



THE WEINSTEIN COMPANY

A Film by
DEREK CIANFRANCE

BLUE VALENTINE

Starring
RYAN GOSLING
MICHELLE WILLIAMS

2010 Cannes Film Festival – Un Certain Regard
2010 Sundance Film Festival – Dramatic Competition

114 minutes
Not Yet Rated by the MPAA
Camera: Shot on Super 16mm and RED Exhibited on HDCam

The Weinstein Company

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BLUE VALENTINE

Synopsis

BLUE VALENTINE is the story of love found and love lost told in past and present moments in time. Flooded with romantic memories of their courtship, Dean and Cindy use one night to try and save their failing marriage. Ryan Gosling and Michelle Williams star in this honest portrait of a relationship on the rocks.

BLUE VALENTINE

Q&A with Director and Co-Writer DEREK CIANFRANCE

What was your inspiration for the film?

When I was a child I had two nightmares—nuclear war and my parent's divorce. This film confronts the second fear.

How did the film get off the ground? What was the process of getting the film made?

11 years of starts and stops. I distinctly remember printing out the first draft of the script in the summer of 1998, and believing we would be shooting by the fall of that year.

I met Michelle Williams in the spring of 2003, and I tried, in vain, to get the film off the ground with her. Then I met Ryan in 2005, and we tried to get the film going in a couple of different scenarios and we just kept running into red lights. Bankruptcy, firings, death, etc., kept the film in a constant state of limbo. For a long time, the film felt cursed.

I met my producers Jamie Patricof and Alex Orlovsky (Hunting Lane Films) and Lynette Howell (Silverwood Films) during this time, and I felt very lucky to have them show such commitment to the film. They tried as hard as I tried; they got heartbroken as much as I did. We suffered together.

We just kept believing in it. Kept focusing on it. I kept watching the movie in my head over and over and over again. Kept preparing. Kept planning. Stayed inspired. Practiced. Kept working with the actors to make it better.

Once the opportunity came, when the light turned green, we just went straight into it and somehow we managed to turn our curse into a blessing.

I implemented a rigorous process which I had been preparing for those 11 years. And I was thankful for the time that I was forced to wait. The film is better for it.

I built the process around the need to be surprised and the need to make a living, breathing, adult film.

We made the film we wanted to make.

How long was the shoot? Where did you shoot?

30 days, give or take. We shot in Pennsylvania—Scranton and King of Prussia—and in Brooklyn.

What is your favorite scene in the film?

So many. I can't pick one.

However, I will talk about how my favorite moments in the film are illuminated by the invisible, yet tangible connection between Ryan and Michelle.

I distinctly remember the first scene we shot with them together on camera—when Dean comes over with flowers to dinner at Cindy's parent's house. I was super nervous, because in making a portrait of an intimate relationship, everything depends on chemistry. If it is not there, then you have to resort to gimmicks and tricks to create a screen bond. Needless to say, I exhaled deeply when I saw them together for the first time. There was a magic spell between them. I embraced it, and we all were witnesses.

What was the most difficult scene to shoot?

Shooting the movie was like a vacation. All the hard work went into prepping the film and then the marathon edit. Shooting the film was the best time of my life. If I had to choose one, I'd say all the scenes in the future room because the scenes were relentlessly intimate and the space was cramped and claustrophobic. The shower scene, which we shot over two days, was particularly challenging. First off, we had two naked actors completely exposed in a slippery shower and two cameras, two operators, a boom operator, an A.D., and myself, all in a little bathroom. We were shooting long takes and the cameras kept steaming up and after 20 minutes they would shut down because of the heat. On top of that, the particular soap, provided by the hotel, was very harsh to the actor's skin. Both Ryan and Michelle were covered in body rashes from continually having to wash themselves over and over. They never complained though and were champs the whole way through. However, by the 8th hour of shooting, on the second day, they were definitely ready to get the hell out of the bathroom. These, as planned, were the takes we used in the film.

The film is told in past and present moments with the past moments chronicled over a number of months and the present over just 24 hours. Why did you decide to tell the story this way?

The film deals in contrast: man/woman; love/hate; light/darkness; film/video, etc.

This same duality lives in the film's temporal structure. I wanted the film to play like a memory, with the past being long-term memory and the present being short-term memory. I've always been fascinated by what time does to experience. It seems to amplify it and embellish it. A simple moment can be remembered as something momentous. At the same time, I am amazed when time and moments fall through my grasp in my present existence. For instance, when I'm driving, 20 minutes feel like 20 seconds. Where does the time go?

I wanted to deal with these amplifications of time, and ellipses of time, in a cinematic way.

Describe the casting process and why location played such an important role in the film?

From the beginning I had always said that I wanted this film to be honest and to feature real people and real situations, rather than actors, whenever possible.

Location scouting and casting became part of the same process.

To cast the movers, we visited a number of moving companies in the New York area, not only looking for the ideal location, but also for the ideal movers. We auditioned the folks who worked at each of them. Jamie Benatti, whose family has owned Steinway movers for over 50 years, turned out to be the perfect boss, and one of his employees, Marshall Johnson, fit the role of Charlie (now Marshall).

We scheduled the moving scenes on May 1st, when our cinematographer Andrij Parekh was moving from his one-bedroom apt. in the East Village to Park Slope. We hired Steinway to do the move. Ryan reported to Steinway that morning, and worked with Jamie and Marshall all day moving Andrij's possessions into his new home.

