

Danny Collins

Written & Directed by Dan Fogelman



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DANNY COLLINS

An aging rock star receives a life-changing letter and decides to find out what his life could have been like in *Danny Collins*, the inspiring story of an unexpected second act from writer and director Dan Fogelman.

Still riding high on the hits from his heyday, singer Danny Collins (Al Pacino) seems to have it all—money, fame, a new fiancée and arenas packed with adoring fans. But years of hard living, failed relationships and performing the same songs night after night have begun to take their toll on the once wild rocker. So when his longtime manager (Christopher Plummer) presents him with a never-delivered letter written to him 40 years earlier by John Lennon, Danny decides to belatedly heed his idol’s advice and follow his heart. He cancels a sold-out tour and checks into a small-town New Jersey hotel to try to rediscover his love of music and the family he abandoned on his way to stardom. Inspired by a true story, *Danny Collins* features an all-star cast and a soundtrack featuring nine classic songs by John Lennon plus original music by Ryan Adams, Don Was, Cairan Gribbin and Greg Agar.

Danny Collins is written and directed by Dan Fogelman (*Crazy, Stupid, Love, Last Vegas*). The film stars Al Pacino (*The Godfather, Scent of a Woman*), Annette Bening (*The Kids Are All Right, American Beauty*), Jennifer Garner (*Men, Women and Children, Juno*), Bobby Cannavale (*Blue Jasmine, “Boardwalk Empire”*) and Christopher Plummer (*Beginners, The Girl with the Dragon Tattoo*).

The film is produced by Jessie Nelson (*I Am Sam, Corina, Corina*) and Nimitt Mankad (*Captain Fantastic, Trumbo*). Director of photography is Steve Yedlin (*Looper, Brick*). Editor is Julie Monroe (*Mud, The Patriot*). Production designer is Dan Bishop (“Mad Men,” *A Single Man*). Original score is composed by Theodore Shapiro and Ryan Adams. Executive producers are Denise Di Novi (*Crazy, Stupid, Love, Edward Scissorhands*), Shivani Rawat (*Captain Fantastic, Trumbo*), Declan Baldwin (*Adventureland, Far from Heaven*) and Monica Levinson (*Borat, Zoolander*).

ABOUT THE PRODUCTION

A few years ago, writer, producer and director Dan Fogelman heard an extraordinary story that captured his attention and just wouldn't let go. In 1971, he learned, fledgling folk musician and songwriter Steve Tilston had just released his successful first album, "An Acoustic Confusion." During an interview with a small music publication called *Zig Zag*, a reporter ventured the opinion that Tilston could be the next big thing on the music scene.

"I was asked, if I received wealth and fame beyond the dreams of avarice, would it affect my songwriting?" remembers Tilston. "And being a kind of pretentious, precocious young songwriter, I said, well, yes it would. It would have a very detrimental effect. The article ran and I thought no more about it."

In the ensuing four decades, Tilston went on to become a celebrated songwriter and musician, and a fixture on the contemporary folk-music scene. "He supported himself with his music for more than four decades," says Fogelman. "He never 'sold out.' He stayed true to himself."

Then in 2005 Tilston received an astonishing communication from a memorabilia collector in America who had purchased a letter addressed to Steve Tilston and wanted to authenticate it. The letter was from one of Tilston's personal heroes: ex-Beatle John Lennon.

Lennon, it seems, had read the article in *Zig Zag* and wanted to assure Tilston that one could be rich and famous and still be true to oneself, saying, "Being rich doesn't change your experiences in the way you think."

"It's quite a friendly letter," says Tilston. "It's not in any way castigating me for having these feelings. And then he asked me in the last sentence, 'so whadya think of that,' and included his home phone number."

What, thought Fogelman, might have been different about Tilston's career and life if he and Lennon had connected? He decided to track down Tilston and find out what the musician's perspective on that question was.

"Who could say?" Tilston says now. "Life is full of 'what ifs.' It would have been fascinating to have met him. We might have hit it off. Or he might have taken an instant dislike to me and shown me the door."

Even so, Fogelman's imagination kept him wondering what might have been. "I couldn't stop thinking about what would have happened if things had gone a different

way,” he says. “What if he became very famous and very wealthy and very unhappy? This is what happens to Danny Collins, our protagonist, at the beginning of this film.”

Fogelman set to work on a script loosely inspired by Tilston’s experience, one in which Danny Collins, who became a musical superstar with an early and beloved hit, receives the letter on his birthday and begins to reexamine his life.

A hugely popular performer with a faithful following, Danny’s anthem is a chart-topper called “Hey Baby Doll” that he has been forced to sing at every show for 40 years. “It’s the kind of song that gets in your head and you can’t stop humming it,” says Fogelman. “Think Neil Diamond’s ‘Sweet Caroline.’ When we meet him at the beginning of the film, he is singing that song. He’s incredibly wealthy, incredibly famous and incredibly miserable. He is depressed by where his music has taken him. He feels uninspired. Then he gets that letter and he begins to change.”

As he wrote, Fogelman had a very specific picture in his mind of who was going to play the role of Danny. “I always imagined Al Pacino,” he says. “It was unreal to me that I was able to send this script to him and that he read it. He was in ‘Merchant of Venice’ on Broadway and we went backstage to meet him. Suddenly I was hanging out with Al Pacino, asking him to trust me to direct even though I’d never directed anything before. I knew I had to do right by him, which was very stressful.”

Pacino was both delighted and taken aback by Fogelman’s offer. “I was the guy he wanted for this—can you believe it?” says Pacino. “He could get a lot of people to play this role, but Dan wanted me and when a director really wants me to play an unexpected part, I have to say, okay already. I did that with *The Godfather*. Francis Ford Coppola wanted me to play Michael Corleone when nobody else saw me in the role—even me. Here again, Dan saw something in me that would work in this part and I will be eternally grateful to him.”

Pacino was familiar with Fogelman’s screenwriting ability through scripts including *Tangled*, *Crazy*, *Stupid*, *Love* and *Last Vegas*. “I knew he was a great writer,” says the actor. “I learned he can direct, and I’ve worked with great directors. I’m always a little tentative with first timers, because they’re unproven, but there was so much confidence in him. He just had the belief in it right from the start, so I did too.”

The script didn’t disappoint him. “It was written with such heart,” says the actor. “That’s what I saw when I first read it. If you know Dan, you understand why this script is the way it is. The situation is funny and strange—and I’ve been there. I know what it’s

like to just get whacked and then lauded and then whacked again. You feel like you're in a ping-pong match and you're the ball."

With Pacino onboard to play Danny, Fogelman customized the role further. "I tailored this even more specifically for Al once he signed on," says Fogelman. "Things always need to be adjusted for great actors. You have this script that's existed for a while and it's like getting a new car. You think, oh, I didn't realize this car could do that thing."

The writer-director says the most nerve-wracking moment of his life was the day he screened *Danny Collins* for Al Pacino. "I made a promise to him and I did my best to keep it, but you never know what somebody's going to like. Al likes to watch a first cut of a movie by himself in a theater. Nobody was there but him. Waiting was agony and then I got a beautiful email from him. He might have been bs-ing me, but he said that the final scene in the movie is the first time he's ever cried watching one of his own films."

Fogelman says one of his goals for *Danny Collins* was to make the kind of movie he himself enjoys watching. "It's a movie for adults that will make you laugh and maybe make you cry a little bit," he says. "Every scene, even the heaviest, has moments of humor in it. I like human stories that are about characters and dialogue and family. I love to see people who are getting a second chance. We're making fewer and fewer movies like that nowadays.

"I also hope that people see this in movie theaters," adds the director. "I wrote it for a sophisticated adult audience that loves the movies I love, the kind that my friends and I complain don't get made anymore. The biggest compliment somebody could pay me would be to simply say, I loved that movie. Nothing more. That they just really enjoyed the two hours they spent in that movie theater."

DANNY FINDS A FAMILY

Fogelman is in an enviable position for a first-time director, leading a cast that includes two Oscar® winners, a two-time Oscar nominee, a Golden Globe® winner and a double Emmy® nominee. “It’s a heavyweight cast,” he says. “Al Pacino and Annette Bening and Christopher Plummer. Jennifer Garner. Bobby Cannavale. It’s a lot. And they’re also some of the nicest people I’ve ever met. I lucked out casting five people who happen to be at the top of their acting game and who I enjoy hanging out with.”

Early on in the production, Fogelman was delighted to see the cast come together around a common interest. “They are all theater geeks,” he says. “We went out to dinner together and they sat around the table talking theater. Al and Chris and Annette and Bobby work onstage all the time. Jen started out in New York theater. You want to know what really happens at crazy Hollywood dinners? They are all geeking out over Shakespeare.”

Fogelman and the actors spent weekend afternoons during the shoot in Pacino’s backyard working on the scenes for the upcoming weeks. “It was really an amazing experience sitting at his little picnic table in 90 degree heat, reading pages with each other. We would tweak the lines and I would get more ideas on staging it.”

Initially intimidated by the prospect of directing the legendary Pacino, Fogelman soon got to know another side of the actor. “He’s an iconic figure, but he’s also a really kind, gentle soul. The character is larger than life and Al fits into it so nicely. He is in his fancy suit as he strides into this small town hotel and everybody’s taking pictures. Even though the character’s big and famous, he’s very understated. This isn’t a *Scarface* Al. This is a much quieter Al.”

The film introduces Danny as a 21-year-old newcomer, stumbling through his first major interview. “He doesn’t have the kind of confidence to get through the rough spots,” says Pacino. “He is a natural songwriter and when he does very well, it shocks him. I’ve known people like that who were catapulted into great stardom and were terrified by it.”

Danny’s survival instincts propel him forward professionally, says Pacino, but only protect him for so long. “Then he slowly goes into decline. More than 40 years of singing the old songs over and over has killed his creative spirit. We find him at the end of line, but even with all the drugs and the drinking, he still fills a house.”

When he receives the letter from Lennon, Danny decides the advice it contains is still worth following. “In fact, it does what it was meant to do when it was written,” Pacino says. “John Lennon understood. He said, come see Yoko and me. We will take you in and talk about everything. You can be famous and still be yourself. That really would have meant a lot to him at the time since John Lennon was his hero. But at this point, it’s a lifesaver. It just stops him in his tracks. He sees that he is living without hope, riding on the superficiality of drugs and alcohol and much younger women. The letter sparks him to change all that.”

Danny checks into the under-the-radar Woodcliff Lake Hilton in New Jersey to compose new songs while he tries to reconnect with his past, but it would be impossible for him to be anonymous—even if he wanted to be. “He’s like a walking neon sign,” says Pacino. “Everybody knows who he is. He brings in his tour bus, this huge bus with his name on it. He does inappropriate things without realizing it and that’s where much of the humor comes from. He just sort of takes over this little Hilton.”

Annette Bening plays hotel manager Mary Sinclair. Mary is navigating a messy divorce and trying to raise her daughter alone. “Annette gives a performance that just sort of staggered me,” says Pacino. “She’s a great actress—that’s a given. She’s also tirelessly inventive. She just keeps going and you go along for the ride. It was delightful working with her.”

