



MARTHA MARCY MAY MARLENE



OFFICIAL SELECTION
UN CERTAIN REGARD
FESTIVAL DE CANNES

FOX SEARCHLIGHT PICTURES,
MAYBACH CUNNINGHAM and FILMHAVEN ENTERTAINMENT
Present

A BORDERLINE FILMS PRODUCTION In Association with THIS IS THAT

MARTHA MARCY MAY MARLENE

WRITTEN AND DIRECTED BY SEAN DURKIN

starring
ELIZABETH OLSEN
CHRISTOPHER ABBOTT
BRADY CORBET
HUGH DANCY
MARIA DIZZIA
JULIA GARNER
JOHN HAWKES
LOUISA KRAUSE
SARAH PAULSON

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Credits not contractual



A powerful psychological thriller, *MARTHA MARCY MAY MARLENE* stars Elizabeth Olsen as Martha, a young woman rapidly unraveling amidst her attempt to reclaim a normal life after fleeing from a cult and its charismatic leader (John Hawkes). Seeking help from her estranged older sister Lucy (Sarah Paulson) and her brother-in-law (Hugh Dancy), Martha is unable and unwilling to reveal the truth about her disappearance. When her memories trigger a chilling paranoia that her former cult could still be pursuing her, the line between Martha's reality and delusion begins to blur.

Presented by Fox Searchlight Pictures, Maybach Cunningham, FilmHaven Entertainment, a Borderline Films production in association with This is That, *MARTHA MARCY MAY MARLENE* is written and directed by Sean Durkin. The film is produced by Josh Mond, Antonio Campos, Chris Maybach and Patrick Cunningham, and is executive produced by Ted Hope, Matt Palmieri, Saerom Kim, Saemi Kim and Alexander Schepsman.

The creative team includes director of photography Jody Lee Lipes (*AFTERSCHOOL*), production designer Chad Keith (*TAKE SHELTER*), film editor Zac Stuart-Pontier (*CATFISH*), music by Saunder Jurriaans and Danny Bensi (*TWO GATES OF SLEEP*), and costume design by David Tabbert (*I SELL THE DEAD*).

ABOUT THE PRODUCTION

Sean Durkin's *MARTHA MARCY MAY MARLENE* is a unique, strangely compelling character study about a young woman whose psyche unravels as she attempts to resume a normal life after an extended harrowing experience: Having fled a cult whose members live on an isolated, self-sustaining farm in New York's Catskill Mountains, deeply shaken Martha seeks refuge with her sister and brother-in-law at their lakefront home. Over time, as Martha's present and past blend in a dreamlike weld, we learn the nature of her ordeal and the courage it took to leave the fold of her intentional "family." Whereas contemporary psychological thrillers often trade in garish details and visceral horror, *MARTHA MARCY MAY MARLENE* is cerebral and disciplined in its approach, emphasizing tone and atmosphere over shock tactics. After producing Antonio Campos's *AFTERSCHOOL* for Borderline Films, first-time director Durkin was looking for a project of his own to helm. Fascinated with cults, Durkin began writing a script based on years of research, looping his narrative

around the real-life tale of a girl who'd managed to escape a commune that had turned violent. The story hit closer to home than he'd imagined: "A friend of mine came forward and said she'd been through something similar. She wanted to help me, and she'd never talked about it openly and hadn't really dealt with it. She shared her stories with me and they were very painful and scary and sad. She was very generous. From that [came] the basis of Martha's events." Although Durkin was diligent about writing and developing the project, the script for *MARTHA MARCY MAY MARLENE* took time to evolve. "I started in 2007 and was writing for a couple of years before we started to think about making it. It takes place in the summer and we wanted to shoot it in New York, so we had a three- to four-month window. We tried to get it going in 2009 and the script wasn't quite right. I had never done anything as a director to show people, either. I'd made a student short but it wasn't something I wanted to show people since it wasn't representative of what the feature film would be." Durkin decided to shoot a short instead that summer, *MARY LAST SEEN*, casting actor Brady Corbet in a role that he

would reprise for the feature film, as a cult member who becomes Martha's boyfriend. "I wanted to direct a short that was related," recalls Durkin, "but I didn't want it to be about Martha. I had all this rich material about how people get involved in cults, but that's not what the script was about. I knew Brady Corbet was going to be playing Watts [in the feature] and wanted to do something with him as the same character. That's where the short came from. We made it for \$400, on credit cards."

Making *MARY LAST SEEN* proved to be a catalyst for realizing the feature film: "We sent it to Sundance without thinking about it too much and simultaneously submitted the script [for *MARTHA MARCY MAY MARLENE*] to the Screenwriters Lab. Both got in, and that really changed things," says Durkin. "The short was at Sundance and then went to Cannes, and while I was at the June lab, [producers] Josh [Mond] and Antonio [Campos] were able to secure a little money. We came home and went full steam ahead." Most important at this stage was finding an actor who could convey Martha's fragility and inner turmoil with honesty. Casting

director Susan Shopmaker suggested 20-year-old theater actor Elizabeth Olsen. When Durkin met Olsen for the first time at an audition, he knew he'd found exactly the right person to inhabit this conflicted character's mindset. "Lizzie's so interesting to look at, so unique and beautiful. She has a depth to her, and an emotional strength. I just sensed it, I guess, when I first met her. I needed to be able to picture this person walking down a driveway, picking up a rock, and shattering a window. [Laughs] Someone who could carry that boiled-up anger but also have the strength to let it fly."

Olsen agrees that she was enthusiastic about the part: "I read a lot of scripts, and this was something I became really obsessed with. I auditioned for it while I was making another film in upstate New York. I met Sean and we figured out how to make this film work, because I had some scheduling conflicts. I think we both really wanted to make it happen. It became a huge goal for me to do this film." Once Durkin found the two upstate locations that would represent Martha's two worlds—a Monticello farm owned by Campos's family and a lakefront property near the town



of Roscoe—shooting commenced. Creating a mood for the film was important, as Durkin wanted the naturalism and pacing to enhance the audience's ability to suspend disbelief and lose themselves in the story. "ROSEMARY'S BABY is the biggest influence for this," he says, "in terms of how it creates fear without trying to scare you. Also there's been a lot of films about women who're paranoid or unraveling, but that one is done so precisely. You [only] know what she knows. It's artfully directed

but also entertaining. I think it's a great example of a really thoughtful, smart movie that finds that middle ground. That's something I wanted to achieve."