Similarly, we filmed all of the retirement home scenes at Wayne Delaware Manor, an assisted-living facility in Pennsylvania. All of the background lived there, and we kept a low profile, taking over an empty room to film our scenes.

In the same way, we filmed the abortion scenes in a real Planned Parenthood clinic, using real personnel. Michelle went through the entire process in character, as though she was a regular person undergoing the procedure. In order to heighten the sense of intimacy, the crew was limited to me, as camera operator, and Mariela Comitini, our 1st A.D. as boom operator.

On that day we shot 5000' of super 16mm film before lunch.

What format did you shoot the film on?

Back in 2002, I wrote a manifesto, outlining the "rules of engagement" for making the film. In production, I adhered to those rules.

We shot the past on super 16mm film. 100% handheld. Using one 25mm lens. The idea was to create a visceral film that mirrored the physicality and youthfulness of our characters. Freedom. Opportunity.

We shot the present on two red cameras. The cameras were always affixed to tripods and placed as far away from the actors at all times. We affixed long lenses to achieve the suffocating close-ups. The idea was to create a claustrophobic world of close-ups and gestures, faces and feelings, which would mirror the entrapment our characters faced in their own lives. Consequence. Desperation.

As one of the film's screenwriters, what do you think the essence of the film and its characters are about?

Honesty. Beautiful ugliness. Terrible beauty. Love.

BLUE VALENTINE

About the Cast

RYAN GOSLING / DEAN

Landing the controversial lead role in the film *THE BELIEVER* was a career breakthrough for Ryan Gosling. His performance garnered him rave reviews and industry-wide attention. He continues to be noticed as “one of the most exciting actors of his generation,” as recently declared by Manohla Dargis, critic for *The New York Times*. In 2004, he was lauded as *ShoWest*’s Male Star of Tomorrow.

In 2007 Gosling was honored with both a Golden Globe and SAG Actor nomination for his work in *LARS AND THE REAL GIRL*. The previous year he garnered an Academy Award Nomination for Best Actor for his role in *HALF NELSON*. His performance as Dan, a drug-addicted inner city junior high school teacher also garnered Best Actor nominations from the Screen Actors Guild Awards, the Broadcast Film Critics Awards, Film Independent Spirit Awards, Chicago Film Critics, Online Film Critics’ Society, Toronto Film Critics and the Satellite Awards. He was awarded the Male Breakthrough Performance Award from the National Board of Review, and won Best Actor Awards from both the Seattle and Stockholm International Film Festivals.

Gosling’s performance in *THE BELIEVER*, which won the Grand Jury prize at the 2001 Sundance Film Festival, garnered him a Best Actor Film Independent Spirit nomination, a Best Actor nomination from the London Film Critics’ Circle, and earned him the Golden Ram for Best Actor by the Russian National Critics Association.

He returned to Sundance in 2002 starring in the independent feature *THE SLAUGHTER RULE*, playing an emotionally vulnerable and estranged teen, opposite David Morse. He received strong reviews for his follow-up performance as a nihilistic predator in the psychological thriller *MURDER BY NUMBERS*, opposite Sandra Bullock. Other film credits include *REMEMBER THE TITANS*, starring Denzel Washington.

Gosling’s penchant to take on intricate and complex characters earned him the lead and title role in *THE UNITED STATES OF LELAND*, opposite Kevin Spacey and Don Cheadle. Subsequently, he starred in the blockbuster romantic drama *THE NOTEBOOK*, followed by Marc Forster’s *STAY*, opposite Ewan McGregor and Naomi Watts, starred opposite Anthony Hopkins in the thriller *FRACTURE* as well as the lead in *ALL GOOD THINGS*.

In addition to his work on screen, Ryan recently released the album *Dead Mans Bones*.

MICHELLE WILLIAMS / CINDY

Williams’ riveting performance in Ang Lee’s *BROKEBACK MOUNTAIN* earned her a Broadcast Film Critics Association Award as well as Best Supporting Actress nominations from SAG, Golden Globe, BAFTA and ultimately an Academy Award® nomination.

In 2004, Williams shared a Screen Actors Guild Award nomination with her fellow actors from Thomas McCarthy’s *THE STATION AGENT* for Outstanding Performance by a Cast in a Motion Picture. In 2005, Williams was honored by the Motion Picture Club as Female Star of Tomorrow. Williams was nominated for a 2007 Independent Spirit Award for Best Actress for her performance in Wim Wenders’ *LAND OF PLENTY*. In Kelly Reichardt’s critically acclaimed independent film *WENDY AND LUCY*, Williams’ moving and evocative performance as “Wendy” garnered her a Toronto Film Critics Award for Best Actress in 2009 and her third Independent Spirit Award Nomination.

Williams will next be seen in her second collaboration with director Kelly Reichardt in MEEK'S CORNER and in TAKE THIS WALTZ starring opposite Seth Rogen.

Williams' other film credits include Sharon Maguire's INCENDIARY, Charlie Kaufman's SYNECDOCHE, NEW YORK, Todd Haynes' I'M NOT THERE, Dan Harris' IMAGINARY HEROES, Richard Ledes' A HOLE IN ONE, Ethan Hawke's THE HOTTEST STATE, Julian Goldberger's THE HAWK IS DYING, Sandra Goldbacher's ME WITHOUT YOU, and Andrew Fleming's DICK. Williams was last seen in Martin Scorsese's SHUTTER ISLAND, opposite Leonardo DiCaprio.

