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American Pastoral Production Notes

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SYNOPSIS

Based on the Pulitzer Prize-winning Philip Roth novel, *AMERICAN PASTORAL* follows an all American family across several decades, as their idyllic existence is shattered by social and political turmoil that will change the fabric of American culture forever. Ewan McGregor (*Salmon Fishing in the Yemen, Beginners*) makes his directorial debut and stars as Seymour "Swede" Levov, a once legendary high school athlete who is now a successful businessman married to Dawn, a former beauty queen. But turmoil brews beneath the polished veneer of Swede's life. When his beloved daughter, Merry, disappears after being accused of committing a violent act, Swede dedicates himself to finding her and reuniting his family. What he discovers shakes him to the core, forcing him to look beneath the surface and confront the chaos that is shaping the modern world around him: no American family will ever be the same. *AMERICAN PASTORAL* also stars Academy Award® winner Jennifer Connelly (Best Supporting Actress, *A Beautiful Mind*, 2001) as Dawn, Dakota Fanning (*The Runaways*, *The Twilight Saga*) as Merry, Emmy® winner Uzo Aduba (*Orange Is the New Black*), and Academy Award® nominee David Strathairn (Best Actor, *Good Night, and Good Luck*, 2005; *Lincoln*).

ABOUT THE PRODUCTION

*“Perfect wife, perfect house, perfect baby. Something was smiling down on him.
This is the way I always thought it would be for him. He was the Swede.”*

– Nathan Zuckerman

In a post-war era booming with optimism and innocence, the legendary high-school athlete Seymour “the Swede” Levov marries an alluring Miss New Jersey, inherits his father’s multi-million dollar glove factory, and starts a life of civic and domestic bliss, raising his beloved daughter Merry in a big country house in the serene, upscale neighborhood of Old Rimrock, New Jersey. By all appearances, the Swede is a pillar of his community, a paragon of the “greatest generation” – admired as a self-reliant businessman, charitable boss and devoted family man, and gifted with an unerring belief in all the promises of the American Dream.

In the 1960s—amid the unrest fueled by the unpopular Vietnam War—an angry, and increasingly radical, 16 year-old Merry becomes the lead suspect in an astonishing act of deadly violence in the Levov’s halcyon rural town, upending her father and his vision of the world. Determined to come to grips with what has happened to his loved ones, the Swede goes on a quest not only to find Merry – now on the run as a fugitive from justice – but to restore the Levov family and his own heart.

American Pastoral is based on the Pulitzer Prize-winning novel that chronicles the profound changes in the last half-century of American life, by Philip Roth. The adaptation focuses in on the Swede’s search for his daughter and the resonant themes of uncertainty, shifting fates, family and loss, that took the filmmakers nearly thirteen years to bring to the screen.

Lakeshore Entertainment producer Gary Lucchesi reflects on what drove him to stay on course throughout the long but steadfast creative process: “I have always wanted to make a father daughter story. I read the script, I cried, and I knew I had to make the movie one way or another,” he recalls. “I saw in it the story of a man who has an uncompromising love for his daughter through thick and thin. I love dramas about human beings that you can relate to and experiences that you can imagine. That’s what really turns me on as a filmmaker. Every now and then, you get a chance to do something like this that you covet—so you give it everything you have.”

Producer Tom Rosenberg was equally moved by this portrait of a seemingly picture-perfect American family, led by a decent man, yet teetering on a foundation that is cracking perilously beneath their feet. “Swede spends his entire life trying to get Merry back and I don’t think he ever gives up. Nothing could stop him,” he says.

The production itself had to have a sense of resilience. “This was a tough one to get made,” Rosenberg concludes, “but it was worth it.”

THE ADAPTATION

Screenwriter John Romano, who has holds a Ph.D. in Literature and has taught English at Columbia University, was drawn to a story that not only spans one of the most dizzying periods of transition in American life—from the post-WWII positivity and conformity of the late 1940s through the uncorked turmoil and disruption of the 1970s—but also moves between huge historical events and their entwining with the most private family moments. “I knew the book well

and thought it was the best book about the sixties written from the perspective of the Vietnam War revolution on the home front," recalls Romano. "Roth was looking at the family and the psychological roots of youth revolt," stated Romano. "His focus, and thus our focus, is on the human experience."

Romano also knew he faced a gauntlet in trying to balance his urge to be faithful to Roth's distinctive language and observatory powers with the narrative drive of cinematic storytelling. I approached the adaptation with a literary understanding of the novel and felt it was important to be faithful," he says, "because Roth is brilliantly meandering in his writing, but a movie needs to grab you by the throat and keep going. There are some structural changes but I felt it was important to be as faithful as possible to what Roth created."

Romano also highlighted the characters and the relationships in his adaptation. "This is a father daughter movie. It's about being human, about being a parent, and having a family with issues. Those themes aren't period. They're timeless."

EWAN MCGREGOR: FROM THE SWEDE TO DIRECTING

Ewan McGregor – the two-time Golden Globe® nominee known for his wide-ranging roles in films spanning from the innovative and edgy *Trainspotting*, *Velvet Goldmine* and *Moulin Rouge* to the acclaimed dramas *Ghost Writer* and *Salmon Fishing in the Yemen* -- was attached to play the central character of the Swede in *American Pastoral* long before signing on to direct the film.

Ultimately, it was his love of the material that led to his decision to take a leap into his feature film directorial debut. "I was very moved by the script and I was completely taken by the Swede and the study of father daughter relationships," he says. "He's a man who believes very much in living his life the right way. He's a product of the post-war era and he absolutely embodies the idea that there was once a seemingly attainable American Dream. In a sense, the Swede is the American Dream and his daughter Merry is the '60s."

McGregor knew this was a rare opportunity. "I've always wanted to direct, but I didn't want to just direct for the sake of it," explains McGregor. "I wanted to have a story that I was compelled to tell."

Recalls Gary Lucchesi: "It wasn't as crazy as Ewan thought it was because we had already gotten to know him and we knew his passion for the project and also had really come to see him as an artist. Tom and I sat down with Ewan and had long conversations with him, and at a certain point we realized this was the director we were going to bet on. It was one of the best decisions we made."

Adds Rosenberg: "He was meticulous, dogged and he put everything he had behind it. I'm very big on preparation, but he exceeded anything that I could imagine, so that was impressive. He also brought a great rapport with the actors. He had their total confidence and knew how to deal with their various personalities very well."

Screenwriter John Romano says of his collaboration with McGregor, "Ewan understood Roth's novel so well that when we began to collaborate, he pushed me even more towards the meaning of what Roth had written. The best example I can give is that the movie begins with a line that wasn't there until Ewan became the director."

Jennifer Connelly add: "He's a joy to be around and to work with. He's so kind and generous and had a really nice way of communicating with everyone. He made a lot of time for his actors, we had a great rehearsal and very constructive rehearsal period."

The actors were equally exhilarated to work with him in this new way. “It was my first time with an actor who was also directing the film and I could not have asked for a better experience than with Ewan,” says Dakota Fanning. “Watching him balance acting and directing has been really inspiring to me. He’s been able to support everyone and shows great respect for the entire cast and crew.”

Adds Uzo Aduba: “Ewan is a generous director, able to communicate his vision to actors in a very clear and specific way, which is incredibly useful. He’s willing to let you try anything without judgment.”

As he was prepping production, McGregor was also working to get under the skin of the film’s multifaceted and unravelling lead character. The role of Swede Levov is a particularly demanding one, beginning with the challenge posed by spanning a man’s entire adult life, from youth to old age. In addition, McGregor faced another daunting task: bringing out the symbolic side of Roth’s iconic American athlete, industrialist and father, while also making the Swede distinctly real and human.

For though the Swede never stops trying to be the upstanding man of American myths, the trajectory of his life plummets him in the opposite direction. “Throughout his life, Swede always does what people would like him to do, what’s expected of him. He never loses his moral beliefs in right and wrong. But in a way, it’s his downfall,” concludes McGregor. “Dawn, his wife, goes on to have another life. But the Swede is always looking to keep things together, to make things right again.”

RIMROCK RESIDENTS

When the Swede marries Dawn Dwyer, a locally sought-after Irish-Catholic beauty queen who even wins over his Jewish father, they move to tranquil Old Rimrock, epitomizing the quintessential young family in the quintessential suburban countryside. “Together these two characters—a sports star and a beauty queen—represent the hopes and aspirations of post-war America,” notes Ewan McGregor.

To take on the demanding and complex role of Dawn, the filmmakers’ first choice was always Jennifer Connelly, the Academy Award® winning actress acclaimed for her emotionally nuanced performances in *A Beautiful Mind*, *House of Sand and Fog* and *Requiem for a Dream*.

The producers first approached her eight years prior to the film going into production. Connelly immediately expressed interest – and she remained committed throughout the long development process. “Jennifer was always our Dawn,” says Rosenberg, “and she kept the faith.”

For Connelly, the project was worth the patience. “I’m a fan of the novel. It’s a spectacular piece of writing and this is a great adaptation,” she says. “The narrative of the family is so compelling and it’s really interesting the way their story captures this particular time in American history.”

Connelly sees Dawn as a woman who started out knowing what she wanted in life, and was willing to go after it. “Dawn wanted to have a simple kind of life where everything was very much in harmony. She came from a farming family and felt very much at home in Old Rimrock. When Merry was young, she loved being in the fields with her daughter, feeling everything was right in the world,” says Connelly.