Durkin also had to find a visual style to complement Martha's story. Part of creating the tension he desired meant finding the right rhythm between live-action scenes and static shots, slow zooms and more active handheld camerawork. All of this fine-tuning was deliberate: "I knew there was a way of making this movie

where you're looking over Martha's shoulder the entire time. But I didn't want it to be just her perspective. I wanted to have the breadth of Ted and Lucy, using them to monitor where Martha's at, and have these moments at the farm where we could go away and experience the whole thing. So that [decision] set up the basic language that allowed me to do that."

Although Durkin found a number of themes to work with in MARTHA MARCY MAY MARLENE as well, one

was especially important: "The idea of people losing their identity and taking on other identities was a big thing for me. It was about 'finding your role in the family,' as they say many times in the film. It's very basic human nature to want to belong, to be part of something and find out how you as a person function in a group. Everybody takes on slightly different roles and personas for the various parts of their life."

Q&A:

**SEAN
DURKIN**

(WRITER,
DIRECTOR)

Q: How did this project originate?

DURKIN:

We'd produced *AFTERSCHOOL* and I was looking for a project of my own to do, and I'd always been fascinated by cults. I wanted to do something character-based, contemporary, and naturalistic. I feel like any time cults are portrayed in films, they're very over the top and menacing, caricatures of themselves. So I was doing research and trying to find an idea that we could make on a low budget. I read this one passage that completely popped out and said, Well, this is it, this is the story I want to tell. And the story was about a girl who left a group that got violent. She escaped and the leader tracked

her down. Instead of threatening her, he gave her money and wished her well. So it was a complicated, twisted way of letting somebody go. And I wondered what the next three weeks were like for her. How does someone settle back into normal society after that?

Q: How did you find the right tone for this film?

DURKIN:

I don't really know, to be honest. I guess it's just my taste. I knew what I didn't want: I didn't want some over-exaggerated, in-your-face, preachy [film]. When you watch a documentary about a cult and you get thrown right into it, from an outside point of view, it's fascinating. You think, "Wow, these people are fucked!" [Laughs] But with the film, I couldn't do that. You have to be lulled into it the way Martha is. There's red flags, but at the right time in their life, a person [might not] see them. People in abusive relationships don't see them as abusive. So that allowed me to let her slip in, in that sense. The most iconic image of insane cult members is the one of the Manson girl sitting in front of the courthouse on the sidewalk and just rambling. I didn't want it to get to that [point] because then it's easy to discard and say, "That's crazy." I wanted to create a fine line and treat every character as real people.

Q: What's so impressive is how minimal your approach is here, the subtle psychological shading of Martha's character. It's not a horror film, but it has elements of quiet, low-intensity horror.

DURKIN:

I love horror films, but I hate bad horror films. For me, *THE SHINING* and *ROSEMARY'S BABY* are my two favorite films of all time. Another film that was a big influence was Altman's *THREE WOMEN*, the way it deals with female characters who are so complicated, but also simplistic. They're always talking and they're never communicating. That film is an experience. You go into this strange realm and listen to them chatter away. It's funny and weird and lets you into that world. You're not really following plot points—there's story, but that's not what it's about.

Q: Tell me a little about what went into creating the ideological contours of Patrick's cult.

DURKIN:

I went to religious schools most of my life and at a very young age made a conscious decision not to partake. I lived in England until I was 12. I went to a strict all-boys' private school where you have meetings and prayers for half an hour each morning, and I remember thinking, This is not me, I'm not going to do this. As I got older, the

basics of Buddhism felt more in line with the way I live. I'm not a Buddhist at all, not even close! [Laughs]. Yet some of the things Patrick says come from those truths—he manipulates it to be what he wants. Being in the moment is the most important thing; forget about time, forget about any desires or goals. All you need to do is be around other people, focus on the land, enjoy each day for what it is and eat and be together. My friend, who was in a cult—that was a Buddhist group, so that solidified that part. The next thing I wanted to do was say, How do I make this real? We went up to the Catskills and when you drive around, there's all these abandoned farms. And I thought, It would be so easy for these people to come up and have a house. You start with three or four people, and before you know it, there's twenty people living on this farm. From there, we needed to isolate them, so [we decided to] say it's a self-sustaining farm. So that was the basis for the cult.

Q: In what ways do the visual strategies you've adopted here echo or amplify the experience a viewer has in following Martha's ordeal and the aftermath?

DURKIN:

Well, we didn't want to be in her perspective the entire time. It just came down to pacing, how to create

a rhythm and a taste camera-wise that suits the tone and that adds to the suspense, lulling you into the experience. The first thing we wanted to do was mix in a little handheld, and using slow zooms to help with that—panning, zooming and watching. Static shots were intercut to create a very specific rhythm, too. But apart from that, we wanted to keep it loose and let the actors do their thing. We were very loose about blocking. I write scenes that are very specific, but once I show up on set, I don't ever look at the script again. We walk through the space and we try to find what's natural. It's very collaborative, rewriting scenes as we get to them, making sure everyone feels comfortable with what they're saying. I don't hang onto my words. And I think the visual style follows that, where we're being specific and creating an atmosphere, but not ever getting in the way. We wanted it to look alive and create a real texture to the film itself. We wanted it to be worn rather than pristine, something that fit the landscape of the farm.

Q: Part of the dreamy, druggy headspace Martha's in is conveyed via the editing, the subtle movements between present and past that also unveil her story for a viewer.

DURKIN:

Yeah, I didn't want to separate the past from the present visually. I

wanted it to be that you never know what's coming next. Martha is trying to make sense of what happened to her at the farm while simultaneously understand how to behave at the lake, for her it's all happening at the same time so it is all in the present.

Q: How did you go about recruiting the actors you wanted for this production, considering that you were a first-time director?

DURKIN:

With casting, we'd worked with Susan Shopmaker from the beginning. She's absolutely fantastic, and so good at finding people for roles that you wouldn't expect. She brings something extra. When we were in school, Josh went into her office and wouldn't leave until she met with us. Ever since we forged that relationship, we've become family. I completely trust her and her choices. We saw a lot of people for roles and we're very much on the same page. The fortunate thing about how we work at Borderline Films is that we support each other. Josh and I produced Antonio's film and he produced mine, so the positive things that happen to us happens to all of us. We had success with AFTERSCHOOL, so we were on the map in a way that allowed us to reach people.

Q: How did you go about finding and securing the locations you shot in the farmhouse and the lakehouse?

