

# LINCOLN

*“If slavery is not wrong, nothing is wrong.”*

—Abraham Lincoln, in a letter dated April 4, 1864

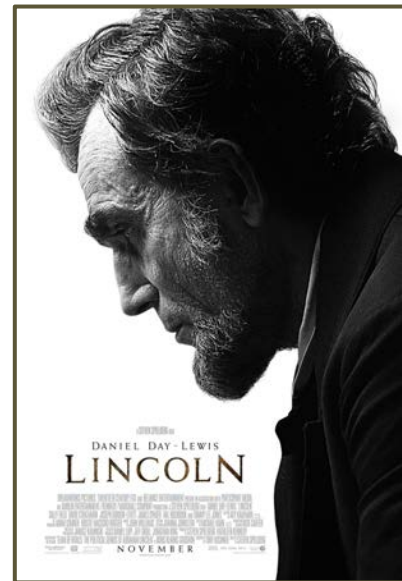
In the final four months of Abraham Lincoln’s life and presidency, the full measure of the man—his passion and his humanity—came to bear on his defining battle: to plot a forward path for a shattered nation, against overwhelming odds and extreme public and personal pressure.

Steven Spielberg’s “Lincoln” provides an intimate immersion into the American leader’s most perilous and revealing moments, at a time when the dark shadow of slavery lifts and a country torn by war must be made whole.

A rich human drama plays out as Lincoln doubles down to end the devastating Civil War not merely by ending the war but by fighting to pass the 13<sup>th</sup> Amendment, permanently abolishing slavery. It will be an act of true national daring. He will have to call upon all the skill, courage and moral fortitude for which he’ll become legend. He will grapple with the impact of his actions on the world and on those he loves. But what lies in the balance is what always mattered most to Lincoln: to compel the American people, and those in his government of opposite persuasions, to alter course and aim higher, toward a greater good for all mankind.

Brought to life via a layered screenplay by Pulitzer Prize winner Tony Kushner, Spielberg’s starkly human storytelling and the performance of Daniel Day-Lewis leading an accomplished cast, the film invites audiences directly into the heart and soul of Lincoln’s final achievements. The Lincoln who emerges is a man of raw paradoxes: funny and solemn, a playful storyteller and fierce power broker, a shrewd commander and a vulnerable father. But in his nation’s darkest hour, when the times demand the very best of people, he reaches from within himself for something powerful and everlasting.

DreamWorks Pictures and Twentieth Century Fox present in association with Participant Media “Lincoln,” a film directed by Steven Spielberg from a screenplay written by Tony Kushner, based in part on the book “Team of Rivals: The Political Genius of Lincoln” by



Doris Kearns Goodwin. The film's cast is headed by Daniel Day-Lewis, Sally Field, David Strathairn, Joseph Gordon-Levitt, James Spader, Hal Holbrook and Tommy Lee Jones. The producers are Spielberg and Kathleen Kennedy and the executive producers are Daniel Lupi, Jeff Skoll and Jonathan King.

Spielberg joins with his long-trusted team behind the camera: director of photography Janusz Kaminski, production designer Rick Carter, costume designer Joanna Johnston, editor Michael Kahn and composer John Williams—whose talents combine to make the war-torn world that Lincoln irrevocably changed in 1865 a visceral, contemporary experience.

## FINDING LINCOLN

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Abraham Lincoln has long existed on the razor's edge between myth and flesh-and-blood man.



Yet, now more than ever, Lincoln occupies the public imagination. Perhaps it is because his very silhouette has morphed into a global symbol of the hope that power can be wielded judiciously. Perhaps it is because he was the only U.S. president to stare down the real possibility that the grand experiment of an American Union might be forever abolished. Or perhaps it is because his very life reveals that flawed, complicated human beings can accomplish the incredible, and inspire even those ensnared in war and dark legacies to switch directions and come together.

The idea of Lincoln, and the rarely seen but captivatingly human side of Lincoln, has haunted filmmaker Steven Spielberg since childhood. Since then, he has been reading about Lincoln, thinking about Lincoln and becoming increasingly certain that Lincoln's intensely eventful life is rife with stories that are not only inherently cinematic but are also increasingly relevant to our times.

"I've always been interested in telling a story about Lincoln. He's one of the most compelling figures in all of history and in my life," says Spielberg. "I can remember being four or five years old when I first saw the Lincoln Memorial and being terribly frightened by the scale of the statue in that chair but then, as I got closer and closer, becoming completely captivated by his visage. I'll never forget that moment and it left me wondering about that man sitting high above me in that chair."

The more Spielberg learned about Lincoln throughout his life, the more that sense of wonder grew. He continues: "Lincoln guided our country through its worst moments

and allowed the ideals of American democracy to survive and assured the end of slavery. But I also wanted to make a film that would show how multifaceted Lincoln was. He was a statesman, a military leader, but also a father, a husband and a man who was always, continuously looking deep inside himself. I wanted to tell a story about Lincoln that would avoid the mistakes of both cynicism and hero worship and be true to the vastness of who he was and the intimacy of his life and the softer angles of his nature.”

It would take Spielberg and screenwriter Tony Kushner, who previously collaborated on “Munich” together, a decade to find precisely the right story to tell, and the way they



wanted to tell it. And when they did, surprisingly, it was a story that homed in on just a few short, powerful months in Lincoln’s life. Those few months would illuminate the essence of the man—as a political genius, as an anguished family man and, most of all, as a courageous defender of the United States of America.

Says Spielberg: “We came to focus on the last four months of Lincoln’s life because what he accomplished in that time was truly monumental. However, we wanted to show that he himself was a man, not a monument. We felt our best hope of doing justice to this immensely complicated person was to depict him in the midst of his most complex fight: to pass the 13th Amendment on the floor of the House of Representatives.”

This compact, immersive concept for the film enlivened Spielberg. It would, when all was said and done, engage his filmmaking instincts on a different level than any film that has come before in his extensively diverse filmography.

“My movies more often are told through pictures, not words. But in this case, the pictures took second position to the incredible words of Abraham Lincoln and his presence,” Spielberg explains. “With ‘Lincoln,’ I was less interested in an outpouring of imagery than in letting the most human moments of this story evolve before us.”

In stripping Lincoln’s final days down to their most electrifying yet stark moments of debate, political machinations, family ties and private fears and hopes, Spielberg and Kushner uncovered the gripping—and unpredictably human—nature of a democracy’s greatest battle in action. “The film does have quite a bit of suspense,” he notes, “and it could, at times, even be seen as a kind of political thriller.”

Longtime Spielberg producing partner Kathleen Kennedy agrees that the film takes an interesting turn in the ongoing evolution of the director’s career. “Steven has always

loved history and has made many movies with a historical context—‘Empire of the Sun,’ ‘Schindler's List,’ ‘Saving Private Ryan’—and I think he recognized that some of the most interesting characters came from history,” she observes. “But Steven knew that with ‘Lincoln,’ he wouldn’t create a conventional biopic. Instead, he and Tony attempted to find the most intimate way to show the power of Lincoln’s achievements as President, through the exploration of the end of slavery and other key events that took place during his presidency.”

## TEAM OF RIVALS

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From the start, Spielberg was acutely aware of a near-infinite library of books that approach Lincoln from a stunning array of perspectives. However, he was longing for a fresh, and more directly human, take. He found that in Doris Kearns Goodwin’s “Team of Rivals: The Political Genius of Abraham Lincoln,” which, on its publication in 2005, became a mega-bestseller, breaking out from the biography shelves as a must-read page-turner.

Spielberg started talking intently to Goodwin about her book several years before she even finished it. They met at the Millennium celebration in Washington where he asked her what she was working on. He took a profound interest in it and it was several years before it was finished. “He was out making other movies, and every now and then he’d call from the set and ask, ‘Well, what did Lincoln do today?’ Then one day, he optioned the book,” she recalls.



When it was released, the rousing reaction to Goodwin’s book revealed that she had hit upon a part of Lincoln that people were hungry to know more about right now: how he made profound national changes for the better in such fiercely divided times. The “team of rivals” in the title refers to the three opponents Lincoln vied against in the 1860 presidential election—only to invite each bitterly defeated competitor into his cabinet. This bold move would embody Lincoln’s most outstanding qualities: his talent for getting along with his opponents, his political genius and his steady compass always pointing to the universal truths of justice and civil rights and a more perfect union.

It would also lie at the heart of perhaps his most singular accomplishment: moving the nation to support “the new birth of freedom” and end the unconscionable practice of

slavery at the conclusion of the Civil War—not just symbolically but via a constitutional amendment that would make abolition a permanent foundation of the law of the land.

How did he do it? Goodwin says he was driven by understanding the unthinkable consequences of not succeeding. “I think it was key for Lincoln to get the 13th Amendment passed, because if it was part of our Constitution—and he so revered the U.S. Constitution—then he knew slavery would be undone in this country forever and ever. So he put all of his political skills, every bit of his human relationships, every bit of his ability to work his inner circle, into passing the 13th Amendment passing. Then, and only then, could he know that slavery had finally ended.”

She adds: “I think it came down to the belief he always had about this country—that it could be, as he often said, a beacon of hope around the world.”

Spielberg found the entirety of Goodwin’s book riveting. “You could find a feature-length film story on very nearly every page of Doris’ book,” muses the director. “But the most important thing was the spirit of the man she captured. Whatever else we did, I felt it was essential to be absolutely true to that.”

Early on, Goodwin invited Spielberg and Tony Kushner to sit at a roundtable of Lincoln experts to give them a sense of the challenging territory they’d be diving into—and she was taken aback by how well they fit right in. “It was an incredible day,” she recalls. “Afterwards, I got e-mail from all these historians about how stunned they were at how much Steven knew about Lincoln, the Civil War, abolition, Mary, everything. Right after, Tony and I started e-mailing each other back and forth about every aspect of Lincoln, and I was convinced no two people could do a better job than they could.”

## A SCREENPLAY AND A BREAKTHROUGH

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Spielberg always felt that Tony Kushner—who won the 1993 Pulitzer Prize for his play “Angels in America” and who turned explosive contemporary events into the Oscar®-nominated screenplay for “Munich”—had the kind of intricate mind and deep love of American history that would allow him to turn Goodwin’s book into a screenplay.

Kushner, too, was riveted by the book, but he was certain no single film could begin to encapsulate the entire 800-page colossus. “Her book is an amazing and thrilling act of storytelling,” he says. “It is also the living definition of something that cannot be turned into a two-hour movie. It’s so incredibly packed with intense events and wonderful characters, there was no possibility of finding a narrative path all the way through it.”

Finding a different way into “Lincoln” would become a gauntlet. Kushner abandoned an early attempt to explore Lincoln’s life from 1863 until his death two years later because it was still far too epic a narrative.

Inspired, Kushner tackled a draft and produced a 500-page screenplay, a veritable brick of a manuscript, which he gave to Spielberg. The director recalls: “It was one of the most brilliant things I had ever read—but it was sprawling, epic, and just impractical as a motion picture. As I read it, though, I thought that the most compelling thing of all that Tony had done was a 70-page stretch on the fight to pass the 13<sup>th</sup> Amendment.”

Kushner dove back into writing for another two years, trying to trim that draft into a leaner version. Then, out of the blue, he received a call from Spielberg.

“I was driving in Connecticut when he called on the cell phone,” Kushner recalls. “He said, ‘I’m going to make a suggestion that you might think is crazy, but what if we focus just on the month of January and the passage of the 13<sup>th</sup> Amendment?’ I remember I had to pull my car over because I started to feel dizzy. Steven said, ‘I find this part of the story enormously exciting and moving.’ And the more he spoke, the more I felt this was a daring decision and was going to really surprise people. This was going to be a story about Lincoln with which most people are unfamiliar.”

He continues: “We both felt it was incredibly timely, because in this day and age when so many people have lost faith in the idea of governance, it’s a story that shows that you can achieve miraculous, beautiful things through the democratic system. That month was also a lens through which you could see Lincoln with real clarity. It had all the ingredients that characterize him—his family life, his emotional life and his political genius. And it had the suspense of a real crisis. He faced a central dilemma: could he accomplish the end of human slavery while holding the Union together, and could he do it before the Confederacy surrendered?”

Narrowing the focus blew all of Kushner’s intensive research wide open and allowed him now to show Lincoln as he’d always wanted, as a real man engaged, day by day, moment by moment, in the grit and muck of politics—but driven by a larger vision for the nation and the future of his children.