As her daughter’s behavior grows more rebellious – Dawn’s coping mechanisms turn out to be very different from her husband. Dawn deals with the tragedy of her broken family by taking measures to emotionally erase history and stoically move forward, in contrast with the Swede’s proclivity to try to right the past.

“Dawn comes to a point where she doesn’t recognize her daughter at all,” remarks Connelly of her character, who goes down her own path of transformation in the wake of her daughter’s deadly acts. “She doesn’t know how to communicate with her anymore, and it becomes more than just a matter of different political views. Merry’s feelings bleed over into her feelings about their family and what their home life means and Dawn takes that very all personally. When Merry disappears, she is completely torn apart and dismantled by it. Yet ultimately she has to find a way to carry on and find something new.”

For Ewan McGregor the heart of Connelly’s performance is the degree to which audiences can sympathize with Dawn. “Jennifer is an extraordinary actress and she brought amazing depth to a very complicated part,” states McGregor. “She explored a range of possibilities for her character and she gave me an enormous amount to work with. Jennifer allows the audience to understand why Dawn’s feeling the way she’s feeling and why she does the things she does.”

Working closely with McGregor and Connelly is Dakota Fanning in the pivotal role of the teen-aged and adult Merry Levov, who detonates her family’s bucolic life when she becomes a wanted terrorist while still just an adolescent. An actor since the age of 6, Fanning’s work has been widely recognized in films spanning from blockbusters such as *The Twilight Saga* and *War of the Worlds* to dramatic roles in *The Secret Lives of Bees* and *I Am Sam*.

“We tried to imagine all of the young actresses who might have the ability and the gravitas this role requires,” recalls Lucchesi of the search for Merry. “We also had to find someone who would be believable as Ewan’s daughter, and Dakota was absolutely perfect on all counts.”

The deep mystery of Merry is that her childhood years are free from nearly all visible adversity. Precocious yet sweet, she is an exemplary daughter, whose only apparent discomfort is her speech impediment, said by her therapist to be a rebellion against her parents’ good looks and daunting perfection. As she reaches adolescence, Merry becomes increasingly aware of a savagely war-torn world beyond the beauty and ease of her family home. Her despair at what she sees of the Vietnam War on TV turns to fiery outrage, which then transforms into an unsettling state of radical ferocity and hatred far darker than the typical teenage angst. When Merry joins a militant organization protesting the war, her views grow even more extreme – and then a bomb goes off in the Rimrock Post Office, killing the storeowner, a Levov family friend.

Fanning was drawn to the layered story of *American Pastoral* along with the many facets within Merry, who swings through a pendulum of philosophies and emotions. “One of the things that appealed most to me is the fact that I get to portray a character at different stages of her life and that’s rare,” says Fanning. “I play Merry from 16 years old until 43, and having the chance to explore who she is at each different stage of her life is something that really attracted me.”

Fanning spent a lot of time probing not only the depth of Merry’s turmoil but also how that expresses itself physically. “Ewan and I had many discussions about Merry and how she uses her stutter against her parents. She’s struggling and rebelling and is using anything she can against them. Only later, when she gives up violence, does she lose her stutter,” she observes.

While still on the run and living on the fringes of society, Merry becomes a Jain, adhering to the beliefs of an ancient Indian religious sect that tries to circumvent even the most minor violence against living souls, to the point of wearing masks to avoid breathing in tiny insects. This new side of Merry was equally fascinating to Fanning. “It’s really

an extreme way to live, but you can't help but think that this is some sort of reaction to the violence in her past," she comments.

As for what Merry comes to feel about her father as they grow apart, Fanning reflects: "I believe Merry does have true love for her father and that really never goes away even throughout her lifestyle changes and violent actions and all the things that change who she is to him. The one thing that never did change was that love."

A different side of the Swede is seen at the Newark Maid Glove factory where he takes pride in hiring members of the local community. Playing the factory's stalwart forewoman, Vicky, who becomes a major influence on the Swede, is two-time Emmy Award® winner Uzo Aduba, known for her role on Netflix's *Orange is the New Black*.

"Uzo is brilliant in this role," says McGregor. "Vicky is a tricky part. There's a lot of complexity to it and she really brings that out in her performance. We created a relationship within the film that's unique."

Aduba was drawn to Vicky as someone rarely seen in motion pictures. "I was excited at the prospect of taking on a character who sees that she has a strength and a power and uses that to the best of her ability in a time when she is quite obviously met with obstacles. I haven't seen a woman quite as dedicated to her work and to her work family before," says Aduba. "She's someone who was trying to be the very best in the station of her life and to use that platform to advance."

Vicky has an unusual role for the times as a major player in the glove factory – but she also sees the factory coming under fire amid racial strife and riots. Within all that, she has to balance her relationship with her boss. "The relationship between Vicky and the Swede is very progressive for that time," notes Aduba. "She's given a lot of responsibility that women of color weren't often given and she recognizes this is an exceptional, reciprocal relationship. She uses her chance to be very to the point and to speak her mind."

As for how Vicky views Swede Levov, Aduba observes: "Vicky started working at the glove factory when she was very young and she feels almost like a sister to the Swede. She's trying to support him even as she's negotiating her way through her own life. In the factory, she's the yin to the Swede's yang. She takes on the role of being the caretaker of all of the employees and for Seymour as well. She's the one dealing with the day-to-day of everything happening on the factory floor."

Aduba was especially excited to bring Vicky's perspective into the mosaic of *American Pastoral*. "You get to watch through Vicky's lens how the country is shifting and see her evolve from where she's been as a citizen in the country," she says. "She finds her own voice and power."

American Pastoral's narrator, who learns the fate of the Swede from his brother at a high school reunion, is author Nathan Zuckerman. Embodying the part is David Strathairn, an Academy Award® nominated actor for his leading role in *Good Night, and Good Luck*, and known for a wide range of film and television roles including an Emmy®-winning turn in HBO's *Temple Grandin* and portraying Secretary of State William Henry Seward in Steven Spielberg's *Lincoln*.

Strathairn sees his role as the audience's conduit into the unseen world of the Levov family: "Nathan Zuckerman occupies the position of narrator, but he is also an innocent learning about what happened to Swede. He opens the door and then the story stands on its own," says Strathairn.

McGregor praises Strathairn's presence both on and off-camera: "I love David Strathairn's work and Nathan is another very tricky role, but he's so wonderful, I could just watch him for days and days. He's a true gentleman and a wonderful actor."

One of the most difficult roles to cast was that of Rita Cohen, the puzzling, provocative political radical who becomes the Swede's only connection to Merry as he tries to track her down. The filmmakers spent months searching for the right actor to fill the challenging role, and it wasn't until production was looming that they found their Rita Cohen in Valorie Curry, an up-and-comer who has been seen in the television series *House of Lies* and *The Following*.

"Rita is a really key role," McGregor explains, "I was holding out for the right Rita and then saw Valorie, who had put herself on tape while making a film elsewhere. Immediately Tom Rosenberg, Gary Lucchesi and I looked at each other and said, 'Well, that's her.' Just seconds before it was too late, there she was. You could see how much depth she had, and she was thrilling to work with."

Curry expands on the complexity of Rita Cohen, "She's the most enigmatic character I've ever encountered so it was a real endeavor to embody her. It was like playing several roles because Rita is constantly putting on different faces, and at the same time, I had the opportunity to play someone who is revealed at the end to be desperately broken."

Rita leverages her links with Merry to manipulate Swede for her own ends. "You never really know who she is," Curry explains. "She's using a pseudonym when she interacts with the Swede, tormenting him throughout the film."

Rupert Evans takes on another of the film's pivotal supporting roles as Jerry Levov, the Swede's younger brother and Nathan Zuckerman's childhood friend. Jerry grows up to be a surgeon and the harder counterpart to Swede's magnanimous disposition. The producers, who had worked with Evans on a previous film, asked him to audition for Jerry and were blown away. They immediately cast the actor, who is known for his roles in Amazon's *The Man in the High Castle* as well as the films *The Boy* and *Hellboy*.

"It was hard to find someone believable as Ewan's brother," says Lucchesi. "Jerry ages thirty years in the film so we also needed somebody who has an old soul and could play late 60s opposite David Strathairn."

Despite being the Swede's brother, Jerry's beliefs differ from his brother, creating a complicated family dynamic. "Jerry is the complete opposite of the Swede," Evans states. "He tries to look at life in a very rational and realistic way. And although he loves his brother, he is deeply frustrated by him and wants to shake him and wake him from the nightmare he's living."

McGregor continues, "Rupert Evans is really, really strong as Jerry. Jerry is one of the only people in the film who challenge the Swede's moral way of life, so he's an important voice in the movie."

Rounding out the cast is Peter Riegert in the role of Swede Levov's wise-cracking, traditionalist father who brings in moments of comic relief as well as paternal heartbreak. "Peter provides some wonderful lightness," says Tom Rosenberg of his performance.

The entire roster of the Levov family—comprised of McGregor, Connelly, Fanning, Evans and Riegert—came together for an intense week of rehearsal before filming, hammering out the intricacies of the household's relationships and how they work together as a family unit.

