



Skye Saulnier and Macon Blair Present

BLUE RUIN

Written, directed and photographed by Jeremy Saulnier
Produced by Anish Savjani, Richard Peete and Vincent Savino

Produced by Rosemary Edwards, Eileen McGrath and Karen Saulnier

Running Time: 92 minutes | Language: English

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SYNOPSIS

Dwight Evans (Macon Blair) is a mysterious outsider whose quiet life on the margins is turned upside down when he returns to his childhood home to carry out an act of vengeance. Proving himself an amateur assassin, he winds up in a brutal fight to protect his estranged family.

BLUE RUIN is a classic American revenge story that recently won the FIPRESCI Prize in the Directors' Fortnight program at the 2013 Cannes Film Festival.

ABOUT THE PRODUCTION

For a film that is essentially about kinship and family ties, the making of BLUE RUIN was itself a family affair in the way that small independent films have traditionally embraced friends and family as core resources. For Brooklyn-based writer, director and cinematographer Jeremy Saulnier, this close-knit camaraderie was crucial to the fate of BLUE RUIN, whether shooting in his parents' Virginia home for a gripping home invasion sequence, borrowing their battered Pontiac Bonneville (itself a key character in the film) for a 30-day shoot across multiple states, or turning to his best friend of more than 25 years to bring to life the central protagonist Dwight Evans, a drifter on the margins who takes revenge on another family for a past misdeed against his own.

BLUE RUIN came about as a collaboration between two childhood friends from Alexandria, Virginia who have been making movies together in one form or another since the sixth grade, when they joined forces to film a cops-versus-drug dealers shoot-em-up on a borrowed VHS camera. For BLUE RUIN, Saulnier cites two main objectives: showcasing his ability as a director and showcasing best friend Macon Blair's prowess as an actor. "We also needed jobs," he adds. The film marks the culmination of a 15-year mission on Saulnier's part to cast Blair as the lead actor in one of his films. "He's the most dedicated actor I know," Saulnier insists. "I designed the entire project around him and leaned heavily on his understated and emotional delivery as well as his indestructible nature — he smashed through glass, leapt from windows, drank blood and endured a fairly grueling shoot, never mind that he started growing his scuzzy beard nine months prior to financing the film."

Blair himself describes central protagonist Dwight Evans as a homeless man who is so traumatized by an event in his past that he drops out of society, opting to lead a solitary life in his car on the beach. BLUE RUIN opens in methodical silence with an unkempt and haggard Blair struggling to get by in his day-to-day life, foraging for food as he leads a nomadic, invisible existence out of his derelict Bonneville. But as the film progresses, and more information about the character's past is revealed, BLUE RUIN

changes course, building to a fever pitch of intensity as Dwight grapples with the finer points of revenge.

Blair's virtuoso performance highlights the Brooklyn-based actor's flair for both physicality and understatement, resulting in a transformative turn that required Blair's presence in every scene of a rigorous, multi-state shoot. "This is a guy who is totally out of his depth," Blair explains of his character. "At the outset Dwight is scared, hesitant, regretful and devoid of toughness. I did not have to try hard to locate the emotional reality of that. Over the course of the film, he transforms into something else entirely."

To prepare for the role, Saulnier and Blair discussed the character at length for more than a year while Blair grew out his beard in order to appear more ragged and unkempt during the film's mostly silent opening act. "Jeremy had a clear, crystalized idea of who Dwight Evans was and why he was making the choices he was," Blair continues. "Having already had a close working relationship with him, I knew his shorthand."

Saulnier and Blair attended the same schools in Alexandria, Virginia, before going their separate ways to different universities. After reuniting in their twenties for a series of short-films with their close-knit hometown production collective, they finally achieved their goal of making a feature film with 2007's ultra-low budget horror-comedy MURDER PARTY. Although a cult favorite, MURDER PARTY did not launch their film careers as they'd hoped and the following years were filled with false starts on various larger-scale projects. By 2012 they were well into their thirties with family responsibilities mounting. Fearing their window of opportunity was closing, Saulnier conceived BLUE RUIN as a self-starting feature with his close friend in mind as the lead.