The new draft also allowed Kushner to zero in on some of the controversies over Lincoln’s methods and beliefs. For example, Kushner did not want to sidestep Lincoln’s apparent support at times for allowing slavery to continue in order to preserve the Union. However, he emphasizes the idea that Lincoln was attempting to walk a tightrope. “He was doing an astonishing balancing act by simultaneously trying to advance the idea that the Civil War must end with abolishing slavery and also convincing the North that their children were not dying to end slavery. This understanding of accepting a means to an end, I believe, is part of what made him a great president.”



Kushner also did not want to whitewash the emergency powers that Lincoln claimed during the war—the most Draconian ever utilized in the United States, including the suspension of habeas corpus and outright media censorship. “Unquestionably, Lincoln stretched the balance of powers in unprecedented ways—but out of necessity as he saw it to prosecute the war effectively and hold the Union together. Occasionally, I think he went beyond where he was sure the courts would follow. These are further questions of means and ends that are very much at the heart of the film we’ve made,” he explains.



Those questions become something human and alive in Kushner’s screenplay through a ground-level realism and a dynamic immersion into the atmosphere of Lincoln’s Washington, D.C. Seamlessly woven into this intimate probing of Lincoln are more than 140 characters, many of which are huge personalities and fascinating figures in their own right. “The storytelling process was very tricky,”

Kushner admits. “But I love doing exposition because it’s like a mental puzzle, putting all these pieces together. My belief is that audiences are really smart and I also trusted that my script would be in the hands of one of the greatest constructors of film narrative in history.”

While Kushner utilized his decade of exhaustive research and plucked many real phrases from historical records for the characters, much of what he wrote came from a mix of research and imagination. “One of the great things about this story is that we know that these events occurred but we don’t know very much about what was said, so that gave me a certain amount of license and I was glad to have it. Writing this screenplay was, as it could only be, an act of interpretation,” he summarizes.

That was part of the script’s beauty, says Spielberg. “Tony immersed himself in the language of the period, and then recaptured it in his own way. It became a hybrid of historical research and Tony’s remarkable artistry with language,” he observes.

Kushner was especially careful to delineate the 180-degree differences in party politics in 1865 versus 2012. “It can be confusing to us today that Democrats were the conservative party of that era, the party made up of Southern secessionists, while Republicans were progressive, pro-government, even radical,” he explains. “It’s interesting the way they have traded places.”

Throughout the process of writing the screenplay, Kushner used Goodwin as a trusted resource. She, too, was excited by the decision to whittle the scope to a narrow window that was a microcosm of Lincoln. “You get everything about Lincoln in this story that I tried to convey in my book,” she notes. “You get his melancholy, his sense of humor and

his deep convictions about the importance of this amendment. You get his willingness to bear the weight of knowing that the war is going to go on longer because there would be no compromise on slavery. You get his interior fighting with himself. You get the people he trusted around him. And you get his political skills, center stage, in this battle. By choosing the 13th Amendment as the story, the film captures at once the humanity, the political vision and the terrible weight of the presidency on Lincoln.”

The final screenplay riveted everyone who read it. “Tony’s writing is absolutely captivating,” says Kathleen Kennedy. “He filled the script with so many layers that you are drawn into every little detail of Lincoln’s world.”

Kushner had complete faith that Spielberg could bring that world to life, even though it would take an unusual approach. “Steven re-invents himself often. There are certainly elements you can find in all his films that are Spielbergian but there are also enormous stylistic differences from film to film. He really adapts himself to the story he is telling,” he says. “Still, when I saw the final film, the starkness of it really struck me. Steven created something that feels very handmade, with a real ground-eye view into what Lincoln was seeing and feeling. It’s very Lincolnian in spirit—modest, quiet and focused—which I think also describes Daniel Day-Lewis’ performance.”

Goodwin, who knows Lincoln’s world as well as any living person could, agrees. She says that what Spielberg was able to do was to hew out a *living* history—a visceral reality that brings people closer to an icon than they’ve ever been. “There’s probably no one else who could have directed ‘Lincoln’ and made him come to life with all of his humanity and, at the same time, tell a story that will appeal to large numbers of people and isn’t just a biopic about Lincoln. I think Steven felt that responsibility throughout,” she observes. “This film gives Lincoln to people in a lasting way. I hope it inspires people to believe again in the possibility of leadership.”

## DANIEL DAY-LEWIS’ INTERPRETATION

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The man audiences get to know in “Lincoln” is a hero, but a complex, contradictory, even flawed hero in the modern sense of the term. Lincoln’s battle to pass the 13<sup>th</sup> Amendment was not only a turning point for the nation but also a personal precipice for the man. While craftily winning power struggles in the Capitol, on the home front Lincoln was confronting the loss of a son, a fragile rift with his complicated wife and the fear of losing another child to a conflict that weighed daily on his soul.





Both sides of Lincoln are intertwined by two-time Academy Award® winner Daniel Day-Lewis. Says Spielberg: “I think Daniel, like Tony Kushner, understood Lincoln on a subatomic level, one that goes beyond anything I could articulate. I never asked Daniel about his process, I never questioned it; I never looked the gift horse in the mouth. I just received it with tremendous gratitude. With Daniel and Tony, I felt I was in between two giant figures in the landscape of theater and performances and I was constantly saying to myself, ‘Don’t get in the way; celebrate these words, capture these performances, get it in the best way you know how.’ And let the actors cast their long shadows.”

Day-Lewis’ depiction began with Kushner, who in turn took his cues to the Lincoln personality from Doris Kearns Goodwin. “The film’s conception of Lincoln is very much in the spirit of Doris’ embryonic idea of Lincoln,” Kushner explains. “I read an immense number of books and articles on Lincoln, but I always felt Doris’ take on him really went the distance. She understood him as a hardheaded politician, who could have a terrifying degree of calculation and could sacrifice friendships when it was necessary—but also as someone lyrical, poetic and with a love of jokes and humor. As Walt Whitman said, he contained multitudes.”



Like many people, Day-Lewis was initially familiar with Lincoln only in broad strokes, mostly through speeches like The Gettysburg Address. “But as a human being, I had little sense of him whatsoever until I began to learn,” he says. The screenplay kicked off the learning process. “In a very rich way, Tony suggested the man through his intellect, his humor and his melancholy,

both domestically and in office. The contrast between those two things is something that’s like food and drink to me. In Tony’s script you see a man in that strange paradox of being both public and private.”

He then undertook an intimate engagement with “Team of Rivals,” as well as many other writings about and by Lincoln. But this gave way to something more organic. “Doris’ book was a great beginning,” Day-Lewis says. “But reading accounts of a life can only take you so far, and what became even more interesting to me at a certain point was trying to grow towards a subjective understanding of Lincoln’s personal experience. And in that, the legacy of his writing was hugely important. You get such a wonderful sense of him not only in his speeches but in the stories he told.”

Another key to Lincoln became what Day-Lewis calls “the rhythm of the man.” He explains: “He did everything at his own pace and could only do it at his own pace. He needed to arrive at his decisive conclusions by a logical process that he relied on. What looked to others like inaction or paralysis was just the physical impression that he gave.

In his own mind he was traveling as he needed to do, through each step of the process, after which he could see things clearly.”

A different side to Lincoln’s rhythm was found in the way he relished spinning a tale to a variety of effects—to bring levity to a hard moment or move people in ways they had not seen coming. “There was somebody very dear to me who’s no longer alive, but who had that similar storyteller quality, and I’ve known a few storytellers, but I’m not really a storyteller myself,” says Day-Lewis. “That was something that kind of worried me a good deal, finding those qualities. There was an immediate sharpness to Lincoln’s wit that was so beautiful. It was something I loved about him.”

The spotlighting of Lincoln’s humor gratified Goodwin, who had found that part of him so compelling during her research. “It was really important to me that Lincoln’s sense of humor come across in the movie,” she says, “and that was built into the script and Daniel’s performance. Sometimes it was said that Lincoln could be sitting in a room and he would look so sad, but then he would start to tell a story, and suddenly he would come to life and he would get funnier and funnier, and his eyes would twinkle, and his voice would take on whatever the story he was telling. That’s how I always want to think of him: in motion, telling stories.”

While a few recent historians have posited that Lincoln displayed features of medical depression, Kushner believes his gravity of mood was more reflective of the events in the nation. “He was a man of immense empathy and compassion,” he says. “He could articulate people’s sorrows in a very human and likable way. Also, he was president during a shockingly deadly war, which changed America’s relationship with death. So there was a darkness to him, but the circumstances called for it.”

Kushner adds: “I think that’s one of the things that Daniel Day-Lewis was able to capture: the terrible burden of responsibility that Lincoln struggled with and also the kind of loneliness that comes from being a rarified person who truly understands that responsibility and what must be done.”



Then there was Lincoln’s eerily lean, craggy physicality and his voice, which was not the baritone often imagined, but said to have been more of a higher-pitched tenor voice, especially the more impassioned he became. Day-Lewis embodied both, lending the character a rough-hewn, unadorned humanity that makes him feel truly accessible. “Daniel embodies Lincoln’s physicality in a remarkable way,” says Kathleen Kennedy, “but he also dug deep to get to a place that makes you feel like he had access to who Lincoln was as a man. And the rapport that he and Steven developed on set was second

to none. I haven't seen Steven work with someone that closely and intimately ever before."

That rapport centered on a shared respect for Lincoln, says Day-Lewis. "I was left with a sense of immeasurable pleasure at having been enabled by Steven and Tony to explore this man's life. There has never been a human being I have loved as much and I doubt there ever will be."



Of the working relationship with Spielberg, Day-Lewis says: "He's very open. The best thing anyone can ever be in any creative workplace is open. And to have that degree of openness alongside his sense of structure is a powerful combination. He's also very confident. But his confidence allows for the needs and energies of everyone around him."

Spielberg and Day-Lewis were in agreement that the set should be a kind of oasis where only Lincoln's world was alive. To maintain the totality of this world, Spielberg asked his actors and crew to fully inhabit 19<sup>th</sup> century Washington, D.C. "To represent the mood of the nation at the time, we had to create that sense of authenticity on set," Spielberg says, "where the only imposition from our times were the camera and monitors—but everything else was part of Lincoln's reality."

Indeed, production designer Rick Carter recalls a feeling of tumbling through time when Day-Lewis first came to the set: "I haven't gotten over the first time I saw him," muses Carter. "Daniel Day-Lewis was not who I saw in front of me. I saw the man who was the President of the United States in 1865. I saw Abraham Lincoln. I didn't see any distinction or gap between them."

## LINCOLN'S FAMILY

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Behind the extraordinary political genius and faith in democracy that led Abraham Lincoln to pass the 13<sup>th</sup> Amendment was a more private, yet equally fascinating, side. For even as he was confronting foes in the Capitol and the battlefield, he also faced dilemmas at home with his powerful but grief-stricken wife and a son determined to join the very war Lincoln sought to end.

To bring to life the major role that the first lady, Mary Todd Lincoln, played in her husband's political and personal life, Spielberg turned to Sally Field, a two-time Oscar®

winner for indelible performances in “Norma Rae” and “Places In The Heart.” Here, Field takes on a woman believed to have been as vastly complicated as her more famous husband. Born into a wealthy and politically influential Kentucky family, Mary had identified Lincoln’s potential as a future presidential candidate from the moment she



met him and, after a stormy courtship, she married him at the age of 23. (She once said of Lincoln: “He is to be President of the United States some day; if I had not thought so I never would have married him, for you can see he is not pretty.”)

Her husband would be president, yet along with their success, their life together would be rife with tumult, tragedy and controversy. Only one of their four children, all sons, would live to adulthood. Furthermore, as a native of the South, Mary’s family and heart would be torn in two by the divisions of the Civil War. Once she became first lady, she was assailed for spending lavishly to refurbish a White House that had fallen into an embarrassing state of disrepair and pilloried for her personal eccentricities. Her agony reached an unbearable peak with her husband’s assassination. Along with the death of her youngest son Tad, these events would take Mary into a downward spiral. She was briefly committed to an insane asylum before passing away as a recluse whose faded image obscured a truly extraordinary life.

The task for Field would be to bring Mary out of the realm of myth and make her a real wife and mother in the midst of a very challenging marriage. “Sally in many respects had one of the most difficult parts in the movie,” says Kathleen Kennedy. “A lot has been written about Mary’s distress not only over her lost children but at the incredible sadness of the war. Sally could have done something very predictable with that. Instead, she found an illuminating restraint and complexity. You understand that what she was going through was overwhelming, but also you see how hard she worked to pull herself up by the bootstraps to support her husband and be the nation’s first lady.”