On television, Williams starred opposite Chloë Sevigny in Martha Coolidge's critically acclaimed HBO movie IF THESE WALLS COULD TALK 2. She also had a six-year run as "Jen Lindley" on the WB's hit television series DAWSON'S CREEK. The series premiered in 1998 and remained one of the WB's top-rated shows throughout its run.

On stage, Williams received glowing reviews for her portrayal of Varya in Chekhov's THE CHERRY ORCHARD at the Williamstown Theatre Festival. She also achieved critical acclaim for her run in Mike Leigh's SMELLING A RAT at the Samuel Beckett Theatre and her off-Broadway debut in KILLER JOE.

FAITH WLADYKA / FRANKIE

Faith Wladyka (Frankie), a six year old New York native is thrilled to be making her film debut in BLUE VALENTINE among such a superstar cast. Playing the daughter of Michelle Williams and Ryan Gosling was a very exciting experience for her. Known for her free spirit and bubbly personality, Faith can also be seen in many TV commercials and an episode of ONE LIFE TO LIVE. When Faith is not filming, she enjoys dancing, soccer and playing with her brother, sister and dog.

MIKE VOGEL / BOBBY

Mike Vogel has quickly become one of the most sought after young actors in Hollywood. He will be soon seen on the highly anticipated series MIAMI MEDICAL by Jerry Bruckheimer on CBS. His most recent film is the comedy SHE'S OUT OF MY LEAGUE.

Other recent films include: ACROSS THE HALL, the blockbuster CLOVERFIELD, produced by J.J. Abrams. Additional film credits include POSEIDON, RUMOR HAS IT, CAFFIENE, THE DEATHS OF IAN STONE, SUPERCROSS, THE SISTERHOOD OF THE TRAVELING PANTS and opposite Jessica Biel in THE TEXAS CHAINSAW MASSACRE in 2003.

Vogel won critical praise for his break-through performance in MTV's musical adaptation of WUTHERING HEIGHTS.

BLUE VALENTINE

About the Filmmakers

DEREK CIANFRANCE / CO-WRITER/DIRECTOR

Derek attended the University of Colorado's film school, where he studied under avant-garde film legends Stan Brakhage and Phil Solomon. His first three student films took the university's top prize and earned him a Special Dean's Grant for Achievement in the Arts as well as the Independent Film Channel's top award for Excellence in Student Filmmaking. Derek went on to shoot and edit his first feature, *BROTHER TIED*, at the age of 23. The film made its American premiere at Sundance, where it was lauded as "one of the most striking American independent debuts in some time" by The Guardian's Jonathan Romney and hailed as a work of "visual genius" by Newsday's John Anderson. The film traveled to over 30 festivals and won international awards at six of them.

With solid credentials in narrative filmmaking, Derek ventured into documentary work where he explored a wide array of subjects and characters for both theatrical exhibition and TV. His work has include profiles of such artists as Mos Def, Sean "Diddy" Combs, Run-DMC, Cassandra Wilson and Annie Lennox. He has also turned his lens on Mixed-Martial Arts fighters for *CAGEFIGHTER*, Vietnam veteran biker clubs for *ROLLING THUNDER-RIDE FOR FREEDOM*, teenage inner-city basketball players in MTV's *BATTLEGROUND*s series, and a look at the mysterious world of crime photography in *SHOTS IN THE DARK*, produced for Court TV and Britain's Channel 4. Serving as director of photography, Derek revealed teen racing and Hispanic subculture in *STREETS OF LEGEND* for which he won the Excellence in Cinematography Award at Sundance 2003.

Derek has also directed numerous commercials and various high profile branded content work including the pioneering internet serial *MEET THE LUCKY ONES* which made Adweek's Top Ten Ad Campaigns of 2004, and the award-winning internet documentary *FORD: BOLD MOVES*, which he co-directed with documentary legends Joe Berlinger and Bruce Sinofsky.

Currently Derek is filming the feature film *METALHEAD* that he plans to complete next year.

JOEY CURTIS / CO-WRITER

Jo Curtis is a long time collaborator with director Derek Cianfrance, and this is their third trip to Sundance together. In 1997, Jo collaborated with Derek as writer, editor, and producer on the film *BROTHER TIED*. In 2003 Jo wrote and directed *STREETS OF LEGEND* aka: *QUATTRO NOZA*, which won the cinematography award at Sundance and was released by Lionsgate in 2005. In 2007 Jo directed his first comedy, *WESTMINSTER WIFE SHOW*, which is currently airing on Pay Per View Cable. Jo is presently a director and producer of original content for New Frontier Media (Nasdaq: NOOF), based in Santa Monica, California. In 2008, he wrote a fantasy screenplay, *THE MAGNIFICENT PUMA*, based on the life of a teenage girl who survives the tragic events of 9/11. He is currently finishing his latest screenplay, *STORM DRAGON*, with AFI screenwriting grad Daniel Klein. *STORM DRAGON* is an animated family film about a misfit dragonfly who saves the life of a young boy caught in a hurricane.