Saulnier describes Dwight Evans as a "kindhearted assassin who is thrust into a violent situation and comes face to face with his own ineptitude." Compelled by love, fear and a distorted sense of justice, Dwight is a lost soul who is simply not cut out for revenge killing. "We watch Dwight flail in desperation and fight to right his wrongs," Saulnier explains. "Along the way, we kind of fall in love with him."

As research for the part, Blair referenced men he had met doing homeless outreach work in New York City — how they carried themselves and conducted day-to-day business. Most of all he turned inward in order to access a universal sense of loss. "Everybody has lost someone they care about," Blair explains. "You can infuse the character with that. Everything Dwight does is based on this feeling of loss."

Saulnier was keen on crafting a revenge thriller that combined the dramatic realism and procedural detail of works like Michael Mann's *THIEF* with the literary sensibility of George Pelecanos and Cormac McCarthy. "He wanted to initially focus on the minuscule, day-to-day steps that keep Dwight Evans alive," Blair says of his longtime collaborator. "Fishing, collecting cans, scavenging for food — those mundane steps that provide information for the audience, teasing out the mystery of this character little by little until his motives become more clear."

But as *BLUE RUIN* progresses into its gripping second and final act, it takes on qualities of both the suspense thriller and the family melodrama, elevated to artistic heights through Saulnier's accomplished experience as a cinematographer on the works of acclaimed Baltimore-based filmmaker Matthew Porterfield (*HAMILTON*, *PUTTY HILL*, *I USED TO BE DARKER*). After making the rounds of U.S. film festivals with Porterfield, Saulnier saw a void in the marketplace for indie thrillers with an art-house pedigree. "There were very few independent genre films that really put themselves on the line," Saulnier admits. "There was lots of jokey, self-referential material and plenty of loud, found-footage massacres. But there seemed to be a lack of traditional, quiet craft in genre fare. Making *BLUE RUIN* was an attempt to fill that void and strike a delicate balance between emotional depth and cheap thrills, catering to both art-house cinephiles and diehard genre fans."

The title *BLUE RUIN* serves both as a literal reference to the film's motifs (the Atlantic Ocean, the protagonist's rusted blue sedan) and as a reflection of the film's stark, often brutal tone — not to mention its protagonist's precarious emotional state. Saulnier achieved the film's complex tonal balance by staying true to his central character at every turn of the story. "By thrusting Dwight into a very typical revenge scenario, and then watching him completely screw it up, and letting the brutal, tragic and at

times hilarious fall-out unfold naturally, we were able to explore new territory in the genre," Saulnier suggests. "Wanting revenge is very human, but unlike typical film scenarios, Dwight isn't a war veteran or any kind of tough expert — he's a novice assassin. And a rather endearing one, I think."

In contrast to Dwight's ersatz revenge skills and marginalized outsider status exists the chilling family dynamic of the Clelands, the Central Virginia clan who emerge as Dwight's antagonists. Organized, close-knit, financially successful and extremely armed and dangerous, this rural cartel of a family makes for some of the most chilling screen villains in memory — because they are so ordinary. "As early as the script phase readers assumed the Clelands were murderous, toothless maniacs from the hills," Saulnier allows. "I employed elements such as costume, production design and music to steer away from overalls and banjos in order to portray them as a real family — rather well-off, actually — with a real stake in the story, and all of their teeth."

While the terrifying Clelands are initially seen through the narrow, subjective filter of Dwight's rage, by the film's conclusion they are revealed to be just as human as BLUE RUIN's hapless protagonist. "They've got some nastiness in them," Saulnier allows. "But they share the same trauma that fuels Dwight's quest. They are much more than simple antagonists."

Close viewers will recognize a casting coup in the form of Eve Plumb as Kris Cleland, the family matriarch. An industry veteran beloved for her childhood role as Jan Brady on the '70s TV sitcom "The Brady Bunch," Plumb delivers a striking cameo performance during the tense final scenes. "I was honored to have Eve sign on for the role of Kris," Saulnier admits. "Not only because of her consummate professionalism but because I thought it would be totally rad to see Jan Brady fire a machine gun on screen."