"We were able to talk at length about the family's past and see how each of our characters fit into the puzzle," states Rupert Evans. "This film tests our perceptions of what the American dream is and suggests that maybe there is no such thing as the perfect American family."

DESIGNING AMERICAN PASTORAL

As *American Pastoral* moves through several decades of fast-moving cultural changes, the film's design also goes through shifting looks and palettes that reflect the times. To achieve this, Ewan McGregor worked closely with a team led by cinematographer Martin Ruhe, production designer Daniel B. Clancy and costume designer Lindsay Ann McKay. "The creative collaboration with this team was incredibly satisfying and exhilarating. When you have such talented people, it's exciting to take in everyone's input," says the director.

The approach was to visually echo the Swede's sweeping life changes from promise to catastrophe to obsession. Thus, vibrant colors dominate the color palette at the beginning of the film, mirroring the shining hopes of post-war America. After the bomb tears apart the Old Rimrock post office—and the Levov family—the colors begin to drain, paralleling the dramatic shift in the Swede's fate. "There's a big division in the film," explains Ruhe. "When the bomb goes off, everything gets more crisp and sharper and the contrast increases, because life changes for Swede. We wanted the camera to take that journey with him."

Production designer Clancy took particular inspiration from the American painter Edward Hopper, known for his iconic realist portraits of Mid Century America that were nevertheless full of moody mysteries and longing. McGregor was already heading in the same direction. "I put a look-book together based on reading the script and presented it to Ewan – and interestingly, he had collected a lot of the same images," Clancy recalls. "It was fantastic. Even color-wise he wanted to show realism, so the collaboration between us was instant."

Clancy also searched for a way to bring the past to life with a fresh view. "I wanted lots of grit and dirt," he says of the approach. "I didn't want it to be a polished version of the 1940s."

Clancy worked in synch with cinematographer Ruhe, as the two conducted light tests on each set to ensure every color came off just the right way on film. "We wanted even the lighting to shift from warmer and more natural to colder and more grey," states Clancy.

The sets themselves also had to evolve, especially the Newark Maid Glove Factory, a craft-based business that thrives in the 50s and 60s then fades with the changing times and styles. Clancy says, "The glove factory starts off cleaner and fresher and then starts to look more decayed and rumbled. We wanted to show the aging of the sewing machines and every detail in the factory. Even the lamps start to go greyer and dustier."

Shooting in the industrial city of Pittsburgh, standing in for New Jersey, also helped to establish authenticity. "Pittsburgh is extremely cinematic and you can find the kind of decay and really good urban factory looks we were searching for," says Clancy. "We were able to use a lot of practical locations—and I don't think you can beat real locations to give the film that patina."

American Pastoral also traverses American fashion transitions, taking audiences through several distinct periods of style – all under the aegis of costume designer Lindsay Ann McKay, who most recently served as assistant costume designer on Jeff Nichols' *Midnight Special*.

"I loved working with Lindsay," says McGregor. "It was important to me that the film feel alive and immediate. Lindsay managed to do that with the costumes. They're absolutely correct for the times, but there's something very real about them."

McKay notes that the costumes often contrast with the themes of *American Pastoral*. "Ewan and I talked a lot about using simplicity in the costume design," McKay says. "We felt the intense content of the story shouldn't be

reflected in what the actors are wearing. It was much more about texture, tailoring, and an understated quality that lets the dialogue and the subject matter take center stage.”

Like the production design, the wardrobe palettes grow less crisp as the Swede’s American dream is shaken to the core. “We start with Ewan in a beautiful, rich, navy blue wool suit in 1958, and when you get to the very end of the film he’s in light greys and colors that wash him out. He’s faded, but always tailored so he looks the part of the Swede even as he is falling,” explains McKay.

Similarly, Dawn’s wardrobe goes through stages reflecting the vast span of her emotional journey. “When we are introduced to Dawn in 1958, everything is good with her and she’s a farm girl with lighter colors. Then as her life is upturned and we see her in the sanatorium, the color has been taken out,” states McKay. “We put the color back in post-facelift, but they are angrier, richer colors, jewel tones that represent this is a new woman.”

McKay created all of Swede’s suits and hats, but she used Pittsburgh’s vintage shops as a source for a lot of Fanning’s wardrobe, which grows increasingly sophisticated as she spends more time in New York and then wilder as she becomes a fugitive. The designer was especially pleased with the overcoat Merry dons when she reunites with her father years later. “I wanted something shapeless and oversized enough that Merry looks smaller, vulnerable and cold. When we found the coat, adding a little more texture and wear, it worked like a dream with Dakota,” she says.

Honing in on the finer details was a joy for McKay throughout. “I love all the accessories—the hats, the gloves,” she muses. “This was the most fun I’ve had on a film. I loved having the chance to pay attention the little details that I feel have been lost in modern wardrobe.”

A bittersweet sense of loss is omnipresent in the drama of *American Pastoral*—the losses that occur within families and also the losses that have upended the American fabric itself in the last half-century. And yet there is also an underlying current of parental love that goes on in spite of it all.

Concludes Gary Lucchesi: “I think many parents are surprised by where their children go and what sort of relationship they can maintain with them or what becomes of the hopes they have for them. Those things are universal. So even though *American Pastoral* is set in a very specific time in history, it also it feels very in touch with today.”

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TALENT BIOS

EWAN MCGREGOR (SEYMOUR "SWEDE" LEVOV/DIRECTOR) Often hailed as one of the finest actors of his generation, Ewan McGregor consistently captivates audiences with a diverse line-up of roles across a multitude of genres, styles and scope.

McGregor can next be seen in his directorial debut *American Pastoral*, based on the Pulitzer Prize-winning novel. McGregor will also star in the film opposite Jennifer Connelly and Dakota Fanning. Lionsgate will release the film in October 2016.

McGregor recently wrapped production on *Trainspotting 2*, where he will reprise his role as 'Renton', opposite Jonny Lee Miller, Ewen Bremner and Robert Carlyle. The highly anticipated sequel, based on characters created by Irvine Welsh, will reunite Danny Boyle as director with screenwriter John Hodge and all of the principal cast of the 1996 film. Based on the novel of the same name by Welsh, the original Hodge screenplay received an ACADEMY AWARD® nomination. The story, set in the late '80s, follows a group of heroin addicts in an economically depressed area of Edinburgh. The film will be released by Sony on February 3, 2017.

McGregor can currently be seen in Rodrigo Garcia's *Last Days in the Desert*, where he plays both a demon and a holy man on a journey through the desert. The film premiered at the 2015 SUNDANCE FILM FESTIVAL® and was released on May 13, 2016 by Broad Green Pictures. McGregor can also be seen in Don Cheadle's *Miles Ahead* opposite Cheadle and Zoe Saldana. The film premiered at the New York Film Festival and was released by Sony Pictures Classics on April 1, 2016.

McGregor is also set to play *two* leading roles in FX's Emmy-winning® drama, *Fargo*. He will play brothers, 'Emmit' and 'Ray Stussy', in the season-three anthology which is set to air in 2017.

McGregor marked his Broadway debut as 'Henry' in Tom Stoppard's Tony® Award-winning play "The Real Thing," directed by Sam Gold, opposite Maggie Gyllenhaal. The play opened on October 30, 2014 and ran until January 4th, 2015 at the American Airlines Theatre in New York.

Among his more recent film roles was Gavin O'Connor's *Jane Got a Gun*, Julius Avery's *Son of a Gun*, David Koepp's *Mortdecai*, and John Wells' film adaptation of Tracy Letts' Pulitzer-and Tony®-winning play *August: Osage County* opposite Meryl Streep and Julia Roberts. McGregor also starred in *The Impossible*, a drama based on a true story of one family's terrifying account of the 2004 tsunami and the compelling events as they fought to survive in the face of disaster, and *Beginners*, opposite Christopher Plummer, and based on director Mike Mills' personal story, where he portrayed a man coming to terms with his dying father's latent homosexuality.

McGregor also garnered terrific acclaim for his performance in Lasse Hallström's moving film *Salmon Fishing in the Yemen* alongside Emily Blunt and Kristin Scott Thomas. The film premiered at the 2011 Toronto International Film Festival and garnered McGregor a Best Actor Golden Globe® nomination.

From his breakthrough role as the heroin-addicted 'Mark Renton' in Irvine Welsh's *Trainspotting*, to the legendary 'Obi-Wan Kenobi' in *Star Wars Episode I: The Phantom Menace*, to starring as 'Christian' opposite Nicole Kidman in the OSCAR® and BAFTA award-winning musical *Moulin Rouge*, McGregor's career has been highlighted by a continuous string of bold and daring performances. His diverse film credits include: Steven Soderbergh's *Haywire*; Roman Polanski's *The*

Ghost Writer, opposite Pierce Brosnan; *Amelia*, starring Hilary Swank and Richard Gere; *Jack the Giant Slayer* with Stanley Tucci; Ron Howard's *Angels and Demons* with Tom Hanks; the comedy *I Love You Phillip Morris* opposite Jim Carrey; *Deception*, also starring Michelle Williams and Hugh Jackman; the drama romance, *Incendary*; Woody Allen's *Cassandra's Dream*; the biography drama, *Miss Potter*; *Scenes of a Sexual Nature*, directed by Edward Blum; Marc Forster's supernatural thriller, *Stay*, alongside Naomi Watts and Ryan Gosling; Michael Bay's *The Island* with Scarlett Johansson, Djimon Hounsou and Steve Buscemi; *Star Wars Episode II: Attack of the Clones* and *Star Wars: Episode III: Revenge of the Sith*; the animated films *Robots* directed by Chris Wedge, and *Valiant* directed by Gary Chapman; Tim Burton's *Big Fish* alongside Albert Finney, Billy Crudup, Alison Lohman, Jessica Lange and Danny DeVito; *Young Adam* with Peter Mullan and Tilda Swinton, for which he received a London Film Critics Circle Awards nomination; *Down With Love* opposite Renee Zellweger; Ridley Scott's historical drama *Black Hawk Down*; *Rogue Trader*; the Golden Globe®-winning film *Little Voice*, alongside Jane Horrocks and Michael Caine; and the glam rock film, *Velvet Goldmine*.