Mary may be the only person at the hotel who is not impressed to see Danny Collins walk in the door. “That makes her very attractive to him,” says Fogelman. “Mary is at a crossroads and Danny is a force of nature who comes into her life. Their relationship is a beautiful love story, but not conventionally romantic. You’re watching something really deep and meaningful develop between these two people. Al and Annette had such natural chemistry. It was exciting to witness.”

Bening had a ball developing her character in those backyard rehearsals. “There was such a good script to start with,” she says. “And then, we all worked on it a little bit beforehand. That’s the real joy of making a movie. There’s a kind of alchemy that happens and that’s the fun of it. But it only happens when you have somebody like Al Pacino to work with. We found a lot of surprising things between us.

“When you work with an actor like Al, he really does all the work,” she continues. “All I had to do was watch and listen and look into his eyes. He loves what he does and that permeates the whole atmosphere of the set. It’s great entertainment seeing Al sink his teeth into the role of this flashy musician.”

She was grateful that Fogelman allowed them to embellish on his script so freely. “Sometimes a writer-director wants exactly the words that he spent so much time and energy and love putting on, but Dan was very enthusiastic about our input.”

Asked to describe Danny Collins, Bening says, “It’s surprisingly hard to do that in a nutshell. He’s a charming eccentric who has lived his life according to what he wanted to do. He’s realizing that in the larger picture, that doesn’t really make you happy. He’s ready for something else in his life and that’s really what the story’s about. The letter reminds him and us that the future is always fresh.”

To play Danny’s longtime manager and best friend, Frank Grubman, Fogelman tapped 2012’s Oscar winner for Best Supporting Actor, Christopher Plummer. “Chris and Al are quite beautiful together in the film,” says the filmmaker. “He provides the yin to Al’s yang. They are wonderful together in real life as well. They were both so magnanimous towards one another. And Chris is so funny. He provides a great deal of the soul to the movie, but also a lot of comedy. He’s such an elegant man, but in this film he’s tougher and gruffer than you’ve seen him.”

The respect between the two actors is apparent even in casual conversation. “How does Chris Plummer create these kinds of characters?” asks Pacino. “Where does he go to get the nuance of this character, the subtlety? I don’t know. It’s genius. You see it so rarely and you have to enjoy it.”

This is the second film the pair has made together. “We both worked on *The Insider*, which I felt was a wonderful and important movie,” says Plummer. “I’ve known Al off screen over the years and he’s been terrific to me. He’s seen a lot of plays that I did on Broadway and he’s always been terribly loyal. I’ve done nothing for him except admire him tremendously. I call him a great actor because he’s earned it, both in the theater and on film.”

The actors’ longtime friendship shines through on screen. “There’s a great bond between the characters,” says Plummer. “They have saved each other’s lives for years. He got me sobered up early on in life and I try to do the same for him. It’s a delicious relationship, but never cute or sentimental.”

Plummer sees *Danny Collins* as a classic film with wide appeal. “An audience seeing this can come home joyful and thoroughly entertained. The characters are wonderfully rich and the script is very well written by Dan Fogelman. He is really an old-fashioned screenwriter. It’s hard to find scripts that are this human and funny and touching.”

Danny Collins goes to New Jersey to seek out his almost 40-year-old son, Tom Donnelly, whom he has never met even though he has known about him since before he was born. “He wasn’t given access to the child and his very big, very famous life got in the way,” says Fogelman. “Now he’s trying to make amends, but it starts very painfully.”

Bobby Cannavale brings an authentic sadness and grit to the role of Tom. “Bobby is a salt of the earth kind of guy,” says Fogelman. “There’s something just so real about him and his performance in the film. It helped that Al and Bobby have a tremendous off-camera relationship. Al plays cards with Bobby, which is one of the reasons I cast him. You can feel it when you look at them on camera together. There’s a lot of love there, as well as a push and pull between the two of them.”

Cannavale and Pacino had just completed a Broadway run of David Mamet’s Pulitzer- and Tony Award[®]-winning play, “Glengarry Glen Ross,” when they began filming *Danny Collins*. “I am thrilled to say that I played the role that Al played in the movie,” the actor says. “Any actor in my age group looks up to Al Pacino. He’s my favorite actor and it was huge that I got to do a play with him. We got to be pretty close during the play and now, I get to work with him in a movie.

“He’s just a master of subtlety and depth on film,” Cannavale continues. “Think of all the iconic roles he’s played. Here we are playing father and son. It’s funny how life turns out sometimes.”

Working with his friend Cannavale made the difficult and emotional scenes between Danny and his son easier for Pacino. “You look into Bobby’s eyes and there’s always something going on,” he says. “I don’t know that we could have done what we did together if we had just met on the picture.”

Tom has been working construction and struggling to get by all of his adult life, explains Cannavale. “I’ve got a pregnant wife and a little girl and a secret of my own that eventually brings my dad and me closer together,” he says. “Tom represents a missed opportunity. He is the family that Danny never had. Tom doesn’t want anything to do with him, but Danny sort of gives him no choice. He just keeps bombarding his way in. Danny’s is going to make a connection with him, regardless of what Tom wants.”

Cannavale credits Fogelman with creating a great script for the actors to work with. “He has an uncanny sense of the truthfulness that came through, not just in the writing, but in the directing. It never felt like this was his first movie. I was very lucky to work with someone who brought so much passion to the project.”

As Tom's radiant wife, Samantha, Jennifer Garner provides the film's soul, according to Fogelman. "Jennifer is so nice that you think, 'she can't possibly be this nice,'" the director says. "But she's the real article. Both as an actress and as the character, Jen is so grounded. Sam is the first one to open herself up to Danny coming into their lives, but she also tells him that this is her husband's story and while she wishes him the best of luck, she doesn't have high expectations for how this is going to go."

Garner, a mother of three, says she loves stories that explore what it means to be a family. "I was so happy to be able to be a part of this film. This gets to the heart of what makes us all love one another and why it is so complicated to love someone else. Sam and Tommy are a really solid couple. She always has her husband's back. For all of their life together, she's known about Danny Collins. Every time that song is played, it's painful. When she first meets Danny, she's worried about her husband, but Danny so clearly wants to make things right. He just keeps showing up."

Garner admits that having a front row seat for Al Pacino's performance as Danny was a big draw. "He seemed to be having the time of his life," Garner says. "He was ready for anything, ready to dance, ready to sing at a moment's notice. He was having a blast. His whole personality was just really light and easy and fun."

"This movie will make the audience feel good, too," she concludes. "And you are going to be singing his signature song. The crew sang it all day."

Fogelman says the secret to bringing the story and characters to life was all in the casting. "Just get Al Pacino, Annette Bening, Christopher Plummer, Jennifer Garner and Bobby Cannavale to do your movie. It would be hard to screw that up. To be around people who are sensitive and amusing and supportive as well as open to me was incomparable. You can't walk across a wire without the faith and confidence in the people that are holding you up there."

THE SINGER AND THE SONG

The film features two songs that are deeply important to Danny, both of which were specifically written for the project. “The first song we hear in the movie is Danny Collins’ anthem,” says Fogelman. “It’s called ‘Hey Baby Doll’ and it is this beautiful, infectious song written by Ciaran Gribbin and Greg Agar. You can’t get this song out of your head once you’ve heard it. I could not get Al to stop singing it. Our entire crew was singing it all the time.”

The song that made Danny a star has become beloved by fans worldwide, as well as a symbol of everything Danny hates about his life. “He has spent his whole career singing this song,” Fogelman points out. “It’s become a kind of a call and response he engages in with the audience. They love to do the part where he sings ‘Hey, Baby Doll’ and he holds out the microphone for them to sing along. He even says at one point, I’m an emcee. I’m a court jester with a microphone. This isn’t about singing anymore. This is about the song and what it means to people.”

“Hey Baby Doll” made Danny what he is, for better or worse. “It’s kept him in the chips all these years,” says Pacino. “But it has come to represent the way he abandoned his gift. The lucky ones are the ones who are able to connect to their own talent. Some people can hit a baseball. Other people can look at a chessboard and just see it. Danny Collins abandoned what is special in him and there was a price to pay for it.”

After almost five decades on stage and screen, there would not seem to be many more career firsts awaiting Pacino, but *Danny Collins* provided him with one. “It was odd to play a singer,” he says. “I wish I was a singer. I wish I were a rock star. A lot of other actors do and they go on to record, but if you’ll notice, they don’t become rock stars. No matter how well you think you sing, you’re not a singer. So I did what I could and Dan was very reassuring. It’s a catchy tune actually. I thought gee, my first hit.”

Pacino was able to live out his rock-star fantasy when the producers managed to secure a full house at the legendary Greek Theater in Los Angeles by dropping in on a Chicago concert and having Pacino perform at intermission. “I got a chance to sing on the same stage Chicago was singing on,” he says. “There it is. I can go home now. I sang with Chicago at the Greek Theatre. I thought that was a very courageous thing for Dan Fogelman to do. There’s such a sense of realism when I come out in that environment.”

Fogelman was nervous that the sold-out crowd at the Greek wouldn’t be willing to sit still for Pacino’s impromptu serenade. “We managed to wangle ten minutes on

stage so we didn't have to shoot against a terrible green scene," he remembers. "We had cameras set up in various sections of the Greek. Our biggest fear was that the whole audience was going to head for the bathrooms.

"We brought out Al Pacino in character and nobody moved," he goes on. "We ran the song seven times. He was actually performing and totally connected to a real audience. It was chaos. It was pandemonium. We had the whole place singing along with Danny Collins—6,000 people singing a song we wrote for the film! And not one person went to the bathroom."

The second original song, "Don't Look Down," written by Ryan Adams and Don Was, is a stark contrast to the upbeat commercialism of "Hey Baby Doll." "I went to Ryan's studio and he played us this simple song," says Fogelman. "It's the complete opposite of 'Hey Baby Doll' and everything that Danny wants to get back to. Once Ryan played it for me, I knew it was our song. It's just as important as the first song in setting up who Al's character is."

An evocative song about looking back at life, "Don't Look Down" is woven throughout the second half of the film, as Danny struggles to regain his gift and put what he feels and hopes into music. "Al strips it all down for his second song," says Fogelman. "It has such beautiful lyrics. He sings it tenderly and in an almost Dylan-esque manner. Al literally sat at a piano with me and we just worked and worked and worked on this song. There's so much rasp in his voice now and it's hauntingly beautiful.

"'Don't Look Down' becomes his new anthem," adds the director. "It plays during the final scene of the film and is emblematic of where his character ends up."

In addition to the original music created for *Danny Collins*, the action of the movie is framed, appropriately, by the music of John Lennon. "The Lennon estate liked the movie," says Fogelman. "They got that this is a love letter to John in some ways and granted us the use of several of his songs. They're not covers, they're the original masters of everything from 'Imagine' to 'Working Class Hero' and 'Cold Turkey.' It's a really, really big get for a film that's not a monster blockbuster."

Those songs provide a moving soundtrack for *Danny Collins*. "It is a beautiful backdrop for the whole film and almost becomes a character in the movie," according to Fogelman. "When Danny first meets his grown son, Tom announces that he has no hard feelings toward this man who has essentially abandoned him, but clearly he does. It's a very painful and impactful scene. We used what may be my all-time favorite John Lennon song, 'Beautiful Boy,' which was written for his son Sean."