Saulnier enlisted Powers/Kaplan Casting to round out the cast, surrounding Blair with an experienced array of players from every corner of the business. Amy Hargreaves — familiar to Showtime viewers as Maggie Claire Danes' caretaker sister Maggie Mathison on two seasons of "Homeland" — was the first to audition for BLUE RUIN and quickly landed the role of

Dwight's sister, Sam. "Her cold read of the dialogue blew me away and she was cast that afternoon," Saulnier says. Kevin Kolack emerged out of nowhere and scored a leading role (as Teddy Cleland) from more well-known contenders, while former child star Devin Ratray, who played Buzz in the HOME ALONE films, landed the role of Dwight's high-school chum Ben Gaffney after initially reading for Teddy Cleland. "Devin was so good, and had such an intimate knowledge of the script, that I modified the role of Ben and offered it to him without a second reading," the director admits. Saulnier reached out to frequent collaborators Brent Werzner, Stacy Rock and Sandy Barnett to fill out smaller but no less memorable roles, resulting in a stellar ensemble that both supported Blair and allowed him to carry much of the film on his shoulders.

In keeping with its genre traditions, BLUE RUIN is not without its considerable bloodshed — as befits any revenge thriller with firearms central to the plot. But Saulnier once again strived for something different, opting to use violence sparingly, in sharp jolts and bursts, employing as much authenticity as possible by turning to the best industry professionals he could find. As an unabashed fan of genre films — and an experienced makeup effects artist himself — Saulnier views cinematic violence as an art in its own right. But he remains conflicted by the implications of onscreen violence. "As the story took shape it became a very emotional experience for me in terms of the recent uptick in gun violence in America," Saulnier admits. "There is no doubt that this film is ultimately a tragedy — a cautionary revenge tale. But the goal was never to preach about violence or gun control laws in the U.S. I knew I didn't want to do a traditional exploitation film. I was interested in exploring cinematic violence, not celebrating it."

From an early age Saulnier was fascinated by movie monsters, makeup and gore, and immersed himself in the finer points of on-screen bloodshed working in makeup effects during his formative years. For BLUE RUIN he wanted to acknowledge his splatter-film roots while employing screen violence in a manner that amplified his story. "When there's life or death in the balance, the stakes are high," he says. "High stakes make for heightened storytelling." For BLUE RUIN's visceral bloodletting, Saulnier turned to his unit production manager Alex Orr, who had worked in Atlanta

with makeup effects supervisor Toby Sells — an effects veteran whose most recent work could be seen on the hit FX series "The Walking Dead." Orr couldn't praise Sells' ability enough, though his participation came at a price. "The effects in the film constituted the most expensive line item in the budget," Saulnier admits. "But it was well worth it. Toby's makeup effects upped the production value threefold and were brought to stunning life by our visual effects team, Justin Ball and Chris Connolly. There's plenty of computer-generated enhancement but I'll be damned if you can spot it."

BLUE RUIN filmed for 30 days in four states, largely employing locations Saulnier and Blair had free access to through family connections. "We worked our way down the coast," Blair explains. "Everywhere we filmed was this nostalgic return to places that were prominent in our past." A cottage in Dewey Beach, Delaware belonging to a friend of Saulnier's mother was used as a base camp for the small crew. Delaware scenes were shot on and around Rehoboth Beach, where they had vacationed as kids. When the production was unable to obtain permits for parking Dwight's wrecked vehicle on protected shorelands, Fort Tilden, Brooklyn stood in for the Delaware coast. For the tense nocturnal home invasion scene that plays out at Dwight's sister's home, Saulnier filmed in his childhood home in Alexandria, Virginia, where his mother still resides. Both the Cleland family compound and the rural cabin where Dwight reconnects with a high-school friend were located on the same Charlottesville, Virginia property owned by Blair's cousin.

BLUE RUIN relies on purely visual storytelling, focusing primarily on the native environments depicted on screen, a craft Saulnier honed working as a cinematographer on other productions. "I've always been a proponent of the story coming first — that it's native to the environment and the characters depicted in the film," he insists. "Matt Porterfield and I developed an aesthetic together; the exploration of space itself is key in his films and I learned a lot behind the camera about how much you can convey and what kind of tone you can employ through the use of space alone." On a thematic level, BLUE RUIN is equally considered and travels a wide terrain in its own right. "My cynical exploitation film became a deeply personal exploration of parental morality, family dynamics, and the end of

patriarchy," Saulnier adds. "There's even convoluted layers of religious and secular symbolism for those who want to dig deeper."