McGregor received critical acclaim for his role in Danny Boyle's *A Life Less Ordinary*, for which he won the Best British Actor Award (for the third time running) at the 1997 Empire Movie Awards. For his role in the BAFTA award-winning *Shallow Grave*, McGregor was honored with the Hitchcock D'Argent Best Actor Award and a nomination for Best Actor at the BAFTA Scotland Awards. On television, McGregor was lauded by critics, and won an Emmy® Award for Outstanding Guest Actor for his episodic role in the NBC television series "ER."

McGregor is a devoted and influential philanthropist, and serves as a Goodwill Ambassador for UNICEF, a non-profit organization dedicated to providing long-term humanitarian and developmental assistance to children and mothers in developing countries. Additionally, he was the face of the global British luxury lifestyle brand Belstaff.

McGregor was born in Perth, Scotland and currently resides in Los Angeles.

JENNIFER CONNELLY (DAWN LEVOV) Academy Award® winner Jennifer Connelly continues to prove her versatility as an actress with each new project she undertakes.

Connelly's next project is Ewan McGregor's *American Pastoral*, based on the book written by Phillip Roth. The film co-stars Ewan McGregor and Dakota Fanning. The film is scheduled for release on October 21st.

Most recently Connelly starred in *Shelter*, opposite Anthony Mackie. The film was written and directed by Paul Bettany and followed the lives of a homeless couple living in New York.

Other recent films include Claudia Llosa's film, *Aloft*, and Darren Aronofsky's *Noah*, opposite Russell Crowe.

Connelly's first film was Sergio Leone's *Once Upon A Time in America* in 1984, although her big break was her role as 'Sarah' in *Labyrinth* opposite David Bowie in 1986. She earned an Independent Spirit Award nomination for her widely praised, haunting portrayal of a drug addict in Darren Aronofsky's critically acclaimed *Requiem for a Dream* in 2000. She received a Golden Globe®, BAFTA, AFI, Broadcast Critics, and ACADEMY AWARD® for her starring role in Ron Howard's *A Beautiful Mind* opposite Russell Crowe.

Connelly's other film credits include Dario Argento's *Phenomena*; Dennis Hopper's *The Hot Spot*, alongside Don Johnson and Virginia Madsen; Joe Johnston's *The Rocketeer* alongside Billy Campbell, Alan Arkin, and Timothy Dalton; John Singleton's *Higher Learning* alongside Omar Epps and Kristy Swanson; Lee Tamahori's *Mulholland Falls* alongside Nick Nolte and Melanie Griffith; Alex Proyas' *Dark City* with Rufus Sewell, William Hurt, and Kiefer Sutherland; Keith Cordon's *Waking the Dead* with Billy Crudup; Ed Harris' *Pollock* alongside Ed Harris, Marcia Gay Harden, and Tom Bower; Ang Lee's *Hulk* opposite Eric Bana; Vadim Perelman's *House of Sand and Fog* opposite Ben Kingsley; Walter Salles' *Dark Water*

opposite John C. Reilly; Todd Field's *Little Children* with Kate Winslet and Patrick Wilson; Edward Zwick's *Blood Diamond* alongside Leonardo DiCaprio and Djimon Hounsou; Terry George's *Reservation Road* with Joaquin Phoenix and Elle Fanning; Scott Derrickson's *The Day the Earth Stood Still* opposite Keanu Reeves; Ken Kwapis' *He's Just Not That Into You* with Jennifer Aniston, Morgan Lily, Scarlett Johansson, Bradley Cooper, Ben Affleck, and Justin Long; Jon Amiel's *Creation* opposite Paul Bettany; Dustin Lance Black's *Virginia* alongside Ed Harris, Carrie Preston, and Harrison Gilbertson; Ron Howard's *The Dilemma* with Vince Vaughn, Kevin James, and Winona Ryder, *Stuck in Love*, with Greg Kinnear and Akiva Goldsman *Winter's Tale*.

DAKOTA FANNING (MERRY LEVOV) can next be seen in *American Pastoral*, based on the novel by Philip Roth. Ewan McGregor directed and stars along with Jennifer Connelly. Dakota plays 'Merry,' the Swede's (McGregor) daughter who becomes a revolutionary and commits an act of political terrorism during the Vietnam War. Lionsgate will release the film October 21st.

Last year, she filmed *Brimstone* for Dutch filmmaker Martin Koolhoven. She stars as 'Liz' opposite Guy Pearce, Kit Harrington and Carice Van Houten. Reminiscent of *The Piano*, *Brimstone* is an epic story of survival and of powerful womanhood and resistance against the unforgiving cruelty of a hell on earth. Liz is the heroine of the film, a genuine survivor and a woman of fearsome strength who responds with astonishing bravery to claim the better life she and her daughter deserve.

Dakota most recently completed production on *Please Stand By* for director Ben Lewin (*The Sessions*). She stars opposite Toni Collette as a young autistic woman who runs away from her caregiver in an attempt to submit her manuscript to a writing competition.

In 2014 she starred in director Kelly Reichardt's *Night Moves* opposite Jesse Eisenberg and Peter Saarsgard. The film had its world premiere at the 2013 Venice Film Festival© and North American premiere at the 2013 Toronto International Film Festival. It was also the winner of the 2013 Deauville Grand Prize.

Dakota's filmography includes: *I Am Sam*, *Dr. Seuss' Cat In The Hat*, *Man on Fire*, *War of the Worlds*, *Uptown Girls*, *Dreamer*, *Charlotte's Web*, *The Secret Life of Bees*, *The Runaways*, *The Last of Robin Hood*, *The Benefactor*, *Coraline*, and *The Twilight Saga*. She is the youngest actor to have been nominated for a Screen Actors Guild Award®. She has also been nominated for numerous Critics' Choice Awards.

Dakota currently attends New York University. She is an Artist Ambassador for Save the Children.

DAVID STRATHAIRN won the Volpi Cup at the Venice Film Festival and earned nominations from the ACADEMY®, Golden Globe®, Screen Actors Guild®, BAFTA and Independent Spirit Awards for his compelling portrait of legendary CBS news broadcaster Edward R. Murrow in George Clooney's OSCAR® -nominated drama *Good Night, and Good Luck*. He won an Emmy® for Best Supporting Actor in the HBO project, "Temple Grandin" in 2011 and was nominated in 2012 for his portrayal of John Dos Passos in HBO's *Hemingway and Gellhorn*.

His 2005 Independent Spirit nomination was the fourth in a stellar career that dates back to his 1980 motion picture debut in John Sayles's first film, *The Return of the Secaucus Seven*. Strathairn subsequently collaborated with Sayles on seven titles, winning the IFP honor for his supporting performance in *City of Hope*, while collecting two additional nominations for *Passion Fish* and *Limbo*.

Strathairn continued a busy screen career with co-starring roles in several critically acclaimed films, including Tim Robbins's directorial debut, *Bob Roberts*; Penny Marshall's *A League of Their Own*; *Losing Isaiah*; Sydney Pollack's *The Firm*; *Sneakers*; Taylor Hackford's adaptation of the Stephen King novel *Dolores Claiborne*; and Jodie Foster's *Home for the Holidays*; as well as two projects with Curtis Hansen: *The River Wild* and the OSCAR®-winning *L.A. Confidential*, in which Strathairn shared a Screen Actors Guild Award® nomination with the all-star ensemble cast. His additional movie credits include *Memphis Belle*, *A Map of the World*, *Simon Birch*, *Lost in Yonkers*, *Missing in America*, Michael Hoffman's adaptation of *A Midsummer Night's Dream*, Philip Kaufman's *Twisted*, *The Bourne Ultimatum* directed by Paul Greengrass, *The Tempest* starring opposite Helen Mirren, Steven Spielberg's *Lincoln* and most recently *The Second Best Exotic Marigold Hotel* directed by John Madden.

A formidable talent to be reckoned with, **UZO ADUBA (Vicky)** is an award winning actress whose work spans television, film and theatre.