Field dove into intensive research about Mary, hoping to get beyond the rumors and half-truths. She read numerous books, toured Mary’s homes and met with historians and memorabilia collectors. “Everywhere I went, I tried to find pieces of who she was,” she says.

The actress came to believe that Mary was criticized so harshly in her day in part because people loved Lincoln so much. "In a way, I think people demonized her because it elevated him," she observes. "He was a noble man, giving of himself completely in a horrible, bloody war, and I think it was a compelling fable that he was married to a shrew. People liked thinking, 'That poor man, look at what he has to put up with,' and there was something to that, but he was no piece of cake, either. Lincoln could be distant and remote. But Mary always believed in his brilliance and she never had any doubt that he was going to change the world. And he did."

As a Southerner, members of Mary's family fought for the Confederacy and some politicians even questioned her loyalties. However, she remained staunchly pro-Union and devoted to her husband's victory on the 13<sup>th</sup> Amendment. "Most of all, I think Mary was pro-Lincoln," says Field. "She was a very smart woman but in those times there was no place for a woman at any table except the dinner table, so she was his supporter



behind the scenes. She was very politically savvy and had been his confidante from the beginning. But I think once they were in the White House, she lost her place a bit with Abe. Now he had Seward to advise him and her feelings of value and importance to him began to diminish. And then Willie's death was such a huge blow to her. Her grief was so enormous. But I think she also held on to a hope of renewal with her husband, which you see in the film."

Field was especially intrigued to have the chance to create the essence of a long and intense marriage, with all its mixed emotions, on screen with Daniel Day-Lewis. Early on, the pair started engaging with one another in a most unusual way: texting back-and-forth in character. "He would send me things like little limericks or notes out of the blue, and we began to build a thread of intimacy," comments Field.

They met only once before filming began, in Richmond, and in lieu of taking him on a carriage ride as Mary often did with Abe, Field and Day-Lewis went for a stroll, to find that ineffable bond as husband and wife. Though they never formally rehearsed, Field says that from day one on the set, "as far as I was concerned, this was the man that I had been married to for a very long time and was basically driving me crazy."

Day-Lewis felt similarly. He says: "I think we both trusted completely in the work and in trying to find their relationship. There was never a moment when Sally seemed anything other to me than the person I shared my life with during that time."

Field notes that the authenticity of every detail in the film's design and the way Spielberg kept the set as a kind of time capsule without 21<sup>st</sup> century intrusions further



aided this process. “I’ve never done a film with such amazing production detail,” she comments. “It made total sense to stay within that world—and it was the most divine way to work.”

She especially loved collaborating with Spielberg. “I’ve been lucky to work with several very fine directors and Steven is as good as it gets,” she states. “He’s relentless in his vision, but he’s also willing to change if he sees something better. He’s always looking and thinking and seeing different ways to shoot and offering different ideas to the actors.”

Although the film took Field deep into America’s past, she says she couldn’t stop thinking about its relevance to right now. “It feels incredibly current,” the actress observes. “I think the story resonates not just in the U.S., where people have become so entrenched in individual political beliefs, but also in the world at large. The complicated nature of democracy—the difficulty and messiness of it, how hard it is to keep it working—really comes to the fore. It reminds all of us that this noble notion of people governing themselves is something you have to want more than life itself.”

The Lincoln marriage was put under further stress by the desire of their oldest son, Robert, to join the Union Army and make his own contribution to the war effort. At 21 and a promising Harvard student, Robert Lincoln didn’t have to go war like so many young men, yet he felt compelled to be part of this historic moment. His parents felt otherwise. Knowing the staggering mortality rate and still reeling from the death of their son Willie, both tried to keep him a civilian in their own ways.



Portraying the president’s oldest son (and the only Lincoln child to survive to adulthood) is Joseph Gordon-Levitt, known for his roles in “(500) Days of Summer,” “Inception,” “50/50,” “The Dark Knight Rises” and “Looper.” He tried to place himself into Bob Lincoln’s dilemma. “Being privileged, I think Bob knows he is fortunate—because who wants to fight in this war where so many are dying?” says Gordon-Levitt. “At the same time, because of his circumstances, he’s been taken out of what’s happening in the country. And that’s tough for him because he also really believes in the cause of this war, believes in the rights of human beings, and that makes him want to fight.”



Like Field, Gordon-Levitt first communicated with Daniel Day-Lewis in a more 21<sup>st</sup> century manner: via texting. “It was a little bizarre to be texting with someone that I’ve idolized all my life,” he muses. “But it was a delight. He is such a sweet and generous guy with his words. It really meant a lot when he said, ‘You’re my first choice of who I want to do this.’”



On his first day on the set, Day-Lewis also sent Gordon-Levitt a note in something akin to Lincoln’s handwriting. “And then I met him as The President just before the cameras started rolling and I loved that it happened that way,” says the actor. “It kept the world we were creating intact.”

Gordon-Levitt says that one of his greatest gratifications was bringing out the more fallible side of Lincoln’s character, a side many have never seen. “I like that this movie doesn’t turn Lincoln into a saint,” he says. “What he accomplished in abolishing slavery was a truly great thing; but this movie also shows the compromises he had to make, the things that he had to do that were questionable in order to accomplish that goal. Bob is a good example of that because he really never was able to have much of a relationship with his father. That was a big sacrifice and showed how complicated Lincoln’s life was. History is made by human beings and I like that this story portrays Lincoln as a human being with personal flaws and hypocrisies as well as real strengths and virtues.”

Gordon-Levitt felt a similar effect with Sally Field. “We were realistic towards each other, calling each other ‘Mom’ and ‘Son’ and things like that. I know that might sound weird to an outsider but when you play things that real, everything becomes more genuine,” he summarizes.

The Lincolns’ youngest son Tad—a fragile, isolated child for whom President Lincoln was said to have had a deep and playful affection—is portrayed by Australian-born actor Gulliver McGrath, who was recently seen in “Dark Shadows” with Johnny Depp. Gulliver was excited by both the humor and emotion of the role. “Tad has some hilarious scenes but also some deep scenes with his father,” he says. “You see him bring out the best in his dad: his thoughtfulness and kindness.”



Gulliver worked closely with Spielberg to get inside Tad’s world—an unusual one since Tad was allowed to roam the White House at will, often romping through his father’s

meetings with the nation's best and brightest. "Steven really emphasized what a free spirit Tad was and how playful he was with his dad. People always say that Steven is really good with children and I completely agree with that. He's been fantastic to me."

He also developed a rapport with Day-Lewis that would make the father-son bond come alive. "Even when we weren't doing scenes, he'd treat me like a father, giving me hugs and ruffling my hair," Gulliver says. "With both Daniel and Sally, I felt like I'd traveled back 150 years and was in the same room as the Lincolns—so it was not like saying lines with them; it was something more real and beautiful."



There was another member of the Lincoln family who was not a blood relative but was an essential part of their household fabric: Elizabeth Keckley, the former slave who, in an astonishing journey, became the White House seamstress, a confidante and modiste to Mary Lincoln and also an activist for women, children and freed slaves. Playing her in "Lincoln" is Gloria Reuben, the Canadian actress and singer known for her long-running role on television's "ER."

Reuben calls the real Keckley "an extraordinary woman." She explains: "She was born into slavery and at the age of 39, ended up buying her own freedom for \$1,200. She was highly gifted in the art of dressmaking, which she learned from her mother, and eventually ended up building up her own clientele of high society women and political wives before moving to D.C., where she befriended Mary Todd Lincoln and was hired as her personal seamstress."

As she researched Keckley's remarkable life, Reuben was fascinated to learn how interwoven she became in the Lincoln family and how close she was to Mary, despite the extreme divergence in their backgrounds. "Elizabeth, too, had lost her own son in the Union Army and I think she and Mary were able to relate on that deep emotional level of mothers who have lost a child," Reuben observes. "She became a kind of emotionally calming force in the Lincoln White House."

The chance to work so closely with Sally Field was a special pleasure for Reuben. "We were good friends right out of the gate," she says. "There was an immediate connection between us and I think the role is a perfect fit for Sally, because like Mary, she's so smart, funny and keenly aware of everything around her. She has that fierceness that was in Mary."



One of the most moving scenes of all for Reuben was the day of passage for the 13<sup>th</sup> Amendment, which Keckley observes inside the Congressional Chamber. “There was something very profound about filming the passing of the 13<sup>th</sup> Amendment in the state capital in Richmond, Virginia. It was overwhelming in the best way possible,” she recounts.

## WILLIAM H. SEWARD AND LINCOLN’S TEAM

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Perhaps the most intriguing relationship of many in Abraham Lincoln’s political life was that with his secretary of state—who also happened to be his former political adversary, William Henry Seward. Seward lost the contentious Republican Presidential nomination in 1860 to a rapidly rising Lincoln, and for a time was his bitter foe. However, once he came into the new president’s cabinet, Seward and Lincoln became indispensable allies in the fight to save the Union.



Their sharp minds sometimes clashed but they developed an unassailable respect for each other. Doris Kearns Goodwin explains: “Seward started out as this huge rival, thinking at the beginning that he would be the president and Lincoln would be his subordinate. But by 1865, he had come to love Lincoln and indeed had become his closest advisor and his great friend.”

To portray Seward with all the complexity of a man who believed he also had the right stuff to be president, the filmmakers chose David Strathairn, one of America’s most diverse screen actors, who garnered an Oscar® nomination for playing another iconic historical figure—the newscaster Edward R. Murrow in “Good Night, and Good Luck.”



Strathairn was intrigued by the film’s personal POV. “To have a window into Lincoln’s soul at this time in history is extraordinary,” he says. “I think Steven and Tony reveal the nerve and spine of Lincoln—and you get to see the complex collision of great personality with great purpose. You also see the cost to Lincoln, the dark night he has to traverse, wondering if the ends justify the means.”

In his own research, Strathairn found that Seward’s view of

Lincoln was an evolving process—one that started in consternation and ended in affection beyond words. “Seward was a bit taken aback by the fact that this man who, in his estimation, had no social skills, had become president. But ultimately, Seward came to greatly respect Lincoln,” Strathairn says. “He wrote home once to his wife, ‘He is the best of us.’ By the end, he held Lincoln’s soul in the highest regard.”

As soon as Strathairn began working with Day-Lewis he felt the casting was undeniably fated. “There was no other choice that could have been made,” he states. “Daniel brought a magical, transporting quality to the set and to Lincoln that became the tuning fork we all tuned up to.”

He was equally engaged by Spielberg’s direction on the film. “Steven was very generous, very alive and very attentive to the moment and it felt like we were creating something brand new,” Strathairn comments. “He brought a rigor to honoring the event of the 13<sup>th</sup> Amendment, yet at the same time he was right in there finding new subtleties in every moment, which was very exciting.”

To play Francis Preston Blair, the powerful Southern politician and Republican reformer who was a close, if combative, advisor to Lincoln, Spielberg chose the veteran, Academy Award®-nominated actor Hal Holbrook, who himself has played Lincoln several times, including in a 1970s television series. A history buff who has studied the 1800s from a variety of perspectives, including in his long-running stage role as Mark Twain, Holbrook was drawn immediately to the project.



“It’s not just the story of Lincoln’s last days, but of a political and moral conflict that relates to the life of our country today,” Holbrook says. “The film is so personal, I think audiences will find themselves in the heart and mind and clothing of this extraordinary man.”

Holbrook was acutely aware that the 73-year-old Blair was not on the side of history.



Blair opposed Lincoln’s fight for the 13<sup>th</sup> Amendment, maneuvering instead for an immediate peace treaty with the Confederacy. Indeed, with Lincoln’s authorization, in January of 1865, he met in secret with Confederate President Jefferson Davis to see if a speedy end to the war could be obtained.



“Blair was a very powerful, rich and interesting man who became a critical advisor to Lincoln during the war,” Holbrook explains. “But Blair was more influenced by Southern attitudes, so he was not for total abolition. He was for something more like a midway point. And when it came time to face up to a fourth spring of massacred young men, I think his only priority was peace. He saw that the war could be ended and he felt that was the most important thing, rather than abolition.”