Dwight
Ben Gaffney
Sam
Teddy Cleland
Kris Cleland
William
Carl Cleland
Hope Cleland
Officer Eddy

Macon Blair
Devin Ratray
Amy Hargreaves
Kevin Kolack
Eve Plumb
David W. Thompson
Brent Werzner
Stacy Rock
Sidné Anderson

Casting
Original Score
Costume Designer
Editor
Visual Effects Supervisor
Production Designer
Director of Photography
Executive Producers

Harley Kaplan and Brandon Powers
Brooke Blair & Will Blair
Brooke Bennett
Julia Bloch
Justin Ball
Kaet McAnney
Jeremy Saulnier
Skei Saulnier
Macon Blair
Rosemary Edwards
Eileen McGrath
Karen Saulnier
Tyler Byrne
Alex Orr
Anish Savjani
Richard Peete
Vincent Savino

Co-Producers

Producers

USA / 92 min. / 2.40 / Color / English

ABOUT THE CAST & CREW

JEREMY SAULNIER (Director, Writer, Cinematographer)

Born and raised in Alexandria, Virginia, Jeremy now works as a director and cinematographer in Brooklyn, NY. He studied at NYU's Tisch School of the Arts and braves the corporate video world to finance his independent film habit. He directed and photographed the award-winning short "Crabwalk" (Clermont-Ferrand 2005), and the cult horror-comedy MURDER PARTY, which was released in 2007 by Magnolia Pictures. His notable cinematography credits include Michael Tully's SEPTIEN (Sundance, Rotterdam 2010), and his collaborations with director Matthew Porterfield: HAMILTON (Viennale, 2007), PUTTY HILL (Berlin, SXSW, 2010) and I USED TO BE DARKER (Sundance, Berlin, 2013).

MACON BLAIR (Actor, Dwight Evans)

Macon Blair was born in Alexandria, Virginia, and currently resides in Brooklyn, New York. His prior film work includes Jeremy Saulnier's MURDER PARTY, Steve Collins's GRETCHEN and YOU HURT MY FEELINGS, and JT Petty's soon-to-be-released HELLBENDERS 3-D. He wrote the screenplay for the upcoming Chiller Network adaptation of "The Monkey's Paw" as well as the graphic novel Hellcity for Image Comics, in addition to various Avengers Classic stories for Marvel Comics.

AMY HARGREAVES (Actor, Sam)

Amy Hargreaves is currently filming the third season of the Emmy Award-winning Showtime series "Homeland." Film credits include: SHAME, DELIRIOUS, MICHAEL CLAYTON, BRAINSCAN, AGAINST THE CURRENT, WHEN EVENING COMES, EL CAMINO and the upcoming indie drama PRISM. Notable TV roles include: The HBO original film FLASHBACK, (CableAce nomination for Best Actress in a Dramatic Series or Special), "Law & Order SVU" (recurring), "Third Watch" (recurring), "The Following," "Blue Bloods," and "Person of Interest." New York theater credits include "Years of Sky" at 59E59, "Living Proof" at the Jewish Rep, "Trust" and "Expecting Isabel" at The Barrow Group.

DEVIN RATRAY (Actor, Ben Gaffney)

Devin Ratray began acting at the age of six in commercials and television and appeared in his first movie (WHERE ARE THE CHILDREN?) at age seven. He has appeared in over 30 feature films including SIDE EFFECTS (2013), R.I.P.D (2013) CONSTRUCTION, DENNIS THE MENACE, LITTLE MONSTERS, THE PRINCE AND ME, the upcoming NEBRASKA (2013) and HOME ALONE and HOME ALONE 2: LOST IN NEW YORK, in which he played Buzz, the less-than-pleasant older brother to Macauley Culkin's Kevin McCallister. Devin has appeared off-Broadway opposite Marissa Tomei in Wallace Shawn's "Marie and Bruce," and originated the role of Benji in David Rabe's "Early History of Fire." Television credits include appearances in the CBS series "Heartland" and MTV's "Damage Control." He has also appeared in every Dick Wolf show produced in New York at least once. Devin was born and raised in New York City, where he currently resides.