CAMI DELAVIGNE / WRITER

BLUE VALENTINE was fueled by her experience as child of divorce, a background she has in common with Cianfrance. Her current feature film project is *CHURCH*, a thriller about a pastor who is tempted to commit murder. *CHURCH* was recently a semi-finalist in the Netflix Find Your Voice Film Competition. *HETEROPHOBIA* is Cami's most recent script, written for Daniela Sea ("The L Word"). In

HETEROPHOBIA, a daughter's relationship to her father is impacted by a tragic secret. The story was inspired by true events.

In 2007, Cami co-wrote OWOTO, a choose-your-own adventure sitcom that received three Webby nominations. While caring for her newborn daughter, Charlie, Cami has been carving out time for several new scripts. She lives in Brooklyn with director Ivan Hürzeler, for whom she wrote CHURCH.

JAMIE PATROCOF / PRODUCER

Jamie Patricof is the founder of Hunting Lane Films, a production company based in Los Angeles. He produced HALF NELSON, by filmmakers Ryan Fleck & Anna Boden, which premiered in 2006 and went on to win three Gotham Awards, two Spirit Awards, and a "Best Actor" nomination for the film's star, Ryan Gosling, at the 2007 Academy Awards.

Patricof has also produced the documentary film CONFESSIONS OF A SUPERHERO, released in 2007, and SUGAR, the sophomore feature from Fleck and Boden, released by Sony Pictures Classics in April 2009, which was named one of the Top Ten Films of 2009 by AFI.

Patricof is an Executive Producer for the THE ACHEL ZOE PROJECT on Bravo and is in production on a documentary for ESPN's 30/30 series, directed by Ice Cube and based on his personal journey as an LA Raider's fan. Patricof executive produced PLAYERS: LUDACRIS and a tribute to the seminal hip-hop group RUN DMC AND JAM MASTER JAY: THE LAST INTERVIEW for VH1. Prior to that, he produced ESPN's THE LIFE, a behind-the-scenes look at athletes' lives off the field, which was nominated for an Emmy.

He lives with his wife and two daughters in Los Angeles.

LYNETTE HOWELL / PRODUCER

Lynette Howell founded Silverwood Films in 2005 along with Doug Dey. In 2007 she and Mr. Dey were named to Variety's "Ten Producers to Watch" list. Ms. Howell's films include HALF NELSON, directed by Ryan Fleck and starring Ryan Gosling in a performance which garnered him a Best Actor Oscar nomination; STEPHANIE DALEY, starring Oscar-winners Tilda Swinton and Timothy Hutton, and Amber Tamblyn, written and directed by Hilary Brougher; THE PASSAGE, a thriller by renowned UK theatre director Mark Heller, starring Stephen Dorff and Neil Jackson, which premiered at the 2007 Toronto International Film Festival; PHOEBE IN WONDERLAND, written and directed by Daniel Barnz and starring Felicity Huffman, Patricia Clarkson, Elle Fanning, Campbell Scott and Bill Pullman, which premiered at the 2008 Sundance Film Festival, and was released by THINKFilm this year; and THE GREATEST, starring Pierce Brosnan, Susan Sarandon and Carey Mulligan, which premiered in competition at the 2009 Sundance Film Festival.

Ms. Howell's upcoming projects include AN INVISIBLE SIGN OF MY OWN, directed by award winning director Marilyn Agrelo, and starring Jessica Alba and THE SPACE BETWEEN written and directed by Travis Fine, starring Melissa Leo, Anthony Keyvan and AnnaSophia Robb. Ms. Howell is also producing the stage adaptation of the hit film THE FIRST WIVES' CLUB, which premiered at San Diego's Old Globe Theatre.

ALEX ORLOVSKY / PRODUCER

Other recent films include MOMMA'S MAN, which premiered at the 2008 Sundance Film Festival, and was distributed by theatrically Kino International. He was an Executive Producer on Gerardo Naranjo's

VOY A EXPLOTAR, which premiered at the 2008 Venice Film Festival and was released by IFC Films. Also premiering at the Venice Film Festival was Natalie Portman's directorial debut, a short film called Eve, on which Alex served as Co-Producer.

Previous feature films include Ryan Fleck's HALF NELSON, which premiered in August of 2006 and went on to win three Gotham Awards and two Independent Spirit Awards. Its star, Ryan Gosling, was nominated for an Academy Award for Best Actor. Alex was also the producer of POINT AND SHOOT, which screened at the Tribeca and Hamptons film festivals.

Alex currently sits on the board of Artists Public Domain (APD), a non-profit organization dedicated to the production of innovative film and media projects, which recently was honored by the IFP for having donated over \$100,000 dollars to supporting various grants administered by that organization. In addition to MOMMA'S MAN, APD recently premiered Josh Fox's film MEMORIAL DAY at the 2008 Cinevegas Film Festival, and ZERO BRIDGE at the 2008 Venice Film Festival.

In addition to his feature work, Orlovsky has produced fine art projects that have shown at some of the most prestigious galleries and museums in New York including the Mary Boone Gallery, the Whitney Museum of Contemporary Art and MoMA. He has also produced music videos for artists as diverse as Animal Collective and Kid Cudi.