Pacino says he is as touched by the finished film as he was the first time he read Fogelman's sensitive and affecting screenplay. "If this movie says anything, it's about what it is in life to have somebody, whether it's family or not," the actor says. "That was what moved me and continues to move me. I'm hoping it will affect other people the same way. It's the kind of entertainment you want to share with a group of people. It will speak to you about your own life and your own relationships in a way that really means something."

And what does Steve Tilston have to say about the film that was inspired by his missed encounter with John Lennon? "I think the movie is great," he says. "It's very true to life and Al Pacino is a brilliant choice to play that kind of entertainer. From the moment he first appears on screen, you can't take your eyes off him."

But making a living as musician for almost 45 years is Tilston's idea of true success. "The parallels with my life and Danny Collins' begin and end with the device of the letter," he notes. "I made a decision about the kind of music I wanted to make. I was never remotely interested in becoming a pop singer. I have no regrets about the fact that I didn't become fabulously rich and famous. I've done alright."

ABOUT THE CAST

AL PACINO (Danny Collins) is a unique and enduring figure in the world of American stage and film. His role as Colonel Frank Slade in *Scent of a Woman* won him the Academy Award® for Best Actor in 1992. He has been honored with the Cecil B. DeMille Award for Lifetime Achievement in Motion Pictures, the American Film Institute Lifetime Achievement Award and the National Merit of Arts (conferred by President Obama).

Pacino will soon be seen alongside Greta Gerwig and Kyra Sedgwick in Barry Levinson's *The Humbling*, based on the novel by Philip Roth. He stars in the forthcoming drama *Manglehorn*, directed by David Gordon Green and co-starring Chris Messina, Holly Hunter and Harmony Korine.

Pacino recently directed the films *Salomé* and *Wilde Salomé*, in which he stars as King Herod, with Academy Award-nominee Jessica Chastain in the title role. *Wilde Salomé* received its world premiere at the Venice International Film Festival.

Pacino was born in East Harlem and grew up in New York City's South Bronx. He attended the famed School of Performing Arts until the age of 17, when he moved on to study acting first at the Herbert Berghof Studio (HB Studio) with teacher and coach Charles Laughton and later at the legendary Actors Studio, with mentor Lee Strasberg.

Between 1963 and 1969 Pacino honed his craft working in numerous theatrical productions including William Saroyan's "Hello Out There," his Off Broadway debut in 1963; "Why Is a Crooked Letter" in 1966, for which he won an Obie Award; "The Indian Wants the Bronx," which earned him another Obie Award (Best Actor of the 1967-68 season); and "Does a Tiger Wear a Necktie?" for his Broadway debut and first Tony Award® in 1969.

Pacino continued appearing onstage in the 1970s, receiving a second Tony Award for "The Basic Training of Pavlo Hummel" and performing the title role in Shakespeare's "Richard III." In the 1980s he again achieved critical success on the stage while appearing in David Mamet's "American Buffalo."

Since 1990 Pacino's stage work has included revivals of Eugene O'Neill's "Hughie," Oscar Wilde's "Salomé" and Lyle Kessler's "Orphans." In 2011 he portrayed Shylock in "The Merchant of Venice" on Broadway, garnering a Tony nomination for

Best Leading Actor in a Play. In 2013 Pacino appeared on Broadway playing Shelley Levene in David Mamet's "Glengarry Glen Ross."

Pacino's first leading part in a feature film was in the 1971 drama *Panic in Needle Park*, written by Joan Didion and John Gregory Dunne. The following year Francis Ford Coppola selected him to take on the breakthrough role of Michael Corleone in *The Godfather*. He was nominated for an Academy Award for this performance and over the next six years he received another four Oscar® nominations for *Serpico*, *The Godfather Part II*, *Dog Day Afternoon* and finally ...*And Justice For All*. A long and rich film career has followed with more than 45 titles including *Scarface*, *Sea of Love*, *The Insider*, *Donnie Brasco*, *Heat* and *Any Given Sunday*. He garnered additional Oscar nominations for his performances in the film adaptations *Dick Tracy* and *Glengarry Glen Ross*.

More recently, Pacino played Shylock in Michael Radford's film adaptation of *The Merchant of Venice*. He directed and starred in the films *Looking for Richard* and *Chinese Coffee*.

Television work includes a rich relationship with HBO, first as Roy Cohn in the 2003 miniseries "Angels in America" and then as Dr. Jack Kevorkian in "You Don't Know Jack" in 2010. Both projects earned Golden Globe® and Emmy Awards® for Pacino's performances. In 2013 he received Golden Globe and Emmy nominations for playing the title role in David Mamet's telefilm "Phil Spector."

ANNETTE BENING (Mary Sinclair) is a four-time Academy Award nominee, two-time Golden Globe winner and the recipient of a Screen Actors Guild Award. Though an award-winning stage actress, Bening has spent much of her time in front of the movie camera. She starred in the Best Picture winner *American Beauty*, for which she received both Academy Award and Golden Globe nominations (Best Actress) and won SAG and BAFTA awards. In 2011 Bening starred alongside Julianne Moore and Mark Ruffalo in the critical and commercial sensation *The Kids Are All Right*. Her role as Nic netted Bening a Golden Globe and New York Film Critics Circle Award as well as Oscar, SAG, Critics' Choice and Independent Spirit nominations (Best Actress).

Bening was last seen on screen in Arie Posin's *The Face of Love*, starring opposite Ed Harris and Robin Williams. She played Nikki, a widow who falls for a man who bears a striking resemblance to her late husband.

Bening has been honored with Lifetime Achievement Awards at the Deauville, Boston, Palm Springs and Chicago film festivals. She received the Donostia Prize at the

San Sebastian International Film Festival. Most recently Bening was named Actress of the Year at the Hollywood Film Festival and won the American Riviera Award at this year's Santa Barbara Film Festival.

In 2010 Bening starred with Naomi Watts in *Mother and Child*, for writer-director Rodrigo García. In 2008 she was seen in Diane English's remake of *The Women*, co-starring Meg Ryan, Eva Mendes and Jada Pinkett-Smith. Bening starred in the 2006 film *Running with Scissors*, in a Golden Globe-nominated performance.

In 2004 Bening played Julia Lambert in *Being Julia*, the role that earned the actress her third Oscar nomination. She was also named the National Board of Review's Best Actress of the Year, won the Golden Globe (Best Actress in a Motion Picture: Musical or Comedy) and received a SAG nomination.

Other film credits include Rob Reiner's *The American President*, for which she received a Golden Globe nomination for Best Actress; *Mars Attacks!* directed by Tim Burton; *Richard III*, directed by Sir Ian McKellen; *Ruby Sparks*, alongside Paul Dano, Zoe Kazan and Antonio Banderas; *Girl Most Likely*, opposite Kristen Wiig and Matt Dillon; *Ginger & Rosa*, alongside Elle Fanning and Alice Englert; *Love Affair*, with Warren Beatty; Barry Levinson's *Bugsy*, for which she received a Golden Globe nomination for Best Actress; Mike Nichols' *Regarding Henry*, with Harrison Ford; *Guilty By Suspicion*, opposite Robert De Niro; *Valmont*, directed by Milos Forman; *Postcards from the Edge*, with Meryl Streep; Neil Jordan's *In Dreams*, alongside Robert Downey Jr.; and *The Siege*, opposite Denzel Washington and Bruce Willis.

On the small screen, Bening's 2006 performance opposite Ben Kingsley in the HBO telefilm "Mrs. Harris" earned her Emmy, SAG and Golden Globe nominations.

Born in Topeka, Kansas, and raised in San Diego, Bening was enrolled at a local college when she got a job as a dancer in a pre-show presented outside of San Diego's famed Old Globe Theater. This led to a walk-on in a Shakespearean production and two plays with the San Diego Repertory Theater.

Bening graduated from San Francisco State University and was accepted by the American Conservatory Theater in San Francisco, where she trained until she joined the acting company. She appeared in both summer Shakespearean festivals and regional productions until her career took her to New York, where Bening received both a Tony Award nomination and won the Clarence Derwent Award for her role in "Coastal Disturbances" (originally at the Second Stage, then on Broadway).

Soon thereafter Bening made her feature-film debut in the comedy *The Great Outdoors* (1988), with Dan Aykroyd and John Candy. For her memorable turn opposite John Cusack in *The Grifters* (1990), she received her first Academy Award nomination and was named Best Supporting Actress by the National Board of Review.

Los Angeles theater credits include the Anton Chekhov play “The Cherry Orchard,” at the Mark Taper Forum; “The Female of the Species,” at the Geffen Playhouse; and Alan Bennett’s “Talking Heads,” at the Tiffany Theater. She also played the title roles in Henrik Ibsen’s “Hedda Gabler” at Geffen Playhouse and Euripides’ “Medea” at UCLA.

Bening was most recently seen on stage in the Public Theater’s Shakespeare in the Park production of “King Lear.” She played Goneril, the eldest and most conniving of King Lear’s daughters, opposite John Lithgow.

JENNIFER GARNER (Samantha Leigh Donnelly) is an award-winning actress who has enjoyed a successful career at the top of her field in both film and television. She has also taken on the roles of producer and philanthropist. Garner was recently seen in the award-winning drama *Dallas Buyers Club*, opposite Matthew McConaughey and Jared Leto (in Oscar-winning performances). Garner shared in the film’s Critics’ Choice Award (Best Motion Picture), Screen Actors Guild Award nomination for Outstanding Performance by a Cast, and Academy Award nomination for Best Picture.

Most recently Garner starred opposite Steve Carell in the family film *Alexander and the Terrible, Horrible, No Good, Very Bad Day*, which was based on Judith Viorst’s book of the same name. Garner also starred in Jason Reitman’s *Men, Women and Children*, alongside Adam Sandler, Rosemarie DeWitt, Ansel Elgort and Dean Norris.

Garner previously starred opposite Kevin Costner in *Draft Day*, a drama about an NFL team trying to land the top pick in the annual college draft, and appeared with Joel Edgerton in *The Odd Life of Timothy Green*. She was honored as Female Star of the Year at the 2012 Cinema Con awards ceremony.

Garner shared in the acclaim for Jason Reitman’s surprise hit *Juno*, starring alongside Jason Bateman and Ellen Page. The film won an abundance of honors including the Critics’ Choice Award for Best Comedy and an Independent Spirit Award for Best Feature Film.

Other film credits include *Butter*, *Arthur*, *Valentine's Day*, *The Invention of Lying*, *Ghosts of Girlfriends Past*, *The Kingdom*, *13 Going on 30*, *Daredevil* and *Pearl Harbor*.

In 2005 Garner started her own production company with her personal assistant of many years, Juliana Janes. Garner named the company Vandalia Films in honor of West Virginia (her home state), which was originally called Vandalia. The company produced the Black List screenplay *Butter* (2012) and signed an overall television production deal with Warner Bros.

Projects in development include a Lifetime movie titled "Hannah's Road," which takes place in rural West Virginia. Vandalia has also recently optioned the rights to the book *The Aviator's Wife*, by Melanie Benjamin, which tells the story of Anne Morrow Lindbergh and the dizzying highs and devastating lows of her marriage to famous aviator Charles Lindbergh.