DURKIN:

It started with the farm, which belongs to Antonio's family. It was perfect. It's old and beautiful. From there, given the necessity of shooting nearby, we asked, 'How do we find a lakehouse that feels the complete opposite of this?' How do we create a world that's going to be completely foreign to the farm—a nice and simple weekend lakefront summer home? And it was really hard to find. Josh went up to the area a couple months early and worked his way into the community, getting to know people and tracking down leads to finally find the right house. I wanted something open with lots of light, high ceilings, and an outdoor area. I tried to focus on the characters: two sisters who had different lives and made different choices and tried to base everything off of that.

Q: Sound design is an ominous texture that contributes immensely to the atmosphere of dread. How did you determine the best way to go about using that element?

DURKIN:

Sound is so important to me in creating atmosphere. I think about

sound while I'm writing. First, it was about being naturalistic and then finding ways to let things grow to help build the tension. I hate harsh music cues that call attention to themselves. Everything here is based in a rich, natural setting. Out of that can grow a lot of tone shifting where you don't know whether it's score or sound or room tone creating a tenser atmosphere. We found this tone and it just felt right in adding to the experience.

Q: The songs performed at the farm, like the creepy nonsense verse that Brady Corbet sings and John Hawkes's lyrics for Marcy, really characterize the dynamic of the cult as well. How did they originate?

DURKIN:

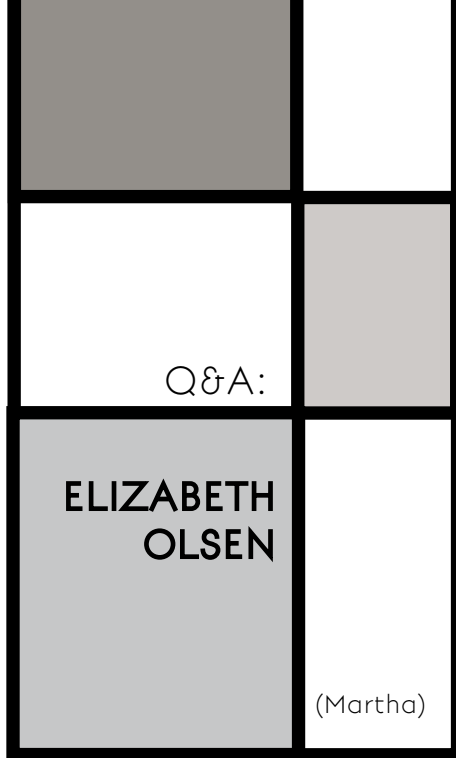
I always wanted music to be part of the farm. It's very natural, especially in a place like that with no television. I figured it would be inevitable that music would be a big part of it. Brady's "bop bobba-bop" song he came up with on the spot with Chris—they were just playing around and laughing. The other song that Chris plays he spent a few days writing, so I used the tail end of that. The Marcy song was written by a guy named Jackson Frank. I was searching for songs with the names Martha, Marcy, and Marlene in them. I came across a

Jackson Frank song called “Marlene,” and then I got the album and loved it. And the song before “Marlene” was called “Marcy’s Song,” which is really striking. I wanted to do something where Patrick plays her a song, and John covered it beautifully.

Q: What were the hardest scenes for you to shoot for logistical or other reasons?

DURKIN:

One that was really difficult to shoot was the scene where Marcy gets into bed with Ted and Lucy while they’re having sex. Because it was such a crazy event, there was really no way to wrap your head around how you would react. We didn’t quite know where to be performance-wise. I’m really glad how it turned out, and I think we made all the right choices, but finding that place—I kept asking myself, Is this reaction honest?—was really tough.



Q: What was it about the script for *MARTHA MARCY MAY MARLENE* that hooked you?

OLSEN:

The way it’s written is a challenging form of narration. It doesn’t ever cede the audience information—it treats the audience as more intelligent than most films do. And the discovery that the characters make is at the same time the discovery that the audience makes. Martha is the type of character that I hope more people write for young women. You can’t classify her as any kind of high-school stereotype because she lives outside of that world. Also, her struggle was something I’ve always been interested

in. She’s very much alone, which is far from me because I’m surrounded by lots of great people.

Q: What kinds of preparations did you make for playing Martha? Did you do any research?

OLSEN:

I was always fascinated with mental illnesses growing up. Even though there isn’t anything wrong with Martha, knowing how someone afflicted with paranoia and schizophrenia actually views the world is interesting. So trying to make that as real as possible—that was more outward. Because I don’t believe you can understand how isolated someone may become without understanding the reality of their situation. For the most part, I really felt that I understood her as a person, and I trusted myself with that.

Q: Did you find that were playing her differently depending on whether you were doing scenes at the farm or at the lakehouse?

OLSEN:

Yes. I think what Sean and I were trying to figure out was how, at the farmhouse, she was continuing to make progress. She was trying to figure out how to improve things in her life, how to find a place where she actually belonged, because she’d

never had that. And then at the lakehouse, I think she was trying to hold back as much as possible, but things would slip out. I struggled a lot with trying to figure out how odd she is—and I really don’t want her to come off a weirdo! [Laughs]—but there is something about how she’s not with it, fully. So one’s a progression of her trying to improve as a person and the other’s more of a retreat inward. That’s how I would look at the two different worlds.

Q: Martha oscillates between naiveté and world-weariness. She seems not to know what’s normal, and yet despite not understanding her very well, we really sympathize.

OLSEN:

What I find interesting is that the audience isn’t given a clear point of view. It’s just this slow unraveling of basic pieces of information. And that’s kind of how you get to know someone, really. [Laughs] I just think the way Sean wrote it is really smart.

Q: Did you have any cinematic reference points for this performance?

OLSEN:

Yes. Sean introduced me to a lot of Robert Altman films, actually. So for me that was a kind of [a reference]—more for cinematography and story,

from a film person's point of view. The characters in Altman's films are a little more complex than your average female. I really did appreciate that. *THREE WOMEN* and especially *IMAGES*, about a schizophrenic who kills her husband, were great.

Q: Can you tell me a little about the ensemble nature of what you crafted together with Hugh and Sarah, and then John, Brady, and the others for the farmhouse scenes?

OLSEN:

It was so funny, because there was no going back and forth—the first half of the shoot was at the farm and the second half was at the lakehouse. So that was already interesting. And at the farm—the way we lived was like a commune! [Laughs] It was a really peaceful environment and we all got along. There was always a guitar being passed around. It felt like what people hope camp will be. Apart from Brady and John Hawkes, a lot of us hadn't made many films, so there was this great excitement to everything. Obviously, we did have some kind of structure, but it did have a really funny hippy-dippy feeling. [Laughs] When we went to the lakehouse, it was quiet, it felt more isolated. I really love Sarah Paulson and was nervous to meet her—but we got along really well. Which is funny, because we're

not supposed to get along so much in the film! All three of us got along great, actually, but it was a different environment.