CARRIE FIX / CO-PRODUCER

Carrie Fix is a NY based Line Producer collaborating with Directors and Producers bringing scripts to life and balancing the elements of creativity, time and money. Line Producing credits include "Julia" 2006 shot in Mexico City, "How to Lose Friends and Alienate People" 2007 (NY Unit), "Off The Black" and "The Cake Eaters." She worked as a Production Manager on Oren Moverman's "The Messenger" (2008) and "Julien Donkey Boy" (1999). Her experience also includes working as the 1st Assistant Director on award winning films "Girlfight" (Sundance Grand Jury Prize 2000), "Personal Velocity" (Sundance Grand Jury Prize 2002) "Raising Victor Vargas" (Deauville Grand Special Prize 2002), "Maria Full of Grace" (Academy Award Nomination for Best Actress 2005) and "Sherrybaby" (Golden Globes Nomination for Best Actress, Drama 2007).

ANDRIJ PAREKH / CINEMATOGRAPHER

Of Ukrainian and Indian descent, Andrij studied cinematography at the FAMU film school in Prague and at NYU's Tisch School of the Arts, where he received his MFA in 2003.

Andrij was nominated for the 1998 Eastman Excellence in Cinematography Award, apprenticed on THE YARDS (2000) with Harris Savides (GERRY, THE GAME), and is a recipient of the 2001 & 2003 ASC Heritage Award for Cinematography.

Andrij has shot fourteen features to date—including "Sonos de Peixe" (Director Kirill Mikhanovsky), HALF NELSON (Director Ryan Fleck), AUGUST (Director Austin Chick), SUGAR (Directors Anna Bowden & Ryan Fleck), and COLD SOULS (Director Sophie Barthes). His films have played at many international festivals, including Cannes, Sundance, New York Film Festival & New Directors/New Films.

Andrij was named one of Filmmaker Magazine's "25 New Faces of Independent Film," and was included as one of Variety magazine's "10 Cinematographers to Watch."

JIM HELTON / EDITOR

Jim Helton was born in Heidelberg, Germany in 1973, he studied film-making at the University of Colorado with celebrated experimental filmmakers Phil Solomon and Stan Brakhage. In the summer of 2008 he directed his first TV show, *IRONIC ICONIC AMERICA*, for Bravo and has worked professionally as an editor since 1997. In 2001 he edited *QUATTRO NOZA* which won the Cinematography Award at the Sundance Film Festival and in 2006 he edited *LOVELY BY SURPRISE* which won the Special Jury Prize at the Seattle International Film Festival. Some of his eclectic mix of clients have included Tommy Hilfiger, Nike, Grey Goose, Jay-Z, Puff Daddy, and Annie Lennox. He is currently in the process of collaborating with artists & photographers in creating a series of short films. Helton lives and works in New York City.

RON PATANE / EDITOR

Ron Patane was born in 1977 in suburban Connecticut. He studied Philosophy at Vassar College and shortly thereafter moved to New York City. He was a member of the music video directing collaborative wormseye, producing music videos for RCA, Sony, and Capitol Records. Since 2003 Ron has been a professional freelance editor working on feature documentaries, commercials, television series, music videos, and short films. His client list includes Nike, Ford, McDonald's, Grey Goose, LG, and Merck. He recently edited the Bon Jovi documentary, *WHEN WE WERE BEAUTIFUL*, which premiered at the Tribeca Film Festival in 2009. *BLUE VALENTINE* is his first feature narrative. Ron has been a long time friend and collaborator of Derek Cianfrance, the film's director. *KILL THE EGO*, a recently completed experimental art film directed by Ron and co-editor Jim Helton, will be showing at the Pompidou Centre in Paris in 2010.

INBAL WEINBERG / PRODUCTION DESIGNER

Israeli-born Inbal Weinberg received her BFA in Film from NYU's Tisch School of the Arts in 2003. While in school, Inbal channeled her passion for fine arts and film into a concentration on production design, and since graduating has been working as an art director and production designer for feature films and TV.

Inbal's art direction credits include *STEPHANIE DALEY* (Waldo Salt Screenwriting Award, Sundance Film Festival 2006) and Academy award nominated *HALF NELSON*. Inbal's first feature as a production designer was Hal Hartley's *THE GIRL FROM MONDAY* (Sundance Film Festival 2006). She later spent a very cold winter on the Canadian border designing Courtney Hunt's Academy Award nominated *FROZEN RIVER* (Grand Jury Prize, Sundance Film Festival 2008), returned to Brooklyn for Cruz Angeles' *DON'T LET ME DROWN* (Sundance Film Festival 2009) and enjoyed a spring in Scranton, Pennsylvania for Derek Cianfrance's *BLUE VALENTINE*. Inbal recently wrapped production on *CEREMONY*, directed by Max Winkler, and is currently designing the Sundance Lab feature *PARIAH* by Dee Rees.

Between projects Inbal works as the production designer for the Sundance Institute's Directors Lab, an annual film workshop at the Sundance resort in Utah. Inbal started a website for art department members, and hopes to continue building a strong art department community as an integral part of the independent film world.

ERIN BENACH / COSTUME DESIGNER

Costume Designer, Erin Benach, is currently designing the M. Night Shyamalan movie *DEVIL*. She is best known for her work in the Oscar nominated film, *HALF NELSON*. Erin has designed costumes for Lori Petty's *THE POKER HOUSE* starring Selma Blair and David Alan Grier, where she created a world

of prostitution and grit set in 1970's Des Moines, Iowa. For her second collaboration with Fleck and Bowden, *SUGAR*, she created uniforms for a professional baseball league, outfitted small rural Dominican villages, and established American farm families.