EVE PLUMB (Actor, Kris Cleland)

Eve Plumb started her acting career at age six performing in episodic television and commercials. After her five-year portrayal of Jan Brady on "The Brady Bunch," she went on to appear in TV movies including DAWN: PORTRAIT OF A TEENAGE RUNAWAY and LITTLE WOMEN. Along with her television and film work, Plumb studied improv comedy at The Groundlings School in Los Angeles and appeared in a summer stock production of "South Pacific." In 2010 she appeared at Lincoln Center with Florence Henderson in "Broadway Backwards 5", and with Karen Ziemba in 2013's "Broadway Backwards 8", as well as two runs of "Love, Loss, and What I Wore." She was recently seen in "Law and Order: Special Victim's Unit", "Army Wives," and in the off-Broadway production of "Unbroken Circle."

ANISH SAVJANI & VINCENT SAVINO/FILMSCIENCE (Producers)

With filmscience, Anish Savjani and Vincent Savino have produced fifteen feature films that have been nominated for three Independent Spirit Awards and screened at film festivals around the world, including Cannes, Toronto, Sundance and Venice. These films include Kelly Reichardt's NIGHT

MOVES, MEEK'S CUTOFF, WENDY AND LUCY and OLD JOY; Joe Swanberg's ALEXANDER THE LAST, NIGHTS AND WEEKENDS and HANNAH TAKES THE STAIRS; Steve Collins' YOU HURT MY FEELINGS and GRETCHEN; Jeremy Saulnier's BLUE RUIN; Michael Palmieri and Donal Mosher's OFF LABEL; Brian Savelson's IN OUR NATURE; Geoff Marslett's MARS; Bob Byington's HARMONY AND ME; and Spencer Parsons' I'LL COME RUNNING.

Additionally, Anish was the recipient of the Producers Award at the 2011 Independent Spirit Awards. filmscience currently has a number of projects by emerging and established independent filmmakers in production and development.

RICHARD PEETE (Producer)

Born and raised in Western New York, Richard Peete attended the Savannah College of Art and Design before moving to New York City to pursue a career in film. Since then he has worked as a Prop Master on many award winning films and television series, including BLUE VALENTINE, THE PLACE BEYOND THE PINES, HBO's "Girls," and Sundance Grand Jury Prize winners FROZEN RIVER (2008) and WINTER'S BONE (2010). With extensive on-set experience, Richard moved on to found Neighborhood Watch Films, a production company focusing on features, short films and music videos.

JULIA BLOCH (Editor)

Julia Bloch is a New York-based film editor who has worked on a wide range of projects, including Terrence Malick's Palme d'Or winner THE TREE OF LIFE, Tom Gilroy's THE COLD LANDS, as well as a music video for R.E.M. Before studying film at the European Film College in Ebeltoft, Denmark, Bloch received her B.A. in Comparative Literature from Columbia University and a Master's degree in literature at the Université de Haute Bretagne in Rennes, France. In 2011 Bloch received the Sundance Institute's inaugural editing fellowship in honor of Sally Menke.

BROOKE BLAIR & WILL BLAIR (Original Music)

Composers Brooke and Will Blair have been making music together since they were children. After years of touring and recording with numerous

bands, most recently Philadelphia's East Hundred, the brothers transitioned into film music by contributing original scores to director Jeremy Saulnier's films including "Crabwalk," MURDER PARTY and BLUE RUIN. They also contributed original music to the upcoming Austin, Texas feature MAN FROM ORLANDO. Advertising clients including Ogilvy & Mather and Google Zagat + MasterCard. They recently launched Blair Brothers Music, a scoring and production house based in their Philadelphia studio, and are currently working on music and audio installations for several Philadelphia museums.