Aduba currently stars as Suzanne "Crazy Eyes" Warren in the critically acclaimed Netflix Original Series *ORANGE IS THE NEW BLACK*. Her performance has garnered a sweep of awards including the 2016 and 2015 SAG Award for "Best Actress in Comedy," the 2015 Emmy Award® for "Outstanding Supporting Actress in a Drama Series" and the 2014 Emmy Award for "Outstanding Guest Actress in a Comedy." In addition, Aduba was honored as part of the show's win in the category of "Best Ensemble in a Comedy" at both the 2016 and 2015 SAG Awards. For her Emmy wins, Aduba joined Ed Asner to become only the second actor ever to win Emmys for the same role in the comedy and drama categories. Furthermore, with her SAG and Emmy honors, she became the first African American actress to win the award in each category. She was also nominated for the 2015 and 2016 Golden Globe® Award for "Outstanding Supporting Actress in a Series, Mini-Series, or TV Movie." The show's fourth season premiered on June 17, 2016 and it will return for a fifth season in 2017.

In film, Aduba will appear in Ewan McGregor's *AMERICAN PASTORAL* alongside McGregor, Jennifer Connelly, and Dakota Fanning. The drama is based on the Pulitzer Prize-winning novel written by Philip Roth and will be released by Lionsgate on Friday, October 21st. Additionally, she recently appeared alongside Ellen Page and Allison Janey in Sian Heder's *TALLULAH*, which was premiered on Netflix in July 2016 after premiering at this year's Sundance Film Festival. Aduba recently appeared in Michael Wilson's *SHOWING ROOTS* alongside Maggie Grace that premiered on Lifetime.

Also on television Aduba appeared in NBC's 2015 musical production of *THE WIZ LIVE!* as Glinda the Good Witch. Directed by Kenny Leon and produced by Neil Meron and Craig Zadan, the production also starred Queen Latifah, Mary J. Blige, Ne-Yo, Amber Riley, and David Alan Grier.

Aduba made her television debut in 2012 on the hit CBS show *BLUE BLOODS*.

Before starring on television, Aduba made her Broadway debut in *CORAM BOY* in 2007 followed by the hit musical revival of *GODSPELL* in 2011. She discovered her talent for singing at a very early age and became a classical music major at the Boston University School of Fine Arts. Work in theatre quickly followed with critically acclaimed performances at both The Huntington Theatre in Boston and A.R.T. where, under the direction of Dianne Paulus, she won the prestigious Elliot Norton Award for Best Actress in a Play. She recently made her West End Theatre debut in The Jamie Lloyd Company's

contemporary adaptation of Jean Genet's THE MAIDS. Directed by Lloyd, the play which also starred Laura Carmichael and Zawe Ashton.

Aduba was nominated for a Helen Hayes Award for Best Supporting Actress in a Play for her work in the Kennedy Center/Olney Theater production of TRANSLATIONS OF XHOSA. Other theater credits include DESSA ROSE at the New Repertory Theatre, TURNADO: RUMBLE FOR THE RING at the Bay Street Theater and ABYSSINIA at the Goodspeed Theatre.

Past films include the independent shorts OVER THERE and NOTES.

Aduba currently resides in New York City.

VALORIE CURRY (RITA COHEN) An emerging talent on the rise, Valorie Curry continues to display her versatility as an actress with each project she takes on.

Up next, she stars in *American Pastoral* to be released by Lionsgate on October 28, 2016. *American Pastoral* is directed by Ewan McGregor, who is making his directorial debut, and written by John Romano. It is based on Philip Roth's 1997 Pulitzer Prize winning novel of the same name. The film stars McGregor, Dakota Fanning, Jennifer Connelly, and Rupert Evans. Valorie portrays the chilling and enigmatic 'Rita Cohen' who crosses paths with Seymour Levov (McGregor), a successful businessman and former high school star athlete from New Jersey. Levov's happy and conventional upper middle class life is ruined by the domestic social and political turmoil of the 1960s during the presidency of Lyndon B. Johnson, which in the novel is described as a manifestation of the "indigenous American berserk."

Upcoming, Curry also stars in Lionsgate film *Blair Witch*, one of the scariest movies in decades, which involves a group of college students on a camping trip who discover they are not alone. The film will be released nationwide September 16. She is also set as the female lead in the Amazon pilot *The Tick*, a new take on Ben Edlund's iconic cult comic book character, which is currently in pre-production.

Curry had an arc on the fourth season of Showtime's critically-acclaimed Showtime series "House of Lies," opposite Don Cheadle and Kristen Bell, where she starred as 'Kelsey,' a confident computer code writer who both Clyde and Doug chase romantically. She also starred for two seasons on the hit FOX television drama "The Following." Created by Kevin Williamson ("Dawson's Creek" and "The Vampire Diaries"), the show followed an FBI agent (Kevin Bacon) trying to catch a serial killer (James Purefoy) and his murderous cult. In moving and chilling performances week-after-week, Curry played 'Emma,' the devoted leader of the serial killer's cult.

Curry made her first on-screen appearance with a recurring guest starring role on the cult hit TV show "Veronica Mars." Her additional television credits include appearances on notable shows such as "Psych" and "CSI: New York."

Shortly after arriving in Los Angeles to pursue acting full-time, Curry landed her first feature film role in the tremendously successful franchise, *The Twilight Saga: Breaking Dawn - Part 2*, in which she played the role of 'Charlotte'. Additionally, she recently filmed a starring role opposite Golden Globe® and Emmy Award-winner® Kyra Sedgwick in Batan Silva's "After Darkness." The feature marked the directing debut of Silva, Terrence Malick's longtime assistant director.

Curry has also worked in the exciting new arena of motion-capture, starring in the title role of "Kara," a state-of-the-art production demo from Paris-based gaming company Quantic Dream.

Born and raised in Southern California, Curry received her B.A. in Theater Arts from California State University, Fullerton. She is a founding member of Los Angeles' Coeurage Theatre Company and recently appeared in such productions as "Double Falsehood" and Lanford Wilson's classic "Balm in Gilead."

From La Habra, CA, Curry currently resides in New York.

RUPERT EVANS (JERRY LEVOV) Since his training at the Webber Douglas Academy of Dramatic Art, Rupert Evans has become internationally recognized for his film, television and theatre work in a wide range of acclaimed projects.

Evans is currently shooting the second season of the Amazon series "The Man in the High Castle" from "The X-Files" creator Frank Spotnitz and Ridley Scott's Scott Free Productions. Evans plays 'Frank Frink,' an artist and an intellectual with a secret. Set in 1962 and based on Philip K. Dick's Hugo Award-winning novel, the 10-episode series explores an alternative reality in which Nazi Germany and Japan won World War II and occupy the United States. Critics applauded the series, praising it as "meticulously crafted" (Dominic Patten, Deadline) and "bold, intriguing and visually-impressive" (Tim Goodman, The Hollywood Reporter).

Earlier this year, Evans starred in STX Entertainment's genre film *The Boy*, alongside Lauren Cohan. The thriller centers on a young American nanny, working for a family whose son has just passed away and she thus finds herself in charge of caring for a lifelike doll that the couple treats as a real child.

Rupert can next be seen in *American Pastoral*, Ewan McGregor's directorial feature film debut, which he also stars in. Based on Philip Roth's Pulitzer Prize winning novel, *American Pastoral* follows Seymour "Swede" Levov (McGregor), a legendary high school athlete, who grows up to marry a former beauty queen and inherits his father's business. His seemingly perfect life shatters when his daughter rebels by committing a deadly act of terrorism during the Vietnam War. Evans plays the role of McGregor's younger brother. Jennifer Connelly and Dakota Fanning also co-star in the film.

In October 2014, Evans starred in the award-winning horror feature *The Canal*, directed by Ivan Kavanagh. *The Canal* premiered at the Tribeca Film Festival to stellar reviews, with Evans singled out for his 'impressive' turn.

Evans' feature film debut was the lead character of FBI agent 'John Meyers' in award-winning director Guillermo Del Toro's adaptation of Mike Mignola's comic book *Hellboy*. He also starred alongside Rachel Weisz in Alejandro Amenabar's historical drama *Agora*, which was screened out of competition at the 2009 Cannes Film Festival.

Evans has been praised for his work in some of Britain's best dramas. In 2014, he was seen in the role of Ian Fleming's older brother 'Peter' in "Fleming," the biopic of the life of the celebrated Bond novelist for Sky Atlantic and BBC America. Evans appeared in "World Without End," the follow-up to 2010's critically acclaimed "The Pillars of the Earth." He also starred in the Golden Globe-nominated® adaptation of Jane Austen's "Emma", and was applauded for his performance in the BAFTA and IFTA nominated "Fingersmith" with Sally Hawkins. Other British television credits include: "The Village," "Lucan," "Poirot: The Labours of Hercules," "The Secrets," "The Little House," "North and South," "Rockface" "The Palace" and "Sons and Lovers."

Rupert's theatre credits are also extensive, having starred in numerous productions for some of London's most prestigious theatres. He headlined in productions for the Royal Shakespeare Company, both in the title role of *Romeo & Juliet* and the 'Dauphin' in *King John*, for which he was nominated for The Ian Charleson Award. Other theatre credits include: *Life*

is a Dream (Donmar Warehouse), *Kiss of the Spider Woman* (Donmar Warehouse), *Fear* (Bush Theatre), *His Mighty Heart*, *Psychogeography* (Bush Theatre), *Breathing Corpses* (The Royal Court) and *Sweet Panic* (Duke of York's Theatre).