Q: How does Sean work as a director? What kind of guidance does he give his actors?

OLSEN:

As a person, I'm not too sensitive and I like to have someone tell me the truth up front. So I told Sean that at the beginning. He treated each actor, I think, the way they hoped to be treated. He didn't have one specific way of directing for everyone, although what he does like to do is rehearse. We always rehearsed before filming a scene, with the understanding that we're not trying to get anything goal-oriented, we're just trying to figure something out. He was incredibly straightforward with me because I asked him to be. I trusted him aesthetically and he understood me very well. And he gave me the space and time that I needed if there was a really intense scene.

Q: What were the biggest risks that you took in playing Martha?

OLSEN:

Nudity, for me. That was something—you know, Martha is completely devoid of any understanding of sexuality at the farm—that's scary for

any person to do, I think. So it was interesting to try and figure that out. It was like a new struggle every single day. I'm very new to making films. I'm used to theater, where everything's chronological. With this film, reading the script, it's hard to figure out what the chronology is. It isn't linear. So to try to make sure there's a cohesive story—that things aren't getting jumbled and are as specific as possible—I think was difficult. Everyone has to do that in film, but since it was focused on one character—Martha's story is the film—it was very difficult to keep all those things aligned. But that was fun for me. It was like being a detective.



ABOUT THE CAST

Elizabeth Olsen (Martha) is not only a vivacious and engaging young actress, but she is also a full time student at New York University's prestigious Tisch School of the Arts. In January *MARTHA MARCY MAY MARLENE* and *THE SILENT HOUSE*, both of which Olsen stars, showcased at the 2011 Sundance Film Festival. *THE SILENT HOUSE* is the re-imagining of the successful Uruguayan psychological horror-thriller, *LA CASA MUDA*. The movie is about a true story that happened in the late

40's in a small village in Uruguay and focuses on a girl (Olsen), who, second by second, intends to leave a house which hides an obscure secret, unharmed. Olsen stars in the film directed by Chris Kentis and Laura Lau, the team behind the terrifying shark tale *OPEN WATER*. Soon, Olsen will begin filming *RED LIGHTS* starring opposite Robert De Niro, Cillian Murphy and Sigourney Weaver. The film Centers on a psychologist, and her assistant, whose study of paranormal activity

leads them to investigate a world-renowned psychic. The film will be released in 2012.

Olsen can next be seen in the film *PEACE, LOVE, AND MISUNDERSTANDING* co- starring Jane Fonda, Catherine Keener, Jeffrey Dean Morgan, and Chace Crawford. The film is about a conservative lawyer that takes her two teenage children to meet their estranged, hippie grandmother in Woodstock. The film will be released in 2011.

Olsen is also very familiar to the stage

as she understudied both on the Off-Broadway play *Dust* and the Broadway play *Impressionism* while attending college. Other workshops include *Bottom of the World* by Lucy Thurber (Atlantic Theatre Company), and *The Living Newspaper* (DRD Theatricals). Training: Atlantic Acting School and Moscow Art Theatre School.

CHRISTOPHER ABBOTT (Max) is set to appear in the Lena Dunham/Judd Apatow HBO series « Girls », and will soon be seen in the Broadway

revival of John Guare's *HOUSE OF BLUE LEAVES* opposite Ben Stiller, Edie Falco and Jennifer Jason Leigh. In addition to appearing in the Sundance official competition feature *MARTHA MARCY MAY MARLENE*, Christopher can also be seen in *ART MACHINE*, and the short film *SNAPSHOTS*. Additionally, Christopher's New York theatre credits include *That Face* (Manhattan Theatre Club), *Mouth to Mouth* (The New Group), and *Good Boys and True* (Second Stage Theatre).

Born in Scottsdale, Arizona, **BRADY CORBET (Watts)** soon moved to Los Angeles to pursue an acting career. His first breakout role was playing the role of 'Mason', brother to Evan Rachel Wood's character, in the indie hit *THIRTEEN*. Corbet then went on to star as 'Brian Lackey' in the critically acclaimed *MYSTERIOUS SKIN* directed by Gregg Araki. On television, he appeared in the Emmy award-winning season of "24" as 'Derek Huxley,' the son of Jack Bauer's girlfriend. In 2008, Brady starred opposite Michael Pitt, Tim Roth, and Naomi Watts in Michael Haneke's *FUNNY GAMES*. This year Brady can be seen in Lars von Trier's *MELANCHOLIA* which will premiere at the upcoming Cannes Film Festival. Aside from acting, Brady also wrote and directed the short *PROTECT YOU + ME* which received an honorable mention at Sundance and was also

shot by acclaimed cinematographer Darius Khondji.

HUGH DANCY (Ted) most recently appeared in *OUR IDIOT BROTHER* directed by Jesse Peretz and *MARTHA MARCY MAY MARLENE*, with both films receiving critical acclaim at 2011 Sundance Film Festival.

Dancy's other film credits include *ADAM*, *CONFESSIONS OF A SHOPAHOLIC*, *THE JANE AUSTEN BOOK CLUB*, *EVENING*, *BEYOND THE GATES*, *KING ARTHUR*, *ELLA ENCHANTED*, *THE SLEEPING DICTIONARY*, *BLACK HAWK DOWN*, and *YOUNG BLADES*.

On television, Dancy starred in Tom Hooper's critically acclaimed series «Elizabeth I» opposite Helen Mirren and Jeremy Irons. Dancy received an Emmy® Nomination for Outstanding Supporting Actor in a Miniseries or a Movie for his role as Earl of Essex and the series received the 2007 Golden Globe® Award for Best Mini-Series or Motion Picture Made for Television and the Emmy® Award for Best Miniseries.

Dancy's other television credits include «Daniel Deronda,» «David Copperfield,» «Relic Hunter» and «Madame Bovary.»

On stage, Dancy starred on Broadway in David Grindley's *A Journey's End* opposite Boyd Gaines, Jefferson Mays and Stark Sands which won the 2007 Tony Award for Best Revival of a

Play. Dancy recently returned to the stage in the critically acclaimed *The Pride* with Ben Whishaw and Andrea Riseborough.