Having played Lincoln himself, Holbrook was fascinated by Day-Lewis’ take on the man: “Watching him create Lincoln was very personal to me,” states Holbrook. “I loved studying him, loved watching his face. He is endowed beautifully for the role but he also has the necessary heart.”

Another group of men on Lincoln’s team made a real, if largely untraceable, contribution to the passage of the 13<sup>th</sup> Amendment. These were Seward’s back-door, glad-handing political operatives—early incarnations of today’s lobbyists. In the film, they are represented by the gang of three, played with comic appeal by John Hawkes, James Spader and Tim Blake Nelson.



Hawkes (“The Sessions”), who portrays Robert W. Latham, notes that the threesome is engaged in the practical muck of politics, something people are very familiar with today. “These guys were working behind the scenes targeting lame duck Democrats and cajoling them into voting for the 13<sup>th</sup> Amendment,” he explains. “I loved the story and even more so, seeing Steven Spielberg so elated to tell it.”



Spader, who plays Nashville lawyer W. N. Bilbo, was drawn to the screenplay. “Tony Kushner managed to condense the Seward Lobby into such an entertaining trio,” he notes. “He created a very interesting character in Bilbo, who brings a wonderful kinetic energy into his scenes.”

Tim Blake Nelson, who worked with Spielberg in “Minority Report,” says he saw a different director on this film. “I think Steven suits the way he directs to whatever story he’s telling, and with ‘Lincoln,’ he really emphasized organic interactions between characters. For me, it was like working with two different directors—yet only Steven could embody both.”

## THE HOUSE OF REPRESENTATIVES

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The outcome of the vote for the 13<sup>th</sup> Amendment in the House of Representatives was up in the air until the final hour—and it would spark a flurry of some of the most intense debate, political pressure and changed minds ever seen in the chambers of American government. Inside the 1865 Congress, “Lincoln” paints a vivid portrait of American politics in all its grandeur and eccentricity, its love of the art of persuasion and its insistent belief that people of different views can work together.



A key voice in the roiling House debate is that of Thaddeus Stevens, a representative from

Pennsylvania, and a so-called “Radical Republican” who pushed not only for the emancipation of the slaves, but for the complete abolition of the slavery system on which the Southern economy was built. Known for his fiery wit and sarcasm, he was another larger-than-life figure in Lincoln’s midst—so it was fitting that the filmmakers cast Tommy Lee Jones, known for an unforgettable array of characters, including his Oscar®-winning turn as Deputy Samuel Gerard in “The Fugitive.”

“Tommy Lee Jones playing Thaddeus Stevens was perfect,” says Kathleen Kennedy. “We just couldn’t get over it. I kept asking Tony Kushner again and again, ‘Did Stevens really say that?’ I think Tommy Lee Jones immediately understood who Stevens was. He appreciated his intelligence and that he was a genuine human being fighting for what was right. He also understood that when it came to the 13th Amendment, he would face a personal struggle and would need to compromise in order to find the means to an end.”



Says Day-Lewis of Jones: “I don’t expect to have a day’s work that excites me as much as the day we worked together did. And that really has to do with what he came with and what he was ready for more than anything.”

Sally Field had a particularly fun scene with Jones as Mary Lincoln clashes with Stevens, who as the head of the House Ways and Means Committee infamously tried to have her jailed for over-spending on White House renovations. “I think Mary just despised



Thaddeus,” she explains. “To her, he was the devil incarnate, not only because he tried to have her jailed, but because he was a radical who often worked against her husband even though he was in the same party. And yet, in the case of the 13<sup>th</sup> Amendment, he helped turn things around. And what a great character he is!”

Stevens’ best-kept secret of all may have been his housekeeper, Lydia Hamilton Smith, a widow who worked for him for 25 years, amassing contacts that later helped launch her career as a rare black businesswoman in the 1800s. Demonstrably close, and likely partners in an Underground Railroad that transported slaves to freedom, many historians believe Stevens and Smith were also clandestine lovers. Playing Smith is Golden Globe® and Emmy Award® winner S. Epatha Merkerson.

It was Tony Kushner’s script that brought her into the mix. “I love Tony’s humanity, his dialogue, his heart and humor,” she says. “When he called and asked if I would play Lydia, I started looking into this character who became this extraordinary businesswoman at a time when a woman of color would not be allowed to do those things—and I became fascinated.”

Merkerson especially relished having the chance to read the 13<sup>th</sup> Amendment aloud on screen. “The one thing Steven kept saying is that, as Lydia is reading, it’s the awe of the moment—and that was a perfect direction. Here is a black woman who has lived in a time when her people were beaten, raped and murdered, and their children were snatched from families. She had seen all of that as part of the Underground Railroad and this moment had to be a most incredible release.”

Another major voice in the House at that time was the inflammatory New York Congressman Fernando Wood, who was sympathetic to the Confederacy. Wood is brought to life by Lee Pace, next to be seen in Peter Jackson’s screen adaptation of “The Hobbit.” Pace says he took his inspiration for one of Lincoln’s noted nemeses not only from history but also very much from our times. “My idea going into playing the



character was that he’s very much like our politicians today. He just wants to keep the fight going and spinning, ‘cause as long as his name is in the paper, he’s relevant.”

Among those whose vote changes at the last minute is Ohio Congressman Clay Hawkins, portrayed by Walton Goggins, best known for his roles on “The Shield” and “Justified.”

Hawkins was a Democrat who didn’t support slavery but felt it might be politically dangerous to vote for the 13<sup>th</sup> Amendment. Says Goggins of his dilemma: “For some, it



was about morality—but my character was also faced with the threat of death if he went along with this vote. He had to take into consideration everything that was going on in the country, maybe the possibility of a peace offering by the Confederates and on top of that his personal safety, and finally doing what, in his heart, felt right.”

## LINCOLN’S WORLD

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“Lincoln” would take Steven Spielberg not only into one of the most riveting moments in American history, but into fresh visual territory—working in a style at once vivid and raw, strong but minimalist. He took this leap with the same family of acclaimed film artists with whom he has collaborated for decades, including director of photography Janusz Kaminski, editor Michael Kahn, production designer Rick Carter, costume designer Joanna Johnston and composer John Williams. Though each of these men and women have their own creative shorthand with Spielberg, they also knew this was going to be a distinctly different experience.



“This was a very intimate and quiet production, because Steven made it all about words and performance,” observes Kathleen Kennedy. “This was a more personal experience.”

Janusz Kaminski, who garnered Oscars® for “Saving Private Ryan” and “Schindler’s List,” was intrigued by finding potent but honest imagery for a story that is often about the sheer power of what a man says. “It’s a story that really demands the audience listen,” he notes. “So when I read the script I immediately started coming up with ideas about how to capture all these words in visuals. It was clear to both Steven and to me that there should be a feeling of restraint in the photography—that we should just

photograph these unfolding events in the most beautiful, elegant of ways and let the language and performances be at the center of everything.”

He goes on: “We were interested in letting audiences discover the Lincoln they don’t know. The film shows a Lincoln who is uncertain, who is vulnerable. And I think Steven’s staging along with the camerawork, in its sparseness, reflect that human side of the president.”

Kaminski wanted a stripped-back sensibility, but also a texture and a palette that would transport audiences—not into something that feels historical but into scenes that could be happening right now. Observes Kathleen Kennedy: “Steven and Janusz discussed at length the use of color and light in ‘Lincoln.’ Steven didn’t want to make a black-and-white or sepia-toned film; rather, they used a rich saturation of color that has some qualities of black and white. We also have over 145 speaking roles in this film, so it was important to frame each scene so the characters are taking you to the next beat in the story and not necessarily the camera. That was a bit different for Steven.”

Though he and Spielberg pored through a plethora of historical paintings and photographs for reference, once on set, they keyed into a more instinctual approach. It



became about finding the stark power in quieter moments—Lincoln and Grant talking on the porch while ghostly soldiers ride towards unknown fates; Lincoln standing in the hazy light of the window as he realizes the 13<sup>th</sup> Amendment has just ended slavery in America. “Steven is never afraid of strong imagery,” Kaminski comments. “He is very willing to use transcendent moments like these in his storytelling.”

Some of Kaminski’s favorite scenes came inside the chaotic House of Representatives. “Those scenes are all about the performances and the debate of ideas. There are some interesting dolly moves characteristic of Steven’s visual sensibility, but it is all very understated,” he explains.

These scenes also electrified Kathleen Kennedy. “The camera never moves in these scenes unless it’s in the service of the narrative. Steven wanted to show the human intricacies of how a democratic government works, so it was never about cutting from one talking head to the next but about really giving the audience a sense of how the arguments were progressing,” she says. “More than anything, Steven wanted to capture the volatility of what was going on in this political battle.”

Throughout the film, Kaminski aimed for period naturalism in the lighting. “It’s 1860, so Lincoln’s world would be lit with gas and oil lamps,” he notes. “We used a lot of existing light sources, light coming through windows, light from lamps, but we also created light sources to better serve the storytelling. Smoke was also utilized to give the film a moody patina and because Lincoln’s environs would have been filled with it. There were constantly people smoking pipes, smoking cigars and there was no ventilation, so rooms all had that smoky atmosphere.”



For Kaminski, “Lincoln” not only revealed another side of the U.S. president but another side of the director with whom he’s collaborated for so long. “This was not just another movie,” he says. “None of the movies I’ve made with Steven are just another movie, but there is something so significant about ‘Lincoln.’ It is a piece of entertainment but it is also a story of great importance.”



Kaminski’s camerawork would become one of a piece with the production design of Rick Carter, who, in a poignant symbol of a nation coming full circle, used the former Confederate city of Richmond, Virginia, to recreate 1865 Washington D.C. in the film.

Carter was deeply moved by the script’s portrait of Lincoln and saw right away that he would need to walk a fine line in his design work. “The opportunity and the challenge for me was that while it’s a big story, it’s also a very intimate one,” he comments. “It’s very much inside Lincoln’s world, his office, his living quarters, the streets he walked through. The richness of that world had to be finely detailed and the set decorators and I went to extraordinary lengths to help make every single moment as real as possible—and at the same time, a bit expressionistic.”

As with the photography, an elegant simplicity was central to his concept. “The film is carefully designed so that what you see in Washington D.C., or the battle sites, never distracts from what the film really focuses on: Lincoln and the friends, family and rivals around him,” Carter says.

Early on, Carter began to search for a location that would serve the film's diverse needs. He roamed through Tennessee and Virginia, taking a history-rich tour of preserved Civil War sites to get the feeling of those places deep into his bones. Of all the potential locations, it was Richmond, Virginia, that transported him most, and he felt its well-preserved buildings could support a 19<sup>th</sup> century reality like nowhere else.

"History is alive in Richmond in a way you don't find it in the rest of the country," he explains. "It's also a very resonant city, because Richmond represented the aristocratic version of America in the middle of the 1800s. It was at the heart of the culture clash that erupted into the Civil War. And, in a way, it's a place that has been defined by Lincoln more than any other. Springfield, Illinois, is where Lincoln was born, but Richmond is where he changed the nation and made it whole."

Spielberg was exhilarated by the choice. "The city of Richmond completely opened its doors to us and made it very easy for us to come in and tell this story," he says. "There was also a feeling of healing to be able to tell this story in the heart of the former Confederacy."

Doris Kearns Goodwin believes that Lincoln would appreciate the delicious turnaround of having the center of Confederate power stand in for Washington, D.C. "I think Lincoln couldn't have been happier at the idea that a movie about him has been so warmly embraced by the city of Richmond," she explains. "It's also perfect physically—it's really got that look of the old America in it. This Capitol is able to give that certain feeling of intimacy that a congressional debate can have."

"It really made sense to make the movie here," Carter continues. "There are the battlefields, there's the State House, which from certain angles is amazingly reminiscent of the White House, there are mansions in Petersburg still very much the way they were then, and we were given carte blanche to shoot anywhere, including in the governor's mansion."

The locations were one thing, but creating the interiors with a roughness and liveliness that would give audiences a tangible sense of the times was vital. One of Carter's favorite sets in that regard was Lincoln's office, just down the hall from his living quarters in the White House. He and his team built it, one handmade detail at a time. "I always felt it was very important to have Lincoln's office be as close as possible to the office as we know it to have been," he says, "with all the real colors and textures. We wanted a depth of detail—whether it be in the battle maps, the letters on his desk, the pictures on the walls, or the wallpaper itself—that would re-create exactly the way it was. Of course, the design needed to serve the storytelling, but also to craft imagery that will live on when people want to know what it was like to be in Lincoln's White House."



