



# BLUEBIRD

A FILM BY LANCE EDMANDS



WORLD PREMIERE

2013 TRIBECA FILM FESTIVAL – WORLD NARRATIVE FEATURE COMPETITION

USA, SWEDEN / 2013 / 90 MINUTES / ENGLISH

For downloadable high-res images: <http://bit.ly/115QNpL>

SALES CONTACT	PRESS CONTACTS
<b><u>Submarine</u></b> Josh Braun josh@submarine.com 212.625.9931	<b><u>Brigade Marketing</u></b> Sara Sampson sara@brigademarketing.com 646-205-9889  Adam Kersh adam@brigademarketing.com 646-862-3122

## Synopsis

In the northern reaches of Maine, a local school bus driver becomes distracted during her end-of-day inspection, and fails to notice a sleeping boy in the back of the bus. What happens next shatters the tranquility of her small Maine logging town, proving that even the slightest actions have enormous consequences.

## Long Synopsis

In his striking and moving debut feature BLUEBIRD, writer/director Lance Edmands explores the interconnectedness of a small town in the northern reaches of Maine. When Lesley, the local school bus driver, (Tony nominee Amy Morton, AUGUST: OSAGE COUNTY) becomes distracted during her end-of-day inspection, she fails to notice a sleeping boy in the back of the bus. What happens next shatters the tranquility of her small Maine logging town, proving that even the slightest actions have enormous consequences.

Stricken by an overwhelming sense of guilt, Lesley's fragility is further tested by her husband (Emmy nominee John Slattery, "Mad Men") – a local logger preoccupied by the imminent closing of the town paper mill – and the boy's mother Marla (Louisa Krause, KING KELLY), a disaffected young woman looking to take advantage of a delicate situation. Shot on location in the stark, frozen Maine hills, BLUEBIRD fosters a profound sense of place – chillingly capturing the setting's lonely yet beautiful tone – thanks to the masterwork of cinematographer Jody Lee Lipes (MARTHA MARCY MAY MARLENE). The film boasts a powerful supporting cast including Emily Meade ("Boardwalk Empire"), Emmy winner Margo Martindale ("Justified," MILLION DOLLAR BABY), and Adam Driver ("Girls").

## Bluebird

Winter in Maine can be peaceful and serene – it can also be lonely and terrifying.

Filmmaker LANCE EDMANDS, a native of the state, had always wanted to convey that feeling. Raised in coastal Kennebunk, he left the region to attend NYU's Tisch School of the Arts Film and Television program in 2000, though the Maine experience never left him. "It's an interesting contradictory feeling, one that's kind of abstract, and something I was always wanting to explore on film," he says.

The film came out of an inspiration from the landscape and mythology of a particular area in the northwest part of the state, known as the Katahdin Region, for Mt. Katahdin, Maine's tallest peak. "It overlooks a town called Millinocket, which is at the edge of a big wilderness territory, called the Great North Woods," a colossal forest which has long been the source for the region's many – but dwindling – paper mills.

The town, where the film was shot (along with East Millinocket and nearby Lincoln) is located along the Penobscot River, and marks the beginning of "The Golden Road," which runs through the North Woods to Canada, and whose name dates back to the logging boom of the 1920s. "There was a sense then of this golden industry, thriving and expanding," states the director. "But it has an ironic ring to it today, because this is now such an incredibly depressed area – it's completely flipped around. A number of the mills have shut down, and left what were formerly boom towns as these crumbling rural outposts, withering at the end of the vine."

The storied beauty of the area was portrayed by author and poet Henry David Thoreau in his book, "The Maine Woods," written during his travels through Katahdin in the late 19<sup>th</sup> century. "He writes about this world of chaos and old night, the terrifying darkness of nature. It's a feeling of the spirit being physically bound to this world, but being in awe of this colossal, unknown mystery of nature. And that's something I wanted inside all of the characters – a lonely and terrifying feeling one gets being alone out in the middle of nature, though still with an awareness of the tremendous amount of natural beauty around you. You're just a little speck amongst these enormous trees and freezing cold, snow and wind."

After finishing school at NYU, Edmands worked as an editor, developing the script for BLUEBIRD in his spare time. "I began first with the texture, shapes and colors of the tone and landscape," he says, slowly adding elements of the story, characters and narrative to allow them to interconnect. "It was sort of like watching a Polaroid photo develop," starting with the rough shapes and allowing the rest to appear. "From a traditional narrative screenwriting standpoint, I was working backwards." The approach worked, the script being accepted into the Sundance Screenwriters Lab in 2010.

The film's title, BLUEBIRD, was originally inspired by the Robert Frost poem, "The Last Word of a Blue Bird." "The poem tells the story of a little girl named Lesley who finds a bluebird, which she befriends. But when winter comes, the bird tells her that it must fly south," Edmands explains. "There's this idea of a migratory bird that could never exist in the middle of winter, being left behind in an environment that's not made for it. The poem is very sad and simple and they used to have kids memorize it in school. Many people say the poem was used to teach children about loss."

Lesley first sees the bird while inspecting her bus at the end of a day's run, momentarily distracting her – resulting in her not noticing a young boy asleep in a back seat, who gets left, locked inside overnight in the freezing cold, setting off a potentially devastating chain of events. "That bird hasn't flown south for winter, and it finds itself in this place that it's not supposed to be. And that little mistake of nature has enormous consequences that reverberate through all of these different people's lives and affects them all in totally different ways."

Playing Lesley is veteran stage actress AMY MORTON ("Who's Afraid of Virginia Woolf," "August: Osage County"). "I wanted actors who the audience wouldn't have preconceived notions about, but also people who could authentically fit into the world of the film," Edmands says. For Lesley, the director needed a woman who could believably drive a bus and live in a little town like Millinocket. "She needed to be able to face the physical difficulties of being in the freezing cold, driving a big metal bus, but at the same time have a warmth and innocence that would allow her to interact with these kids in a genuine, motherly way. That's a tough, contradictory bunch of different personality traits, and hard to find all in one person. And I felt like she had it all."

Appealing to Morton was the complexity of a character whose emotion is mostly portrayed in her face. "I could tell it was going to be both really moving and difficult, which I thought would be a great challenge," says the actress, a Chicago native used to icy winters. "I mostly do stage work, and being able to portray a character like that, with a great deal of facial expression, is a thing that only movies can do - on stage, the back row won't see it."

Lesley, notes Edmands, has been driving a school bus in the town for twelve years, a respected part of the blue collar tapestry of the community. But, she, like many there, faces a great deal of stress, both from the economics of the town, as well as from the incident involving the child left overnight aboard her bus.

"This woman is tough," the director explains. "I didn't want her to be this wilted flower that would crumple away when bad things start to happen. She needed to be more of a solid tree. And tough in the way of, 'Don't touch me. I'll be fine,'" a quality which, like for most of the characters, leads to a downward spiral. "She doesn't complain. If she gets snow in her boot, she's not gonna flip out about it."

Her plain look fits the bill. "She had to look like the way a female could function in this town in the way a lot of them do, which is to dress for warmth, not fashion. There's no room in Millinocket to wear high heels. It's winter, and you'd rather put on ten of your husband's old flannels than freeze to death in a fancy jacket." Her hair is simply parted in the middle - enough to get out the door - and she wears heavy shoes, wire rimmed glasses and a knit cap. Says Morton, "There is certainly nothing feminine about her. Her clothes are very utilitarian - I wear a dress once. We were all on the same page - nobody curls their hair there."

Lesley's husband, Richard, is played by JOHN SLATTERY ("Mad Men," RETURN). "I spent a lot of time in Maine when I was a kid," the actor says. "Lance really captured the way people go through life there. The sounds, the visuals - the cold, all really came to life when I read the script the first time. I heard it, and I got it."