Garner will serve as executive producer alongside Mark Burnett and the Hearst Magazine Group on "XO: The Talk Show," a new daily program for the modern woman.

On the small screen, Garner's memorable portrayal of CIA double agent Sydney Bristow on J.J. Abrams' ABC series "Alias" earned her Golden Globe, SAG and People's Choice awards. Over the course of the show's five-season run, Garner was nominated for four Emmys, four Golden Globes and two SAG Awards.

On stage, Garner received rave reviews for her performance as Roxanne in the Broadway production of "Cyrano de Bergerac," opposite Kevin Kline.

Currently serving as a brand ambassador for Neutrogena, Garner is featured in national television and print campaigns.

For the past five years Garner has held the position of artist ambassador at Save the Children. Working in this capacity, she brought Save the Children's early childhood development and literacy programs to West Virginia, where more than a quarter of children live below the poverty line. She has advocated on Capitol Hill on behalf of the organization and traveled to California's Central Valley, Kentucky and West Virginia to see the effects of poverty first hand. Garner recently joined the global non-profit's board of trustees, deepening her commitment to issues affecting children in America and around the world.

Serving in a six-year term as one of 30 members of the organization's board, Garner joins the likes of former ABC News president David Westin, former chairperson

of the Xerox Corporation Anne Mulcahy and ABC News political commentator Cokie Roberts.

Garner was born in Houston, raised in Charleston, West Virginia, and currently resides in Los Angeles with her family.

BOBBY CANNAVALE (Tom Donnelly) got his breakthrough role in Tom McCarthy's award-winning indie *The Station Agent*, for which he shared in a SAG nomination for Outstanding Performance by a Cast. He worked with McCarthy again on *Win Win*, alongside Paul Giamatti. More recently, Cannavale co-starred with Cate Blanchett in Woody Allen's Oscar-nominated film *Blue Jasmine*.

Additional film credits include *Shall We Dance*, *Happy Endings*, *Roadie*, *Fast Food Nation*, *Romance & Cigarettes*, *Movie 43*, *Lovelace* and *Parker*.

Cannavale recently won his second Emmy and earned a SAG Award nomination for his role as Gyp Rosetti in the acclaimed HBO series "Boardwalk Empire." He received two Emmy nominations and a SAG bid for his role on Showtime's "Nurse Jackie."

Cannavale won his first Emmy for his role as Will's boyfriend on the comedy "Will & Grace." Other television credits include "Third Watch," "100 Centre Street," "Ally McBeal," "Six Feet Under" and "Modern Family."

Also an accomplished stage actor, Cannavale recently starred in Clifford Odets' "The Big Knife" on Broadway. Other Broadway credits include "Glengarry Glen Ross," with Al Pacino; "The Motherf**ker with the Hat," for which he received a Drama Desk Award and a Tony nomination; and "Mauritius," in a Tony-nominated role. Off Broadway, Cannavale appeared in "Hurlyburly," "F—ing A" and "The Gingerbread House," among other notable productions. He is a member of the Labyrinth Theater Company.

CHRISTOPHER PLUMMER (Frank Grubman) has enjoyed almost 60 years as one of the theater's most respected actors and as a veteran of more than 100 motion pictures. In 2013 he starred opposite Oscar-winner Shirley MacLaine in *Elsa & Fred*, directed by Michael Radford; *Hector and the Search for Happiness*, directed by Peter Chelsom; and Philip Martin's *The Forger*, opposite John Travolta.

Other recent projects include the highly praised animated films *Up*, *9* and *My Dog Tulip* as well as the title role in *The Imaginarium of Doctor Parnassus*, directed by Terry Gilliam.

Plummer played the great novelist Tolstoy opposite Helen Mirren in *The Last Station*, receiving his first Academy Award nomination in 2010. The following year he scored a win for Best Supporting Actor in *Beginners*, for writer/director Mike Mills. The actor appeared in David Fincher's *The Girl with the Dragon Tattoo* that same year.

In 2012 Plummer returned to the Stratford Festival to perform his one-man show "A Word or Two," directed by Des McAnuff.

Raised in Montreal, Plummer began his professional career on stage and radio and worked in both French and English. After Eva Le Gallienne gave him his New York debut in 1954, he went on to star in many celebrated productions on Broadway and London's West End.

Winning accolades on both sides of the Atlantic, Plummer has received two Tony Awards (for the musical "Cyrano" and drama "Barrymore"). His seven Tony nominations include "King Lear" (2004) and "Inherit the Wind" (2007). Plummer has been the recipient of three Drama Desk Awards and the National Arts Club Medal.

A former leading member of the Royal National Theatre, under Sir Laurence Olivier, and the Royal Shakespeare Company, under Sir Peter Hall, Plummer won London's Evening Standard Award for Best Actor in "Becket." He has also led Canada's Stratford Festival in its formative years under Sir Tyrone Guthrie and Michael Langham.

Since Sidney Lumet introduced Plummer to the screen in *Stage Struck* (1958), his range of notable films includes *The Man Who Would Be King*, *Battle of Britain*, *Waterloo*, *Fall of the Roman Empire*, *Star Trek VI*, *12 Monkeys* and of course the 1965 Oscar-winning musical *The Sound of Music*.

More recent films include *The Insider* (National Film Critics Award), *A Beautiful Mind*, *Man in the Chair*, *Must Love Dogs*, *National Treasure*, *Syriana* and *Inside Man*.

His TV appearances, which number close to 100, include Emmy winners "Hamlet at Elsinore" (playing the title role), "The Thorn Birds," "Nuremberg," "Little Moon of Alban" and "Muhammad Ali's Greatest Fight." These productions earned Plummer seven Emmy nominations and he took home two statuettes.

Apart from honors in the U.K., U.S., Austria and Canada, Plummer was the first performer to receive the Jason Robards Award in memory of his great friend. He also won the Edwin Booth Award and the Sir John Gielgud Quill Award. In 1968, sanctioned

by Elizabeth II, Plummer was invested as a Companion of the Order of Canada (an honorary knighthood). An Honorary Doctor of Fine Arts at Juilliard, he also received the Governor General's Lifetime Achievement Award in 2000. He was inducted into the Theater Hall of Fame in 1986 and Canada's Walk of Fame in 2000.

Plummer's bestselling memoir *In Spite of Myself* (Alfred A. Knopf Publishers) was much lauded by critics and readers alike.

JOSH PECK (Nicky Ernst) has established himself as one of Hollywood's rising talents, making the seamless transition from child actor to leading man. He stars in the title role in James Franco's recently completed biopic *Bukowski* and voices Casey Jones on the Nickelodeon series "Teenage Mutant Ninja Turtles."

Peck will next be seen in Anthony O'Brien's indie Western *The Timber*. Peck and James Ransone play brothers seeking their missing father against the harsh backdrop of the 1898 Yukon gold rush. Currently in post-production is horror film *The Labyrinth*, with James Franco and Jason Ritter.

Most recently, Peck starred in the Amazon pilot "The Rebels," opposite Natalie Zea, and guest-starred on the CBS smash "The Big Bang Theory." He can also be seen as a recurring guest star on the Fox sitcom "The Mindy Project."

Previously, Peck appeared in *Battle of the Year*, opposite Josh Holloway. Featuring compelling characters and vibrant dance sequences, the film is set in the international world of "B-boying." With the help of their tough coach and his assistant (Peck), a team overcomes struggles to fulfill their dreams at the world dance battle in Paris.

Peck also starred in the 2012 *Red Dawn* remake directed by Dan Bradley. Co-starring Chris Hemsworth, Josh Hutcherson and Adrianne Palicki, the film tells the story of brothers (Peck and Hemsworth) who form a group called the Wolverines to save their town from invading North Korean soldiers.

In 2008 Peck wowed critics in Jonathan Levine's *The Wackness*, opposite Sir Ben Kingsley and Olivia Thirlby. The film, which won the Audience Award at the 2008 Sundance Film Festival, concerns a young man (Peck) coming of age in the summer of 1994.

Previously, Peck and his co-stars shared in a Special Distinction Award at the Independent Spirit Awards for *Mean Creek* (2004), co-starring Rory Culkin, Ryan Kelley and Trevor Morgan.

Additional film credits include *ATM*, *Havoc*, *Special* and *What Goes Up*. Peck also lent his voice to the *Ice Age* blockbuster franchise, playing the character of Eddie. For *Aliens in the Attic*, he voiced the character of Sparks.

On television Peck is best known for playing Josh on the Nickelodeon series “Drake & Josh.” He received a 2008 Kids’ Choice Award nomination for his work on the hit series. In 2008 he starred in Nickelodeon’s highly rated TV movie “Merry Christmas Drake & Josh.”

Peck is also known for his thriving social media accounts; he has 6.4 million followers on Vine and 1.7 million followers on Twitter. He currently resides in Los Angeles.

MELISSA BENOIST (Jamie) can currently be seen in the critically acclaimed drama *Whiplash*, opposite Miles Teller and Golden Globe-winner J.K. Simmons, for producers Jason Reitman and Jason Blum. Benoist also co-stars in *Band of Robbers*, alongside Kyle Gallner, Adam Nee and Matthew Gray Gubler. Written and directed by brothers Aaron and Adam Nee, the comedic thriller is based on the Mark Twain books *The Adventures of Huckleberry Finn* and *The Adventures of Tom Sawyer* and re-imagines these iconic characters as grown men living in the present day. Benoist plays Becky Thatcher.

Benoist will also appear in the upcoming independent film *Billy Boy*, directed by Bradley Buecker and written by Blake Jenner (“Glee”). Benoist stars alongside Grant Harvey, Jim Beaver and Andre Royo (“The Wire”) in this drama about a young man born into the wrong life. She will next be seen in *The Longest Ride*, Fox 2000’s adaptation of the Nicholas Sparks tale. Directed by George Tillman, the film is being produced by Temple Hill’s Marty Bowen, Wyck Godfrey and Theresa Park.

Originally from Colorado, Benoist got her start in the independent film *Tennessee*. She then had an arc on Showtime’s critically acclaimed series “Homeland” before beating out 900 girls nationwide to land a new leading role (Marley Rose) on the Fox hit “Glee.”

ABOUT THE FILMMAKERS

DAN FOGELMAN (Director, Writer) is a filmmaker on the rise. Originally a screenwriter, his first feature film was Pixar's *Cars*, directed by John Lasseter. Fogelman continued his work for Pixar and Disney by writing *Bolt* and *Tangled*. His live-action films include *Last Vegas*, starring Robert De Niro, Michael Douglas, Morgan Freeman and Kevin Kline; *Crazy, Stupid, Love*, starring Ryan Gosling, Emma Stone and Steve Carell; and the semi-autobiographical *The Guilt Trip*, starring Barbra Streisand and Seth Rogen.

Fogelman's new period musical-comedy series "Galavant" premieres January 2015 and features the music of award-winning composer Alan Menken. Additionally, Fogelman created and executive-produced the half-hour series "The Neighbors" for ABC, starring Jami Gertz, and "Like Family," for the old WB network. His pilots include "The 12th Man" for Fox and "Lipshitz Saves the World" for NBC, which starred Ty Burrell and the late Leslie Nielsen.