There was also something more than the period that Carter wanted to convey: “There was a mood and a hauntedness to these halls that Lincoln walked, so there was also something impressionistic at work,” he observes.

Richmond’s Capitol Building, built in 1788, and designed in the classical style by founding father Thomas Jefferson, made for an atmospheric interior for the U.S. House of Representatives. Though the space is smaller than the actual chamber in Washington, D.C., that worked for the close-in scenes in “Lincoln.” “I like the way that it felt jammed because the action amongst the congressmen is so intense,” Carter says. “You get a real sense of the friction and debate.”

A sense of reality was also essential to the work of costume designer Joanna Johnston, who replicated outfits right out of history. For Sally Field, Johnston’s work was essential. “She is an amazing, amazing artist,” says Field. “Almost all of Mary’s costumes are incredible replicas of pieces that can be found in photographs and paintings, right up to the final dress you see Mary in while Lincoln is dying. We worked very closely together and it was a wonderful collaboration.”



David Strathairn says of Johnston’s work: “She gave us something extraordinary, building the clothes from original pieces that had been preserved. They are clothes that change you and when you see everyone else around you in these relics it takes you into that world. You’re really there.”

A synchronicity developed between what Rick Carter and Joanna Johnston were each doing individually. Says Kathleen Kennedy: “Joanna and Rick work together very artistically because of their understanding of the importance of a color palette. The beautiful costumes that you see Mary or Elizabeth Keckley wearing, with their deep browns and plums, each echo the earthiness of Rick’s set design, which together, and in turn, echoes Janusz’s lighting.”

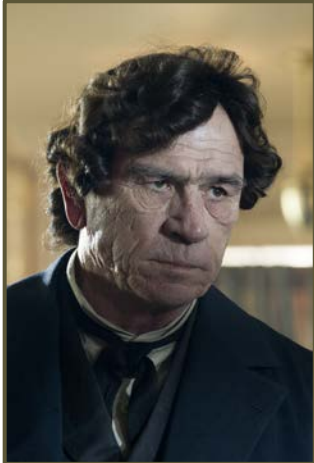
Makeup designer Lois Burwell also immersed herself in research and the character’s depths. In working with Daniel Day-Lewis, she was cognizant of just how much President Lincoln was grappling with—and how that showed in his face. “It was an extremely difficult time for Lincoln and when you look at photographs, you can see his decline as if he was going through a battle himself. So we wanted that stress to come out on Daniel’s face. We wanted to give Steven his vision of Abraham Lincoln—that texture of the skin and that poignancy in his expression—and we wanted to give Daniel makeup that would allow him to perform without encumbrance,” she summarizes.

Day-Lewis grew his own hair into Lincoln’s iconic wavy coif and also his beard, though there was additional painting to shape it to his face in a way similar to Lincoln’s best-known photographs. Ultimately, Burwell was able to condense what might have been a



3-hour process into an efficient hour and 15 minutes. Burwell says it worked in part because Day-Lewis was so fully enveloped in the role. “No matter how skillful the makeup artist, makeup will just look painted on if the actor doesn’t embody it,” she says. “Daniel brought so much to the makeup—it was real teamwork.”

Meanwhile, Burwell recruited several wig makers, who labored to keep up with the film’s endless strands of head and facial hair, from whiskers to sideburns. Perhaps the most prominent wig of all is Thaddeus Stevens’ infamous hairpiece, which he wore because an illness had rendered him bald. Though offered a bald cap, Tommy Lee Jones chose to shave his head to get even closer to the real Stevens in his one fully revealed moment.



All of this attention to detail began to blossom as Spielberg retired to the editing room with his longtime associate, Oscar®-winning editor Michael Kahn. For Kahn, the unique task on “Lincoln” would be finding an organic pacing true to the film’s quietly mounting emotional power. “We didn’t want to rush anything because it’s a film where you want people to really listen and understand,” he says. “We looked for the moments that give people the time to really look at these characters and think about what they are saying. And this cast is such a pleasure, you can do that.”

Weaving the footage into a flowing narrative became one of the most intensive collaborations ever for the two men. “Steven wrestled with what to keep and what to let go. These were big decisions because there are so many psychological and political things going on and we were always asking: will this scene echo later on? It was a complex process,” Kahn comments.

In the end, Kahn believes “Lincoln” stands out in Spielberg’s body of work. “Steven admitted he’s never made a film with so much dialogue, where every phrase counts so much. We were very conscious of the fact that we had to be right on with the emotions,” the editor says. “I think it’s one of the best things he’s done. It takes characters we’ve read about in history and makes them alive. You learn about America, about democracy and about what a special human being Lincoln was.”

These elements are also reflected in John Williams’ score for “Lincoln,” a departure for the American composer who has received an astonishing 47 Oscar® nominations and five Academy Awards® in a career filled with indelible music. “For me, this was a very different experience than any of my experiences with Steven in past years,” Williams says. “‘Lincoln’ is more of a musical tapestry, with several very distinct and discreet musical subjects that don’t overlap. And in terms of the texture and orchestration, it was also quite different. It’s a quiet score with a lot of variation, but also with some broader, noble expressions.”

Williams began with what was the most challenging piece of all—the music that accompanies Lincoln’s Second Inaugural Address, as read by Daniel Day-Lewis. “The challenge was to find something worthy of accompanying those great words,” he explains. “I started with a hymnal kind of piece and then I kept carving away at it to find the simplicity needed to support Daniel’s delivery, which is itself a work of art.”

A potent simplicity would become woven through the entire score. In another key sequence, when Lincoln rides through City Point, Virginia, across a field of broken young soldiers’ bodies, Williams opted for a solo piano. “We didn’t want to underscore the bodies on the ground, but just to give a feeling of respect and support a moment of rumination about the tragedy at hand and the challenges of trying to fix things in human affairs,” he comments.



Elsewhere, the music shifts with the moment. As Seward’s lobbyists head out to finagle votes, Williams brings in rhythmic, country violins; and as the first African-Americans ever in history enter the House of Representatives, there is a more lyrical moment of full orchestration.

To record this diversity of music, Williams took the opportunity to work with an orchestra he has wanted to use for a Spielberg score for many years: the renowned Chicago Symphony Orchestra, for whom Williams has been a guest conductor on occasion. “They are one of the great American orchestras and I’ve always said to Steven, ‘Someday we should do something with them.’ When we started on ‘Lincoln,’ Steven said, ‘Wouldn’t this be a great time to work with the Chicago Symphony?’ Not only is Illinois the home of Lincoln but Chicago is the center of the nation, and I think Steven liked the idea of bringing energy from the heart of our nation into our film in some way.”

Sums up Spielberg: “I’ve always believed that making sense of the past helps shape our present, helps us figure out where we want go from here. In this way, I think ‘Lincoln’ could not be more relevant right now. His presidency offers such a vivid model of leadership. He advocated for things we hold dearer now than ever. He stood up for the idea that democracy’s survival requires fairness, compassion, respect and tolerance. And sometimes a good sense of humor. That is the soul of ‘Lincoln.’”



## ABOUT THE CAST

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From his earliest roles, Academy Award®–winner **DANIEL DAY-LEWIS (President Abraham Lincoln)** impressed audiences and critics alike, moving easily from a working-class punk in “My Beautiful Laundrette” to a foppish Victorian suitor in Merchant Ivory’s “A Room with a View.” Together, these performances earned him 1986’s New York Film Critics Circle Award as Best Supporting Actor, the first of a string of accolades, including two Academy Awards® for Best Actor, three BAFTA Awards for Best Actor and a Golden Globe® for Best Actor. Day-Lewis also won the Screen Actors Guild Award® twice, the New York Critics Circle Award four times and three Los Angeles Film Critics Association Awards.

Though Day-Lewis has continued to turn in one highly-praised performance after another, it was his role as writer, artist and cerebral palsy sufferer Christy Brown in “My Left Foot” for director Jim Sheridan that won him his first Academy Award® for Best Actor. He received his second Academy Award® nomination for “In the Name of the Father,” his second collaboration with Sheridan—the true story of a man unjustly imprisoned for 15 years—and his third for his portrayal of Bill the Butcher, in Martin Scorsese’s “Gangs of New York.” In 2008, Day-Lewis earned his second Academy Award® for Best Actor as oil prospector Daniel Plainview, in Paul Thomas Anderson’s “There Will Be Blood.” His other wide-ranging roles include the early American adventurer Hawkeye in “The Last of the Mohicans” and the aristocratic Newland Archer in his first collaboration with Martin Scorsese, “The Age of Innocence.”

Born in London (but now an Irish citizen), Day-Lewis was first introduced to acting when he was at school in Kent, England. His acting debut was in “Cry, the Beloved Country” and his film debut was at the age of 14 in “Sunday Bloody Sunday,” in which he played a vandal in an uncredited role. He later applied and was accepted to the renowned Bristol Old Vic Theatre School, which he attended for three years, eventually performing at the Bristol Old Vic itself. In the 1970s and early 1980s, he worked on stage, appearing with the Bristol Old Vic Theater Company, the Royal Shakespeare Company and the Royal

National Theater, turning in notable performances in "Another Country," "Dracula," "Futurists" and "Hamlet," in which he played the title role.

Day-Lewis' additional film credits include Philip Kaufman's film version of "The Unbearable Lightness of Being," in which he won praise for his memorable performance in the leading role, and the Arthur Miller classic "The Crucible," in which he portrayed Puritan John Proctor opposite Winona Ryder, directed by Nicholas Hytner. He joined up with Jim Sheridan once again for the lead role in "The Boxer" and was later seen in Rebecca Miller's powerful and poetic "The Ballad of Jack and Rose." In 2009, Day-Lewis starred in Rob Marshall's film adaptation of the Broadway musical hit, "Nine," opposite Judi Dench, Nicole Kidman, Penélope Cruz, Marion Cotillard and Kate Hudson.

**SALLY FIELD (Mary Todd Lincoln)** is a two-time Academy Award® winner for performances in Robert Benton's "Places in the Heart," for which she also received a Golden Globe®, and Martin Ritt's "Norma Rae," for which she received a Golden Globe, along with the New York Film Critics Circle prize, the National Board of Review Award, the Los Angeles Film Critics Association Award, the National Society of Film Critics honor and Best Actress at the Cannes Film Festival. Field has also received Golden Globe nominations for her work in "Smokey and the Bandit," "Absence of Malice," "Kiss Me Goodbye," "Steel Magnolias" and "Forrest Gump." Her many film credits include "Eye for an Eye," "Mrs. Doubtfire," "Soapdish," "Not Without My Daughter," "The End," "Hooper," "Stay Hungry" (her first major film role), as well as "Punchline" and "Murphy's Romance," both of which were produced by her production company, Fogwood Films.

Born in Pasadena, California, and raised in a show-business family, Field began her career in 1964, in the television series "Gidget." She went on to star in the "The Flying Nun" in 1967. She starred in three television series by the age of 25. She received Emmy® Awards for her title role in the landmark miniseries "Sybil" and for her performance on "ER." She also received Emmy nominations for her role in Showtime's "A Cooler Climate" and the NBC miniseries "A Woman of Independent Means," which she co-produced and for which she received a Golden Globe® nomination. Field co-starred in the ABC series drama "Brothers & Sisters" from 2006 to 2011, and for her role as Nora Walker, she received a Screen Actors Guild Award® and an Emmy Award as well as two Golden Globe nominations.

Field made her directorial debut in 1996, with the ABC telefilm "The Christmas Tree," which she co-wrote and which starred Julie Harris. She directed an episode of the HBO miniseries "From the Earth to the Moon" and in 2000, made her feature film directorial debut with "Beautiful," starring Minnie Driver.

In 2002, Field made her Broadway debut in Edward Albee's "The Goat, or Who Is Sylvia?" and in 2004, received rave reviews for her role as Amanda in Tennessee Williams' "The Glass Menagerie" at The Kennedy Center.

Most recently, Field appeared as Aunt May in "The Amazing Spider-Man," which opened in July of this year.

Field has served on the Board of Directors of Vital Voices since 2002. She has served as Mistress of Ceremony at the Vital Voices Global Leadership Awards galas held at The Kennedy Center from 2002 through 2011. She also served on the Board of Directors of The Sundance Institute from 1995 to 2010.

Sally has three sons and four grandchildren.