Richard, Slattery says, has logging in his blood. "His dad did it when he was a kid - and the old fashioned way, with hand saws where they'd saw down these trees and drag them to the river. It was cold and wet." But today's lumberman, using a log feller (the machine Slattery is seen operating in the film, which grasps a tree and saws it from beneath). . . . well, it's not the same. "It might sound romantic, being a lumberjack. But it turns out that it's sitting in the cab of a truck chopping down trees with a big, giant machine all day. Like any job, it gets old. It's a tough way to make a living. And it's cold - you can't believe how cold it is out there, for days on end. 15 years of those days is a long time."

Edmands sees Richard, personally, as a wounded little boy, dressing up like a cowboy - or a lumberjack. "He's a little petulant, a little bit aloof. He's not John Wayne, but maybe he thinks he's John Wayne. He's got this hyper-masculine job, but he's a little boyishly selfish."

Working alongside Richard is his old friend, Dale (STEPHEN PAYNE), his boss, who informs him that times are a-changing, and he soon will be forced to close his business. "It couldn't come at a worse time," Slattery says. "Richard has always been struggling to make ends meet, but now he's not sure he'll be able to support the family anymore. It wears you out over time."

Lesley and Richard have been married for around 20 years, have lived in the same small town most of their lives, where they met, and have a teenage daughter, Paula. Says Morton, "The relationship has been status quo for a number of years," in a comfortable routine.

But, it's revealed, Richard has been carrying on with another woman, whom we meet briefly when he and Lesley attend a music recital at Paula's school. "Being married isn't easy in the first place," Slattery says. "Being married for a long time is harder. Keeping your relationship alive is tough even in the best of circumstances. It's hard when you feel like you have nothing to look forward to, like he feels."

"I think Lesley knows, but she doesn't want to admit it," informs Morton. "I don't even know that she's admitted it to herself yet." Adds Edmands, "I think she's chosen to let it happen, as long he comes home at the end of the day, and as long as the family is still functioning as a family, she'll just let these little slips happen now and then."

Not to say Richard doesn't care about his wife. "When it counts, he's there for her, even as bad as it gets," Slattery notes. "I think they love each other - it's just been a long time."

Making a 20-some year marriage look lived-in takes two skilled actors. "I loved working with John," Morton says. "He's a really generous actor, always open to new ideas. And he never goes for anything easy or for sentimentality." Slattery found the same in his co-star. "Everything she does is just so natural, almost tossed away, in an incredibly realistic way. I felt very lucky. We just had to look at each other on set, nod and start."

Paula, Lesley and Richard's 17-year-old daughter, is played by EMILY MEADE - 23 at the time the film was made. "I was getting to the point where I was done playing angsty, rebellious teenagers," she says. "I really wanted to start growing up." Paula gave her that opportunity, even playing someone in that age group. "There was something about Paula that was eerily calm, sort of detached and isolated, in a strange way. She was kind of personifying a feeling of isolation within your own home, and not really having a sense of home within your home."

To play the teen, Edmands sought out an actress with an interesting combination of traits. "It was a tough role to cast, because I didn't want her to be too plain nor to be too pretty. She's a kind of a kid who's firmly in the middle - not super savvy or super cool, but she's not a huge loser either. She's smart, she's together, and she's insightful, but not super hip or super experienced. She's probably one of the wiser people in the movie, actually. Certainly, in some ways, she has the brightest future of anybody in the film." Meade herself fit all those qualities, Slattery says. "She has a really distinctive personality - both her and her character."

Meade notes that Paula's relationship with her mother isn't that of a typical teen of her age. "She doesn't hate her mother, like most 17 year olds do," the actress states. "Most teenagers do that because they're beginning to detach - Paula detached from her mother years ago. She gave up on her at a young age," likely at the time, as Lesley reveals in the film, that she had mistakenly allowed Paula to slip through some lake ice when she was a young girl. "I think that's when she started to detach, because she knew she couldn't count on her to protect her. She gave up on needing her mother and on needing that kind of love from her mother." The family are like strangers living together. "They're not experiencing anything together."

She does have feelings about her father, who Edmands describes as an "old school father - a man from another time," and is, at one point in the movie, the target of angry blast from Paula. "I think, earlier in her life, they actually had a real relationship," Meade says. "But at some point, she could just sort of feel him give up and escape - emotionally. And she feels abandoned by him, and she feels left behind. It's like interacting with a ghost; it's heartbreaking for her."

The family members each personify a way of living which keeps them from being able to deal with the kinds of issues that arise out of the incident involving the child left on the bus, which begins by

affecting them individually, and then as a family. In a sense, they simply don't know how, but for a variety of reasons that all add up to a downward spiral, says Edmands and his cast.

"I don't think either Lesley or Richard have the emotional tools to really work through something like this," says the director. "They're so used to putting up a tough front, which is very much the northern New England disposition – not to complain, not to talk about anything too much. To be willful and strong and silent, and don't acknowledge there's a problem, just fight it." That modality runs the family. "There's a lot of secrets and a lot of denial. And I think it all ends up isolating each of them."

Slattery agrees. "When I grew up as a kid in New England, you figured stuff out on your own, and you got on with it. I remember someone saying once, 'Keep your eyes closed, or you'll bleed to death.'" Adds Meade, "They just hope whatever issue is there will just go away."

It's a value that Morton even encountered growing up in the Midwest in Chicago. "It's something that's instilled quite young. There are many people in the world who still believe that asking for help is weakness. I find them to be willful about willpower – until that doesn't work anymore. You don't ask for help, and then there comes a day that you have to."

The result, in combination with an unmoving life, adds up to a dull, emotional deadness which simply keeps everyone stuck – and is at the root of their problems, Meade believes. "These people have been raised to not want more, to stifle their desire and suffocate it, to a point which just deadens them completely. They're almost falling asleep, in a coma, trying to live a life without desires." Slattery agrees. "You get to a point where you say, 'This is what my life is. This is what my life is going to be.' There's nothing to look forward to, so you don't try."

Meade's scene at the store where she works [filmed at Marden's Surplus & Supply in Lincoln], where she numbly winds up snow globes, allowing them to play over each other as she places them on the shelf, is a perfect example. "She's like a zombie," the actress says. "She wants to feel *something*. Some people get excited to create – Paula has nothing to explore. She doesn't know what it is she wants to express." The same goes for having sex with her boyfriend, Brent (played by Maine local BRANDON WARDWELL). "She's not seeking a true connection – she doesn't really know what that's like, because no one has ever taught her how to be intimate with somebody, sexually or emotionally. She's just trying to feel *something*."

Her parents are equally numbed to life, her mother's stifled soul being the cause of the young boy's being left to nearly freeze aboard the bus, she notes. "She did the very same thing when Paula was young and fell through the ice – it's not a coincidence that it's happened again. And somebody really got hurt because of it."

The incident does not turn the family upside down, she says – it's been that way for years. "We discussed this with Lance during rehearsal. The incident on the bus, and what's going on with Lesley, is not the beginning of the story. It's actually the result of the story that's been going on for a long time."

The family are not the only victims of this kind of stuckness. Marla, the young mother of the boy on the bus, is similarly afflicted, though in a different way. While seemingly simply an irresponsible "bad mom," Edmands sees something else. "I actually really feel for her. She is lost and stuck in this small town without a lot of options for a young person to make herself feel fulfilled or happy." Marla has run out of options – she's stuck between a rock and a hard place, spending her time working at the local restaurant, spending time singing Karaoke in bars or getting drunk/high – anything but take care of her child. That duty is left to her mother, Crystal (played by MARGO MARTINDALE ("A Gifted Man").

"She's tethered to this town through her child, so she can't really take care of herself. So she always has to be around her mom and feel like a perpetual child. She's dated everyone in town and either messed it up or decided they're assholes – and they probably were."

Marla does spend time with her co-worker, Walter (ADAM DRIVER), drinking and smoking pot. "She really just goes to numb herself and stay in denial," says actress LOUISA KRAUSE, who plays the young woman. "He's really just a 'good time friend,'" Edmands explains. "She's still attempting to solve problems in the traditional Marla way - smoking weed, drinking beer and zoning out. It's momentary relief."

Krause had first come upon BLUEBIRD in 2010 at the Sundance Lab, where she was crafting a part for another upcoming film, Sean Durkin's "Martha Marcy May Marlene." "I would watch them work and see some of the footage they would shoot," she recalls. "I remember thinking how lucky I would be to get to be in that movie."