In the film *COLD SOULS* starring Paul Giamatti and Emily Watson, Erin detailed what women would look like if they were to transport other people's souls. This year, Erin designed Mark Ruffalo's *SYMPATHY FOR DELICIOUS*, starring Orlando Bloom, Laura Linney, and Juliette Lewis.

BLUE VALENTINE

Credits

INCENTIVE FILMED ENTERTAINMENT
Presents
A SILVERWOOD FILMS/HUNTING LANE FILMS
Production
In Association with
CHRYSLER/SHADE PICTURES/MOTEL MOVIES/COTTAGE INDUSTRIES
A Film by
DEREK CIANFRANCE

Directed by
DEREK CIANFRANCE

RYAN GOSLING MICHELLE WILLIAMS

Written by DEREK CIANFRANCE
JOEY CURTIS

and

Produced by CAMI DELAVIGNE
JAMIE PATRICO
LYNETTE HOWELL
ALEX ORLOVSKY

Executive Producers DOUG DEY
JACK LECHNER
SCOTT OSMAN
Executive Producers RYAN GOSLING
MICHELLE WILLIAMS

Co-Producer CARRIE FIX

Cinematographer ANDRIJ PAREKH

Edited by JIM HELTON
RON PATANE

Production Designer INBAL WEINBERG

Costume Designer ERIN BENACH

Music by GRIZZLY BEAR

Music Supervisor JOE RUDGE

Casting by CINDY TOLAN
JOHN DOMAN
MIKE VOGEL
BEN SHENKMAN
JEN JONES
MARYANN PLUNKETT

And introducing
FAITH WLADYKA

Unit Production Manager CARRIE FIX
First Assistant Director MARIELA COMITINI
Second Assistant Director BRAD ROBINSON
Co Executive Producer CASSIAN ELWES
Co Executive Producer RENA RONSON

EXTRA SPECIAL THANKS
SHANNON PLUMB
ANTHONY HOWARD

Los Angeles Casting Consultants RICHARD HICKS, C.S.A
DAVID RUBIN, C.S.A

CAST

Dean RYAN GOSLING
Cindy MICHELLE WILLIAMS
Frankie FAITH WLADYKA
Jerry JOHN DOMAN
Bobby MIKE VOGEL
Marshall MARSHALL JOHNSON
Gramma JEN JONES
Glenda MARYANN PLUNKETT
Jamie JAMES BENATTI
Jo BARBARA TROY
Charley CAREY WESTBROOK
Dr. Feinberg BEN SHENKMAN
Mimi EILEEN ROSEN
Professor ENID GRAHAM
Checker ASHLEY GURNARI
Billy JACK PARSHUTICH
Amanda SAMII RYAN
Concierge MARK BENGINIA
Doctor TIMOTHY LIVERIGHT
Maria TAMARA TORRES
Justice of the Peace ROBERT RUSSELL
Music Teacher MICHELLE NAGY
Nurse FELICIA REID
Old Man MEL JURDEM
Cab Driver ALAN MALKIN
Tony DERIK BELANGER
Child #1 ISABELLA FRIGOLETTO
Child #2 MADISON LEDERGERBER
Pregnant Woman JAIMIE JENSEN

Incentive Filmed Entertainment Executives NOEL LOHR
KOOL MARDER
STEVEN SMITH
Production Supervisor NICOLA WESTERMANN
Script Supervisor TONY OSSO
Set Decorator JASMINE BALLOU
Leadman ERIK BORING
On Set Dresser JAMIE ARBUCKLE
Set Dressers EDDIE DECURTIS
Set Dresser GREG KOCHAN
Set Dresser JEFFREY JONES
Scenic Painter MILLREE HUGHES
Scenic Painter THOMAS M.SOUTHERN
Original Set Dressing MAUREEN CASSIDY
Photography by ANDREA KILLAM
ANNEKE SCHONEVELD
Camera Operator OLIVER CARY