Born and raised in New Jersey, Fogelman graduated from the University of Pennsylvania with a degree in English, which included a year of study at Oxford University. He started his career in Hollywood working for "The Howie Mandel Show," "The Man Show" and "The TV Guide Channel," where he wrote 60-second celebrity bios.

JESSIE NELSON (Producer) wrote, directed and produced *I Am Sam*, which introduced the world to Dakota Fanning and garnered an Academy Award nomination for Sean Penn. The film also won the Producers Guild of America's inaugural Stanley Kramer Award. Previously, Nelson wrote, directed and produced *Corrina, Corrina*, starring Whoopi Goldberg.

Other works as producer and writer include *The Story of Us* and *Because I Said So*. Nelson also produced *Fred Claus* and wrote *Stepmom*. Also a fiction writer, Nelson penned the children's book [Labracadabra](#).

Nelson began her career as an actress. She got her start in Joseph Papp's New York Shakespeare Festival and was part of the experimental theater Mabou Mines, based at the Public Theater. She is currently writing the Broadway musical "Waitress," with music and lyrics by Sara Bareilles, and is also collaborating with Duncan Sheik and Steven Sater on the musical "Alice By Heart."

NIMITT MANKAD (Producer) is a New York-based producer and entrepreneur with more than 15 years of experience.

Mankad's first foray into film began when he left college for Los Angeles after selling two original scripts as a student at Rutgers University. There, he helped co-found a series of entertainment assets centered around the Mint, a legendary live-music venue that enjoyed a lot of attention in the 1990s for being a hotbed of A&R activity. Mankad helped build a record label that got a deal with Dreamworks Music/Universal as well as a production company developing material with top talent such as Robert Downey, Jr.

After his departure, Mankad joined Michael Ovitz's Artist Management Group, cutting his teeth in the world of independent film packaging. He then left the film business to learn more about technology. In the process, he helped start a tech company in Boston that grew to 150 employees. Upon returning to New York, he co-founded The Film Movement, a first-of-its-kind distributor of independent films that has released more than 100 award-winning independent films to date.

Mankad's first film as producer was the indie food comedy *Today's Special*, starring Aasif Mandvi, Naseeruddin Shah, Madhur Jaffrey, Jess Weixler and Kevin Corrigan. In 2010 Mankad self-released the movie in more than 150 theaters. Soon thereafter he met Shivani Rawat and Manoj Bhargava of 5-Hour Energy and formed ShivHans Pictures, working as a producer and the company's president of production. Their first titles include Matt Ross' *Captain Fantastic*, starring Viggo Mortensen, and Jay Roach's *Trumbo*, starring Bryan Cranston and Helen Mirren.

DENISE DI NOVI (Executive Producer) made her producing debut on the cult hit comedy *Heathers*, for which she won an Independent Spirit Award for Best First Feature. She then began a long association with groundbreaking filmmaker Tim Burton, producing such diverse hits as *Edward Scissorhands*, *Batman Returns*, *The Nightmare Before Christmas*, *Ed Wood* and *James and the Giant Peach*. Most recently she produced *Crazy, Stupid, Love*, starring Steve Carell, Ryan Gosling, Julianne Moore and Emma Stone.

Up next for Di Novi is *Focus* for Warner Bros., which is set to be released in February of 2015. The film stars Will Smith and Margot Robbie. Glenn Ficarra and John Requa (*Crazy, Stupid, Love*) wrote and directed the picture.

Di Novi has a production deal at Warner Bros. Pictures. She has a number of projects in development there including *Unforgettable*, a female-driven thriller to be

directed by Amma Asante; *The Selection*, an adaptation of the bestselling novel by Kiera Cass; and *Railhead*, an adaptation of Philip Reeve's upcoming sci-fi steampunk novel (Doug Liman is attached to direct).

Di Novi has collaborated with author Nicholas Sparks on five films, most recently *The Best of Me*, for Relativity. Her other adaptations of Sparks' novels are *The Lucky One*, *Message in a Bottle*, *A Walk to Remember* and *Nights in Rodanthe*.

Other film credits include *What a Girl Wants*, *The Sisterhood of the Traveling Pants*, *The Sisterhood of the Traveling Pants 2*, *Ramona and Beezus*, *Life as We Know It* and *Monte Carlo*.

In 1993 she set up her own production company, Di Novi Pictures, at Columbia Pictures. The producer's early credits include the 1994 remake of *Little Women* as well as *Practical Magic*, which took first place at the box office in its opening weekend.

Di Novi has also ventured into television production. She served as an executive producer on the long-form projects "Eloise at Christmastime," "Eloise at the Plaza" and "The '70s," as well as the critically acclaimed series "The District."

SHIVANI RAWAT (Executive Producer) is the founder and CEO of ShivHans Pictures, a production and finance company designed to produce unique and compelling projects outside the Hollywood studio model. The company strives to keep the financing process simple in an effort to fully support independent filmmakers and their visions, while working with A-list talent.

Upcoming projects for ShivHans Pictures slated for release in 2015 include Matt Ross' *Captain Fantastic*, featuring Viggo Mortensen, and Jay Roach's *Trumbo*, with Bryan Cranston, Diane Lane and Helen Mirren.

DECLAN BALDWIN (Executive Producer) is the founder of the New York-based production company Big Indie Pictures. He began his motion-picture career on a feature film shot in New York City in the summer of 1986. Having completed more than 40 film and television productions since then, he has worked in almost every capacity and genre.

Baldwin is a co-producer on the forthcoming feature *Captain Fantastic*, written and directed by Matt Ross. In the film, Viggo Mortensen plays a man living "off the grid" with six children. Baldwin is also a co-producer on *Still Alice*, based on the bestselling novel by Lisa Genova. Written for the screen and directed by Wash

Westmoreland and Richard Glatzer, *Still Alice* stars Julianne Moore (who won the Best Actress Golden Globe for the role), Alec Baldwin and Kristen Stewart.

Other producing credits include *Last of Robin Hood*, *At Any Price*, *Innocence*, *Adventureland*, *The Dark Half*, *Rough Magic* and a dozen other feature films.

Baldwin's television credits as a producer include two primetime specials for NBC and the HBO movie "The Laramie Project." Both NBC specials centered on the history of "Saturday Night Live" and were directed by the award-winning documentary filmmaker Ken Bowser. The first, "Time and Again," was Emmy nominated (Outstanding Nonfiction Special). "The Laramie Project" was nominated for four Emmys including Outstanding Made for Television Movie. The telefilm also received a National Board of Review Award for Best Film Made for Cable Television. Baldwin was also nominated for the David L. Wolper Producer of the Year Award at the 2003 Producers Guild of America (PGA) Awards.

On the heels of "The Laramie Project," Baldwin served as a co-producer of Todd Haynes' *Far from Heaven*, which received four Oscar nominations in 2003 and swept the IFP Independent Spirit Awards, including a win for Best Feature Film.

Baldwin is a native New Yorker and a longstanding member of both the PGA and the DGA (Directors Guild of America).

MONICA LEVINSON (Executive Producer) has a passion and eye for comedy. She is currently the president of production of ShivHans Pictures. Levinson has lent her talents to hits like *Zoolander*, *Dodgeball*, *Clear History* and *Borat*. The latter film garnered an Academy Award nomination and was included on the American Film Institute's list of the Top 10 films of 2006.

Levinson is a producer on the upcoming Jay Roach film *Trumbo*, starring Bryan Cranston, and an executive producer on Matt Ross' *Captain Fantastic*, with Viggo Mortensen.

Before entering the world of feature films Levinson cut her teeth working in broadcast news, where she covered the fast-paced happenings on Capitol Hill in Washington, DC. Levinson made her initial foray into film on prominent features like *The Pelican Brief*, *Private Parts* and *28 Days*, among others.

STEVE YEDLIN (Director of Photography) is a gifted cinematographer who is quickly making a name for himself in the film industry. A longtime friend and

collaborator of director Rian Johnson, Yedlin shot the films *Looper*, *The Brothers Bloom* and *Brick*. Their work together began when both were teenagers, collaborating on homemade shorts with unlikely titles such as *Thesaurus Thief* and *Hey Lady, You Dropped Your Wallet*.

When he's not working with Johnson, Yedlin enjoys exploring the flexibility of his craft with a variety of directors and projects. His range of work has somehow managed to include intense indie dramas, Hollywood visual-effects spectacles, comedies (both broad and dark), horror films and the occasional documentary.

Up next is the disaster film *San Andreas*, directed by Brad Payton and starring Dwayne Johnson. Yedlin's other projects include the pioneering of an algorithm for scattered data interpolation, useful for application in the digital emulation of traditional photochemical imaging.

JULIE MONROE (Editor) recently completed *Midnight Special*, for director Jeff Nichols. They previously collaborated on the highly acclaimed film *Mud*, starring Mathew McConaughey.

Wall Street: Money Never Sleeps, starring Michael Douglas, was the latest film in Monroe's long association with director Oliver Stone. Previously they worked on *W.*, *World Trade Center* and *JFK*. Monroe has also worked several times with director Irwin Winkler, including *Deloveley*, a film for which she received an Eddie Award nomination, *Life As a House* and *At First Sight*. Other credits include *Lolita*, directed by Adrian Lyne; *What's Your Number* and *The Big White*, for Mark Mylod; *The Patriot*, directed by Roland Emmerich; *Hanging Up*, helmed by Diane Keaton; and *Gigli*, for Martin Brest.

Monroe came up through the editing ranks as an assistant editor on numerous features, including Stone's *The Doors*, *Born on the Fourth of July* and *Wall Street*, as well as Curtis Hanson's *The River Wild*.

DAN BISHOP (Production Designer) recently finished a long run as production designer on all seven seasons of AMC's critically acclaimed drama "Mad Men," garnering him an impressive total of four Emmy Award nominations, three Art Directors Guild Award nominations and two ADG Award wins. Bishop was also honored for his work on HBO's series "Carnivàle," receiving an Emmy Award for his work on the pilot and an Emmy nomination for his work on Season 2.

Bishop most recently designed Mark Pellington's currently untitled pilot for executive producers Jerry Bruckheimer and Michael Bay. The plot revolves around a

family man who becomes a successful drug runner for a Cuban drug lord in 1970s Florida.

In the features realm, Bishop designed Tom Ford's award-winning drama *A Single Man*, starring Colin Firth; several features for director John Sayles, including *City of Hope* and Oscar nominees *Passion Fish* and *Lone Star*; Henry Bromell's *Panic*, starring William H. Macy; *Thunderheart* and *Blink*, both for director Michael Apted; and Jim Jarmusch's *Mystery Train*, which was nominated for the Palme d'or at Cannes.

Bishop's interest in design and how it relates to drama began with his introduction to live theater, then continued into the medium of film. He has been fortunate enough to work on projects that explore the nature and character of people, their regional cultures and histories, and the environments they live in.

CHRISTOPHER L. BROWN (Art Director) is a Los Angeles-based production designer. Working in both film and television, Brown has a nuanced understanding of narrative visual storytelling. He recently designed the first season of AMC's "Halt and Catch Fire," starring Lee Pace and Scoot McNairy. Previously he designed seasons of the Starz series "Boss," season-premiere episodes of AMC's "Mad Men," the Lifetime pilot "Meet Jane" and installments of "Terminator: The Sarah Connor Chronicles," for Fox.