The actress had the specific combination of qualities Edmands was after for Marla. "Louisa knows how to play a certain self-centeredness, but still have a bit of vulnerability," the director states. "She needed to be both asshole and self-centered, but I wanted the cracks to be pretty visible, so that you wouldn't be totally turned off by her selfishness. And she's good at conveying that almost childish sense of entitlement," seen in her desire to work with lawyer Fred Lyman (CHRISTOPHER McCANN) to file a suit against Lesley, a move she eventually abandons, Krause points out. "She realizes that's not going to solve anything, that it will hurt more people than it will help. She has to figure her own shit out."

Like Meade, Krause had tired of being cast as teens, and welcomed the chance to play a woman, even an unlikeable one. "I loved playing somebody real. She has a vacancy to her that I just felt was so different."

The actress also enjoyed singing in the film's Karaoke scene. "Lance sent me a bunch of songs to pick from, and I practiced in my hotel room," she says. "I loved being able to do my own singing."

"Marla still clings to one identity, of the one girl with the pretty voice," Edmands says. "She's hanging on to this sense of innocence she's lost, by singing this old pop song," Skeeter Davis's 1963 hit, "End of the World."

Marla's relationship with her mother, Crystal, is a complex one. "Crystal used to be just like her, but she found peace in religion," Krause notes. "But Marla just uses that as an excuse to behave the way she does, that her mother was like that once before. She hasn't actually hit a bottom yet herself."

"She sees her mother as sad, lonely and resigned," says Edmands. "Marla doesn't want any part of that. She doesn't see herself like her mother in that way."

At one point in the film, while Marla's son, Owen, is hospitalized, Lesley makes a visit to her. But for what purpose? "I think, at first," Edmands says, "she doesn't know herself. She wants to connect with Marla, perhaps to say that they're both victims of circumstance, and hopes they'll understand each other as people."

"I think she's going there for forgiveness," Morton says. "She needs to see that mother, to witness in concrete terms what she's done," an effort that takes a certain amount of bravery on Lesley's part. "She has no problem taking responsibility. She never tries to shirk responsibility about this."

Lesley is in purgatory and needs to make some effort to change that. "She's asking for judgment - that's why she crashes her car," says Edmands. "She's almost like throwing herself off a cliff, waiting for judgment. She wants an answer from somebody, even if the answer is 'You're wrong, and you deserve to die.'"

Judgment she gets, in a tongue-lashing from Marla. "She thinks Lesley is pathetic," says Krause. "But Marla is pathetic, too." Her reaction is devastating to Lesley. "She feels she deserves it," says Morton. She's, like, 'Give it to me - I don't know what else to do.'"

"She rejects her in the moment," says Krause, "but I think it's making her face her own demons, which is why she becomes so angry. Lesley tells the story of how she almost lost her own daughter, and it makes her aware of her own responsibility in what happened to Owen. She wants to blame Lesley, but she realizes it's her own fault."

The scene was one of the more difficult to film. "It was a sad day of shooting – in the best way," Morton recalls. "I loved the fact that Louisa really gave it to me with barrels – it worked." Notes Krause, "Amy's a powerhouse. It's great to feel the force on other side. It's a real luxury when you're working with people of her caliber."

Marla's realization is an indication that things, by necessity, are beginning to change. "Over the course of the film, she begins waking up from her numbness," says Krause. "It strikes her that she's a mother. Where has she been these last few years numbing herself?" Even while drunk in Walter's RV, she can't help but think about her son. "She loves that her mother buys him juice boxes, and the way he leaves them in funny places. No matter what they talk about, her mind always wanders back to Owen. And when her mother tells her that Owen's hand moved, and that she should have been there to see it, she realizes 'I should have been there his entire life.'"

The incident with Owen affects Lesley and her family in different ways. "The family is as fractured as it can be when this happens, and it pushes them further apart, instead of bringing them together," Morton observes. "She's busied herself with her job and with her daughter, and then, when this horrible thing happens, it changes everything. Nothing can ever be the same anymore. And she doesn't have the wherewithal to deal with it."

The couple attends a music recital at Paula's school, but Lesley overhears people muttering around her and, assuming they are talking about her (as "that woman"), can't even sit in her seat for more than a few moments. "She's trying to return to some sense of normalcy, but she's clearly not ready," Edmands points out.

The director played a dramatic trick on Morton to help her feel as much paranoia as possible. "The first few takes, Lance had me do the scene just sitting in the seat with no one there in the auditorium, and he would just say, 'Okay, now you can start to look around,'" Morton recalls. "But then, he had some people behind me that were whispering, and it really took me by surprise. It made me think, 'Did I hear that? I'm not sure if I heard that.' It really made me paranoid."

After her arrest and booking by Deputy Anson (KENNETH CAMPBELL), Richard finds his wife at home in an emotional stupor, staring at the television, and truly unable to answer the question of "What happened?" "She really doesn't know how to talk about it," says Morton. "That's when people realize, 'We can't not talk about this. We can't not deal with it.' She has to ask for help."

"Lesley's journey goes from denial to guilt to searching for an answer," says Edmands. "Eventually, she comes back to looking for answers with her family, rather than on her own."

Richard, says Slattery, is basically in a state of shock, unable to absorb Dale's notice of the pending change in his employment status, denying it several times. "It couldn't have come at a worse time," he notes. "The job was at least a distraction from what's going on at home and with Lesley." Even when Dale attempts to comfort his friend, Richard, like his wife, is unable to accept it. "He can't even talk about it with Lesley and Paula, much less air his dirty laundry" – even with his best friend.

His own denial does get broken, though, when, after Lesley has been missing, she calls him on the phone. "She tells him she can't go on like this, and he cries and apologizes. He realizes how much she means to him in that moment. When life is that difficult, you lose sight of how precious it really is."

Paula's initial reaction to what has happened with her mother is, as one would expect of a teenager, one of shame and embarrassment, Meade says. "But I think it does start to make it impossible for her to be completely repressed and disconnected from herself. She does start to maybe grow a little



bit disgusted or angry, and want to know why her parents are like the way they are. It forces her to look at the fact that her mother's been asleep and a stranger her whole life. And her father has emotionally abandoned her completely and is having an affair."

She tries to find comfort in Brent, but is barking up the wrong tree, Edmands says. "He's really just a teenage boy and doesn't know how to comfort her the way she needs, and it breaks her heart." Not surprising, says Meade. "That's what we do, right? Find our parents in the people we connect with."

When Marla happens into the Marden's where Paula works, she can't help but follow her out to her car. "She's strangely drawn to this person in a weird way. She has a weird fascination with her, like she wants to know how she's dealing with it and how she's reacting. Because Marla is the closest person to her that's been affected by her mother's unawareness."

BLUEBIRD ends on. . . a *slightly* positive note. "I like that the ending is hopeful, but it's not super-cheery," says Morton.

Lesley, scraping the bottom of her despair, crashed her car into a tree and finds herself sitting in the quiet snow, perhaps waiting for the lights to go out. Until she sees an old friend – spotting the bluebird on the top of a tree, once again getting her attention. "I think it propels her forward," Morton says. "Metaphorically, the bluebird can mean anything. It's something that she's drawn to, and it's a curiosity to her." Is the bluebird real, or is it a symbol of the stresses in Lesley's life, something she imagines from time to time? "That's a really good question, and I don't care. I like both answers."

"There are a lot of question marks," Edmands points out. "Lesley's been arrested, and you don't know how her charges are going to go. Maybe the kid recovers, maybe he doesn't. What's going to happen with the lawsuit? Is it going to go through, is Marla going to bankrupt the family? Is the mill ever going to open back up? These are all question marks. But the difference now is, the family has taken a step toward facing these issues together."

By the end of the movie, the characters have all taken baby steps towards change. "There are no giant revelations," says the director. "Instead, it's a hint of what they can do. It's about slight changes, taking baby steps towards being able to reach out to each other," something only hitting a bottom can instigate. "If you're lucky," says Slattery, "things build up to a point where they break down. And then they crack through, and you begin to talk about it."