1st Assistant "A" Camera	LUDOVIC LITTEE
2nd Assistant Camera / 1st Assistant "B" Camera	SPENCER GILLIS
Loader / 2nd Assistant Camera	JAMES DALY
Additional 1 st Assistant "B" Camera	KATE LAROSE
DIT Technician	IAN BLOOM
Additional DIT Technician	ALONSO HOMS
DIT Assistant	JOHN VALKOS
Still Photography by	DAVI RUSSO
Gaffer "Present"	NINA KUHN
Gaffer "Past"	RADIUM CHEUNG
Best Boy Electric	MARTY HECHINGER
Key Grip	MIKE MERVILDE
Grip	DAVID BRIGGS
Grip	JOHN GABRIELE
Make Up Department Head	LEO WON
Prosthetic Makeup Designer	MIKE MARINO
Hair Department Head	BOBBY DIEHL
Wardrobe Supervisor	SHELBY SABOY
Key Set Costumer	RACHEL OHMAN
Assistant Costume Designer	STEPHANI LEWIS
Wardrobe Assistant	SANDRA RIEDEL
Property Master	MAX SHERWOOD
Assistant Property Master	RICHARD PEETE
Sound Mixer	DAMIAN ELIAS CANELOS
Boom Operator "Present"	SETH TALLMAN
Boom Operator "Past"	VINCE REED CAMUTO
Sound Utility "Present"	ERIC WALENDZINSKI
Production Office Coordinator	HOLLY PILCH
Production Secretary	MORGAN NEWELL
Office Production Assistant	SCOTT HAVEN
Silverwood Films Production Executive	NISSA REN CANNON
Assistant to Silverwood Films	CRYSTAL POWELL
Assistant to Hunting Lane Films	KATIE MCNEILL
Incentive Production Supervisor	BEN POMEROY
Assistant to Ryan Gosling	GEORGIA HARRIS
Assistant to Michelle Williams	JARED KAUFMANN
Production Accountant	JOSH BELL
1st Assistant Accountant	ALBERT VALERA
Additional 1st Assistant Accountant	MARILOU VETTER
Payroll Accountant	NICOLE A. COTTON
Location Manager	MARSHALL JOHNSON
Assistant Location Manager	JARED UHRICH
Location Coordinator	JENNY SONNENFELD
Location Scout	CHRIS TOMEO
Additional Location Scouts	JOHN STEFANIC
	JAY ABBONDANZA
Additional Art Director	CHRIS POTTER
Art Department Coordinator	RACHEL JONES
Asst. Art Coordinator	BRIDGET RAFFERTY
Art Department Assistants	JESSE GETCHELL
	ROBIN GARLAND
Ultrasound Consultant	ROBERT CEDZO
Stunt Coordinators	MANNY SIVERIO
	BLAISE CORRIGAN
Special FX Coordinator	DREW JIRITANO
Special FX Best Boy	STEPHANIE FINOCHIO

Special FX 3rd	JAN DOWDY
First Assistant Director	ADAM ESCOTT
Set Assistant	TRACY L. CONNORS
Additional Set Assistant	BOBBY KENNEDY
Key Set Production Assistant	DAVID M. VOGEL
Set Production Assistants	DAVE M. JENNIS JONATHAN MCKEOWN BARRANT NELSON JONATHAN RODRIGUEZ ASHLEY SAWYER ETHAN WEINSTOCK LUCY PATRICK WARD JEREMY ZERECHAK
Set Medic	LISA CARACCIOLA JOSEPH SCOTCHLESS
EMT	ANDREW CARR
Transportation Captain, Scranton Drivers, Scranton	MIKE SEDOCK RICHIE CLARKSON WILLIAM METZGER JAMES WARE
Transportation Captain, New York Drivers, New York	GARY VALOVICH VIC MEICH TOM CREHAN
Transportation Captain, King of Prussia Driver, King of Prussia	DON SABARA PATRICK J. KELLY
Casting Associate	ADAM CALDWELL, C.S.A.
Extras Casting	HEERY CASTING DIANE HEERY
Catering	REALMS OF CATERING
Head Chef	JEFFREY FRANCER
Assistant Chef	MARK DAVIS
Craft Service	PAT MAHONEY
Interns	
TRICIA FAWLS	JACLYN GEROWSKI
LEIGHANA GINTHER	MEGAN HUGHES
JESSIE KATZ	STEPHANIE LORA
STEVE LONGO	SARAH SEMLEAR
CAYLEE SENDER	CAESAR RIVERA JR.
STEPHANIE WEBBER	
Production Legal Attorneys	SURPIN & MAYERSOHN, LLP PAUL MAYERSOHN MONA SHOKRAI
Production Insurance	DEWITT STERN GROUP
Bond Provided By	FILM FINANCES, INC
Payroll Company	ENTERTAINMENT PARTNERS
Financial Services	CITIBANK
Medical Services	DR. LOUIS KATZ
Script Clearance Research	CLEARANCE DOMAIN
Camera Equipment	ARRI/CSC EYE BLOOM
Grip & Electric Equipment	EASTERN EFFECTS

Picture Vehicles CHRYSLER
Production Vehicles ENTERPRISE RENT-ACAR
Walkie Talkies SYNC SPEED

Post Production

Post-Production Supervisor MIKE HARROP
Assistant Editor WILLIAM LEHMAN
Post Production Assistant CHRISTINE NO
Color By TECHNICOLOR NEW YORK
Dailies Advisor JOEY VIOLANTE
Dailies Colorist SAM DALEY
Dailies Project Manager KRISTYN DI PANE
Digital Intermediate TECHNICOLOR NEW YORK
Digital Intermediary Colorist TIM STIPAN
Digital Intermediary Producer DANA BLODER
Smoke Artists JESSICA ALLEN ELVIN
JAY TILIN
DI Engineer MICHAEL P. WHIPPLE
Data Manager ANDREW STILL
DI Executive Producer BARBARA JEAN KEARNEY
Title Sequence By JIM HELTON
Title Design CHARLES CHRISTOPHER RUBINO
End Crawl DITLEV FILMS,
CHRISTIAN BRUUN
Post Production Sound Services SOUND LOUNGE
Sound Designer DAN FLOSDORF
Supervising Dialogue Editor EVAN BENJAMIN
Recordist STEVE "MAJOR" GIAMMARIA
Audio Post Supervisor TRAVIS CALL
Supervising Re-Recording Mixer CORY MELIOUS
Re-Recording Mixer TONY VOLANTE
Foley Artist SEBASTIAN HENSHAW