TOBY SELLS (Special Makeup Effects Designer)

Toby Sells' Creature Make Up FX Shop, located outside Atlanta, has become the East Coast's premier full-service makeup and effects house. Toby has worked professionally as a Special FX Make Up Artist since 1983. He has been featured on The Discovery Channel's "Dirty Jobs," as well as in Fangoria Magazine, Scars magazine and on the websites Horror 101.com and Killer Film. Toby freelances for KNB EFX Group and Almost Human Inc. in Los Angeles. His film credits include WE'RE THE MILLERS, THE INTERNSHIP, THE ODD LIFE OF TIMOTHY GREEN, ZOMBIELAND, HALL PASS and THE RED ROAD. His TV credits include "The Walking Dead," "The Vampire Diaries," "The Following," and "Eastbound and Down."

A filmscience
&
Neighborhood Watch
Production

in association with Paradise City

a Lab of Madness film

Written, Directed and Photographed by
JEREMY SAULNIER

MACON BLAIR

DEVIN RATRAY

AMY HARGREAVES

KEVIN KOLACK

EVE PLUMB

DAVID W. THOMPSON

BRENT WERZNER
STACY ROCK
SIDNÉ ANDERSON

Produced by
ANISH SAVJANI
RICHARD PEETE
VINCENT SAVINO

Co-Producers
TYLER BYRNE
ALEX ORR

Associate Producer
CHRIS SHARP

Executive Producers
SKEI SAULNIER
MACON BLAIR

Executive Producers
ROSEMARY EDWARDS
EILEEN McGRATH
KAREN SAULNIER

Editor
JULIA BLOCH

Production Designer
KAET McANNENY

Costume Designer
BROOKE BENNETT

Original Score by
BROOKE BLAIR and WILL BLAIR

Casting by
HARLEY KAPLAN and BRANDON POWERS

Visual Effects Supervisor
JUSTIN BALL

In Loving Memory of
FRANCIS EDWARD SAULNIER

CAST
(in order of appearance)

Dwight	MACON BLAIR
Amanda (Rental House Mother)	YDAIBER OROZCO
Eric (Rental House Father)	RONALD SARCOS
Daughter #1	DANI SANTIAGO
Daughter #2	ADRIAN SANTIAGO
Metal Detector Couple	GEORGE FREDERICKS
	ELIZABETH FREDERICKS

Officer Eddy	SIDNÉ ANDERSON
Smoking Girl	BROOKE BENNETT
Pawn Shop Clerk	ELLEN DANAHER
Supermarket Cashier	KATIE KRAMER
SUV Driver	SHELLEY ILLMENSEE
Teddy Cleland	KEVIN KOLACK
Hope Cleland (Cousin)	STACY ROCK
Kris Cleland (Sister)	EVE PLUMB
Carl Cleland	BRENT WERZNER
William	DAVID W. THOMPSON
Wade Cleland, Jr.	SANDY BARNETT
Corrections Officer	OBIE SIMS
Tractor Trailer Driver	JOHN D. McKEMY
Sam	AMY HARGREAVES
Sam's Daughters	ELLA SAULNIER
	NOËLLE SAULNIER
Babysitter	ABBY HORTON
Large Man	DANIEL KELLY
Pharmacy Clerk	JOHN PLANTZ
Triage Nurse	GINA BYRNE
Margaret Gaffney	BONNIE JOHNSON
Rock Girl	ERICA GENEREUX SMITH
Ben Gaffney	DEVIN RATRAY
Stunt Players	JEFF GUMS
	STEVE GUMS
Additional Stunts	CAMERON MORTON
Unit Production Manager/First Assistant Director	ALEX ORR
Associate Producer	DEVOE YATES
Production Supervisor	TYLER BYRNE
2nd Assistant Director	KATIE KRAMER
2nd 2nd Assistant Director	CAMERON MORTON
Key Production Assistant	STEPHEN TURRO
Assistant to Producers	EMILY PONTECORVO