ABOUT THE FILMMAKERS

TOM ROSENBERG (PRODUCER) is the chairman and CEO of Lakeshore Entertainment, which he founded in 1994. He produced *MILLION DOLLAR BABY*, which won the 2004 Academy Award® for Best Picture. Directed by and starring Clint Eastwood and co-starring Hilary Swank and Morgan Freeman, the film also won Oscars® for Eastwood (Best Director), Swank (Best Actress) and Freeman (Best Supporting Actor). Rosenberg recently produced *The Age of Adaline* starring Blake Lively, Harrison Ford, and Ellen Burstyn. He also produced *The Lincoln Lawyer*, starring Matthew McConaughey, Marisa Tomei and Ryan Phillippe, *The Ugly Truth*, starring Katherine Heigl and Gerard Butler, directed by Robert Luketic, along with *Crank* and *Crank: High Voltage*, starring Jason Statham. Rosenberg produced the *Underworld* franchise, starring Kate Beckinsale and *Elegy*, the film adaptation of Philip Roth's novel, *The Dying Animal*, starring Penelope Cruz and Ben Kingsley. Rosenberg's upcoming releases include *American Pastoral*, starring Ewan McGregor, Jennifer Connelly and Dakota Fanning, as well as the fifth installment of the *Underworld* franchise, starring Kate Beckinsale and Theo James.

GARY LUCCHESI (PRODUCER) serves as the President of Lakeshore Entertainment, an independent film company based in Beverly Hills. He also serves as the Co-President of the Producer's Guild of America. He has produced over 60 films over the course of his career, most notably: *Million Dollar Baby*, which Lucchesi executive-produced, and went on to win the Academy Award® for Best Picture in 2004; *Primal Fear*, the first movie Lucchesi produced, which was nominated for an Oscar® in 1996; *The Lincoln Lawyer*, starring Matthew McConaughey and Marisa Tomei; the *Underworld* franchise; *The Age of Adaline*, and the *Crank* franchise.

Lucchesi's other credits include *The Exorcism Of Emily Rose*, Sam Raimi's *The Gift*, starring Cate Blanchett, Katie Holmes, and Greg Kinnear, and three adaptations of Philip Roth novels – *The Human Stain*, *Elegy*, and *American Pastoral*. In addition, Lucchesi was the Executive Producer on the box-office hit *Runaway Bride*, starring Julia Roberts and Richard Gere and directed by Garry Marshall.

Prior to becoming an independent producer, Lucchesi was President of Production at Paramount, where he oversaw such films as *Ghost*, *Indiana Jones and the Last Crusade*, *Fatal Attraction*, *The Hunt for Red October*, *Coming To America*, *The Naked Gun*, *The Godfather: Part III*, *Star Trek*, *Black Rain* and *The Untouchables*. He worked at TriStar Pictures for four years as both Vice President and Senior Vice President of Production. Lucchesi began his career in Los Angeles as an agent for the William Morris Agency.

JOHN ROMANO (Screenwriter) movie credits include his adaptation of Michael Connelly's *The Lincoln Lawyer* for Lakeshore. In addition, he has written *The Third Miracle* for producer Francis Ford Coppola, *Nights in Rodanthe* from the novel by Nicholas Sparks, and the Coen Brothers' *Intolerable Cruelty*, starring George Clooney. In TV, he's been a writer-

producer for more than a dozen shows, starting with "Hill Street Blues" which earned him an Emmy® nomination for the final episode. Other shows include "L.A. Law," "Party of Five," "Third Watch," and "Monk." In addition, he created three shows of his own—"Class of '96", "Sweet Justice", and (with Nick Pileggi) "Michael Hayes"—and is known for having rewritten the pilot for Fox's long-running "24."

Romano, who earned a Ph.D. from Yale, came to Hollywood from New York, where he taught English Literature at Columbia, was a book reviewer for the New York Times, and wrote a book on Charles Dickens (*Dickens and Reality*.) He's a member of USC's Institute for the Humanities, contributes to the Los Angeles Review of Books. A native of Philip Roth's Newark, he lives with his wife Nancy Forbes both in Santa Monica, California, and in Manhattan.

DANIEL CLANCY (Production Designer) recently finished *American Pastoral*. Ewan McGregor directing debut for Lakeshore Entertainment. He also collaborated with Gabriele Muccino for the upcoming *Fathers and Daughters* starring Russell Crowe and Amanda Seyfried. As well as *The Hollars* working with John Krasinski on his directorial debut. He considers *American Pastoral* one of the most fun and best experiences he has ever had working in film.

Clancy has a unique perspective as a designer having worked previously as a accomplished set decorator for over 20 years working with some of the great designers of film. Richard Sylbert, Dennis Gassner, Alan Cameron, among some of the greats he has worked with. Having worked previously as a set decorator it taught him: "That the secret to design is in the details, and as a Decorator you have to make sure every set, every piece of furniture, drapery, wall color etc. every prop is perfect." A great set decorator is so underappreciated and being one really does prepare you to learn design inside and out and make sure all sets are unique and correct. Learning that attention to detail has taught him how to design sets based on the character and script. He brings his unique perspective and passion to every project and every set he creates.

He has worked with some of the most talented and accomplished directors working today. Ron Howard, Gus Van Sant, Sam Mendes, Christopher Columbus. Ewan McGregor and now John Krasinski.

His list of credits as a set decorator include *Couples Retreat, Red Dawn, The Informant, Tropic Thunder, The Promotion, Fred Claus, The Number 23, The Break Up, Derailed, The Weather man, The Amityville Horror, Barbershop 2: Back in Business, Road to Perdition, Payback, My Best Friend's Wedding, Rosewood, Primal Fear, Hoffa, Home Alone, and Home Alone 2*. As well as *Big Fish* and *Road to Perdition* as an assistant decorator.

In addition to *American Pastoral* his production design credits include *The Hollars, The Dilemma, Promised Land, Nothing Like The Holidays, So Undercover*, Starz Network's *Boss* and numerous commercials, television shows and pilots.

Raised on Chicago's northwest side the youngest of eight children from a large Irish family, he credits the neighborhood he grew up in and his love of many cultures with his passion for detail and design. Clancy graduated from Southern Illinois University with a degree in art, advertising and graphic design. He set out to conquer the ad world before getting the film bug working on his first film Brian De Palma's *The Untouchables* and then with the great John Hughes on over seven films including such classics as *Uncle Buck, Home Alone 1 & 2* among many others.

His philosophy is simple he likes to say. "I just want to work with nice, intelligent creative people on projects with good scripts and great directors that excite me or make me laugh. Hopefully both. Life is too short not to laugh often and have fun". If you are not having fun and enjoying the creative process, then hang it up.

LINDSAY ANN MCKAY (Costume Designer) recently completed production on the motion picture *American Pastoral*. This film stars Ewan McGregor, Jennifer Connelly, and Dakota Fanning. Directed by Ewan McGregor and written by John Romano this is the adaptation of Philip Roth's Pulitzer Prize-winning novel. Producing for Lakeshore Entertainment are Tom Rosenberg and Gary Lucchesi. This film marks Ms. McKay's fifth production with Lakeshore and Lionsgate. Lindsay also collaborated on *The Lincoln Lawyer* and designed on *Stand Up Guys*, *Walk of Shame*, and *The Vatican Tapes*.

Her other feature credits include Nicolas Winding Refn's *Drive* (Cannes Film Festival Winner), Night Shyamalan's *Devil*, Heitor Dhalia's *Gone* and *The Host* from *Twilight* creator Stephenie Meyer. Lindsay made her feature film debut as an assistant costume designer on MGM's *Fame*.

Ms. McKay, a native of Chicago, graduated with a Masters Degree in Fashion Design from Milan's acclaimed Istituto Europeo di Design. After receiving her Masters and working in high fashion in Milan, Paris and New York City, she began her career in the entertainment industry and has been working steadily since 2005.



Lionsgate and
Lakeshore Entertainment Present

A
Lakeshore Entertainment
Lionsgate
Production

Ewan McGregor
Jennifer Connelly
Dakota Fanning
Peter Riegert
Rupert Evans
Uzo Aduba
Molly Parker
Valorie Curry
Hannah Nordberg
Julia Silverman
Mark Hildreth
Samantha Mathis
and David Strathairn

Casting by
Deborah Aquila, CSA
Tricia Wood, CSA

Co-Producer
Zane Weiner

Music by
Alexandre Desplat

Costume Designer
Lindsay Ann McKay

Edited by
Melissa Kent

Production Designer
Daniel B. Clancy

Director of Photography
Martin Ruhe

Executive Producers
Eric Reid
Terry A. McKay

Produced by
Tom Rosenberg, p.g.a.
Gary Lucchesi, p.g.a.

Andre Lamal, p.g.a.