Brown provided art direction for such films as *Straight Outta Compton* and *Twilight* as well as television series "Glee" and *Judging Amy*." For his work on the first four seasons of "Mad Men," he received four consecutive Art Directors Guild Awards.

In addition to designing for the camera, Brown has extensive experience in theatrical design. His work has been seen on stages across the U.S.

Brown holds a master's degree in design for theater and opera from the University of Washington and a bachelor's degree in drama and history from Tufts University.

MINDY MARIN (Casting Director) has cast both feature films and television in a career spanning 30 years. She won the Casting Society of America's Artios Award for Outstanding Feature Comedy Casting for Best Picture nominee *Juno* and then again for the hit *Crazy, Stupid, Love*.

Marin recently completed work on Paramount's *Mission Impossible 5*, for director Christopher McQuarrie, and Disney's *The Finest Hours*, for Craig Gillespie. Currently in theaters are Dan Gilroy's *Nightcrawler*, starring Jake Gyllenhaal, and Philippe Falardeau's *The Good Lie*, starring Reese Witherspoon.

Marin began her casting career in the television divisions of Paramount Pictures and Warner Bros. Since forming her own company in 1989, Casting Artists, Inc., she has cast more than 100 films. Notable credits include *The Hangover III*, starring Bradley Cooper and Ed Helms; *Jack Reacher*, starring Tom Cruise; *Drive*, starring Ryan Gosling and Carey Mulligan; *Up in the Air*, starring George Clooney; and *Wanted*, starring Angelina Jolie, Morgan Freeman and James McAvoy.

In 1991 Marin formed a production company, Bluewater Ranch Entertainment, as well as Bluewater Ranch Books, headquartered in Santa Monica. Marin's first book, *The Secret to Tender Pie*, was published by Ballantine Books and received glowing reviews from the national media.

Also a producer, Marin began that aspect of her career on the films *2 Days in the Valley* (associate producer) and *Night at the Golden Eagle* (executive producer). She also served as an associate producer on *The Deep End*, starring Tilda Swinton and Goran Visnjic. Marin's co-producer credits include *The Alibi*, with Steve Coogan and James Marsden; *The Family Stone*, with Sarah Jessica Parker, Diane Keaton and Rachel McAdams; and 2007 Oscar nominee *Thank You for Smoking*, starring Aaron Eckhart.

Marin is currently developing *Ain't Life Grand*, a multi-platform endeavor partially inspired by her book *The Secret to Tender Pie*. In 2013 she was invited to join the Academy of Motion Picture Arts and Sciences.

Marin makes her home in both Santa Monica and at Bluewater Ranch North in Bolinas, California.

JULIANNE JORDAN (Co-Music Supervisor) won the Music Supervisor of the Year Award in both 2011 and 2012. Jordan and Julia Michels co-executive music produced the a cappella movie *Pitch Perfect*, a box-office hit and the biggest-selling soundtrack of 2013. It reached platinum status and won the 2013 American Music Award for Best Soundtrack. Jordan and Michels are now working on *Pitch Perfect 2*, which is slated for a summer 2015 release. Other upcoming projects include *Sisters*, starring Tina Fey and Amy Poehler, and *Trolls*, an animated musical featuring the voice of Anna Kendrick.

Jordan has enjoyed fruitful collaborations with director Doug Liman on all of his films, including *Go*, *The Bourne Identity* and *Mr. & Mrs. Smith*. They most recently worked together on *Edge of Tomorrow*, starring Tom Cruise and Emily Blunt. Other credits include *The Italian Job*, *Hop* and *Valentine's Day*.

Jordan started her music supervision career when director Doug Liman brought her into a little independent movie called *Swingers*. The film ignited the “swing” craze in the '90s and spawned a new vernacular. The soundtrack quickly went gold and Jordan has not stopped working since.

In 2007 Jordan supervised the blockbuster family film *Alvin and the Chipmunks*, creating an entirely new soundtrack with songs featuring the world-recognized “chipmunk sound.” *Alvin and the Chipmunks* became a platinum seller and earned an American Music Award for Best Soundtrack. Jordan’s soundtrack album for *Alvin and the Chipmunks: The Squeakquel* was certified gold.

Jordan has served two terms on the Board of Governors for the Los Angeles Chapter of the Recording Academy.

No stranger to performing herself, Jordan is also an accomplished violist who studied her craft at Skidmore College.

JULIA MICHELS (Co-Music Supervisor) is an independent music supervisor who for over 20 years has enjoyed a rewarding career in the film music industry. Together, Michels’ major box-office hits have totaled more than \$1.7 billion in worldwide ticket sales and *Sex and the City* grossed over \$415 million by itself. In both 2010 and 2012 Michels won the Hollywood Music in Media Award for Best Music Supervision in Film. On two occasions (2011 and 2012) she has won the Guild of Music Supervisors Award for Best Music Supervision in Film.

Most recently Michels worked on Gina Prince-Bythewood’s *Beyond the Lights*, an urban love story featuring original music by The Dream; Rob Reiner’s *And So It Goes*, starring Michael Douglas and Diane Keaton; and Nick Cassavetes’ *The Other Woman*, with Cameron Diaz, Leslie Mann and Kate Upton.

Michel teamed up with music supervisor Julianne Jordan to oversee *Pitch Perfect 2* (Gold Circle Films/Universal Pictures), the forthcoming sequel to the 2012 cultural phenomenon. Other upcoming films for Michels and Jordan include *Sisters* (Universal), a comedy starring Tina Fey and Amy Poehler, directed by Jason Moore; and *Trolls*

(DreamWorks Animation), an animated musical starring Anna Kendrick, co-directed by Mike Mitchell and Walt Dohrn.

Previously, Michel's *Pitch Perfect* won top soundtrack at the American Music Awards and is currently the bestselling soundtrack album in digital history. Michel also supervised *August Rush*, which received nominations for an Oscar (Best Song) and a Grammy Award® (Best Soundtrack).

Other credits include Hollywood hits *Alvin & The Chipmunks: Chipwrecked!*, *Sex and the City*, *The Blind Side*, *Diary of a Wimpy Kid*, *Hope Springs*, *Marley and Me*, *The Devil Wears Prada* and the indie film *A Single Man*, which was nominated for Best Original Score at the Golden Globes.

Before going independent, Michels was senior vice president of music for MGM Pictures, overseeing such films as *Be Cool*, *Beauty Shop* and the remake of *The Pink Panther*. She was previously the vice president of soundtracks at EMI Records. In this role she oversaw soundtracks for all the labels in the EMI family, including Capitol, Virgin, Priority and Blue Note records.

Prior to EMI Michels spent four years as the vice president of music for Twentieth Century Fox. Here she supervised all music for features produced by Twentieth Century Fox, Fox 2000, Fox Searchlight and Fox Animation. She was the music executive on such projects as *Daredevil*, *Unfaithful*, *Down with Love* and *The Banger Sisters*. Before joining Fox Michels was the director of soundtracks for Capitol Records and was instrumental in the creation of such soundtracks as *Hope Floats*, *Good Will Hunting*, *There's Something About Mary* and *Never Been Kissed*.

During her extensive career in the film/soundtrack business, Michels has also been a music editor, the co-owner of an independent record label and an agent for film composers.

Michels is honored to be a chapter board governor for the National Academy of Recording Arts and Sciences (NARAS).

MATT SULLIVAN (Co-Music Supervisor) is a two-time Grammy nominee who has established himself as a top music supervisor for movie musicals such as *Chicago*, an Oscar winner. His roll-up-his-sleeves approach has made him a go-to authority trusted by filmmakers and actors alike. Sullivan's impressive array of film credits include *Hairspray*, *Dreamgirls*, *Nine*, *Rent*, *Pirates of the Caribbean: On Stranger Tides*, *Footloose*, *Rock of*

Ages, *Begin Again*, *Saving Mr. Banks* and the recent Sony Pictures release *Annie*, from director Will Gluck.

Sullivan served as music producer–supervisor on three Oscar-nominated songs for *Dreamgirls* and one for *Nine*. *Dreamgirls* also earned him his first Grammy nomination as soundtrack producer as well as a Broadcast Critics Award (Best Soundtrack). He was also Grammy nominated for *Rock of Ages*.

GREG AGAR (Composer) is an ARIA and AIMAS nominated producer, ARIA-winning session pianist and a published songwriter. He co-wrote “Are You With Me” for the Chinese film *Tiny Times* (2013), which became the biggest hit in Chinese film history. Agar has written numerous songs for other artists, including five Top 10 hits and three featured songs for films produced in seven countries. His band Syndicate released an album that debuted at No. 7 on the ARIA chart and celebrated a No. 1 single on the ARIA physical charts for six consecutive weeks.

Agar performs constantly as a singer/pianist and is the musical director for Ciaran Gribbin (INXS) and his band. He is currently working as a consultant and producer for the Talent Development Project – Australia.

Over the years, Agar has been fortunate to work with Diane Warren, Tommy Lee (Mötley Crüe), Matt Sorum (Guns N’ Roses, Velvet Revolver), Paul McCartney’s MPL Company, Alice Cooper, Sam Moran (The Wiggles), Noiseworks, Baby Animals, Mark Gable, Tim Freedman, The Sweet Inspirations (Elvis), Justice Crew, Jessica Mauboy, Stan Walker, Timomatic, Damien Leith, Reece Mastin, Altiyan Childs, Troy Cassar-Daley, Adam Harvey, Darren Percival, Anja Nissen, The Voice Australia, Diana Rouvas, Rowan Robertson (Dio) and Bob Daisley (Ozzy Osbourne).

CIARAN GRIBBIN (Composer) is a singer and songwriter with film experience. Gribbin wrote, recorded and produced all of the original songs for the Irish musical dramedy *Killing Bono*, starring Ben Barnes. He recently signed a new worldwide agreement with Snow Patrol’s publishing company, Polar Patrol Music Ltd.

In 2011 Gribbin made the big move with his family from their hometown of Castledawson in Northern Ireland to Sydney, Australia, to join the legendary band INXS as their singer and co-songwriter. Since then he has toured extensively with them, to much acclaim throughout South America, Europe and Australia. With the band currently

off the road this has given Gribbin the opportunity to continue his successful songwriting activities as well as solo live and recording work.

Before INXS Gribbin played countless shows with many artists including Paul McCartney, The Script, Gotye and Paulo Nuttini, amongst others. As a songwriter he co-wrote Madonna's Grammy-nominated song "Celebration."

In 2013 Gribbin performed at the Rock in Rio music festival, followed by a week in Los Angeles for meetings with movie music supervisors and co-songwriters. He returns to L.A. in early 2015 for his third trip in 12 months, for more writing and meetings.

DON WAS (Original Music) is one of music's most significant artists and executives, excelling in multiple roles and serving as one of the industry's beacons for integrity and forward-thinking. During this period of disruption and rapid evolution in the worldwide music business, Was remains committed to music as an art form and its importance to contemporary culture.