Art Director	BRIAN RZEPKA
Property Master	MICHAEL ANDERSON
Lead Carpenter	KIERAN ROHAN
Set Dressers	LAUREN CHILTON
	MEGAN HART
	LOGAN JONES
	JACK STRICKLAND
Armorer	SAM GLEN
Graphic Designer	MICHAEL PEETE
1st Assistant Camera	RYAN DICKIE
2nd Assistant Camera	JOSH KOENIG
Steadicam Operator	RICHARD PEETE
DIT / Media Manager	ABBY HORTON
Script Supervisor	TRISH GILLESPIE
Gaffer	ROMMEL GENCIANA
Best Boy Electric / 2nd Unit Gaffer	DAVE GETTENS
Key Grip	CARLOS VALDES-LORA
Grip	JIM SCIUBBA
Production Sound Mixer	MACAULAY FLYNT
Boom Operator	JAMES ROCHE
Additional Sound Mixers	COLIN ALEXANDER
	FRANKLIN VAUGHAN
Hair and Make-up Artist	SHELLEY ILLMENSEE
Makeup Effects by	TOBY SELLS CREATURE
	MAKEUP FX SHOP
Makeup FX Designer / Artist	TOBY SELLS
Makeup FX Artist / Lab	MARK ROSS
Makeup FX Assistant	KATIE MIDDLETON
Makeup FX Lab Work	ADDISON FOREMAN
Location Scouts	PATRICK CRIBBEN

TOM TRIGO

Still Photography
Interns

JOLIE RUBEN
SARAH LAANE
DANIELLE WILLIAMS

Additional Crew – Alexandria

Sound Mixer
Boom Operator
Additional Electrics

Production Assistant
Catering
Chef

JUAN BERTRÁN
PABLO DÍEZ CASAJUANA
CHARLIE PEARSON
AUTUMN MORAN
LANCE KILBY
VERSATILE FOODS
NATASHA SOUSSANIN

Additional Crew - Passaic

Set Decorator
Set Dresser
Set Costumer

CORY BROWN
PATRICK PARKER
LUCY ANN WHEELLESS

Additional Crew – Atlanta

Shotgun Operator
Safety Consultant

CAMERON BOLING
ALEX ORR

Post Production

Post Production Supervisor

CHRIS CONNOLLY

Post Production Sound Services
Supervising Sound Editor
Sound Design

HEARD CITY
CORY MELIOUS
MATT SNEDECOR
DAN FLOSDORF

Additional Sound Editing

EVAN MANGIAMELE
ELIZABETH McCLANAHAN
KEITH REYNAUD

Dialogue Editor

NICHOLAS SCARCELLA
CORY MELIOUS

Sound Re-Recording Mixer	ERIC WARZECHA CORY MELIOUS
DI Services	COLOR COLLECTIVE
Digital Intermediate Colorist	ALEX BICKEL
Color Assistant	MIKE HOWELL
DI Producer	ALEK ROST
Additional Visual Effects Artist	CHRIS CONNOLLY
Digital Compositors	ANDREA HERNANDEZ JASON BOWERS CRAIG HOUSTON SAM CLAITOR JOSE L. MARTIN SEUNGJOO LEE MATT DINARDO CARL CJ LEPAGE PHYLICIA FELDMAN
Title Design	CONOR BYRNE PHIL PINTO
Payroll Company	NEVERLAND FILM SERVICES
Post-Production Accountant	ARPITA BANKER
Grip & Electric Equipment	SCHEIMPFLÜG
Production Vehicles	EDGE AUTO SCHEIMPFLÜG
Walkie Talkies	SET SUPPLIES
Production Lodging	ROAD REBEL

Legal Services Provided By
Gray Krauss Stratford Des Rochers LLP
André Des Rochers, Esq.

MADE POSSIBLE BY

Rich & Michelle Peete

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Jim & Sharon Fagan
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Laura Heberton
Kelly & Dave Bowers
William Lacey
Carlos Silva
Kickstarter.com

MUSIC

“Stunt Double”
Written by Billy Brent Malkus
Performed by The Texas Sapphires

“Moments”
Written and Performed by Herro Sugar
Courtesy of Herro Sugar, LLC

“Only We Know”
Written by Yancy Peterson
Performed by Bulletproof Moose feat. Fifty Grand
Instrumental by Suicide Studios Amun
Produced by Les Lentz