Dancy graduated with an English Literature degree from St. Peter's College, Oxford.

MARIA DIZZIA (Katie) received a 2010 Tony Award nomination for Best Performance by a Featured Actress for her portrayal of 'Mrs. Daldy' in Lincoln Center Theater's Broadway production of *In the Next Room or The Vibrator Play*. Off-Broadway credits include *The Hallway Trilogy*, *The Drunken City*, *Eurydice*, *The Wooden Brecks*, *Pullman Car Hiawatha*, *Apparition*, *Alice the Magnet*, *Cause for Alarm*, *Gone Missing*. Regional: *Not Waving (WTF)*, *Songs of the Dragon (Yale Rep)*, *Trouble in Mind (Baltimore Center Stage)*, *Blur (Dallas Theater Center)*, *Fetes De La Nuit (Berkeley Repertory Theater)*, *Unusual Acts of Devotion and Sheridan (La Jolla Playhouse)*, *Proof (Geva Theater)*, *Romeo and Juliet (ASF)*, *A Midsummer's Night Dream (Shakespeare Santa Cruz)*. TV credits include "Louie," "Fringe," "Smith," "Law & Order," and "Law & Order: Criminal Intent." Film credits include *MARGIN CALL*, *RACHEL GETTING MARRIED*, *DOWN THE SHORE*, *THE OTHER WOMAN*, and *A NEW YORK THING*. Dizzia is an Associate Artist with *The Civilians* and holds an

M.F.A. from UCSD. Dizzia is currently starring in MTC's play *Cradle and All*.

JULIA GARNER (Sarah), 17, is making her feature film debut in *MARTHA MARCY MAY MARLENE*. Julia was discovered at an open casting call for the MTV remake of *SKINS*; out of 1500 kids she made it to the final ten, but ultimately narrowly missed out on the role.

Julia will next be seen in David Chase's *TWYLIGHT ZONES*, the adaptation of Stephen Chbosky's *PERKS OF BEING A WALLFLOWER*, and in *I BELIEVE IN UNICORNS*.

She is featured in *Nylon Magazine's* 2011 Young Hollywood Issue, which hits newsstands this month. Julia was born in New York City, where she currently resides.

JOHN HAWKES (Patrick) received critical acclaim for his role as 'Teardrop' in Debra Granik's feature *WINTER'S BONE*, which earned him an Independent Spirit Award win and an Academy Award® nomination for Best Supporting Actor, along with nominations from the Screen Actors Guild and several film critic groups. In addition, the Santa Barbara Film Festival honored him with their Virtuoso Award for his performance. Peter Travers of *ROLLING STONE* credits Hawkes "in a brilliant portrayal of buried tenderness" and Karen Durbin

of the New York Times wrote, "John Hawkes' Teardrop is a villain worthy of Shakespeare. He is mesmerizing." The film, also nominated for an Academy Award, won the Grand Jury Prize at the 2010 Sundance Film Festival and recently garnered Best Feature and Best Acting Ensemble at the Gotham Awards. Earlier this year, the Downtown Film Festival Los Angeles presented Hawkes with their Indie Film Trailblazer award for 2010.

He's completed production on the indie film THE PLAYROOM and Steven Soderbergh's CONTAGION as well as HIGHER GROUND with Vera Farmiga. Hawkes previously starred in ME AND YOU AND EVERYONE WE KNOW which won a Special Jury Prize at the 2005 Sundance Film Festival. It shared Camera d'Or honors and won the Critics Week sidebar at the 2005 Cannes Film Festival and received two 2006 Independent Spirit Awards nominations.

Hawkes also starred in and co-produced the independent film, BUTTLEMAN for which he received a Breakout Performance Award at the 2004 Sedona Film Festival. Additional credits include AMERICAN GANGSTER, MIAMI VICE, IDENTITY, THE PERFECT STORM, SMALL TOWN SATURDAY NIGHT, HARDBALL, WRISTCUTTERS: A LOVE STORY, THE AMATEURS, FROM DUSK TILL DAWN, and A SLIPPING-DOWN LIFE.

On television, Hawkes has starred in two acclaimed series for HBO. He portrayed 'Sol Star' in the critically lauded drama "Deadwood" and now plays Danny McBride's brother 'Dustin' in the comedy "Eastbound and Down."

Born and raised in rural Minnesota, Hawkes moved to Austin, Texas where he began his career as an actor and musician. He co-founded the Big State Productions theater company and appeared in the group's original play, In the West at the Kennedy Center in Washington, D.C. He also starred in the national touring company production of the play Greater Tuna including extended engagements in Los Angeles, Chicago and San Francisco. Hawkes wrote and performed the solo play Nimrod Soul at the Theatre at the Improv and appeared on Broadway in the 24 Hour Plays alongside Sam Rockwell.

Hawkes has penned several songs featured in films and television shows. His song 'Bred and Buttered' appears on the newly released WINTER'S BONE soundtrack. With his band King Straggler he performed at the Sundance Film Festival, SXSW Music Festival and numerous clubs across the U.S. He is currently writing and recording a new full length CD due for release in 2011.

LOUISA KRAUSE (Zoe) 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, with three feature films being released this year including MARTHA MARCY MAY MARLENE. 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.

SARAH PAULSON (Lucy), a Golden Globe® nominated actress, was last seen in THE SPIRIT starring opposite Samuel L. Jackson, Eva Mendes, and Scarlett Johansson, adapted from the legendary comic strip and directed by genre-twister Frank Miller. Paulson's recent major television credits include Robert Harmon's « November Christmas » opposite Sam Elliott and John Corbett, as well as guest appearances on « Grey's Anatomy » and « Law and Order »: Special Victims Unit. In early 2009, Paulson was seen in Rob Thomas' ABC comedy, « Cupid », opposite Bobby Cannavale. Paulson's Golden Globe nominated role was in Aaron Sorkin's « Studio 60 on the Sunset Strip », where she starred opposite Matthew Perry. Paulson also played the lead role in the comedy LEAP OF FAITH, HBO's « Deadwood », HBO's « Path to War », « Jack and Jill », the television movie « The Long Way Home », and the series « American Gothic ».