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

His 2005 Independent Spirit nomination was the fourth in a stellar career that dates back to his 1980 motion picture debut in John Sayles' first film, "Return of the Secaucus 7." Strathairn subsequently collaborated with Sayles on seven titles, winning the Independent Spirit Award for his supporting performance in "City of Hope," while collecting two additional nominations for "Passion Fish" and "Limbo."

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

Strathairn can now be seen on Broadway opposite Jessica Chastain in the play "The Heiress."

**JOSEPH GORDON-LEVITT (Robert Lincoln)** starred in “The Dark Knight Rises,” Christopher Nolan’s third and final installment in the “Batman” series, which opened on July 20, 2012. He can also be seen in two other films that have opened since then: “Looper,” for which he reunited with his “Brick” director Rian Johnson, and the action thriller “Premium Rush,” directed by David Koepp. Recently, he wrapped his feature film directorial debut, “Don Jon’s Addiction,” from a script he wrote and in which he stars opposite Scarlett Johansson and Julianne Moore.

Gordon-Levitt’s additional film credits include “50/50,” directed by Jonathan Levine and also starring Seth Rogen, Anna Kendrick and Bryce Dallas Howard, for which he received a Golden Globe® nomination; Christopher Nolan’s Academy Award®-nominated action-drama “Inception,” also starring Leonardo DiCaprio, Marion Cotillard and Ellen Page; “Hesher,” directed by Spencer Susser with Natalie Portman and Rainn Wilson (Sundance Film Festival, 2010); Marc Webb’s “(500) Days of Summer,” also starring Zooey Deschanel, for which he received Golden Globe, Independent Spirit Award and People’s Choice Award nominations; the global action hit “G.I. Joe: The Rise of Cobra” for director Stephen Sommers; Spike Lee’s World War II drama “Miracle at St. Anna”; the controversial drama “Stop-Loss,” in which he starred with Ryan Phillippe under the direction of Kimberly Peirce; and the crime drama “The Lookout,” which marked Scott Frank’s directorial debut. In addition, Gordon-Levitt has received widespread praise for his performances in such independent features as John Madden’s “Killshot” with Diane Lane and Mickey Rourke; Lee Daniels’ “Shadowboxer”; Rian Johnson’s award-winning debut film “Brick”; “Mysterious Skin” for writer/director Gregg Araki; and “Manic” with Don Cheadle.

Early in his career, Gordon-Levitt won a Young Artist Award for his first major role in Robert Redford’s drama “A River Runs Through It.” He went on to co-star in “Angels in the Outfield,” “The Juror,” “Halloween H20: 20 Years Later” and “10 Things I Hate About You.”

Gordon-Levitt is also well known to television audiences for his starring role on NBC’s award-winning comedy series “3<sup>rd</sup> Rock From the Sun.” During his six seasons on the show, he won two YoungStar Awards and also shared in three Screen Actors Guild Award® nominations for Outstanding Performance by a Comedy Series Ensemble. Following the series, Gordon-Levitt took a short break from acting to attend Columbia University.

Gordon-Levitt founded and directs an open collaborative production company called hitRECORD.org, comprised of an online community of thousands of artists from all over the world. The company has presented evenings of short film and live entertainment at the Sundance and South by Southwest Film festivals, toured some of the country’s top



colleges, published “Tiny Book of Tiny Stories” (which was released by HarperCollins in December, 2011) and released a DVD/book/CD called “RECollection: Volume 1” last fall.

A budding writer/director in the more traditional sense, as well, Gordon-Levitt adapted the Elmore Leonard short story “Sparks” into a 24-minute short film that screened at Sundance in 2009.

An actor with a taste for extremes, **JAMES SPADER (W.N. Bilbo)** has forged a career built upon exploring the darker side of human nature. For Steven Soderbergh’s “sex, lies, and videotape,” he won the coveted Best Actor Award at the Cannes Film Festival and, working opposite Albert Brooks, Helen Mirren and Jeffrey Wright in Sidney Lumet’s “Critical Care,” Spader portrayed a libidinous second-year resident involved with the hypocrisy and greed at the heart of the hospital system. In one of his more controversial roles, Spader starred in David Cronenberg’s “Crash,” in which, following a car accident, his character finds himself awakened by a sudden mix of violence and sexuality in his life. Adapted from J.G. Ballard’s cult classic novel, “Crash” received the Special Jury Prize at the Cannes Film Festival.

Spader also appeared alongside Maggie Gyllenhaal in the critically-acclaimed film, “Secretary.” Directed by Steven Shainberg and based on Mary Gaitskill’s novella “Bad Behavior,” the Lions Gate Films release won a Sundance Film Festival Special Grand Jury Prize.

Spader’s additional film credits include John Herzfeld’s “2 Days in the Valley,” opposite Charlize Theron; Roland Emmerich’s “Stargate,” with Kurt Russell; Mike Nichols’ “Wolf,” with Jack Nicholson and Michelle Pfeiffer; Luis Mandoki’s “White Palace,” opposite Susan Sarandon; “The Music of Chance,” based on Paul Auster’s novel; Tim Robbins’ political satire, “Bob Roberts”; and “Curtis Hanson’s “Bad Influence.” Spader also co-starred in Robert Rodriguez’s film “Shorts.”

On the small screen, Spader attracted the attention of television critics and audiences alike with his portrayal of the ethically challenged attorney Alan Shore, on ABC’s long-running “The Practice.” For the role, he won back-to-back Emmy® Awards for Outstanding Lead Actor in a Drama Series in 2004 and 2005 for “The Practice” and “Boston Legal” respectively—unprecedented in Emmy history. He also garnered a third win in 2007 for “Boston Legal.”

Recently, Spader was seen again on television on NBC’s hit comedy series “The Office,” starring as Robert California. On Broadway, in the 2009-2010 season, the versatile Spader starred in the original production of “Race,” the provocative play written and directed by David Mamet.

Academy Award®-nominated actor **HAL HOLBROOK (Preston Blair)** was born in Cleveland in 1925, but raised mostly in South Weymouth, Massachusetts. When he was 12, he was sent to Culver Military Academy where he discovered acting.

In the summer of 1942, he got his first paid professional engagement playing the son in “The Man Who Came to Dinner” at the Cain Park Theater in Cleveland. That fall, he entered Denison University in Ohio, majoring in theater under the tutelage of his lifelong mentor, Edward A. Wright.

Holbrook’s famous Mark Twain characterization grew out of an honors project at Denison University. Holbrook and his first wife, Ruby, had constructed a two-person show, playing characters from Shakespeare to Twain. Holbrook’s first solo performance as Mark Twain was at the Lock Haven State Teachers College in Pennsylvania in 1954.

That same year, fortune struck by way of a steady job on a daytime television soap opera, “The Brighter Day,” but the following year Holbrook pursued the Twain character again at night in a Greenwich Village nightclub while doing the soap daytimes. In seven months at the club, he developed his original two hours of material and learned timing. Finally, Ed Sullivan saw him and gave his Twain national television exposure.

In 1959, after five years of researching Mark Twain and honing his material in front of countless audiences in small towns all over America, he opened at a tiny theatre off-Broadway in New York. The show was a stunning success.

Holbrook quit the soap opera and after his show had a 22-week run in New York, he toured the country again, performed for President Eisenhower and at the Edinburgh International Festival. The State Department sent him on a tour of Europe, during which he became the first American dramatic attraction to go behind the Iron Curtain following World War II.

Continuing in theater, Holbrook played Hotspur in “Henry IV, Part I,” at the Shakespeare Festival Theater in Stratford, Connecticut; then Lincoln in “Abe Lincoln in Illinois” off-Broadway. In 1963, he joined the original Lincoln Center Repertory Company in New York appearing in “Marco Millions,” “After the Fall,” “Incident at Vichy” and “Tartuffe.” Starring roles on Broadway came along: “The Glass Menagerie,” “The Apple Tree,” “I Never Sang for My Father,” “Man of La Mancha” and “Does a Tiger Wear a Necktie?” with the young Al Pacino.

Meanwhile, he continued to do Mark Twain every year and in 1966, on Broadway, his second New York engagement won him a Tony® Award and a New York Drama Critics’ Circle Award, followed in 1967 by a 90-minute CBS television special of “Mark Twain Tonight!,” which was nominated for an Emmy® Award.

In 1970, after a dozen plays in New York, he was brought to Hollywood to star in a controversial television series, "The Senator," which won 8 Emmy® Awards. In the 42 years since then, Mr. Holbrook has done some 50 television movies and miniseries, been nominated for 12 Emmys and won 5 for "The Senator" (1971), "Pueblo" (1974), Best Actor of the Year (1974), Sandburg's "Lincoln" (1976), and as host and narrator of "Portrait of America" (1989). He has appeared in two sitcoms: "Designing Women" and "Evening Shade" and has made guest appearances on "West Wing," the sitcoms "Becker" and "Hope & Faith," "The Sopranos," "NCIS," "ER," "Sons of Anarchy" and "The Event."

Holbrook's movie career began with "The Group" in 1966. Since then, moviegoers have seen him in more than 40 films, including "Magnum Force," "Midway," "All the President's Men," "Capricorn One," "The Fog," "Creepshow," "Wall Street," "The Firm," "Men of Honor," "The Majestic," "Into the Wild," for which he received an Academy Award® nomination, "That Evening Sun," "Flying Lessons" (which premiered at the 2010 Santa Barbara International Film Festival), "Good Day For It" (premiered at the 2011 Sonoma International Film Festival) and "Water for Elephants." He recently finished shooting on "Promised Land," due out at the end of 2012.

Throughout his long career, Holbrook has continued to perform Mark Twain every year, including his third and fourth New York engagements in 1977 and 2005; and a world tour in 1985, the 150th anniversary of Mark Twain's birth, beginning in London and ending in New Delhi. And he has constantly returned to the stage: in New York, "Buried Inside Extra," 1983; "The Country Girl," 1984; "King Lear" 1990; "An American Daughter," (1997); at regional theaters, "Our Town," "Uncle Vanya," "Merchant of Venice," "King Lear," "Be My Baby," "Southern Comforts" (the last two with his wife Dixie Carter) and a National Tour of "Death of a Salesman."

Holbrook has received Honorary Doctor of Humanities Degrees from Ohio State University and the University of Hartford; an Honorary Doctor of Humane Letters from Ursinus College; an Honorary Doctor of Letters from Elmira College; and Honorary Doctor of Fine Arts Degrees from Kenyon and his alma mater, Denison University. In 1996, he received the Edwin Booth Award; in 1998, he won the William Shakespeare Award from the Shakespeare Theatre Company, Washington, D.C.; in 2000, he was inducted into The Theatre Hall of Fame in New York; in 2003, received the National Humanities Medal from the president; and in 2010, he received a medal from the American Academy of Arts and Letters.

In September 2011, "Harold," the first of two volumes of Holbrook's memoirs was published. He continues to work on the second volume, covering the years since "Harold" ended.

He lives in Los Angeles and Tennessee, and with his late wife, actress/singer Dixie Carter, has five children.

One of the most acclaimed and accomplished actors in Hollywood, Academy Award® winner **TOMMY LEE JONES (Thaddeus Stevens)** brings a distinct character to his every film.

Jones made his feature film debut in “Love Story” and, in a career spanning four decades, has starred in such films as “Eyes of Laura Mars,” “Coal Miner’s Daughter”—for which he received his first Golden Globe® nomination—“Stormy Monday,” “The Package,” “JFK,” “Under Siege,” “The Fugitive,” “Heaven & Earth,” “The Client,” “Natural Born Killers,” “Blue Sky,” “Cobb,” “Batman Forever,” “Men in Black,” “U.S. Marshals,” “Double Jeopardy,” “Rules of Engagement,” “Space Cowboys,” “Men in Black 2,” “The Hunted,” “The Missing,” “The Three Burials of Melquiades Estrada,” “A Prairie Home Companion,” “In the Electric Mist,” “The Company Men” and “Captain America: The First Avenger.”

He was awarded the Best Supporting Actor Oscar® for his portrayal of the uncompromising U.S. Marshal Samuel Gerard in the box office hit “The Fugitive” in 1994. For this performance, he also received a Golden Globe Award® as Best Supporting Actor. Three years earlier, Jones had received his first Oscar nomination for his portrayal of Clay Shaw in Oliver Stone’s “JFK.”

In 2007 Jones starred in the critically acclaimed film “In the Valley of Elah,” for which he received an Oscar® nomination for Best Actor, and in the same year he starred in the Academy Award®-winning film “No Country for Old Men,” written and directed by Joel and Ethan Coen and based on the Cormac McCarthy novel.