Based on the Novel by
Philip Roth

Screenplay by
John Romano

Directed by
Ewan McGregor

END CREDITS

CAST

SWEDE LEVOV
DAWN LEVOV
MERRY LEVOV
LOU LEVOV
JERRY LEVOV
VICKY
SHEILA SMITH
RITA COHEN
MERRY (12 years old)
SYLVIA LEVOV
AGENT DOLAN
PENNY HAMLIN
NATHAN ZUCKERMAN
MERRY (8 years old)
BILL ORCUTT
JESSIE ORCUTT
RUSS HAMLIN
HAMLIN'S SON
RABBI
YOUNG GUARDSMAN
GUARDSMAN #1
REUNION SINGER
FREDDY
HARRY
POLICE OFFICER
HOSPITAL NURSE
SANATORIUM NURSE
DEMONSTRATOR #1
DEMONSTRATOR #2
DEMONSTRATOR #3
DEMONSTRATOR #4
DEMONSTRATOR #5
REUNION GREETER #1
REUNION GREETER #2
REUNION GREETER #3

EWAN MCGREGOR
JENNIFER CONNELLY
DAKOTA FANNING
PETER RIEGERT
RUPERT EVANS
UZO ADUBA
MOLLY PARKER
VALORIE CURRY
HANNAH NORDBERG
JULIA SILVERMAN
MARK HILDRETH
SAMANTHA MATHIS
DAVID STRATHAIRN
OCEAN NALU JAMES
DAVID WHALEN
CORRIE DANIELEY
DAVID CASE
MAX IVCIC
CHUCK DIAMOND
BRIAN KNOEBEL
CARTER ELLIS
NICK MARZOCK
TOMMY LaFITTE
IDOLO ZINOBILO
PETER GANNON
EMILY PEACHEY
JENNY VOS
DAVION TRAYLOR
CHUKKY OKOBI
SIOVHAN CHRISTENSEN
YANNICK HOGARTH
JUSTIN LONESOME
STEVE RAVID
RON EMANUEL
KATHY EMANUEL

Stunt Coordinator

NASH EDGERTON

Stunt Players

GREG HARVEY
ROBBIE SMITH
BRETT SHEERIN

BRETT PRAED
JASON SILVIS
MOHAMMED ALI
JUSTIN CLARKE
ROY FARFEL
BRETT KOLMAN
BECCA GT
MATTHEW STALEY
ALISTAR WHITTON

Associate Co-Producers

BO SHEN
SHIXING ZHOU

Production Supervisor
Assistant Production Coordinator
Production Secretary

JANICE F. SPERLING
KIM FOUCHE-TIPTON
THEA KALCEVIC

Production Accountant
First Assistant Accountant
Second Assistant Accountants

M. ROSS MICHAELS
KAREN YOKOMIZO
BETH KOSHINSKI
JUSTIN MORGAN

Payroll Accountant
Accounting Clerk

JIM SWIDARSKI
GRAYSON MAXWELL

Production Finance

TAL MEIRSON

Script Supervisor

WILMA GARSCADDEN-GAHRET

Art Director
Assistant Art Director
Set Decorator
Assistant Set Decorator
Art Department Coordinator
Draftsperson
Set Designer

GREG WEIMERSKIRCH
CHRISTINA MYAL
JULIE SMITH
JENN McCLAREN
JENNIFER ALBAUGH
BRAD TOWELL
KATE DOUGHERTY

Clearance Coordinator

JENNIFER BYDWELL

Public Relations for Lakeshore Entertainment

TIFFANY SHINN

Second Second Assistant Directors

JON MEDEIROS
KATE HENNESSY

A Camera Operator
B Camera Operator/Steadicam
A Camera First Assistant Camera
A Camera Second Assistant Camera
B Camera First Assistant Camera

MARTIN RUHE
JOHN "BUZZ" MOYER
DEB PETERSON
JASON CIANELLA
ARIANE SEYMOUR

B Camera Second Assistant Camera
Digital Imaging Technician/ Dailies Supervisor
Still Photographer

BENEDICT BALDAUFF
CURTIS ABBOTT
RICHARD FOREMAN

Video Assist
Video Utility

ASHLEY MARZE
CHRIS MORAN

	JOSHUA JENKS
Sound Mixer	CHRIS STROLLO
Boom Operator	ANTHONY CARGIOLI
Sound Utility	JASON JOUVER
Property Master	ED BORASCH, JR.
Assistant Property Master	DREW GUAJARDO
Prop Assistant	JESSE ROSS
Lead Person	LANCE WALTERS
On-Set Dresser	AARON STREINER
Buyer	JESSICA SILVER
Set Dec Coordinator	TERESA DONATELLI
Set Dressers	EDGAR BUCHOLTZ
	DARAGH BYRNE
	DEMIAN ASPINWALL
	LUKAS KISLAK
	PETER JOHNSON
	JASON SHUMAKER
	JOHN OGLESBY
	JOHN WALTERS
	MATTHEW McCLOSKEY
	RYAN LOHRER
	WILLIAM FRANKO
Chief Lighting Technician	ED MALONEY
Assistant Chief Lighting Technician	RYAN WASHLASKI
Lighting Technicians	ADAM GRANT
	BEN MACENSKY
	DJ KLINEFLETER
	EVAN HOUTH
	SEAN MURRAY
Rigging Chief Lighting Technician	JOSH KUBIZNE
Rigging Assistant Chief Lighting Technician	DAN CALDWELL
Rigging Lighting Technicians	CHAI ROKA
	DARRELL ABBOTT
	TRAVIS JOHNSTON
	ALEX POSS
	ARJUNA ROKA
	BOB DODD
	DARYL HASSINGER
	KELLY ROOFNER
	LEX CROW
	KEVIN MATZ
Key Grip	KEITH SEYMOUR
Best Boy Grip	NICK ZINOBILE
A Dolly Grip	BRIAN BUZELLI
B Dolly Grip	JASON KIRKER

Grips

CHAD CUNINGHAM
DON YOCKEY
DOUG CRONIN
JOE MYERS

Rigging Key Grip
Rigging Best Boy Grip
Rigging Grips

DAVID DWYER
BRENNAN REILLY
DAVID JOSE
PAT DAMES
BRIAN POWERS
ERIC BALDAUF
JOSEPH HAGAN

Department Head Make-Up
Key Make-Up Artist
Make-Up Artists

JUDY CHIN
JONAH LEVY
RACHEL GEARY
DOUGLAS FAIRALL
PATTY BELL
RACHEL KICK
SHARYN CORDICE

Department Head Hair Stylist
Key Hair Stylist
Hair Stylists

JASEN SICA
GARY MARTORI
ALTA MARIE BIALON
JASON RENNER
KATIE GAUDEN
NANCY KESLAR
WILLIAM HUFF

Prosthetic Make-Up Design by

MIKE MARINO
[single card]
4 spaces above and below

Prosthetic Make-Up Coordinator
Prosthetic Make-Up Artist
Prosthetic Renaissance Crew

LINDSAY GELFAND
MICHAEL FONTAINE
SCOTTY WALLACE
ART SAKAMOTO
ANTHONY CANONICA
KEVIN CARTER
SYLVIA NAVA
JONAH LEVY
GREG PIKULSKI
ERNEST FAYOSE

Assistant Costume Designer
Costume Supervisor
Key Costumer
Set Costumers

MICHELLE CHRISTENSEN
JEANIE BAKER
ADRIENNE GRESHOCK
ALISON EVANS
JAMES EIDEL
KELLI FRENCH
DARCIE BUTERBAUGH
LESLIE MAXSON

Cutter/Fitter

Stitcher/Tailor
Ager/Dyer

SIGRID RETTGER
EILEEN SIEFF STROUP

Location Manager
Assistant Location Managers

SHAWN BOYACHECK
LARRY GEYER
CHRIS HINTON
JASON CALABRO
KEVIN FOSTER
GREG FELMLEY
REBECCA MARKUSON

Location Coordinator

Animal Handler

GRANT KEMMERER

Special Effects Coordinator
Special Effects Foreman
Special Effects Technicians

RAY BIVINS
RALPH PIVIROTTO
MIKE HUFFMAN
ED PARRISH JR
VAUGHN WASHBURN

Studio Teacher

LOIS YAROSHEFSKY

Key Set Production Assistant
Set Production Assistants

GREG BRITTAIN
JOSH FOGLIO
SHAWN SHELPMAN
KATE HENNESSY
KAYLEE SAPIEHA
ANA DRASINOVER
STEPHEN TURSELLI
PAULINA CHARLEBOIS
STEVEN FABER
MATT EAMES
DANIEL SOTAK
GINA LAMONICA
MARY JANE MARTIN
ALEXIS DRIPPS
ALEX CASE
DANIEL HRACH
KYLE RAWLINSON

Office Production Assistants

Art Department Production Assistant
Camera Production Assistant
Costume Production Assistants

Extra Casting Production Assistant
Locations Production Assistants

Construction Coordinator
General Foreman
Construction Gang Boss

BUSTER PILE
MICHAEL RICHER
CHARLES ECCLES
SCOTT WOOD
LISA BRADLEY
AJ MINGO
JOE MANNI
MATT FERRAGONIO
MICHAEL HALL
MICHAEL McKEE
NIKO GOMEZ
KEITH BRZOZOWSKI
MIKE MATESIC
SHANE WELSH
WILLIAM HUEMRICH

Construction Buyer
Carpenters

Toolman
Laborers

JT JACKSON
CODY PILE
TIMOTHY DAVIS
SHAWN TAMBELLINI
ROY KALBERER

Head Scenic
Scenics

CHRISTOPHER ST. PIERRE
TIM McGRANE
ASHLEY BRICKMAN
DARIEN D'ALFONSO
DUNCAN RICHER
ELIZABETH NALLY
JOE RUDANS
KEITH KNIGHT
EVAN SCOTT
THOMAS CLAYTON
T.K. MUNOK
CALEB GAMBLE
JOSHUA BONNETT
MICHAEL METZ
BRETT KENNEDY
KYLIE FISCHER
JULIE CHILL
NICHOLAS FALWELL
GREGORY PUCHALSKI