It's a realistic end. "I don't think Marla's going to change her whole lifestyle, all of a sudden," says Louisa Krause. "But she's probably going to be more present in her son's life. The ending isn't superficial. It's just lives being played out."

Baby steps are good enough – and they're realistic, says Morton. "In so many movies, people make LARGE movements toward the goal they're after. But there's something far more realistic about what Lance has done. . . in that all the growth is done in inches. And I think that's actually how real life is."

## Making *Bluebird*

As mentioned, BLUEBIRD was shot in the Katahdin region of Maine, in the towns of Millinocket, East Millinocket and Lincoln, over a 25 day shoot in February 2012. To capture the look of the towns, and the specific tone he was wishing to bring to the screen, Edmands drew on a reliable source: his like-minded former comrades from NYU, including talented friends such as producer KYLE MARTIN, director of photography JODY LEE LIPES and production designer INBAL WEINBERG. Edmands, Lipes, and Martin previously collaborated on Lena Dunham's 2010 award-winning feature TINY FURNITURE together.

Lipes and Edmands, in fact, go "way back," having met while standing in line during freshman orientation. "It turned out we lived in the same dorm," Lipes recalls. "We didn't have any classes together the first year, but during the second year, we created a crew of four people that made 20+ films in one year. And I've shot nearly everything Lance has directed since."

Having worked together for so long, and on so many varied projects, the two have an unspoken communication, as far as the looks of imagery is concerned. "We grew up making movies together, so we have a very similar sensibility," Edmands states. "We generally don't have to go over a visual approach to a film, because we both know already how the other feels about it and what will work. It's just intuitive." Adds Lipes, "We learned to tell stories together. So it's sometimes hard for me to distinguish between what's him and what's me. It's really unspoken."

One of the first decisions Edmands made was to shoot on film, using 3-perf Super 35 to create a widescreen image. "That was one of the things I wanted to do from the beginning," he says. "I wanted the movie to feel timeless, to feel a little bit old, so that some of the audience might be confused about the time frame that it took place in," furthered by an absence of modernities like cell phones and music taken solely from the 60s and 70s.

"It's as if the town is stuck in time, that of a more innocent American time that was of the town's heyday. It's almost like the money ran out and nothing got updated since," giving the place a weird frozen-in-time quality. "I wanted the film to feel like you're watching a movie that takes place now and is shot now, but feels like an archival piece that was unearthed. I wanted there to be no mistaking that we were shooting this on film, and that it was part of the texture of the storytelling," with Lipes actually exaggerating some of the qualities film has to offer, such as grain and contrast.

Using film had additional appeal to the director. A major part of the film's look is wide, quiet master establishing shots, shot by Lipes and skillfully assembled into stunning montages by Edmands and fellow editor Dino Jonsäter. "I wanted to bring the environment into it as much as could," says Edmands. "And using these master shots with these atmospheric elements was a way of incorporating a little bit of the outside life, outside of these characters. It's sort of God's perspective of them and the town and the situation that they find themselves in. It's as if we're watching it all from a distance, just to see how it all works."

Lipes also shot what Edmands calls "the heart of the town" – the Great Northern Paper Mill, which had just reopened after being closed for some time, allowing the crew to shoot the process of creating paper from trees. "There was a French director named Bruno Dumont who did that," the DP notes. "He said that if he could make a factory interesting, he could make anything interesting."

"I love process footage," admits Edmands. "We open the movie with this – no music, no credits – you just watch. It's like an overture."

In terms of including environment, Lipes notes, "Place is very important to Lance. "We'd always shoot wide and take advantage of the Super 35 frame, to include the background, so you see everything. It's always in every shot. It shows a way of life that's quintessentially Maine."

One thing that is quintessentially Maine in February that wasn't lost on either the cast or the crew was the cold. "I was so cold!" states Amy Morton. "We were in the middle of winter in the middle of Maine – it was very cold and very snowy. When I walked into that cold metal school bus – there wasn't a lot of acting to do. I felt it as soon as I walked in."

"Those lumber guys don't feel it," notes Slattery. "But when I was out there shooting my first scene on the log feller, it was -10 degrees that morning. I stepped off that machine and grabbed a rail – that cold goes through you fast. You shake, your face tightens up, and it makes it hard to talk.."

The crew, even though dressed for Arctic-like weather, still had to deal with the icy climate, including finding frozen coffee on set at the craft services table, as well as work days that ended at 2:30pm when the sun set. "It was hardest on the camera assistants, particularly lugging heavy equipment in snow and touching bare metal with their hands. They had to put those chemical warmer packs inside their gloves and on the equipment they had to handle," says Lipes. "You learn little tricks to keep warm and still do your job."

The depressed economic states of the towns also had an effect, says Morton. "Like a lot of mill towns, these were extremely depressed. 85% of the businesses on Main St. were shut down. 3000 people moved away when the mills started closing. It's amazing how desolate the town has become." The high school, with a drastically decreased population, had been converted to a nursing home. "The whole 'I'm depressed' part wasn't that difficult to come up with after a while."

Emily Meade found it particularly difficult, being stuck in town in between work days with essentially nothing to do. At one point, she was off for four days, in a hotel with no restaurant. "There was literally nowhere to go, except the Dunkin' Donuts across the highway."

Sitting in her hotel room in freezing Maine with nothing to do but think, though, did have a positive effect. "It was not a coincidence I was playing a character going through those same emotions. It was definitely a case of life imitating art!"

The town made the company as comfortable as possible, though. "They were fantastic," says Edmands. "They let us use their logging gear, buses – even their police station, which they vacated for us so we could shoot scenes there. They were great."

Slattery did himself have to learn to operate the logging gear, including the giant log feller trucks – though he insists he never actually got to cut down any trees. "That was amazing learning to operate some of that equipment," he recalls. "Each one is a completely different animal. And big. They're all big and dangerous."

He did receive some training from the folks who use the machines, though he's not sure it sunk in. "They would go, 'Okay, this does that, this moves this left or right, this moves this forward, backward. Whatever you do, don't do that.' And I'm, like, 'Wait – what? What did he say?' And they'd say, 'Okay, ready? Let's go!' I just kept thinking, 'Please don't let me run the crew over with this thing.' It was like driving an elephant."

## ABOUT THE CAST

### **AMY MORTON (Lesley)**

AMY MORTON is an actress, director and Artistic Associate of Steppenwolf Theatre in Chicago. As an actress, she has appeared in over 30 productions for the theatre, and has appeared on Broadway in WHO'S AFRAID OF VIRGINIA WOOLF, AUGUST: OSAGE COUNTY, (receiving Tony and Drama Desk nominations for Best Actress), as well as ONE FLEW OVER THE CUCKOO'S NEST.

Film credits include: UP IN THE AIR, THE DILEMMA, ROOKIE OF THE YEAR, 8MM, FALLING DOWN, and she has recently starred in the independent feature film, BLUEBIRD for Killer Films. She appeared throughout Season 2 of Starz's critically acclaimed series, BOSS.

Directing credits include, PENELOPE, CLYBOURNE PARK, AMERICAN BUFFALO, GLENGARRY GLEN ROSS, THE PILLOWMAN, DUBLIN CAROL and many others. Prior to joining Steppenwolf, Amy was a member of The Remains Theatre Ensemble for 15 years.

### **JOHN SLATTERY (Richard)**

John Slattery is a respected actor in the Hollywood community and a veteran of TV, film and stage.

This year, Slattery was nominated for his second Emmy Award for Best Supporting Actor in a Drama Series for his portrayal of 'Roger Sterling' in the critically-acclaimed AMC series "Mad Men." The show was nominated for a TCA Award for "Program of the Year" and won a TCA Award for "Outstanding Achievement in Drama" this year, and was also the first basic cable program to win Best Drama Series at the 2008 Primetime Emmy Awards. It was also nominated for a 2010 Golden Globe for "Best Television Series - Drama."