Paulson's other film credits include Marry Harron's THE NOTORIOUS BETTIE PAGE, DOWN WITH LOVE, WHAT WOMEN WANT, THE OTHER SISTER,

SWIMMERS and DIGGERS. On stage, Paulson recently starred on Broadway, in a two hander, opposite Linda Lavin in Donald Margulies's Collected Stories. She also starred as Carrie Ann in Alexander Dinelaris' Still Life at the MCC Theatre. Before that Paulson played Stacey in Mark Schultz' The Gingerbread House at the Rattlestick Playwrights Theatre opposite Bobby Cannavale. In 2008 Sarah starred in the Roundabout Theatre Production of Beth Henley's Crimes of the Heart directed by Kathleen Turner. She originated the role for this production at the Williamstown Theatre Festival the previous summer. She also starred opposite Alfred Molina and Annette Bening in the critically acclaimed Cherry Orchard for the Mark Taper Forum playing Varya. She has appeared on Broadway as Laura Wingfield in the revival of Tennessee Williams' The Glass Menagerie, alongside Jessica Lange as well as Wendy Wasserstein's Tony Award-winning, The Sisters Rosensweig at the Barrymore Theatre. Her other stage credits include the off-Broadway production of Tracy Letts' Killer Joe (opposite Scott Glenn and Amanda Plummer) and Horton Foote's Talking Pictures at the Signature Theatre. Paulson currently resides in New York City.



ABOUT THE FILMAKERS

SEAN DURKIN (Written and Directed by)

wrote and directed MARTHA MARCY MAY MARLENE, which will soon screen as part of Un Certain Regard at the Cannes Film Festival. The film premiered in the US Dramatic Competition at the 2011 Sundance Film Festival where Durkin won the prize for Best Director. The film was picked up by Fox Searchlight and is scheduled for a 2011 release. The project was developed in the 2010 Sundance Screenwriter's and Director's Lab.

Sean's most recent short film, "Mary Last Seen," premiered at the 2010 Sundance Film Festival and made its European premiere at 2010 Director's

Fortnight in Cannes, where it won the PRIX SFR for Best Short, before going on to screen at New York Film Festival, London, and AFI.

Sean is the producer of AFTERSCHOOL for which he was nominated for a 2009 Independent Spirit Award for Best First Feature. AFTERSCHOOL Premiered at the 2008 Cannes Film Festival and has gone on to screen at many festivals around the world including New York Film Festival, Berlin Film Festival and AFI just to name a few. The film was also nominated for two Gotham Awards and was released theatrically by IFC in October 2009. Sean also executive produced the feature TWO GATES OF SLEEP, which also premiered at

2010 Director's Fortnight in Cannes. Most recently Sean produced SIMON KILLER. He is a graduate of NYU's Tisch School of the Arts, Department of Film & Television and a co-founder of Borderline Films.

JOSH MOND (Produced by) is the producer of MARTHA MARCY MAY MARLENE. The film premiered in the US Dramatic Competition at the 2011 Sundance Film Festival. Josh also produced AFTERSCHOOL for which he was nominated for a 2009 Independent Spirit Award for Best First Feature. AFTERSCHOOL Premiered at the 2008 Cannes Film Festival and has gone on to screen at many festivals around the world including New York Film Festival, Berlin, London Film Festival, SXSW, Pusan Film Festival and AFI just to name a few. The film was also nominated for two Gotham Awards and was released theatrically by IFC in October 2009.

Josh produced the feature TWO GATES OF SLEEP, starring Brady Corbet. The film premiered at 2010 Director's Fortnight in Cannes. Most recently Josh produced SIMON KILLER. Shorts include "Mary Last Seen," which premiered at the 2010 Sundance Film Festival and made its European premiere at 2010 Director's Fortnight in Cannes—where it won the SFR Short Film Prize. Other short films include

«The Last 15» which was a short film in competition at 2007 Cannes Film Festival and Official Selection 2007 New Directors/New Films.

Josh has produced and directed several music videos and commercials for clients including Island Def Jam, Atlantic Records, Sony Records, Foot Locker, Citibank, Bloomingdales, MTVU and Ebay. In 2006 Josh won a commendation award at NYU's 1st Run Film Festival for Achievement in Music Video. He is a graduate of NYU's Tisch School of the Arts, Department of Film & Television and co-founder of Borderline Films.

ANTONIO CAMPOS (Produced by) is currently in post production on his second feature film, SIMON KILLER. Antonio wrote and directed AFTERSCHOOL for which he was nominated for a 2009 Independent Spirit Award for Best First Feature. AFTERSCHOOL premiered at the 2008 Cannes Film Festival and has gone on to screen at many festivals including New York Film Festival, Berlin Film Festival and AFI. The film was also nominated for two Gotham Awards including Breakthrough Director and was released theatrically by IFC in October 2009. Antonio wrote the script for AFTERSCHOOL in the prestigious Cannes Residence in 2006. Antonio was named by Variety as one

of the top 10 Directors to Watch in 2009. Antonio's short film, «The Last 15» which was in Competition at 2007 Cannes Film Festival and 2007 New Directors/New Films. In June 2006, Campos was featured as number 6 in the 25 New Faces of Film article in "Filmmaker Magazine." In 2005, Antonio's short film "Buy It Now" was selected to world premiere at the 2005 Cannes Film Festival where it won 1st Prize in the Cinefondation. The film continued critical acclaim, receiving the Audience Award at the 2005 Cinevegas Film Festival.

Antonio produced MARTHA MARCY MAY MARLENE, which premiered in the US Dramatic Competition at the 2011 Sundance Film Festival. Antonio executive produced TWO GATES OF SLEEP (Director's Fortnight 2010) and the short "Mary Last Seen," premiered at the 2010 Sundance Film Festival and made its European premiere at 2010 Director's Fortnight in Cannes where it won the PRIX SFR for best Short. Antonio is a co-founder of Borderline Films.

CHRIS MAYBACH's (Produced by) experience in the film business spans 20 years as an editor, director and producer. Born in San Francisco, Maybach graduated from the University of California at Berkeley, where he was a chemistry major

intending to be a winemaker. After making a short film which won the UC Berkeley Eisner Prize he decided to attend film school in London. Remaining in England to work on Stanley Kubrick's FULL METAL JACKET, he then returned to California to work in film editing with directors Alex Cox, Francis Coppola, Sydney Pollack and Taylor Hackford, among others. Maybach edited numerous films and music videos including the feature CHINA LAKE which won Best Picture at the Mannheim International Film Festival. After editing HOUSE PARTY IV he decided to produce his own material.

Maybach directed and produced ART CITY, a 3-part documentary series about the American contemporary art world. The films premiered at The National Gallery in Washington D.C. and aired on PBS. In 2005 Maybach produced and directed a documentary film for the San Francisco Museum of Modern Art (SFMOMA) about minimalist artist Richard Tuttle. The film screened at a dozen international film festivals including SILVERdocs, aired on PBS and toured for two years with the Tuttle Retrospective (Whitney Museum, Des Moines Art Center, Art Museum of Fort Worth, Chicago MCA, Los Angeles MoCA).

