colorist
BRYAN SMALLER
Additional Editors
ELLIE ZARR
VAL THRASHER
Music Editor
MICHAEL ALEXANDER
First Assistant Editor
ELLIE ZARR
Dialogue Editor
GIOBETH DIAZ
ANDRE DIAZ
Foley Artist

ALAN ROMERO

Foley Mixer

ANDREA GONZALEZ GUZMAN

Foley Editor

ALAN ROMERO

Sound Effects Editor

CARLOS HONC NAVARRO

Supervising Sound Editor

SERGIO DIAZ

Re-Recording Mixers

SERGIO DIAZ

CARLOS HONC NAVARRO

Post Production Sound Facilities

GODIUS

Remote Editing Platform By

Screen It Pro

Dolby Mix Stage

LABO

Godius Coordination Studios

PERLA CHAVEZ

Data Management

ALEJANDRO AVILA LEYVA

Color and Finish by

COMPANY 3

Colorist

BRYAN SMALLER

Finishing Producer

MEGAN WHITE

Image Scientist

EMILY FAW

Color Assistant

JOSHUA YIP

Finishing Executive

LINDSEY ARNOLD

Head of Production

LAURA GEUCHERIAN

CO3 President

STEFAN SONNENFELD

Post Conform

BUFFALO 8 POST, HOLLYWOOD, CA

Visual Effects Supervisor

OREN KAPLAN

Main Title Design by

SCOTT PURCELL

Main/End Credit Design by

JAY CURRY

Music Clearances by

COLOUR BOX MUSIC

SIMON ASTALL

SADIE MATTHEW

Music Licensing by

MCL Music Services

Matt Lilley

Hallie Volman

MUSIC

"Beverly Hills"

Written by Collins Chibueze, Eugene Maltsev, Abas Pauti, Benjamin Mironer

Performed by Shaboozey

Courtesy of American Dogwood / EMPIRE

Published by Kreshendo, BeatStars Publishing Worldwide, Copyright Control

"Swinger"

Written by George D. Kieffer III, Mitchell Toler

Performed by Geordie Kieffer

Courtesy of +1 Records

Published by Bad Bitch c/o Drive Music Publishing, Inc., Pre US Productions

"Go Head ft. TooSweet"

Written by Tasha Johnson, Coreen Selmon

Performed by Que'T (featuring TooSweet)

Courtesy of De Wolfe Music

Published by Tasha Jackson, Official TooSweet Entertainment

"Running Back"

Written by Chevalier Marqwan Wyche

Performed by CheVy

Courtesy of Pop-Up Music Uk Limited

Published by Pop-Up Music

"Moovin' Out"

Written by Wayne Charlton Ambrose Urquhart

Performed by Studio Musicians

Courtesy of APM Music on behalf of Sony Music Publishing

Published by KPM APM

"Gypsy Kiss"

Written by Will Garbutt, Chris Powell, Grahame Farr, Keiran Mellikof, Mark Garfield

Performed by Grace In Danger

Courtesy of Pop-Up Music Uk Limited

Published by Pop-Up Music

"Live It Loud"

Written by Mark Johns

Performed by Mark Johns

Courtesy of Audio Network Rights Limited

Published by Audio Network Rights Limited

"Tall Boy"

Written by Collins Chibueze, Sean Cook

Performed by Shaboozey

Courtesy of American Dogwood / EMPIRE

Published by Range Media Partners, LLC ASCAP Pub Designee, Essancy Music pub designee, WC Music Corp., Kreshendo

"Lonely Is The Night"

Written by William Squier

Performed by Billy Squier

Courtesy of Capitol Records under license from Universal Music Enterprises

Published by Spirit Three Music Crescendo o/b/o Songs of the Knight

"Move Like That ft. Sandy Benjamin"

Written by Stephen Ruchelman & Sandy Truss

Performed by Sandy Benjamin

Courtesy of 5 Alarm Music

Published by Beat Xplosion

"Floating Palace"

Written by Jeff Saurer, Kevin Saurer

Performed by Hippie Sabotage

Courtesy of Hippie Sabotage

Published by Copyright Control

"Rebel Child"

Written by Dylan Maxwell Wright, Seth David Rentfrow

Performed by Bear Creek Brothers

Courtesy of Figure Ten Music, Music Supervisor Inc. & CAPP Records Inc

Published by Dylan Maxwell Wright, Slouch On A Couch

"Head Full of Holes"

Written by Patrick Morrissey, Jessica Corazza, Jesse Schuster

Performed by ill peach

Courtesy of Sub Pop Records

Published by BMG Platinum Songs US (BMI)

"All The Bumps"

Written by Samuel R. Sutton, Alexander D. Bachell

Performed by Sam Sutton and Alex Bachell

Courtesy of West One Music Group

Published by West One Music Group

"Sunsets & Cigarettes"

Written by Chesle Parson, Dominic Martinez, Max Flynn

Performed by Chesle

Courtesy of Elektra Entertainment LLC

Published by Copyright Control

"Como Esta"

Written by Ivan A. Brizuela

Performed by Latin Music Collective

Courtesy of Brizz Publishing

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Working Barn Productions

Low Road Films

Tan Bark Pictures



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