This year, Jones reprised his role as Agent K in “Men in Black 3” in May and starred with Meryl Streep in “Hope Springs” in August.

Jones recently completed filming “Emperor” on location in New Zealand for director Peter Webber. He portrays General Douglas MacArthur. The film premiered at the Toronto International Film Festival this year. He also recently shot “Malavita” in France for director Luc Besson.

In 1995, Jones made his directorial debut with the critically acclaimed telefilm adaptation of the Elmer Kelton novel “The Good Old Boys” for TNT. Jones also starred in the telefilm with Sissy Spacek, Sam Shepard, Frances McDormand and Matt Damon. For his portrayal of Hewey Calloway, he received a Screen Actors Guild Award® nomination and a CableACE Award nomination.

In 2005, Jones starred in the critically acclaimed film, “The Three Burials of Melquiades Estrada,” which he also directed and produced. The film debuted in competition at the 2005 Cannes Film Festival and garnered Jones the award for Best Actor and screenwriter

Guillermo Arriaga the award for Best Screenplay for this film about friendship and murder along the Texas-Mexican border.

Jones directed “The Sunset Limited” for HBO. This telefilm, which premiered in February 2011, is based on the play of the same name by Cormac McCarthy and starred Jones and Samuel L. Jackson.

The next film he will direct will be “The Homesman,” which is the story of a pioneer woman and a claim-jumping rascal of a man who usher three insane women on an odyssey from Nebraska to Iowa, braving the elements along the way.

Jones has also had success on the small screen. In 1983, he won an Emmy® Award for Outstanding Lead Actor in a Limited Series or a Special for his portrayal of Gary Gilmore in “The Executioner’s Song” and, in 1989, he was nominated for an Emmy Award and a Golden Globe® Award for Outstanding Lead Actor in a Miniseries or a Special for “Lonesome Dove.”

His numerous network and cable credits include the title role in “The Amazing Howard Hughes,” the American Playhouse production of “Cat on a Hot Tin Roof,” “The Rainmaker” for HBO, the HBO/BBC production of “Yuri Nosenko, KGB” and “April Morning.”

In 1969, Jones made his Broadway debut in John Osborne’s “A Patriot for Me.” His other Broadway appearances include “Four on a Garden,” with Carol Channing and Sid Caesar, and “Ulysses in Nighttown,” with the late Zero Mostel.

Born in San Saba, Texas, Jones worked briefly with his father in the oil fields before attending St. Mark’s School of Texas, then Harvard University, where he graduated cum laude with a degree in English.

## ABOUT THE FILMMAKERS

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**STEVEN SPIELBERG (Director/Producer)**, one of the industry’s most successful and influential filmmakers, is a principal partner of DreamWorks Studios. Formed in 2009, Spielberg and Stacey Snider lead the motion picture company in partnership with The Reliance Anil Dhirubhai Ambani Group.

Spielberg is also, collectively, the top-grossing director of all time, having helmed such blockbusters as “Jaws,” “E.T. The Extra-Terrestrial,” the “Indiana Jones” franchise and “Jurassic Park.” Among his myriad honors, he is a three-time Academy Award® winner.



Spielberg took home his first two Oscars®, for Best Director and Best Picture, for the internationally lauded “Schindler’s List,” which received a total of seven Oscars®. The film was also named the Best Picture of 1993 by many of the major critics organizations, in addition to winning seven BAFTA Awards and three Golden Globe® Awards, both including Best Picture and Director. Spielberg also won the Directors Guild of America (DGA) Award for his work on the film.

Spielberg won his third Academy Award®, for Best Director, for the World War II drama “Saving Private Ryan,” which was the highest-grossing release (domestically) of 1998. It was also one of the year’s most honored films, earning four additional Oscars®, as well as two Golden Globe® Awards, for Best Picture - Drama and Best Director and numerous critics groups awards in the same categories. Spielberg also won another DGA Award and shared a Producers Guild of America’s (PGA) Award with the film’s other producers. That same year, the PGA also presented Spielberg with the prestigious Milestone Award for his historic contribution to the motion picture industry.

He has also earned Academy Award® nominations for Best Director for “Munich,” “E.T. The Extra-Terrestrial,” “Raiders of the Lost Ark” and “Close Encounters of the Third Kind.” Additionally, he earned DGA Award nominations for those films, as well as for “Jaws” “The Color Purple,” “Empire of the Sun” and “Amistad.” With 10 to date, Spielberg has been honored by his peers with more DGA Award nominations than any other director. In 2000, he received the DGA’s Lifetime Achievement Award. He is also the recipient of the Irving G. Thalberg Award from the Academy of Motion Picture Arts and Sciences, the Hollywood Foreign Press’ Cecil B. DeMille Award, a Kennedy Center Honor and numerous other career tributes.

Recently, Spielberg directed the 3D animated film “The Adventures of Tintin,” winner of the Golden Globe® for Best Animated Feature Film. He also directed “War Horse,” based on an award-winning novel, which has been adapted into a major stage hit in London and New York, winning the Tony Award® for Broadway’s Best Drama. “War Horse” was nominated for six Academy Awards®, including Best Picture. In 2011, he produced the box-office success “Super 8,” directed by J.J. Abrams, and executive produced the third “Transformers” film directed by Michael Bay, which has grossed over \$1 billion at the worldwide box office. The next film he will direct after “Lincoln” is a DreamWorks and Fox co-production, “Robopocalypse.” Production will begin in March 2013, for release on April 25, 2014.

Spielberg’s career began with the 1968 short film “Amblin,” which led to him becoming the youngest director ever signed to a long-term studio deal. He directed episodes of such TV shows as “Night Gallery,” “Marcus Welby, M.D.” and “Columbo,” and gained special attention for his 1971 telefilm “Duel.” Three years later, he made his feature film directorial debut on “The Sugarland Express,” from a screenplay he co-wrote. His next film was “Jaws,” which was the first film to break the \$100 million mark.

In 1984, Spielberg formed his own production company, Amblin Entertainment. Under the Amblin banner, he served as producer or executive producer on such hits as “Gremlins,” “The Goonies,” “Back to the Future I, II and III,” “Who Framed Roger Rabbit?,” “An American Tail,” “Twister,” “The Mask of Zorro” and the “Men in Black” films. In 1994, Spielberg partnered with Jeffrey Katzenberg and David Geffen to form the original DreamWorks Studios. The studio enjoyed both critical and commercial successes, including three consecutive Best Picture Academy Award® winners: “American Beauty,” “Gladiator” and “A Beautiful Mind.” In its history, DreamWorks has also produced or co-produced a wide range of features, including the “Transformers” blockbusters, Clint Eastwood’s World War II dramas “Flags of Our Fathers” and “Letters from Iwo Jima,” the latter earning a Best Picture Oscar® nomination, “Meet the Parents” and “Meet the Fockers” and “The Ring,” to name only a few. Under the DreamWorks banner, Spielberg also directed such films as “War of the Worlds,” “Minority Report,” “Catch Me If You Can” and “A.I. Artificial Intelligence.”

Spielberg has not limited his success to the big screen. He was an executive producer on the long-running Emmy®-winning TV drama “ER,” produced by his Amblin Entertainment company and Warner Bros. Television for NBC. On the heels of their experience on “Saving Private Ryan,” he and Tom Hanks teamed to executive produce the 2001 HBO miniseries “Band of Brothers,” based on Stephen Ambrose’s book about a U.S. Army unit in Europe in World War II. Among its many awards, the project won both Emmy® and Golden Globe® Awards for Outstanding Miniseries. He and Hanks more recently reunited to executive produce the acclaimed 2010 HBO miniseries “The Pacific,” this time focusing on the Marines in WWII’s Pacific theatre. “The Pacific” won eight Emmy Awards, including Outstanding Miniseries.

Among the shows Spielberg also executive produced were the Emmy®-winning SciFi Channel miniseries “Taken,” the TNT miniseries “Into the West” and the Showtime series “The United States of Tara.” He is currently an executive producer on TNT’s “Falling Skies” and NBC’s “Smash.”

Apart from his filmmaking work, Spielberg has also devoted his time and resources to many philanthropic causes. The impact of his work on “Schindler’s List,” led him to establish the Righteous Persons Foundation using all his profits from the film. He also founded Survivors of the Shoah Visual History Foundation, which, in 2005, became the USC Shoah Foundation Institute for Visual History and Education. In addition, Spielberg is the Chairman Emeritus of the Starlight Children’s Foundation.

Seven-time Academy Award®-nominated **KATHLEEN KENNEDY (Producer)** is one of the most successful and respected producers and executives in the film industry today. She joined Lucasfilm Ltd. in mid-2012 and currently serves as co-chair of the company with George Lucas. As a testament to her standing in the film community, she also holds the position of vice president of the Academy of Motion Pictures Arts and Sciences (AMPAS)

as well as serving on its Board of Governors. Among her credits are three of the highest-grossing films in motion picture history: "E.T. The Extra Terrestrial," "Jurassic Park" and "The Sixth Sense."

Prior to joining Lucasfilm, Kennedy headed The Kennedy/Marshall Company, which she founded in 1992, with director/producer Frank Marshall. Recent Kennedy/Marshall projects include the animated feature "The Adventures of Tintin," based on the iconic character created by Belgian artist Georges Remi; "War Horse," based on the book by Michael Morpurgo; and "Hereafter," a somber look at life and death and what lies beyond, starring Matt Damon and directed by Clint Eastwood. Kennedy also executive produced (with George Lucas) the long-awaited fourth installment of the Indiana Jones series, "Indiana Jones and the Kingdom of the Crystal Skull," directed by Steven Spielberg and produced by Frank Marshall.

Under the Kennedy/Marshall banner, Kennedy has produced such films as "The Curious Case of Benjamin Button" (three Academy Award® wins and 10 additional Academy Award nominations), "The Sixth Sense" (six Academy Award nominations including Best Picture), "Seabiscuit" (seven Academy Award nominations, including Best Picture) and "Snow Falling on Cedars." Kennedy also produced such indie hits as "Persepolis" (Oscar® nominated for Best Animated Feature) and "The Diving Bell and the Butterfly" (Golden Globe® winner for Best Foreign Language Film and Best Director).

Kennedy launched her producing career via a successful association with Steven Spielberg, which began when she served as his production assistant on the film "1941." She went to become his associate on "Raiders of the Lost Ark," associate producer of "Poltergeist" and producer of "E.T. The Extra-Terrestrial." While "E.T." was becoming an international phenomenon, Spielberg, Kennedy and Marshall were already in production on "Indiana Jones and the Temple of Doom," which she and Marshall produced with Lucas.

In 1982, Kennedy co-founded Amblin Entertainment with Spielberg and Marshall. While at Amblin, she produced and guided two of the most successful franchises in film history: the "Jurassic Park" series and "The Back To The Future" trilogy." In addition, Kennedy produced or executive produced a slew of critical and box office hits, including "Twister," "Balto," "The Bridges of Madison County," "The Flintstones," "Schindler's List," "We're Back!," "A Dinosaur's Story," "Noises Off," "Hook," "An American Tail: Fievel Goes West," "Cape Fear," "Gremlins 2: The New Batch," "Joe Versus the Volcano," "Always," "Gremlins," "The Land Before Time," "Who Framed Roger Rabbit", "\*batteries not included," "Empire of the Sun," "Innerspace," "An American Tail," "The Money Pit," "The Color Purple," "Young Sherlock Holmes," "The Goonies," and Frank Marshall's directing debut, "Arachnophobia." Other collaborations with Spielberg include "Munich," "War of the Worlds" and "A.I. Artificial Intelligence."

Kennedy recently completed her tenure as president of the Producers Guild of America,

which bestowed upon her its highest honor, the Charles Fitzsimmons Service Award in 2006. In 2008, she and Marshall received the Producers Guild of America's David O. Selznick Award for Career Achievement.

Raised in the small Northern California towns of Weaverville and Redding, Kennedy graduated from San Diego State University with a degree in telecommunications and film. While still a student, she began working at a San Diego, Calif. television station. Following jobs as a camera operator, video editor, floor director and news production coordinator, Kennedy produced the station's talk show "You're On." She then relocated to Los Angeles and worked with director John Milius prior to beginning her association with Spielberg.

**TONY KUSHNER's (Screenplay by)** plays include "A Bright Room Called Day"; "Angels in America, Parts One and Two"; "Slavs!"; "Homebody/Kabul"; "Caroline, or Change," a musical with composer Jeanine Tesori; and "The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures."