In 2004, he founded a small Napa



Valley winery with Thomas Brown as winemaker. The first vintage of Maybach Materium Cabernet was released in 2007 and sold entirely via mailing list and select restaurants including The French Laundry, Gary Danko, Michael Mina, Ritz-Carlton, Spago, Grace, Montage, Chateau Marmont, Beverly Hills Hotel, Alain Ducasse, Charlie Trotter's and Gramercy Tavern. Wine critic Robert Parker noted: "beautifully sculptured...a deadly serious wine." Parker rated the

2007 Materium 99 pts. Maybach Cunningham is Maybach's production company based at Paramount Pictures.

Sundance Award winning producer, **PATRICK CUNNINGHAM (Produced by)** left the investment industry to work in the advertising industry. That brief stop on Madison Avenue led Cunningham to discover the world of entertainment. Starting as a casting director, Cunningham

worked on about 40 movies before becoming an independent film producer. Cunningham's early producing credits include THE WOMAN IN THE MOON starring Maria De Medeiros and Portia DeRossi, NEVER MET PICASSO starring Margot Kidder and Alexis Arquette and the documentary ART CITY which features contemporary artists in their work environments.

Cunningham has conducted seminars worldwide in countries as diverse as

Russia and Jamaica. As a consultant he was instrumental in the \$300 million purchase of Live Entertainment (then Artisan Entertainment). Cunningham and his business partner of ten years, Chris Maybach (of Mercedes Benz/Maybach) have made Paramount Pictures their home base for the past ten years. Cunningham is a recipient of a grant from the (NEA) National Endowment of the Arts. And has won over a dozen grand prize awards in countries like Japan, Spain, Germany,

the U.S. and more. His company Maybach/Cunningham has two features in pre-production and three currently in development.

JODY LEE LIPES (Photographed by) is an Independent Spirit Award nominee for his work on TINY FURNITURE. Other film credits include TWO GATES OF SLEEP, NY EXPORT: OPUS JAZZ, AFTERSCHOOL, WILD COMBINATION, A PORTRAIT OF ARTHUR RUSSELL, BROCK ENRIGHT: GOOD TIMES; WILL NEVER BE THE SAME. Short film credits include ONLY GOOD THINGS, VACATIONLAND and DORIS. Television credits include "Girls" and "The Whitest Kids U'Know. Lipes has worked on commercials for Apple, Ciroc, Discovery Channel, Citibank and Sperry along with music videos with artists 3OH3!, Devendra Banhart, Yoriyos, El-P, Fires of Rome, Josh Ritter and The Juan Maclean.

Chosen as one of Filmmaker Magazine's 25 New Faces of Film in 2010, **ZAC STUART-PONTIER (Edited by)** is the editor and co-producer of CATFISH, released in the fall of 2010 by Universal Studios, directed by Ariel Schulman and Henry Joost and produced by Andrew Jarecki, Marc Smerling and Brett Ratner. A 2006 Graduate of NYU's Tisch School of the Arts, Zac is the editor and co-producer of BEAUTIFUL

DARLING, directed by James Rasin, which premiered at the 2010 Berlinale and was released early 2011 by Corinth Films.

Other editing work includes "NY Export: Opus Jazz," an adaptation of the 1959 Jerome Robbins ballet, directed by Henry Joost and Jody Lee Lipes, which aired as part of PBS's «Great Performances» series in March 2010 and won an Audience Award at SXSW '10; Zac also acted as assistant director and additional editor on Antonio Campos' film, AFTERSCHOOL. He has also edited numerous short films, music videos and commercials notably for Citibank, Sperry, Nike, the Shins and Missy Elliot. He writes a bi-weekly column for his hometown newspaper in Narrowsburg, NY and lives in New York City.

CHAD KEITH (Production Designer) infuses innovation with function. His recent films MARTHA MARCY MAY MARLENE for director Sean Durkin and Fox Searchlight Pictures and TAKE SHELTER for director Jeff Nichols and Sony Pictures Classic are in Official Selection at the Cannes Film Festival 2011. Both films premiered at Sundance 2011 along with Andrew Maclean's ON THE ICE and Andrew Dosunmu's RESTLESS CITY with MARTHA MARCY MAY MARLENE taking Best Director. 2009 brought SPLINTERHEADS for director

Brant Sersen to Official Selection at SXSW Film Festival. GOODBYE SOLO, in Official Selection at Toronto 2009 which won the FIPERESCI Award at the Venice Film Festival in 2008 along with the short PLASTIC BAG, in Official selection at both the New York and Venice Film Festivals in 2009 were a result of his collaboration with director Ramin Bahrani.

DAVID TABBERT (Costume Designer) is a costume designer and stylist who's worked in film, print, and music videos. His costume design credits include IFC's I SELL THE DEAD. As a fashion stylist he has collaborated with photographers on publications such as The Advocate, Under The Radar and Tetú Magazine and has styled celebrities such as Joan Jett, Aziz Ansari and Lance Bass. He's styled music videos for artists including Boys Like Girls, AFI and Panic! At The Disco. Recently he's been costume designing live action, combat training simulations for the U.S. National Guard which earned him a feature in the NY Times. He's currently in production on the romantic comedy EXCUSE ME FOR LIVING starring Jerry Stiller and Christopher Lloyd.

SAUNDER JURRIAANS & DANIEL BENSI (Music By) are multi-instrumentalists and classically trained musicians. They began their film scoring career with Alistair Banks Griffin's TWO GATES OF SLEEP (Cannes - Director's Fortnight, 2010), and have since moved on to score various features and shorts including Ruben Ostlund's PLAY (Cannes - Director's Fortnight, 2011).

Recently Saunder and Danny had the honor of composing a piece of music for the American Ballet Theater which was featured in the International Erik Bruhn Competition in Toronto. Other projects include editorial films for Vogue, Crush, and Flair magazines. Their band «Priestbird» (Kemado Records) has 5 albums, and has toured extensively in the US and internationally.

MICAH BLOOMBERG (Production Sound Mixer) was production sound mixer on Sean Durkin's student short DORIS. He's gone on to mix AFTERSCHOOL and the forthcoming SIMON KILLER for Borderline Films as well as features like FROZEN RIVER and TINY FURNITURE.