On the big screen, Slattery will next appear in "Bluebird" which will premiere at the 2013 Tribeca Film Festival. The film follows the dramatic events in a Maine logging town and stars Amy Morton along with "Girl's" Adam Driver and "Justified's" Margo Martindale. Slattery's previous films include the blockbuster "Iron Man 2", Universal's "The Adjustment Bureau" with Matt Damon and Emily Blunt, Clint Eastwood's critically-acclaimed "Flags of our Fathers," Mike Nichols' "Charlie Wilson's War" and Terry George's "Reservation Road."

Additional film credits include "Mona Lisa's Smile" opposite Julia Roberts for director Mike Newell, Thomas McCarthy's "The Station Agent," Joel Schumacher's "Bad Company" and Steven Soderbergh's "Traffic."

John Slattery is instantly recognizable from his roles on television as well. Most recently, in addition to co-starring for three seasons on "Mad Men," he had a substantial story arc as 'Victor Lang' on the hit ABC series "Desperate Housewives." In 2007, Slattery was nominated as part of both shows' ensemble casts for the SAG Award for Outstanding Performance by an Ensemble.

His additional TV credits include the ABC series "Homefront," the comedy series "Ed," HBO's "K Street" and the drama "Jack & Bobby." He has also been seen in highly memorable guest appearances on "Sex & The City," "Will & Grace" and "Judging Amy."

In theater, Slattery has appeared on Broadway in the Pulitzer Prize winning "Rabbit Hole," for which he was nominated for a Drama League Award, the Broadway revival of "Betrayal" and opposite Nathan Lane in Neil Simon's "Laughter on the 23rd Floor." His Off-Broadway credits include the original production of "Three Days of Rain," which earned him the LA Drama Critics Award and a Drama Desk nomination.

Slattery is a Boston native who currently resides in New York City with his wife and son.

**LOUISA KRAUSE (Marla)**

Louisa Krause gained critical acclaim in the feature film, *TOE TO TOE*, which was an official selection for the 2009 Sundance Film Festival. The film is a candid portrayal of teenage promiscuity, race relations, and socio-economic struggle set in present day Washington, DC. Krause plays the lead role of Jessie, a rich suburban teen whose self destructive lifestyle threatens her friendships and future. Her raw performance made her Gen Art's choice as one of the Fresh Faces of Sundance.

Krause is now an emerging talent in film and television. In *MARTHA MARCY MAY MARLENE*, Krause plays Zoe, a young misguided cult member who guides their newest recruit. In *THE RETURN* Krause co-stars opposite Michael Shannon and Linda Cardellini, as Shannon, a small town girl welcoming her best friend back from her tour of duty in Iraq. Krause also has a standout role in *YOUNG ADULT*, with Charlize Theron and Patrick Wilson, directed by Jason Reitman, about a woman who returns to her hometown to win back her high school boyfriend.

Her first film *THE SPEED OF LIFE*, directed by Ed Radtke, was an official selection at the 2007 Venice Film Festival. Krause portrayed a pregnant teenager facing harsh realities in this gritty drama. In *THE BABYSITTERS*, which was an official selection for the 2007 Toronto Film Festival, Krause played one of a group of high school girls involved in a babysitting service turned call-girl ring. Krause also had a small role in Ang Lee's *TAKING WOODSTOCK*. Krause was also featured in an episode of *Law and Order*, as a fanatical Christian cult member involved with a woman's death.

Krause's early days were spent as a dancer, training at the Washington School of Ballet, where she performed in *The Nutcracker* and *A Midsummer Night's Dream*. After high school, Krause enrolled in Carnegie Mellon's famed drama program, and after a year, she decided to leave school to pursue acting full time in New York City. Immediately she realized it was the right decision when she landed her Equity card with a role as a slave dancer in a summer stock *Aida*. Krause starred opposite Ron Livingston and Fredrick Weller in her Off-Broadway debut, *In a Dark Dark House*. She received glowing reviews as a precocious teen who has a dangerous flirtation with an older man. Some of Krause's other theatre credits include: *The Glass Menagerie* (Guild Hall), *Rocket to the Moon* (Long Wharf Theatre), *Les Liaisons Dangereuses* (Huntington Theatre), *Dance Light* (Carnegie Mellon Rauh Studio), *Side Show* and *The Cripple of Inishmaan* (George C. Marshall), Kennedy Center performances of *Love's Labour's Lost*, *Coppelia* (American Ballet Theatre), and *Hansel and Gretel*.

Krause is originally from Falls Church, Virginia and currently resides in New York City.

**MARGO MARTINDALE (Crystal)**

Emmy winner and Tony nominated for her epic portrayal of Big Mama on Broadway in *Cat on a Hot Tin Roof*, MARGO MARTINDALE, is one of the world's busiest and most acclaimed character actresses, having appeared in over sixty motion pictures in addition to many memorable television roles. A native of Texas, she began her career on the New York stage creating such iconic roles as Truvy in the original production of *Steel Magnolias*. This brought her to the attention of Hollywood and appearances in some of the most notable films of the past two decades. Moviegoers will remember her work in *Million Dollar Baby*, *Dead Man Walking*, *Nobody's Fool*, *Lorenzo's Oil*, *The Hours*, *Practical Magic*, *Walk Hard: The Dewey Cox Story*, *Secretariat*, *Paris je T'aime*, and *Win Win* among others. On television her work has been no less stellar with stand-out performances including *Medium*, *Dexter*, *The Riches* and *Hung*. Critics have unanimously lauded her performance in what The Huffington Post described as "the television performance of the year" as the diabolically maternal crime-family boss, Mags Bennett, on the hit FX series, *Justified* in which she won the 2011 Emmy for best supporting actress. Soon after that, Margo starred as Rita in the CBS drama series, *A Gifted Man* with Patrick Wilson. She then filmed guest starring roles on several hit TV shows such as *Suits*, *Person of Interest*, *Smash*, and *New Girl*. She also filmed the independent feature *Bluebird* and the Warner Bros. trilogy *Beautiful Creatures*. This past summer, Margo filmed *August: Osage County* for the Weinstein Company. Most recently, Margo has been recurring on FX's hit drama *The Americans*. Next, Margo will shoot the CBS Untitled Greg Garcia pilot.

**EMILY MEADE (Paula)**

Emily Meade can be seen in the upcoming independent film THANKS FOR SHARING opposite Mark Ruffalo and Gwyneth Paltrow which recently premiered at the Toronto Film Festival. Meade can also be seen in the new hit comedy, SLEEPWALK WITH ME starring and directed by Mike Birbiglia. Other recent films include the comedy SIN BIN with Bo Burnham.

Emily is best known for her recurring role of "Pearl" in the first season of HBO's hit series BOARDWALK EMPIRE, executive-produced by Martin Scorsese. She then worked on two films for Joel Schumacher with a lead in TWELVE, opposite Chase Crawford and Curtis '50 Cent' Jackson as well as a cameo role in TRESPASS opposite Nicolas Cage and Nicole Kidman. Emily also entered into the horror genre with Wes Craven's film, MY SOUL TO TAKE.

Other film and television credits include the indie film SIVLER TONGUES, ASSASSINATION OF A HIGH SCHOOL PRESIDENT starring Bruce Willis, BURNING PALMS with Dylan McDermott and Rosamund Pike, THE HOUSE IS BURNING executive produced by Wim Wenders, a guest spot on the FOX series FRINGE, and numerous episodes of the LAW & ORDER series.

Her theatre credits include The Puberty Club, Waiting for the Light to Change, and Sleep Away, all for the 24\*7 Theatre Company at the Cherry Lane Theater in New York.

Meade was born and raised in Manhattan and is a graduate of the LaGuardia High School of Performing Arts.