As the president of Blue Note Records since 2011, Was is both the company's leader and an ambassador for its music. He is charged with bringing the label's 21st Century jazz artists, and its expanding palette of contemporary musicians, to larger audiences. Was is also a caretaker for Blue Note's singular and historic catalogue of music. He is burnishing the label's 75-year legacy by overseeing ongoing and extensive reissue campaigns that serve audiences in both the analog and digital realms.

As an in-demand, highly acclaimed and commercially successful producer since the late 1980s, Was has been honored with Grammy Awards for his production work in each of the past three decades. In 1989 he won for producing Bonnie Raitt's breakthrough classic "Nick of Time." In 1994 he was named Producer of the Year for his work with artists ranging from the Rolling Stones to Willie Nelson and Roy Orbison. Was won again in 2009 for his production work on Ziggy Marley's "Family Time" (Best Musical Album for Children).

The artists Was has produced in this decade alone span a broad array of musical genres: Lucinda Williams ("Blessed"), John Mayer (his two most recent albums, "Born and Raised" and "Paradise Valley"), Aaron Neville ("My True Story," co-produced with Keith Richards), French superstar Johnny Hallyday ("Rester Vivant") and Neil Diamond ("Melody Road"). Albums produced by Was have achieved dozens of multi-platinum, platinum and gold certifications, selling more than 80 million copies worldwide.

Was recently netted his first Emmy as musical director for the CBS Television special “The Beatles: The Night That Changed America,” celebrating the 50th anniversary of the group’s first appearance on the Ed Sullivan show. Was led the band and played bass for a diverse group of artists performing Beatles’ classics (including Paul McCartney, Ringo Starr, Katy Perry, Stevie Wonder, Joe Walsh, Keith Urban, Eurythmics and Pharrell Williams).

Was had previously explored the Beatles’ musical beginnings in the 1995 film *Backbeat*. In addition to composing the acclaimed score, he produced a super-group comprised of members from the era’s top alternative bands (including Nirvana, R.E.M. and Sonic Youth) that covered early Beatles songs for the soundtrack. For his work on the film, Was received a BAFTA Award for Best Film Music.

That same year, Was directed the documentary film *I Just Wasn’t Made for These Times*, focusing on the brilliant composing and producing gifts of Brian Wilson. Entrusted with 20 years of private footage, Was juxtaposed Wilson’s history with new performances of classics such as “Caroline No,” “Warmth of the Sun” and “Do It Again.”

One of Was’ most noteworthy musical associations of the past two decades is with the Rolling Stones. He produced their last three studio albums and a host of other studio and live recordings. Beginning with “Voodoo Lounge” in 1994 and continuing through “Bridges to Babylon” in 1997 and “A Bigger Bang” in 2005, his work with the Stones has resulted in platinum and gold certifications in countries spanning the globe. He also oversees the band’s historic reissues, including “Exile on Main Street” in 2010, “Some Girls” in 2011 and the forthcoming “Sticky Fingers,” searching the band’s vaults and master tapes for lost jewels and bringing the projects to completion.

Was first became known to music audiences as a founding member of Was (Not Was), which he formed with childhood friend David Was (Weiss) in suburban Detroit. Throughout the 1980s and early 1990s, Was (Not Was) released four studio albums of their unique blend of soul, funk, R&B, rock and dance music combined with satiric and unusual lyrics. Their 1988 album “What Up, Dog?” spawned the U.S. and U.K. hit singles “Spy in the House of Love” and “Walk the Dinosaur.”

Born Donald Fagenson in Detroit, Michigan, the son of two teachers, Was grew up in the suburb of Oak Park. Seeing artists as diverse as George Clinton and the MC5 playing regular concerts at his high school, Was developed offbeat musical tastes at an early age. Co-writing songs in the basement of Weiss’ parents’ home, in a room they

referred to as the “Humor Prison,” the budding musical duo wore masks so as not to easily reject ideas while having to look into each others’ eyes. They also published a humor magazine and performed in a neighborhood comedy troupe.

STEVE TILSTON (Consultant) is one of the U.K.’s most celebrated songsmiths. He is widely recognized within the world of folk and contemporary music because his words, arrangements and subtly superb guitar playing are unique to him. The writer of the classic songs “The Slip Jigs and Reels” and “The Naked Highwayman,” Tilston is a celebrated artist both in Britain and abroad whose music is featured regularly on radio and television. His songs have been recorded by Fairport Convention, Dolores Keane, The House Band, Peter Bellamy, North Clegg, Bob Fox and John Wright. Tilston’s “Here’s to Tom Paine” is the adopted theme song for the Tom Paine Society of America and was featured in Bruce Springsteen’s live set.

Tilston was recently commissioned to write for the Olympics Radio Ballads series and the Harbour of Songs project. “Happenstance,” his latest recording, features Keith Warmington and Stuart Gordon. His next project is “Writes and Songs,” with fellow songwriter Jez Lowe.

Tilston’s 2011 release “The Reckoning” garnered four-star reviews in *The Guardian*, *The Observer* and *The Scotsman*; guest appearances on “Later with Jools Holland” and the BBC’s “Four Songwriters’ Circle”; and a Folk Awards win for Best Original Song (for the title track). In 2009 his early career was highlighted in the book *Bristol Folk*, the story of the U.K. city’s powerhouse folk and blues scene in the 1960s and ’70s.

Tilston released “Ziggurat” in 2008, an album from which “A Pretty Penny” made the *Acoustic Magazine* list of the top 50 songs of the year. In 2007 a five-CD boxed-set, “Reaching Back: the Life and Music of Steve Tilston,” was released by Free Reed.

Born in Liverpool, England, and raised in the Midlands, Tilston made his recording debut in 1971 with the classic “An Acoustic Confusion.” He has been turning out quality albums ever since. “Life by Misadventure,” “And So It Goes,” “Solo Rubato” and “Such and Such” all feature first-class songwriting that is quintessentially English in style and typically Tilston. The instrumental “Swans at Coole” is testament to his guitar virtuosity.

Though best known as a songwriter, Tilston has always had an ear for traditional music and includes new interpretations of old favorites on his original recordings. “Of Many Hands” is his first “all-traditional” album and features unique arrangements of

timeless classics. There's also a "best of" anthology, "The Greening Wind," and the live album "Live Hemistry," which was recorded on tour with Fairport Convention.

When he was invited to contribute to the *Guitar Maestro* series of DVDs, a combination of live studio performances and interviews, Tilston joined an illustrious band of guitarists including Martin Simpson, Michael Messer and Wizz Jones.

As a touring artist, Tilston has performed with John Renbourn's Ship of Fools and formed a stunning partnership with traditional singer Maggie Boyle that produced the classic recordings "Of Moor and Mesa" and "All Under the Sun." Artists he has played guitar with include Ballet Rambert, Martin Allcock and Pete Zorn (in WAZ!), Brooks Williams (in A Transatlantic Song-Swap) and his daughter Martha (in the charming "Like Father, Like Daughter..." show). More recently he teamed up with Yorkshire alt-country band The Durbervilles and old Bristol pals Keith Warmington and Stuart Gordon (as the Steve Tilston Trio).

The musician has also turned author. [All for Poor Jack](#), Tilston's first novel, is a historical tale full of colorful characters, set in Bristol and the "New World."

Cast

Danny Collins	Al Pacino
Mary Sinclair	Annette Bening
Tom Donnelly	Bobby Cannavale
Samantha Leigh Donnelly	Jennifer Garner
Frank Grubman	Christopher Plummer
Sophie	Katarina Cas
Hope Donnelly	Giselle Eisenberg
Jamie	Melissa Benoist
Nicky Ernst	Josh Peck
Judd	Brian Thomas Smith
Dr. Ryan Kurtz	Scott Lawrence
Neighbor Steve	Michael Patrick McGill
Marty	Kiff VandenHeuvel
Guy DeLoach	Nick Offerman
Young Danny Collins	Eric Schneider
	Davide Donatiello
Dr. Silverman	Eric Lange
Nurse	Aarti Mann
Josh the Bartender	Joshua Sternlicht
Roadie	Travis Johns
Tim	Tim Jo
Autograph Seeker	Hiroshi Moroto
Hotel Bar Partons	Margy Stein
	Eric Daniel Newnham
Night Club Fans	Francine Levinson
	Hal Alpert
Chime In Magazine Intern	Henri C. Wittelsohn
Danny's Background Singers	Patrick Kudej
	Carmel Echols
	Judith Hill
	Kari Kimmel
Danny's Band	Don Was
	C.J. Vanston
	Kenny Aronoff
	Tim Pierce
	Mindi Abair
	Bill Cantos
	George Doering
	Darrell Leonard
Stunt Coordinator	Alex Daniels
Danny's Driving Double	Pete Antico

Crew

Directed by	Dan Fogelman
Written By	Dan Fogelman
Producers	Jessie Nelson Nimitt Mankad
Executive Producers	Denise DiNovi Shivani Rawat Declan Baldwin Monica Levinson
Director of Photography	Steve Yedlin
Production Designer	Dan Bishop
Editor	Julie Monroe
Music Composed by	Theodore Shapiro Ryan Adams
Music Producer	Don Was
Costume Designer	Sophie de Rakoff
Hair Department Head	Patricia Almeida
Make-up Department Head	Bill Corso
Casting by	Mindy Marin
Unit Production Manager	Monica Levinson
First Assistant Director	Betsy Magruder
Second Assistant Director	Jody Spilkoman
Production Supervisor	Jamie Boscardin Martin
Post Production Supervisor	Nancy Kirhoffer
Art Director	Christopher Brown
Assistant Art Directors	Andrew Hull Erin Magill
Graphic Designer	Evan Register
Art Department Coordinator	Kama Hayes
Set Decorator	Claudette Didul
Set Decoration Leadperson	Jefferson Murff

Set Decoration Buyer	Rhonda DeMarc-Elliot
On Set Dresser	Bart Hubenthal
Set Dressers	Armando "Lonnie" Alvarado
	Jose Castillo
	Johnny Lieberman
	Hugh Pritchard
	Charles J. Randolph
Property Master	Ellen Freund
First Assistant Propmaster	Charisse St. Amant
Property Assistant	Julie Gilchrist
Food Stylist	Melissa McSorley
Script Supervisor	Jayne-Ann Tenggren
A Camera Operator	Dale Myrand
B Camera Operator	Henry Tirl
Additional Camera Operators	Robert Carlson
	Peter Gulla
A Camera First Assistant	Wade Whitley
B Camera First Assistant	Sean O'Shea
Additional First Assistant	Rich Floyd
A Camera Second Assistant	Greg Kurtz
B Camera Second Assistant	Coy Aune
Additional Camera Second Assistant	Tim Sheridan
Loader	Corey Gibbons
1 st Assistant Editor	Carlos Castillon
Editorial PA	Jenny Caceres
Assistant Costume Designer	Whitney Galitz
Costume Supervisor	David Swope
Key Set Costumer	Jason Moore
Set Costumer	Amber Jordyn
Additional Set Costumer	Roberta I. Bile
Cutter/Fitter	Catherine Wall
Makeup Department Head	Bill Corso
Key Makeup Artist	Cheryl Ann Nick
Makeup for Annette Bening	Julie Hewett
Makeup for Jennifer Garner	Deborah LaMia Denaver
Hair Department Head	Patricia Almeida
Key Hairstylist	Robert Wilson
Hair for Jennifer Garner	Peter Tothpal
Wigmaker	Renata Leuschner
Gaffer	Manny Tapia
Best Boy Electrician	J.P. Brennan
Set Lighting Technicians	Carlos Baker