CAST

Martha	Elizabeth Olsen
Max	Christopher Abbott
Watts	Brady Corbet
Ted	Hugh Dancy
Katie	Maria Dizzia
Sarah	Julia Garner
Patrick	John Hawkes
Zoe	Louisa Krause
Lucy	Sarah Paulson
Bartender	Adam Thompson
Cult Members	Lauren Molina ,Louisa Braden Johnson, Tobias Segal
Man in Home #1	Gregg Burton
Man in Home #2	Allen McCullough
Stunt Coordinator	Tony Vincent
Stunt Double for Elizabeth Olsen	Abby Nelson
Stunt Double for Hugh Dancy	Chad Hessler
Stunt Double for Brady Corbet	Kevin Rogers

CREDITS

Written and directed by	Sean Durkin
Produced by	Josh Mond Antonio Campos Chris Maybach Patrick Cunningham
Executive producers	Ted Hope Matt Palmieri Saerom Kim Saemi Kim Alexander Schepsman
Director of photography	Jody Lee Lipes
Production designer	Chad Keith
Film editor	Zac Stuart-Pontier
Music by	Saunder Jurriaans & Danny Bensi
Costume designer	David Tabbert
Co-producer	Andrew D. Corkin
Casting by	Susan Shopmaker C.S.A. & Randi Glass
Supervising Sound Editor / Re-recording Mixer	Coll Anderson M.P.S.E.
Line Producer	Melody Roscher
Associate Producer	Brett Potter
First Assistant Director	Tomas Deckaj
Unit Production Manager	Garrett Fennelly
Production Coordinator	Amy Crowdis
Locations Manager	Grant Curatola
Script Supervisor	Zorinah Juan
Second Assistant Directors	Ramona Adair Anne Marie Dentici
Second Second Assistant Director	Michele Erdman
Second Unit Director	Zac Stuart-Pontier
Second Unit Director of Photography	Joe Anderson
Assistant to Mr. Hope	Josh Stern

First Assistant Camera	Joe Anderson
Second Assistant Camera	Jeff Peixoto
Second Assistant Camera	Destin Douglas
Camera Loader	Greta Zozula
Camera Production Assistant	Noah Chamis
Underwater Camera Operator	Sarah Guenther
Still Photographer	Drew Innis
Gaffer	Josh Allen
Key Grip	Alexander Engel
Best Boy Grip	Josh Fordham
Best Boy Electric	David Kavanaugh
Electric Production Assistant	David Gettens
Grip Production Assistant	Burton May
Production Sound Mixer	Micah Bloomberg
Post Production Supervisor	Susan Lazarus
EFX Editor	Matt Snedecor
Assistant Sound Editor	John Chirarolanzio
Assistant Editor s	Dean C. Marcial , Misako Shimizu
Post Production Assistant	Amalia Bradstreet
Key Make-Up Artist	Jessica Kelleher
Art Director	Jonathan Guggenheim
Property Master	Shawn Annabel
Set Dresser	Yvette Granata
Assistant Art Director	Esther Kim
Wardrobe Assistants	Dominic Andolina, Dorothy Barangan
Assistant Costume Designer	Blake Glover, Leslie Paddoll
Chef	Amber Zeglen
Chef's Assistant s	Stephanie Clough, Peter Van Hying
Assistant Chef	Julianne Maiello
Key Production Assistant	Katie Kramer
Production Assistants	Brendan Donohue, Matthew Snetzko, Peter Donohue, John William, Donovan Corkin, Lee Walker, Will Corkin
Film Runner	Junior Mitel

EXTRAS

Annette Nazari	Jennifer L. Vega
Ava K Levy-Lynn	Jessica K. Smith
Aziza O. Simpkins	Jill Halpern-Steingart
Barbara Aragon	Jin Kyung Kim
Beth Stephens	Joanne McDonough
Carole L. Bookman	John F. McDonough
Christopher Roe	Jonathan Huppke
Claire Payevsky	Josephine E. Desimone
Dalton Powell	Jot Stephens
Donald E. Benjamin	Judith M. Skordinski
Ellie Brooks	Louis H. Jawitz
Franco C. Lisacchi	Nancy I. Mahoney
Fred A. Kahn	Payton Powell
Heather Boyd	Rahmel Thomas Walker
Heather M. Kayak	Richard S. Clark Jr.
J. Clifford Noonan	Sal Crescitelli
Jackson Powell	Samantha Powell
James P. Minoux	Stacie A. Blaut
Jarret Featherbay	
Digital Intermediate Services	Technicolor New York
Account Executive	Barbara Jean Kearney
Digital Intermediate Producer	Kevin Vale
Digital Intermediate Colorist	Sam Daley
Digital Intermediate Editor	Jessica Elvin
Digital Intermediate Engineer	Michael P. Whipple
Data Manager	Andrew Still
Digital Imaging	Eric Leverenz
Film Recording Producer	Bernadette Nieves
Film Recording	Patrick Rossi, Alessandro Soares
Laboratory & Dailies Services	Technicolor New York
Dailies Project Manager	Patrick McGuinn
Dailies Colorist	Sam Daley
Laboratory Production Manager	Phil McLennan
Film Color Timer	Don Ciana

MUSIC

«Ba Bop Bop Bop»

Written by Brady Corbet and Christopher Abbott
Performed by Brady Corbet and Christopher Abbott

«Weekend Homes»

Written by Christopher Abbott,
Performed by Christopher Abbott

“Marcy’s Song”

Written by Jackson C. Frank,
Performed by John Hawkes,
Courtesy of Jim Abbott

«Waiting»

Written by Devon Anderson
Performed by Devon Anderson

“Marlene”

written by Jackson C. Frank
Performed by John Hawkes
Courtesy of Jim Abbott

«Screaming on the Inside»

Written by Devon Anderson
Performed by Devon Anderson

«Sophisticated Lady»

Music and Lyrics by Duke Ellington,
Irving Mills & Mitchell Parish
Performed by Sarah Vaughan
Courtesy of Pablo Records
Used by permission of EMI, SONY ATV
and Concord Music Group

“Marlene”

Written by Jackson . Frank,
Performed by Jackson C. Frank
Courtesy of Jim Abbott

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Ed HarrisLesli Linka Glatzer
Mickey Sumner
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Laurie Stuart
Stephen Stuart
David Jacobson
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Suzanne Lindbergh
Tommy and Maria
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Jane Levine
Buffalo Zach’s
Lava Towing
Will Geisler & Narrowsburg Roasters

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