**ADAM DRIVER (Walter)**

Adam Driver's film credits include: Frances Ha, Lincoln, J. Edgar, Gayby, I'm Coming Over, Goldstar Ohio, Not Waving But Drowning, Archangel. Upcoming: Inside Llewyn Davis, Tracks, The F Word, This is Where I Leave You, The River. Television credits include: "Girls" (HBO), "Law and Order SVU Theater Tricks", "Law & Order: Brilliant Disguise", "The Unusuals: The E.I.D.", "You Don't Know Jack" (HBO), "The Wonderful Maladays" (HBO) Broadway: Man and Boy, Mrs. Warren's Profession (Roundabout). Off-Broadway: Look Back in Anger (Roundabout: Lucille Lortel Award), Angels in America (Signature Theatre), The Retributionists (Playwrights Horizons), The Forest (CSC). Off-Off Broadway: Little Doc (Rattlestick), Slipping (Rattlestick), Cipher (SPF). Charity Work: Co-Founder of the Non-profit AITAF (ARTS in the ARMED FORCES, Inc.) [www.aitaf.org](http://www.aitaf.org). Training: Juilliard

## ABOUT THE FILMMAKERS

### **LANCE EDMANDS (Writer/Director)**

Lance Edmands was born and raised in a small town in Maine and graduated from NYU Tisch School of the Arts in 2005. His award-winning thesis film, *VACATIONLAND*, screened at dozens of festivals worldwide, including the Student Academy Awards. As an editor, Lance has cut several acclaimed features including *WILD COMBINATION: A PORTRAIT OF ARTHUR RUSSELL*, and *TINY FURNITURE*. He has also directed commercial campaigns for brands such as *CHEVY* and *BLUE CROSS*. *BLUEBIRD* was invited to the 2010 Sundance Institute Screenwriters and Directors Labs and will mark Lance's debut feature as writer/director.

### **KYLE MARTIN (Producer)**

Kyle Martin was recently named one of *Variety's* "Ten Producers to Watch." His two most recent films are set to premiere in their respective competitions at this year's Tribeca Film Festival - Lance Edmands' *BLUEBIRD* starring Amy Morton (Steppenwolf Theater Company) and John Slattery (*Mad Men*), and Matt Wolf's stylized documentary *TEENAGE*, a meditation on early 20th century youth cultures based on the book by Jon Savage.

Kyle's previous film, *TINY FURNITURE* (IFC Films), written and directed by Lena Dunham, was nominated for the 2011 Independent Spirit Award Best Debut Feature and Best Cinematographer Spirit Awards, and it Independent Spirit Award for Best First Screenplay as well as Best Feature at the 2010 SXSW Film Festival. He's currently developing the Sundance Institute supported project *CONFEDERACY* (written by Jody Lee Lipes and Jeff Peixoto).

His previous credits include the SXSW 2010 Audience Award winner *NY EXPORT: OPUS JAZZ*, produced in association with PBS and New York City Ballet Dancers (PBS, BBC, Factory 25), Matt Wolf's critically acclaimed and award winning *WILD COMBINATION: A PORTRAIT OF ARTHUR RUSSELL* (Sundance Channel, Plexifilm) and *BROCK ENRIGHT: GOOD TIMES WILL NEVER BE THE SAME* (Factory 25). He was named the 2010 Sundance Institute Mark Silverman Producing Fellow.

### **CHRISTINE VACHON (Executive Producer)**

Christine Vachon is an Independent Spirit Award and Gotham Award winner who co-founded indie powerhouse Killer Films with partner Pamela Koffler in 1995. Over the past decade and a half, the two have produced some of the most celebrated American indie features including Academy Award winning films *FAR FROM HEAVEN*, *BOYS DON'T CRY*, *ONE HOUR PHOTO*, *HEDWIG AND THE ANGRY INCH*, *HAPPINESS* and *SAFE*. In television, Vachon recently executive-produced the Emmy and Golden Globe winning miniseries *MILDRED PIERCE* for HBO. On the occasion of Killer's 10th anniversary in 2005, the company was feted with a retrospective at the Museum of Modern Art. Upcoming releases include *AT ANY PRICE* starring Dennis Quaid and Zac Efron, directed by Ramin Bahrani; *KILL YOUR DARLINGS* starring Daniel Radcliffe, directed by John Krokidas; *MAGIC MAGIC* starring Michael Cera, directed by Sebastian Silva; *THE LAST OF ROBIN HOOD* starring Dakota Fanning, Susan Sarandon and Kevin Kline, directed by Wash Westmoreland and Richard Glatzer; and *INNOCENCE* starring Sophie Curtis, Kelly Reilly and Graham Phillips, directed by Hilary Brougher.

### **JODY LEE LIPES (Cinematographer)**

Jody Lee Lipes is an Independent Spirit Award-nominated director of photography, chosen as one of *Variety's* 10 Cinematographers to Watch in 2011. His DP credits include *MARTHA MARCY MAY MARLENE*, *TINY FURNITURE*, *AFTERSCHOOL*, and the forthcoming *BLUEBIRD* (Tribeca 2013).

Directing credits include season one of HBO's *GIRLS*, Primetime Emmy nominee & Golden Globe winner for Best Comedy Series 2012; *NY EXPORT: OPUS JAZZ*, a scripted adaptation of a Jerome Robbins' ballet that won an Audience Award at South by Southwest 2010; and verite documentary *BROCK ENRIGHT: GOOD TIMES WILL NEVER BE THE SAME*, which premiered at South by Southwest 2009.

Lipes' first feature length screenplay, *CONFEDERACY*, was selected for the 2011 Sundance Screenwriters Lab, the 2012 Sundance Directors Lab, and a 2012 Indian Paintbrush Grant.

#### **DINO JONSÄTER (Editor)**

Dino Jonsäter began his career in television, directing sketches and segments, and then into commercials and music videos/promos. He found the most satisfaction in the editing process, and soon transitioned into that creative capacity. Since 1997, he has edited more than 200 commercials and music videos/promos. About a decade ago, he also began editing television series and feature films.

He has collaborated with all of the major Swedish production companies and directors; for Tomas Alfredson, he edited the internationally acclaimed feature *Let the Right One In*, and in 2011 *Tinker Tailor Soldier Spy*.

#### **SAUNDER JURRIAANS & DANNY BENSI (Music)**

Composing partners Saunder Jurriaans and Danny Bensi began their film scoring careers three years ago with Alistair Banks Griffin's "Two Gates of Sleep" which premiered at Cannes Film Festival. Soon after, they scored Sean Durkin's *Martha Marcy May Marlene* and *Simon Killer* by Antonio Campos. In 2012, among many other features, shorts and documentaries, they scored Sebastian Silva's thriller *Magic Magic*, and Lance Edmand's *Bluebird*. They are currently finishing work on Denis Villeneuve's *An Enemy*, starring Jake Gyllenhaal.

#### **SUSAN SHOPMAKER (Casting)**

Susan Shopmaker recently cast Tom Gormican's romantic comedy *ARE WE OFFICIALLY DATING*, Matthew Barney's *RIVER OF FUNDAMENT* (2014) and TFF 2013: *DEEP POWDER & STAND CLEAR THE CLOSING DOORS*.

She cast the Award Winning *MARTHA MARCY MAY MARLENE* (Directed by Sean Durkin and produced by Borderline Films: Antonio Campos and Josh Mond) & Campos' *SIMON KILLER*. John Cameron Mitchell's *HEDWIG AND THE ANGRY INCH* and JCM's *SHORTBUS* (Cannes 2006). Susan was the New York Casting Director on Disney's *ENCHANTED* directed by Kevin Lima. And several Mark Water's films including *MEAN GIRLS*. In addition: Susan Executive Produced (and cast) Borderline Films' *AFTERSCHOOL* by Antonio Campos (Cannes 2008 -Un Certain Regard). *KING KELLY* (SXSW 2012) directed by Andrew Neel, Carlos Puga's *BURMA* (Grand Jury Prize SXSW 2013 for Best Ensemble Acting) & the upcoming *BLUEBIRD* written and directed by Lance Edmands. Susan won a 2012 Artio award for her casting on *MARTHA MARCY MAY MARLENE*.

#### **INBAL WEINBERG (Production Designer)**

A graduate of New York University's Tisch School of the Arts, Inbal Weinberg is an Israeli-born production designer who came to the attention of the American independent film scene with her striking work on Academy Award-nominated writer/director Courtney Hunt's *Frozen River*, starring Melissa Leo.