Artwork Provided By

Dell Computers
Dunkin Donuts - Norm Marshall
Feature This!
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Graco - Coyne PR
Greater Philly Film Office
Hand Prop Room
Harlequin Enterprises, Ltd.
KRAFT
Langers Juice - Motion Picture
Maureen Cassidy Photographers
Waste Management - UPP Entertainment Marketing
MediFast, Inc
Motion Picture Magic
MultiMedia Group
Nokia - Propaganda Global Entertainment
Paul Mantell Studios
Pet Door Design, Inc.
Pepperidge Farm - Premier Entertainment
Pepsi
Powell Studio
PHILLIPS Healthcare Lifeway - SOTC
PHILLIPS Healthcare - iU22 Ultrasound System

Wardrobe Provided By

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Carhartt
Clarks
Dominics Tailoring
Faryl Robin
Me and Ro
Paige Denim
Frye
Hurley
Independent Film Project
Helen Uffner Vintage
Keds
LNA
Martin + Osa

Make-up provided by
MAC

The Filmmakers Wish To Thank

Erica Andrew	Gypsy	Bingham Ray
Mario Badescu	Alan & Elizabeth Howell	Felicia Reid
Michelle Bannon	Lorraine Howell	Jeremy Renner
Peter Basich	Kirt Gunn	Sarah Richmond
Steven Beer	Martin Henderson	Stephanie Ritz
Kenneth K. Martinez Burgmaier	Jon Kamen	John Robinson
Susan Boehm	Olivier Katz	Justice Robert Russell
Michelle Byrd	Emilie Klenk	Jane Saul
Gary Cianfrance	Frederic King, Fountainhead Films	Madonna Savage
Janice Cianfrance	David Kopple	Kelly Sawyer
Jason & Jen Cianfrance	Andrea Marcaccio	Frank Scherma
Joslyn & Jade Cianfrance	Tony Menuto	Greta Secat
Megan Cianfrance	Sig De Miguel & Stephen Vincent	Scott Speedman
Rita Cianfrance	Rachel Mikolyski	Phil Solomon
Walker & Cody Cianfrance	Susan Muir	Ami Kay Spishock
Dan Cogan	Forrest Murray	Jake Septimus
Kim Custer	Katie Mustard	Jai Stephan
Michael Davis	Kim Neeley	Corey Sullivan
Jerome Duboz	Chizuko Niikawa-Helton	Graham Taylor
Ilene Feldman	Barbara & Dan Orlovsky	Mike Tillman
Jack Finnerty	Susan & Alan Patricof	Gail Tucker
Craig Gering	Riley & Sawyer Patricof	Victoria Vater
Cindy Gillen	Jean Pesce	Rachael Weisz
Carolyn Govers	Hylda Queally	Keith Zimmerman

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Pennsylvania Film Commission	University of Scranton
Pennsylvania Liquor Control Board	Wayne County Commissioner's Office
	Wayne Memorial Health Systems

Music

Additional Music by MATT SWEENEY

"Unicorn Tears"
Written and Performed by Ryan Gosling

"I Cant Stop Thinking About It"
Written by Mick Collins
Performed by The Dirtbombs
Courtesy of In The Red Records

"We Belong"
Written by David Eric Lowen &
Daniel Anthony Navarro
Performed by Pat Benetar
Courtesy of Capitol Records
Under License from EMI Film & Television Music

"In Ear Park"
Written by Daniel Rossen & Fred Nicolaus
Performed by Department of Eagles
Courtesy of 4AD Limited

"Easier"
Written and Performed by Grizzly Bear
Courtesy of Warp Records

"At The Drop of the Day"
Composed by Matt Sweeney, Peter Raeburn
and Nick Foster
Performed by Matt Sweeney, Peter Raeburn
and Nick Foster
Courtesy of Soundtree Music Limited

"Dory"
Written and Performed by Grizzly Bear
Courtesy of Warp Records

"You and Me"
Written by Penny Johnson
Performed by Penny & The Quarters
Courtesy of The Numero Group
By Arrangement with Bank Robber Music

"Foreground"
Written and Performed by Grizzly Bear
Courtesy of Warp Records

"Shift (Alternate Version)"
Written and Performed by Grizzly Bear
Courtesy of Warp Records

"Granny Diner"
Written and Performed by Grizzly Bear
Courtesy of Warp Records

"Smoking Gun Bleeding Knives"
Written and Performed by Ryan Gosling

"Lullaby"
Written and Performed by Grizzly Bear
Courtesy of Warp Records

"North Haven"
Written and Performed by Matt Sweeney & Bjorn
Yttling

"You Always Hurt the Ones You Love"
Written by Doris Fisher & Allan Roberts
Performed by Ryan Gosling

"I Live With You"
Written and Performed by Grizzly Bear
Courtesy of Warp Records

"Smoke Gets In Your Eyes"
Written by Otto Harbach & Jerome Kern
Performed by The Platters
Courtesy of The Island Def Jam Music Group
Under License from Universal Music Enterprises

"Alligator (Choir Version)"
Written and Performed by Grizzly Bear
Courtesy of Warp Records

Background Music by LINUS HUEY
ROBERT BLUEMKE

WME Global Finance and Distribution Group

Filmed on location at the Clarks Summit Pennsylvania Wine and Spirits Store
with Permission of the Pennsylvania Liquor Control Board

Filmed On Location in Scranton, PA, King of Prussia, PA & New York City, NY

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Winner of the Chrysler Film Project

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