	David Bartholomew
	William Streit
	Anselmo Vargas
	Jesse Wine
Additional Electrics	James W. Boorman
	Simon Cho
	Christopher Ferguson
	Wesley Mark Hayes
	Steven H. Martinez
	William Reid
Rigging Gaffer	Jose Ruiz
Rigging Best Boy	David Hagadorn
Rigging Set Lighting Technician	Brandon Ainsworth
Key Grip	Paul Perkins
Best Boy Grip	Greg Romero
A Dolly Grip	Chris Scurria
B Dolly Grip	Pete McAdams
Grips	Ryan Busscher
	Carlos Escoto
	Jesse King
	Chris Stadler
	Cam Thorburn
	Shea Uva
Key Rigging Grip	Chad C. Barrow
Rigging Grips	Todd Geritz
	Tom Keefer
Sound Mixer	Scott Harber, CAS
Boom Operators	David Holmes
	Chris Sposa
Utility Sound	Jessy Bender
	Howard Eriksson
Audio Playback	Mark Agostino
	Slamm Andrews
Special Effects Coordinators	Kevin Hannigan
	Anthony Simonaitis
Theatrical Lighting Design	John Tedesco
Theatrical Lighting Coordination	Michael Garrett
Theatrical Lighting Programmer	Michael Nevitt
Location Manager	Ralph B. Meyer
Additional Location Managers	Kris Wagner
	John Panzarella
Key Assistant Location Managers	Bill McLellan
	JT Panzarella
	Jen Prince
	Carter Schmitt

Assistant Location Manager	Nate Taylor Leslie Thorson Marc LaBelle
Production Coordinator Assistant Production Coordinator Production Secretary Production Office Assistants	Andrew C. Smith Bernadette J. Gonzales Watermeier Nicole Jackson Muffett Brinkman Matthew Burgerhoff
Production Accountant First Assistant Accountant Payroll Accountant Accounting Clerk	Caren Rose Nicholas Irwin Katy Tatian-Genovese Michele Abadee
Still Photographer Unit Publicist EPK Producers	Hopper Stone Amy Cohn Alan Griswold Matt Eppedio
2nd Second Assistant Director Additional 2 nd Second Assistant Directors	Lynn Struiksma Dennis Burrell Sylvia K. Dudzinska Lynne Martin
Assistant to Mr. Fogelman Assistant to the Producers Assistant to Ms. Nelson Assistant to Ms. DiNovi Assistant to Ms. Levinson	Tanner Bean Jenya James Emily Maisano Maureen Poon-Fear Jessica Held
Executive Assistant to Mr. Pacino Assistant to Mr. Pacino Assistant to Mr. Plummer Key Set Production Assistant Set Production Assistants	Michael Quinn Graham Geraghty Justin Jacquemotte Kyle Mlodzik Teri J. Barber Miles Harber Matt Hibbard Meg Marchand Oren Tuvia Schuyler Whitesell Jonathan Denmark Chelsey Forrey Michael Ondrejko Patrick Kudej
Costume Production Assistant Set Decoration Production Assistant Construction Production Assistant Intern	
Extras Casting	Rich King
Casting Associate Casting Director - Italy	Kara Lipson Lilia Trapani Hartmann
Video Assist	Greg Mitchell

Video Utility	Owen Taylor
Video Playback	Rick Whitfield
Transportation Coordinator	Kirk Huston
Transportation Captain	Angel De Santi
Transportation Co-Captain	Michael Sparks
Transportation Clerk	Chris Stephens
Cast Drivers	Daniel Gonzalez
	Lecanne Placek
Drivers	John Agnew
	Mark Basler
	Michael Borreson
	Jose Adrian Casas
	Samuel Fernandez
	Wayne Flowers
	Rene Guy
	Javier Jimenez
	Jose Jimenez
	Paul Mahone
	Dennis Matsuoka
	Michelle Morris
	Wayne E. Morris
	Aukuso Gus Puluti Jr.
	Daniel Purcell
	Ronald T. Shipp
	A.R. Stepp
	Frank Sullivan
	Jorge Velasquez
	Susan B Zima
Generator Operator	Lee Jennings
Construction Coordinator	Joe Ondrejko
Paint Foreman	Tom Hrupcho
On Set Painter	Charles Kern
Construction	Willie Thoms
Propmaker	Chris Beresford
	William J. Thomsill
Greensmen	Danny Rea
	Albert Silva
	Porfirio Silva
Catering	Chef Robert Catering
Chef	Francisco Trujillo
Key Craft Service	Phil Scalisi
Craft Service Assistant	Dave Jelin
Clearances	Ashley Kravitz
Product Placement	Jaffe Entertainment
Medics	Ruben Rico

	Keri Littledeer
Al Pacino's Stand-In	Lee Faranda
Al Pacino's Photo Double	Tommy Ottis
Annette Bening's Stand-In	Marina A. Freeman
Jennifer Garner's Stand-In	Nancy Wetzel
Bobby Cannavale's Stand-In	Eric Colton
	Michael Danilyan
Christopher Plummer's Stand-In	Michael Kurtz
Consultant	Steve Tilston
Choreographer	Tara Nicole Hughes
Medical Center Consultant	Christina Cannarella
Legal and Distribution Counsel	Stephen Dembitzer
	Cathy Perifimos
Production Attorney	Steven Kalb
Music Clearance & Legal Services	Christine Bergren
Payroll Services Provided by	Ease Entertainment Services, LLC
Storyboard Artist	Chris Buchinsky

SPLINTER UNITS

First Assistant Directors	Bac Delorme
	Dale Stern
Key 2 nd Assistant Directors	Jason Roberts
	Paul Schmitz
Director of Photography	Christopher Blauvelt

POST PRODUCTION

Sound Supervision and Editorial by	EarCandy, Inc.
Supervising Sound Editor	Perry Robertson
Supervising Sound Designer	Scott Sanders, M.P.S.E.
Sound Editor	Kevin A. Zimmerman
Re-Recorded at	Ross 424, Inc.
Re-Recording Mixers	John Ross, C.A.S.
	Kaspar Hugentobler
Foley Recorded at	Post Creations
Foley Supervisor	Nick Neutra
Foley Mixers	Kyle Billingsley
	Arno Stephanian
Foley Artist	Noel Vought

Voice Casting by	Barbara Harris
Loop Group	Peggy Flood Carlyle King Barbara Iley Regina Taufen Willow Geer Will Collyer John Demita Jason Pace Daniel Mora Levi Nunez Nancy Truman Moiria Quirk Joel Swetow Ron Bottitta
Digital Intermediate by	TECHNICOLOR
Supervising Digital Colorist	Michael Hatzler
Second Digital Colorist	Chris Jensen
Digital Intermediate Producer	Allyse Manoff
Digital Intermediate Editor	Mark Sahagun
Data Management	Pavel Dvorak Chris Mcgregor Derek Schneider Cameron Weaver George Zidd
Imaging Technicians	Todd Mitchell David Slaughter Kyle Devriendt
Dailies Producer	Denise Woodgerd
Feature Sales	Sheryl Goodhead
Visual Effects by	Afterparty VFX, New York
Senior VFX Supervisor	David Gaddie
VFX Supervisor	Nick Crist
VFX Executive Producer	Angela Bowen
Lead Compositor	Nick Crist
Compositors	Jeen Lee Nick Tanner
CG Lead	Elias Saliba
Rigger	Lee Wolland
Animator	Tyler Heckman
Z Brush Artist	Paul Liaw
Texture Artist	Jesse Flores
Rotoscoping Artists	Alejandro Monzon J Bush
Designer	Jordan Lister
Researcher	Steven Kelleher
VFX consultant	Ed Manning

End Title Design yU+Co

MUSIC

Music Editor	Jay Richardson
Score Recorded and Mixed by	Chris Fogel
Music Conducted By	Mark Graham
Music Preparation	JoAnn Kane Music Service
Music Contractors	Sandy DeCrescent Gina Zimmitti Peter Rotter
Mr. Pacino's Piano & Vocal Coach	Gerald White
Piano	Randy Kerber
Guitar	George Doering
B3	Jim Cox
Bass	Chris Chaney
Drums	Matt Chamberlain
Percussion	Brian Kilgore
Violin Solo	Erik Arvinder
Additional Vocals	Mike Viola C.J. Vanston
Music Coordinators	Amanda Krieg Jordan Hale Ivy Skoff

“Mary”

Written and Performed by Ryan Adams

“Hey Baby Doll”

Written by Ciaran Gribbin and Greg Agar

Produced by Don Was

Performed by Al Pacino

“Working Class Hero”

Written by John Lennon

Performed by John Lennon

Courtesy of Capitol Records

Under license with Universal Music Enterprises

“Whatever Gets You Through the Night”

Written by John Lennon

Performed by John Lennon

Courtesy of Capitol Records

Under license with Universal Music Enterprises

“Imagine”

Written by John Lennon

Performed by John Lennon
Courtesy of Capitol Records
Under license with Universal Music Enterprises

“Hold On”
Written by John Lennon
Performed by John Lennon
Courtesy of Capitol Records
Under license with Universal Music Enterprises

“Happy Go Lucky”
Written by Stephen Lang & Marc Ferrari
Performed by Stephen Lang
Courtesy of FirstCom Music

“Itsy Bitsy Spider”
Traditional
Performed by Giselle Eisenberg

“Beautiful Boy”
Written by John Lennon
Performed by John Lennon
Courtesy of Capitol Records
Under license with Universal Music Enterprises

“Another Lonely Night”
Written and performed by Daniel May
Courtesy of FirstCom Music

“It Was Over”
Written by Scott Nickoley, Ronald Dunlap & Stephen Lang
Courtesy of FirstCom Music

“The Rip Tide”
Written by Zach Condon
Performed by Beirut
Courtesy of Pompeii Records

“Don’t Look Down”
Written by Ryan Adams and Don Was
Produced by Don Was
Performed by Al Pacino

“Brandenburg Concerto No. 3, 1st Movement”
Written by Johann Sebastian Bach
Courtesy of FirstCom Music

“Piano Sonata in C Major Andante 5”
Written by Wolfgang Amadeus Mozart
Courtesy of FirstCom Music

“Nobody Told Me”
Written by John Lennon
Performed by John Lennon
Courtesy of Capitol Records
Under license with Universal Music Enterprises

“#9 Dream”
Written by John Lennon
Performed by John Lennon
Courtesy of Capitol Records
Under license with Universal Music Enterprises

“Musical Chairs”
Written by Joey Stevens & Itaru De La Vega
Performed by Rumspringa
Courtesy of Cantora Records
By arrangement with Lip Sync Music, Inc.

“Cold Turkey”
Written by John Lennon
Performed by John Lennon & The Plastic Ono Band
Courtesy of Capitol Records
Under license with Universal Music Enterprises

“Love”
Written by John Lennon
Performed by John Lennon
Courtesy of Capitol Records
Under license with Universal Music Enterprises