Ms. Weinberg's talent for creating authentic and realistic spaces that illuminate the inner worlds of characters has since been on view in Derek Cianfrance's *Blue Valentine*, starring Ryan Gosling and Academy Award nominee Michelle Williams; Max Winkler's *Ceremony*, starring Michael Angarano and Uma Thurman; Stephen Chbosky's *The Perks of Being a Wallflower*, starring Logan Lerman, Emma Watson, and Ezra Miller; Jesse Peretz's *Our Idiot Brother*, starring Paul Rudd; Liza Johnson's *Return*, starring Linda Cardellini and Michael Shannon, which world-premiered at the 2011 Cannes International Film Festival; and, also for Focus Features, *Pariah*, directed by Gotham Independent Film Award winner Dee Rees. She recently completed work on Phil Alden Robinson's *The Angriest Man in Brooklyn*, starring Robin Williams and Mila Kunis, and *The Untitled Elmore Leonard Project* starring Jennifer Aniston and Tim Robbins.

#### **DAVID TABBERT (Costume Design)**

David Tabbert is a New York based stylist and costume designer working in film, television and print.

Recent film work includes *BRAZAVILLE TEENAGER* starring Michael Cera and Fox Searchlight's *MARTHA MARCY MAY MARLENE* starring Elizabeth Olsen and John Hawkes. *VARIETY* magazine



commended Tabbert for his work on MARTHA MARCY MAY MARLENE, praising his costumes as "illuminating the inner turmoil of the characters." He was profiled by the New York Times Styles section for the work he has done costume designing live action, combat training simulations for the U.S. National Guard. David's work can be viewed at [www.davidtabbert.com](http://www.davidtabbert.com)

**KENT SPARLING (Sound Design & Re-Recording Mixer)**

Kent Sparling is a sound designer and re-recording mixer at George Lucas' Skywalker Sound, with credits on Sofia Coppola's 'The Virgin Suicides', 'Lost in Translation' and 'Marie Antoinette', Mike Mills' 'Thumbsucker', Spike Jonze's 'Adaptation.', and 'We Own the Night' and 'Two Lovers' by James Gray. His deep ties to independent film are exemplified by his work on Lance Hammer's 'Ballast', Miranda July's 'The Future', Braden King's 'HERE', 'Bluebird' from Lance Edmands and 'Ain't Them Bodies Saints' by David Lowery.

## CREDITS

Written and Directed by	LANCE EDMANDS
Produced By	KYLE MARTIN
Producers	GARRETT FENNELLY ALEX SCHEPSMAN
Executive Producers	SUSAN SHOPMAKER MICHAEL SACKLER JULIA GODZINSKAYA EMILY WIEDEMAN
Executive Producers	JULIEN GAUBERT LAURA HEBERTON ANDREW NEEL WIL O'LEARY
Executive Producer	CHRISTINE VACHON
Co-Producers	BRAD PAYNE ERIKA WASSERMAN LIZZIE NASTRO
Line Producer	ALLISON R. CARTER
Casting by	SUSAN SHOPMAKER CSA
Photographed by	JODY LEE LIPES
Editor	DINO JONSATER
Production Design	INBAL WEINBERG
Costume Design	DAVID TABBERT
Music by	SAUNDER JURRIAANS AND DANNY BENSI
In Association With	ROOKS NEST ENTERTAINMENT WASHINGTON SQUARE FILMS NOMOORE PRODUCTIONS ACT ZERO FILMS
In Association With	SEETHINK FILMS
In Association With	GREENCARD PICTURES THE VAN DER KAAY TRUST IDYLL KILLER FILMS
In Association With	THE SAN FRANCISCO FILM SOCIETY KENNETH RAININ FOUNDATION  SVENSKA FILMINSTITUTET

Swedish Film Commissioner	SUZANNE GLENSBORG
	FILM i VAST
CoProducer	Jessica Ask
Head of Business Affairs	Katrina Krave
Unit Production Manager	MICHAELA MCKEE
First Assistant Director	TOMAS "DUTCH" DECKAJ
Second Assistant Director	ANNE MARIE DENTICI
Associate Producers	R. JAMESON SMITH DAVID HINOJOSA

CAST  
(in order of appearance)

Owen	QUINN BARD
Lesley	AMY MORTON
Milton	DAVID BUCHSTABER
Richard	JOHN SLATTERY
Dale	STEPHEN PAYNE
Marla	LOUISA KRAUSE
Walter	ADAM DRIVER
Doreen	REBECCA M DAVENPORT
Paula	EMILY MEADE
Brent	BRANDON WARDWELL
Wade	PATRICK MURNEY
Crystal	MARGO MARTINDALE
Deputy	J. KENNETH CAMPBELL
Doctor	ROBERT BURKE
Kim	NATALIE JOHNSON
Lyman	CHRISTOPHER MCCANN
Charlotte	PARISA FITZ-HENLEY

BAILEY STILLMAN	NATHAN ROACH
KATELYN KRIBEL	KRISTIN BOUCHARD
TAYLOR SCHULTZ	POSIE CABANIS
JOEY MANNING	ANDREW RAYE
JENNIFER HINDS	AARON RAYE
DONALD BOLDUC	IAN ROBERTS

Stunt Coordinator	TONY VINCENT
Assistant Stunt Coordinator	JARED BURKE
Stunt Performers	STEPHANIE FLORES SAMANTHA MACIVOR

First Assistant Camera	JOE ANDERSON
Second Assistant Camera	GRETA ZOZULA

First Assistant B Camera	LISABI FRIDELL
Film Loader	SAM WOOTTON
Camera Interns	SHARIF EL NEKLAWY KRIS RAY-TALLEY

Second Unit Director	JODY LEE LIPES
----------------------	----------------

Second Unit Director of Photography	JOE ANDERSON
Script Supervisor	PETER CHAN
Sound Mixer	MICAH BLOOMBERG
Gaffer	T.J. ALSTON
Best Boy Electric	JORDAN BELL
Electric	JUSTIN AMORUSI
Key Grip	ALEXANDER ENGEL
Best Boy Grip	ADAM MACBETH
Grip	BRETT KNOTT
Swing	NOAH CHAMIS
Prop Master	PAT HEAD
Art Director	SARA K WHITE
Assistant Art Director	ALAN LAMPERT
On Set Dresser	KAITLYN MCINNES
Set Dresser	VANJA SANDELL BILLSTROM
Leadman	DYLAN PETTENGILL
Art Interns	ABBEY GRESLICK JENNIFER JOSEPHBERG
Art Consultant	MICHAEL GRESLICK
Wardrobe Supervisor	KRISTIN LINDBECK
Wardrobe Intern	RYAN MAGUIRE
Make-Up Department Head	AMY L. FORSYTHE
Key Make-Up Artist	LIZ COAKLEY
Casting Assistant	ALEXA WHITESIDE JOE REIVER
Casting Intern	HANNAH TILSON
Background Casting	ROBYN MACKENZIE R JAMESON SMITH
Production Coordinator	ANDREW HAYNES
Assistant Production Office Coordinator	ROBYN MACKENZIE
Production Intern	SCHUYLER AYER
2nd 2nd Assistant Director	TIMOTHY LADUE
Key Production Assistant	CHAD GOYETTE
Production Assistants	ERIKA MCGOWAN MATTHEW SNETZKO PAUL DADOWSKI BRENDAN DONOHUE JON READ
Driver	NATE LYONS
Production Counsel	GRAY KRAUSS STRATFORD DES ROCHERS LLP ANDRÉ DES ROCHERS, ESQ. NICOLE COMPAS, ESQ.