Kushner wrote the libretto for the opera "A Blizzard on Marblehead Neck," also with Tesori. He has adapted and translated Pierre Corneille's "The Illusion"; S.Y. Ansky's "The Dybbuk"; Bertolt Brecht's "The Good Person of Szechwan" and "Mother Courage and Her Children"; and the English-language libretto for the opera "Brundibár" by Hans Krasa.

He wrote the screenplays for Mike Nichols' film of "Angels in America" and for Steven Spielberg's "Munich." His books include "Brundibar," with illustrations by Maurice Sendak; "The Art of Maurice Sendak, 1980 to the Present"; and "Wrestling with Zion: Progressive Jewish-American Responses to the Israeli-Palestinian Conflict," co-edited with Alisa Solomon.

Kushner is the recipient of a Pulitzer Prize, two Tony Awards®, three Obie Awards, two Evening Standard Awards, an Olivier Award, an Emmy® Award and an Oscar® nomination, among other honors. In 2008, he was the first recipient of the Steinberg Distinguished Playwright Award. He lives in Manhattan with his husband, Mark Harris.

**DANIEL LUPI (Executive Producer)** most recently produced "The Master," directed by Paul Thomas Anderson and starring Philip Seymour Hoffman and Joaquin Phoenix. Lupi also produced two other films directed by Paul Thomas Anderson: "There Will Be Blood" and "Punch-Drunk Love."

He executive produced Paul Weitz's "Little Fockers," Alexander Payne's "Downsizing," Brad Silberling's "Land of the Lost," Robert Redford's "Lions for Lambs," Jim Sheridan's

“Get Rich or Die Tryin’,” Jesse Dylan’s “Kicking & Screaming” and Peter Segal’s “50 First Dates.”

**JEFF SKOLL (Executive Producer)** is a philanthropist and social entrepreneur. As founder and chairman of the Skoll Foundation, Participant Media and the Skoll Global Threats Fund, he is bringing life to his vision of a sustainable world of peace and prosperity.

Skoll founded Participant Media in 2004, with the belief that a story well told has the power to inspire and compel social change. Participant’s films are accompanied by social action and advocacy campaigns to engage people on the issues addressed in the films.

Skoll has served as executive producer on over 33 films to date, which have collectively received a total of five Academy Awards® and 22 nominations. Participant’s films include, among others, “Good Night, and Good Luck,” “North Country,” “Syriana,” “An Inconvenient Truth,” “The Kite Runner,” “Charlie Wilson’s War,” “The Visitor,” “The Cove,” “Countdown to Zero,” “Waiting for Superman,” “Food, Inc.,” “The Help,” “Contagion,” “The Best Exotic Marigold Hotel” and “Promised Land.”

In 2009, Participant launched its digital hub, TakePart.com, an online Social Action Network™ that engages people in the major issues that shape their lives. TakePart launched a digital magazine on MSN and a YouTube network in 2012.

**JONATHAN KING (Executive Producer)** is head of production for Participant Media’s narrative feature film division. Participant’s output is driven by the idea that a good story well told can lead to positive change in today’s world. Some recent Participant releases include “The Help,” “Contagion,” “The Best Exotic Marigold Hotel” and “No” from Chilean director Pablo Larrain, which won the Art Cinema Prize at this year’s Cannes Film Festival.

Prior to joining Participant, King worked as both a producer and an executive for companies including Focus Features, Laurence Mark Productions and Miramax Films. Some of the movies he has worked on include “Dreamgirls,” “The Lookout,” “Finding Forrester,” “Studio 54,” “Guinevere” and “Judas Kiss.” He started his film career in MGM/UA’s New York office, scouting books, theater and independent films.

King currently serves on the board of advisors for the Outfest Legacy Project, a partnership with the UCLA Film and Television Archive that restores and preserves important works of queer cinema. He also serves on the Dean’s Advisory Council of the Florida State University Film School and on the board of directors of the John Alexander Project, a new non-profit dedicated to nurturing and supporting innovative investigative journalism. He lives in Venice, California.



**JANUSZ KAMINSKI (Director of Photography)** has created some of the most lasting and memorable images in cinema history.

A native of Poland, Kaminski has enjoyed a long and illustrious collaboration with Steven Spielberg, first with the 1993 made-for-television film "Class of '61," on which Spielberg was executive producer. Together they went on to combine their talents on "Schindler's List" (for which Kaminski won his first Academy Award® for Best Cinematography), "The Lost World: Jurassic Park," "Amistad" (Oscar® nomination), "Saving Private Ryan" (for which he received his second Academy Award), "A.I. Artificial Intelligence," "Minority Report," "Catch Me If You Can," "The Terminal," "War of the Worlds," "Munich," "Indiana Jones and the Kingdom of the Crystal Skull" and "War Horse."

Among Kaminski's other credits as cinematographer are "How Do You Know," "Funny People," "The Diving Bell and the Butterfly" (Oscar® nomination), "Jumbo Girl," "Jerry Maguire," "Tall Tale," "How to Make an American Quilt," "Little Giants," "The Adventures of Huck Finn" and "Killer Instinct," among many others.

Kaminski's directing credits include "Lost Souls" and "Hania" (on which he also served as cinematographer). He is also directing and working as cinematographer on "American Dream."

**RICK CARTER (Production Designer)** won an Academy Award® and a BAFTA Award in 2010 for his otherworldly production design on James Cameron's megahit "Avatar." He was also honored by his peers with an Art Directors Guild Award for Excellence in Production Design on a Fantasy Film. Carter received his first Oscar® nomination for his work on Robert Zemeckis' "Forrest Gump."

Carter most recently created the production design on Steven Spielberg's "War Horse." He has also collaborated with Spielberg on such diverse films as "Munich," "War of the Worlds," "A.I. Artificial Intelligence," "Amistad" and the blockbusters "Jurassic Park" and its sequel, "The Lost World: Jurassic Park."

In 2011, he was also the production designer on Zack Snyder's epic fantasy "Sucker Punch."

Carter has been Zemeckis' production designer of choice on the films "The Polar Express," "Cast Away," "What Lies Beneath," "Death Becomes Her" and "Back to the Future Part II" and "Part III."

Earlier in his career, Carter designed for the television anthology series "Amazing Stories," which was produced by Spielberg's Amblin Entertainment. His work on the

show also teamed him with such notable directors as Martin Scorsese and Clint Eastwood, among others.

**MICHAEL KAHN, A.C.E. (Editor)**, is one of the most acclaimed film editors of all time. He won Academy Awards® for editing “Raiders of the Lost Ark,” “Schindler’s List” and “Saving Private Ryan,” all of which were directed by Steven Spielberg. With seven Oscar® nominations, he is the most honored editor in motion picture history. Additionally, he has won two BAFTA Awards and has been nominated for four others. Last year, Kahn edited Spielberg’s combination live-action/animated feature “The Adventures of Tintin” and the Academy Award®-nominated “War Horse.”

During his more than four decades of illustrious work, Kahn has distinguished himself as the editor of many now-classic films, including “Close Encounters of the Third Kind,” “The Color Purple,” “Empire of the Sun,” “Always,” “Ice Castles,” “Raiders of the Lost Ark,” “Indiana Jones and the Temple of Doom,” “Indiana Jones and the Last Crusade” and “Indiana Jones and the Kingdom of the Crystal Skull.”

In addition Kahn edited “Pirates of the Caribbean: On Stranger Tides,” “Prince of Persia: The Sands of Time,” “Munich,” “The Terminal,” “War of the Worlds,” “Catch Me if You Can,” “Alive,” “Arachnophobia,” “Fatal Attraction,” “The Goonies,” “Poltergeist,” “1941,” “Eyes of Laura Mars” and “The Return of a Man Called Horse.”

For television, Kahn edited the movie “Eleanor and Franklin.” He began his career editing the popular television series “Hogan’s Heroes.”

**BEN MORRIS (Visual Effects Supervisor)** began his career designing performance control systems for projects such as George Miller’s “Babe” and supervised the creation of CG people for Ridley Scott’s “Gladiator.” He joined Framestore in 2000, as part of the VFX team on “Dinotopia,” where he integrated the motion rig and motion-control camera with in-house CG character animation systems, for which he won Emmy® and VES (Visual Effects Society) Awards.

The Squirrel Room sequence in Tim Burton’s “Charlie and the Chocolate Factory” gave him the opportunity to further develop the character pipeline. Morris led the team that created the lead CG characters of Lorek, Ragnar and a host of other armored bears in Chris Weitz’s “The Golden Compass,” for which he won the Academy Award® and BAFTA Award for Best Visual Effects.

On Mike Newell’s “Prince of Persia: The Sands of Time,” he created the CG vipers and CG environments for the film’s climactic showdown in the Sand Room.

Morris recently worked on Steven Spielberg's World War I film, "War Horse," for which he received a BAFTA nomination.

**JOANNA JOHNSTON (Costume Designer)** first worked with Steven Spielberg while assisting Academy Award®-winning costume designer Anthony Powell on "Indiana Jones and the Temple of Doom." She also assisted Powell on such films as "Evil Under the Sun" and Roman Polanski's "Tess."

As assistant designer, she worked with Milena Canonero on "Out of Africa" (for which Canonero was nominated for an Oscar®). She also assisted Tom Rand on his Oscar-nominated work "The French Lieutenant's Woman" and on "The Shooting Party."

As a costume designer, Johnston has enjoyed a long association with Steven Spielberg, working on such films as "Saving Private Ryan," "Munich," "Indiana Jones and the Last Crusade," "War of the Worlds" and "War Horse."

She has also collaborated frequently with director Robert Zemeckis on films, including "Who Framed Roger Rabbit," "Back to the Future Part II," "Back to the Future Part III," "Death Becomes Her," "Contact," "Cast Away," "The Polar Express" and the Academy Award®-winning "Forrest Gump."

Other features include M. Night Shyamalan's "The Sixth Sense" and "Unbreakable"; Paul and Chris Weitz's "About A Boy," for which she was a Costume Designers Guild Award nominee; and Richard Curtis' "Love Actually" and "The Boat That Rocked."

Johnston has also worked with Bryan Singer on "Valkyrie" and most recently on "Jack the Giant Killer."

In a career spanning six decades, **JOHN WILLIAMS (Composer)** has become one of America's most accomplished and successful composers for film and for the concert stage, and he remains one of our nation's most distinguished and contributive musical voices.

He has composed the music and served as music director for more than 100 films, including all six "Star Wars" films, the first three "Harry Potter" films, "Superman," "JFK," "Born on the Fourth of July," "Memoirs of a Geisha," "Far and Away," "The Accidental Tourist" and "Home Alone."

Williams' 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including "Schindler's List," "E.T. The Extra-Terrestrial," "Jaws," "Jurassic Park," "Close Encounters of the Third

Kind,” the “Indiana Jones” films, “Munich,” “Saving Private Ryan,” “The Adventures of Tintin” and “War Horse.”

His contributions to television music include scores for more than 200 television films for the groundbreaking, early anthology series “Alcoa Theatre,” “Kraft Mystery Theater,” “Chrysler Theatre” and “Playhouse 90,” as well as themes for “NBC Nightly News” (“The Mission”), “NBC’s Meet the Press” and the PBS arts showcase “Great Performances.” He also composed themes for the 1984, 1988 and 1996 Summer Olympic Games and the 2002 Winter Olympic Games. He has received five Academy Awards® and 47 Oscar® nominations, making him the Academy’s most-nominated living person and the second-most nominated person in the history of the Oscars. He has received seven British Academy Awards (BAFTA), 21 GRAMMYS®, four Golden Globes®, five Emmys® and numerous gold and platinum records. In 2003, he received the Olympic Order (the IOC’s highest honor) for his contributions to the Olympic movement. He received the prestigious Kennedy Center Honor in December of 2004, and he received the 2009 National Medal of Arts, the highest award given to artists by the U.S. government.

In January 1980, Williams was named 19th music director of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor, which he assumed following his retirement in December 1993, after 14 highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos commissioned by several of the world’s leading orchestras, including a cello concerto for the Boston Symphony Orchestra, a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra.

In 2009, Williams composed and arranged “Air and Simple Gifts” especially for the inaugural ceremony of President Barack Obama, and in September 2009, the Boston Symphony premiered a new concerto for harp and orchestra entitled “On Willows and Birches.”