Stand By Painter

Key Greens
On-Set Greens
Greens

GREG JONES
BRANDON PLONKA
BORKOWSKI WOJCIECH
DAVID FLICK
JAMES LUCAS
KEVIN MULLANE
MICHAEL DOLHI
TIM GREEN
HISHAM YOUSSEF
PAUL VON ARX

Set Medics
Construction Medic

CASSIE ECCLES
JIM SMERECKY

Pittsburgh Casting by
Pittsburgh Casting Assistant
Casting Associate - Los Angeles
Extras Casting
Extras Casting Assistant

NANCY MOSSER, CSA
TIM McNELLIE
LISA ZAGORIA
KATIE SHENOT
STEPHANIE BANKOSH

Dialect Coach

LIZ HIMELSTEIN

Tech Factory Advisor

DAVE AARON

Swede Stand-in
Dawn Stand-in

MICHAEL HANEY
JEN CLIPPINGER

Transportation Coordinator

MARC SCOTT

Transportation Captains

VINCE JUNKINS

Dispatcher-DOT
Picture Car Coordinator

KATIE SCOTT
ED COENNEN

Drivers

ALBERT ODDO
BYRON ROLAND
DAN CORNYN
DAVID ALLEN
DENNIS JAMES
DOMINIC MECCHIA
DREW SMITH
FRANK FINK
GREG VIGLIONE
GEORGE TROSKY
JOHN GRANT
KATHY JANDROKOVIC
KENNETH POHL
LAUREN DONNELLY
MATTHEW HENCHELL
MICHAEL BEARER
MICHAEL CEOFFE
MIKE FISCHER
PAT ROLAND
PATRICK MULLIN
PAULA COLLINS
REBECCA USSACK
RICK KOENIG
ROBERT BOWEN
ROGER NICHOLAS
RONALD SIKORSKI
TERENCE MAHONEY
THOMAS GIZA
TOM FLEMING
TOM JOHNSTON
TOM WEIFENBACH

Assistant to Mr. Rosenberg
Assistants to Mr. McGregor

REBECCA EDDY
BRIANNA CHARNEY
SHIMA RAZAVI
RYAN WINTERSTERN
DAN BRIER
CHLOE NEWMAN
BILLY COLE
TINA O'DONNELL

Assistant to Mr. Lamal
Assistants to Mr. Lucchesi

Assistant to Mr. Weiner
Assistant to Ms. Connelly

Catering Provided by
Executive Chef
Chef

TOM KATZ

MIGUEL SANDOVAL
CHRIS WALSH
TOM OBET
BILLY SHORE
CHRISTOPHER RATIFF

Chef Assistants

Craft Service
Craft Service Assistants

MICHAEL "MOX" PAPPAS
MATTHEW CARRAHER

MATTHEW BRAHEEM

POST PRODUCTION

Post Production Supervisor	LIS KERN SHAW
First Assistant Editor	SUSAN E. KIM
Post Production Coordinator	NICK HARIDOPOLOS
Post Production PA	JORDAN SPIVA
Delivery Coordinator	DEREK HAYES
Post Production Accountants	MALANA GOODRICH
	AMELIA BELLE

Sound Services by
Warner Bros. Post Production Services

Supervising Sound Editor/Sound Designer	Christopher S. Aud
Re-Recording Mixers	Christopher S. Aud Aaron Glascock
Dialogue/ADR Supervisor	Stephanie Brown
Dialogue Editor	Matthew W. Kielkopf
Effects Editors	Laurent Kossayan Jeff Sawyer
Mix Technician	Bradford Bell
Assistant Sound Editor	Melissa Lytle
Foley Artists	Alyson Dee Moore Christopher Moriana
Foley Mixer	Mary Jo Lang
ADR Mixers	Thomas J. O'Connell Eric Gotthelf Ryan D. Young
Additional ADR	SOUNDTRACK NEW YORK
Additional ADR Mixer	SCOTT CANNIZZARO
Additional Re-Recording Services Provided by	ROUNDAABOUT
ADR Voice Casting	BARBARA HARRIS
Music composed and conducted by	ALEXANDRE DESPLAT
Score Producer	Dominique "Solrey" Lemonnier
Music performed by	The London Symphony Orchestra
Orchestra leader	Carmine Lauri
Piano	Dave Arch

Score Recorded by	Peter Cobbin at Abbey Road Studios, London
Score Mixed by	Peter Cobbin & Kirsty Whalley at Henry Licht, Islington
Assistant Engineers	Toby Hulbert Matt Jones
Orchestrations	Alexandre Desplat Jean-Pascal Beintus Sylvain Morizet Nicolas Charron
Programming	Xavier Forcioli Alexandre Tanguy
Score coordinator	Xavier Forcioli
Music Preparation	Norbert Vergonjanne Claude Romano
Supervising Music Editor	KENNETH KARMAN
Music Editor	NATE UNDERKUFFLER
Music Supervisors	BRIAN McNELIS ERIC CRAIG

VISUAL EFFECTS

VFX Supervisor	JAMES McQUAIDE
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Visual Effects by
Celluloid Visual Effects, Berlin

VFX Supervisor CG Supervisor	Holger Hummel Michael Landgrebe
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Matte Painting Artists	Sven Sauer Meike Deutscher
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Compositing Artists	Gonzalo Moyano Fernandez Glenn Silver Matthias Waesch
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Visual Effects by
lola|VFX

VFX Supervisor VFX Compositing Supervisor VFX Executive Producer VFX Producer	Trent Claus Edson Williams Thomas Nittmann Mare McIntosh
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Compositors	Jeremiah Sweeney William Barkus
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	Yuki Uehara
3D Artist	Josh Singer
Digital Matte Painters	Sun Lee Rob Olsson
Smoke Editorial	John Polyson

Digital Intermediate provided by

COMPANY 3

Colorist	Siggy Ferstl
DI Producer	Hershel Cohen
Digital Conform	Thom Whitehead
DI Technologist	Mike Chiado
Color Assistant	Jordan "Coach" Schulz
Head of Production	Andy Kaplan
Account Executive	Jackie Lee
CO3 Executive Producer	Stefan Sonnenfeld

Title Design by	SUPERVIXEN
Title Designers	DANIEL BAVELL MORTEN ROWLEY

End Titles by	SCARLET LETTERS
Preview Services	NEW BOX SOLUTIONS
Continuity Script Preparation by	CINETYP, INC.
Payroll Services Provided by	CAST & CREW ENTERTAINMENT SERVICES

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Finance and Accounting	DAWN RYAN

CHARLENE FELICIANO

Development

ELIZABETH GESAS
MIKE MCKAY

Production Support

NICOLE JOLLY
DON SMITH
MORRIS GRECO
SONGS

"Comes A-Long A-Love"

Written by Al Sherman

Performed by Kay Starr

Courtesy of Capitol Records, LLC under license from Universal Music Enterprises

"The Leander Waltz"

Written by John Arkell

Courtesy of APM Music

"Winding Back The Years"

Written by Johan Greger Lewen

Courtesy of Firstcom Music

"Heaven On Earth"

Written by Buck Ram

Performed by The Platters

Courtesy of Island Records under license from Universal Music Enterprises

"Lullaby In Ragtime"

Written by Sylvia Fine

Performed by Nick Marzock

"The Lavender Room"

Written by Dick Walter

Courtesy of APM Music

"Moon River"

Written by Henry Mancini, Johnny Mercer

"For What It's Worth"

By Stephen Stills

Performed by Buffalo Springfield

Courtesy of Elektra Entertainment Group

By arrangement with Warner Music Group Film & TV Licensing

"Four Seasons: Allegro"

Composed by Vivaldi

Performed by Takako Nishizaki, Capella Istropolitana, Stephen Gunzenhauser

Courtesy of Naxos Of America

"Go To Her"

Written by Paul L. Kantner

Performed by Jefferson Airplane

Courtesy of RCA Records

By Arrangement with Sony Music Licensing

"Dream Dream Dream"
Written by John Redmond, Lou Ricca

"More Of The Five"
Written by John Horler
Courtesy of APM Music

"Bebop Blues"
Written by Cathy Blair
Performed by Peter Blair Quartet
Courtesy of Fervor Records

"Symphony No. 6 in B Minor, Op. 74, Pathetique: Allegro con grazia"
Composed by Tchaikovsky
Performed by Polish National Radio Symphony Orchestra
Courtesy of Naxos of America

"Moon River"
Written by Henry Mancini, Johnny Mercer
Performed by Priscilla Ahn with Raney Shockne

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[LAKESHORE RECORDS LOGO]

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ARRI/CAMERA SERVICE CENTER

Electrical Equipment Provided by
CINELEASE

Grip Equipment Provided by
IRON CITY GRIPS LLC

Script Clearance by
JOAN PEARCE RESEARCH ASSOCIATES

Completion Guaranty Provided by
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Production Financing Arranged by
JPMORGAN CHASE BANK

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电广传媒 (香港) 影业

THE FILMMAKERS WISH TO THANK
THE FOLLOWING FOR THEIR ASSISTANCE:

Dawn Keezer - Pittsburgh Film Office
Janice Collier - PA Film Tax Credit Program Manager



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