	JESSE FOX, ESQ.
Caterer	TRIBE ROAD CATERING
	ANDREW GILBERT
Chef	FELIX RIVERA
Craft Services	SEAN CARROLL
Animal Wrangler	JENNY TKACZ
Videographer	FREDDY MEYER
Additional Editor	LANCE EDMANDS
Associate Editor	BETSY KAGEN
Assistant Editors	ANDREW MORRIS
	RENNIE ELLIOTT
	JOSEFINE TRUEDSSON
	ANJA ULLBERG
Post Production Assistants	K.J. MELL
	JOHN-CARLO MONTI
	SIGRID HELLEDAY
	HEDVIG LUNDGREN
Additional Editing Provided by The Edit Center	BRAD COLEMAN
	PRAATIEK DODEJA
	CHRISTOS EFTYCHIADIS
	DANIEL EVANS
	ZEBUNNISA HAMID
	LAURA KLOBUSICKY
	TERRY LYONS
	ADAM OELSNER
	TIFFANY PECKOSH
	BRENDAN REED
	CAMILLE REYSSET
	JORDAN SMEDBERG
	BRET SWEETLAND
	MAUREEN TOWEY
	HANNAH VANDERLAN
	LILLIE ZUCK
Post- Production Sound Services by	SKYWALKER SOUND
	a LUCASFILM LTD. COMPANY
	MARIN COUNTY, CALIFORNIA
Sound Designer and Re-Recording Mixer	KENT SPARLING, CAS
Re-Recording Mixer	ZACH MARTIN
Dialogue Editor	JOHN NUTT
Sound Effects Editor	DAVID C. HUGHES
Digital Editorial Support	RYAN FRIAS
	DMITRI MAKAROV
Additional Sound Recording	PETER BENTLEY
	MARK PHILLIPS
Post-Production Sound Accountant	CATHY SHIRK
Visual Effects by	STUDIO 400A
	ACADEMY OF ART UNIVERSITY

SAN FRANCISCO, CALIFORNIA

Visual Effects Supervisor	CATHERINE TATE
Visual Effects Production Manager	MERIAM AL-SHALLAL
Composing Supervisor	RYAN BAUER
Compositors	ANTENEH ADAMU
	TOR ANDREASSEN
	TOM FARINELLA
	DAYOON JANG
	JUN LI
	JIAWEN LIANG
	MINYOUNG LIM
	RICARDO MARMOLEJO
	NAREN NIADOO
	FORAM PARDIWALA
	LOKESH PRAKASH
	TAREK SALEH
	DANIEL SEVERA JR.
	PRIYA SHORT
	JENNA SUNDE
	STEPHEN WATTS
Rotoscope/Paint	GUSTAVO BERNAL
	ANWEI CHEN
	MIN SU CHOI
	WOO YONG JANG
	SOPHIE VAN RONSELE
Matte Painters	TOM FARINELLA
	GIRISH SURYAJOIES
Effects TD	HIROFUMI KASAGI
CG Supervisor	JASON PATNODE
CG Coordinator	ANDY WOOD
CG Leads	RICARDO MARMOLEJO
Modeling Supervisor	CHRIS CARTER
Modelers	JOSEPH BATES
	AYBARS TURAN
Additional Modeling	LYSANDRA SILBER
	RYAN ZUKOFF
Rigger	ELAINE KOPKO
Animators	MIRANDA MIDDLEWOOD
	KEATON TIPS
Lighting TD	JON DESTOPPELEIRE
Texture and R&D	WILL JACKSON
Texture Artist	JIBONG JEON
Compositing Pipeline	TOR ANDREASSEN
	LOKESH PRAKASH
Director of Animation & Visual Effects	CHRIS ARMSTRONG
Lab Manager	GALINA ROZINA
Technical Assistant	KEN FISK
Online Coordinator	LUTZ MING-MEI WONG
Color by	TECHNICOLOR POSTWORKS NY
DI/Dailies Colorist	SAM DALEY
Dailies Project Manager	WALTER WURZBURGER

DI Producer	KEVIN VALE
Imaging	NATE DAVIS
	PATRICK ROSSI
Accountant	BARBARA JEAN KEARNEY
Conform by	Filmgate
Assistant DI Producer	Sean Wheelan
Assistant DI Co-Producer	Malin Leuchovius
Digital On-line Editor	Håkan Blomdahl
Titles by	Alvernia Studios
Title Designer	Witold Wnuk
Post Production Coordinator (Alvernia Studios)	Jacob Chilczuk
Studio Executive (Alvernia Studios)	Lukasz Poninski
Original Score	SAUNDER JURRIAANS AND DANNY BENSI
Additional Music	MARK PHILLIPS
Music Supervisor	RASMUS THORD
	ANNIE PEARLMAN
Music Licensing	ANNIE PEARLMAN
	MELISSA PRADUN

#### **Backbreaker**

Performed by Johnny Hawksworth  
(c) Universal Publishing Production Music  
Scandinavia AB

#### **The End of the World**

Performed by Louisa Krause  
Music by Mark Phillips

Written by Sylvia Dee and Arthur Kent  
Published by Music Sales Corporation and  
Edward Proffitt Music

#### **A Walk With McCarley**

Performed by Stearns High School Band  
Music by Van Ragsdale  
Published by Southern Music division of Kesier  
Productions, Inc.

#### **A Woman's Hands**

Performed by Joe Tex  
Music & Lyrics by Joe Tex  
(c) Sony/ATV Tree Publishing  
Used by permission, Sony ATV / Music  
Publishing Scandinavia  
Courtesy Sony/ATV Music Publishing LLC DBA  
Tree Productions

#### **To See an Angel Cry**

#### **Dear God**

Performed by Patsy Cline

Music & Lyrics by Pappy Stewart  
(c) Sony/ATV Acuff Rose Music  
Used by permission Sony/ATV Music Publishing  
Scandinavia  
Courtesy Sony/ATV Music Publishing LLC

#### **Tragedy**

Performed by The Fleetwoods  
Music & Lyrics by Fred Burch and Geral Nelson  
(c) Regent Music Corp / Warner / Chappell Music  
Scandinavia

#### **For Your Precious Love**

Performed by Garnett Mimms and The  
Enchanters  
Music & Lyrics by A. Brooks, J. Butler, R. Brooks  
(c) Sunflower Music Inc. / CP Masters  
Scandinavia  
Courtesy of EMI Music

#### **In The Misty Moonlight**

Performed by Jerry Wallace  
Music & Lyrics by Cindy Walker  
(c) Sony/ATV Acuff Rose Music  
Used by permission, Sony ATV/Music Publishing  
Scandinavia  
Courtesy Sony/ATV Music Publishing LLC DBA  
Masters International

#### **(Til) I Kissed You**

Performed by Conway Twitty  
Music & Lyrics by Conway Twitty  
(c) Sony/ ATV Tree Publishing  
Used by permission, Sony ATV/Music Publishing  
Scandinavia  
Courtesy Sony/ATV Music Publishing LLC DBA  
Hickory Records

Performed by Sue Thompson  
Music & Lyrics by Donald Everly  
(c) Sony/ATV Music Publishing Scandinavia  
Courtesy Sony/ATV Music Publishing LLC DBA  
Hickory Records

**Tired of You**

Performed by The Sunrays  
Music & Lyrics by Medora  
(c) Sea-of-Tunes Publishing Co. / Universal  
Music Publishing

Camera	ARRI CSC
Grip & Electric Insurance	Hand Held Films Film Emporium
Film	Kodak
Production Counsel	Gray Krauss Stratford Des Rochers LLP André Des Rochers, Esq. Nicole Compas, Esq.

***This film was supported by the Sundance Institute Feature Film Program  
with additional support from the Sundance Institute Feature Film Creative Producing Fellowship and the Mark Silverman Honor.  
the Sundance Institute Anneberg Feature Film Fellowship  
and the Cinereach Project at the Sundance Institute.***

***This film was supported by the Chris Columbus / Richard Vague Film Production Fund  
Maurice Kanbar Institute of Film and Television  
Tisch School of the Arts, New York University***

**Made with the Support of U.S. In Progress Wroclaw program**

**Made with the Support from Cinereach**

**This film is a sponsored project of the Maine Film Center**

**This film is a supported by IFP**

This film could not be made without the support and generosity of the towns of  
Millinocket, East Millinocket and Lincoln, Maine

COPYRIGHT 2013, Vacationland LLC