“Red Eye”
Performed by Meli Sul
Lyrics by Melanie Sullivan
Courtesy of MeliSul Ent., LLC
Musical Composition and Production by Linked-up Productions, 2011
Produced by Askari and Harps
Courtesy of MeliSuli Ent., LLC copyright 2006

“Superpower”
Performed by Birds of Avalon
Written by Birds of Avalon
Courtesy of Volcom Entertainment

“End Flux”

Written and Performed by TEARIST
Yasmine Kittles & Williams Strangeland Menchaca

“This Be The Moment”
Performed by Bulletproof Moose
Written by Yancy Peterson
Instrumental by Street Blaze
Produced by A Track Production

“Gunfighter”
Written by Jimmy Deveney
Performed by Horse Opera
Copyright © J. Deveney

“2 Pretty 4 This Picture”
Written and Performed by My New Mixtape

“Zipperbag/Stims”
Written by David Gilbert and William Lacey
Performed by Hochstedder
Courtesy of Needleteeth Records

“Fuck Up”
Written by Sam Jones
Performed by The Baseball Furies
Sam Jones, William Lacey, Ned Moffit, Sandy Barnett

“No Regrets”
Written by Otis Blackwell
Performed by Little Willie John
Courtesy of Gusto Records, Inc. and Music Sales Corporation

“Fangs”
Written and performed by She Keeps Bees
Licensed courtesy of Domino Publishing Company Ltd.

THE FILMMAKERS WISH TO THANK

Christopher Abercrombie
Kate Abernathy

Phillip Barnett
Kate Barry
John F. Batte
Shawn Bear
Corey Berkstresser and Lee Hi Travel Plaza, Lexington, VA
Bill & Robin Blair
Stewart Brodian
Jeff Brown
Mario G. Brown
Mac Butler
Kevin Byrne
D Callahan
Joseph A. Charles
Brian Clark
Tina Clendaniel
Crescent Inn Restaurant, Troy, VA
Randy Curry, Ian Curry, and Funland Rehoboth Beach
Ellen Danaher
Greg Danylyshyn
Mary Dixon
Doug & Angel
East Hundred: Sydney Blair, Julie Blair, and Dennis Blair
Lee Eddy
Seth A. Exter
Veronica Fitzhugh
Mary Flynt
Raymond & Susan Ford
Josh Friedman
Emilie Georges
Ivy Glass
Rita Glass
Billy Goldenberg
Akiko Iwakawa-Grieve
Andy Grieve
Matthew Griffin
John Hauser
Stephen Hawkings 'Gusto Records'
Bruce Hlavin
Elisabeth Holm
Chris Holtgrewe

Harry Holtgrewe
Sharon Holtgrewe
Nick Houy
John Irby
Lee Clay Johnson
Dorothy Jones
Jake Kader
Clay Kerico
John Kesling
Kingdom, Richmond, VA
William Lacey
Amanda Larson
Joseph Lee
Tory Lenosky
Gerald J. Levesque III
David Massachi
Jen McGarrity
Kenneth McNair
Olisha McNair
Tanja Meissner
Morgan Moran
Meredith Munn
Outlaws Bar and Grill, Petersburg, Virginia
Matt Parker
Donald Payne
Sheneva N. Paz
Muriel Peete
JT Petty
Tad Peyton
Matt Porterfield
Nikolette Reid
Melanie J. Ross
Brian Savelson
Holly R. Schumann
Chris Sharp
Sgt. Sharp, Bethany Beach Police Department
Max Sherwood
Nicholas Shumaker
Laura Shupe
Jonathan Silberberg

Luke Smith
Mike Sorvino
Steve Southern, National Park Service, Blue Ridge Mountains
The Southern, Charlottesville, Virginia
Steven Spier
Kathryn Stephens
Mike Swanson
Timberlake's Drug Store, Charlottesville, VA
Corey Titus
Barbara Tulliver
Michael Tully
Union Docs
Virginia Film Office
Marc Vives
Caleb R. Walker
Kyle Walker
Craig Waxman
Edward & Elizabeth Ward
Weasie's Kitchen, Waynesboro, VA
Hilary White
Jeff White
Mark Wilkinson
Val Wisman

This film was supported by Rooftop Films

International Sales by Memento Films International

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