

FROM ACADEMY AWARD® NOMINEE TAYLOR SHERIDAN

THE MADISON



Went up River today, Paul Dropped Down to the brass - I wanted to explore. The sun was High and the grass green, The River goes deep against the cliffs - Deep water, a lot there. A couple Mallards took off. Stacey's Valley, that is what I call it. My new favorite spot - the River is lower today and the stones are moving - A #4 Elk hair is the ticket - big browns surfing in the ripple - Paul finally caught up and we lit them up - finished off with a good P.M.D. Hatch - I love these Mayflies -

2400 cfs -



Caddis - Stoneflies
P.M.P. # 14

72° P.C. An evening
Rain shower -





*“THE KIND OF STORYTELLING
TAYLOR SHERIDAN DOES BEST.”*

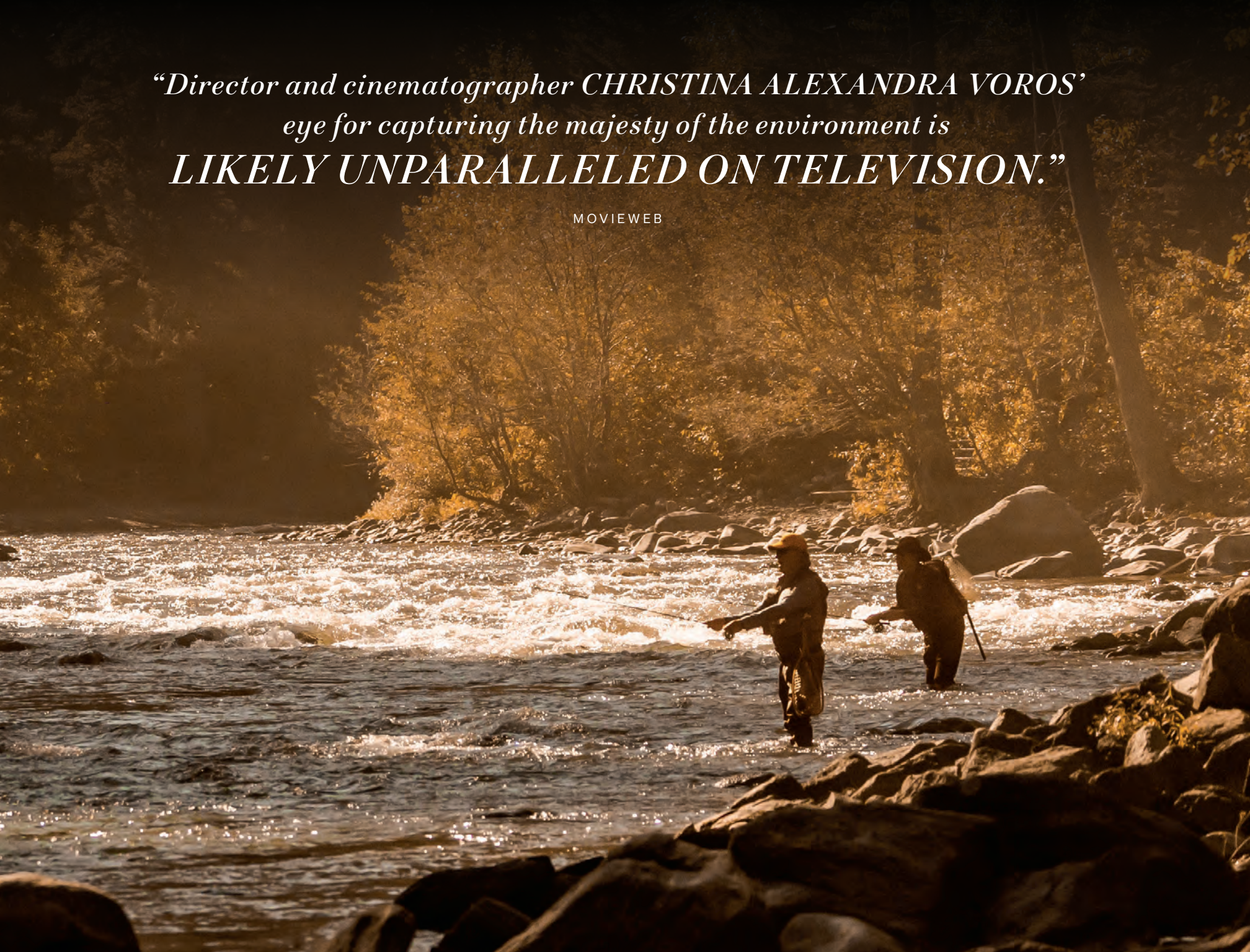
TV FANATIC

*“Engaging. A gripping character drama.
UNDENIABLY THE MOST VISUALLY
STRIKING TAYLOR SHERIDAN SERIES YET.”*

COLLIDER

*“Director and cinematographer CHRISTINA ALEXANDRA VOROS’
eye for capturing the majesty of the environment is
LIKELY UNPARALLELED ON TELEVISION.”*

MOVIEWEB



“A LOVE STORY OF DISCOVERY.”

DEADLINE



FINDING A WAY FORWARD: LOSS, LOVE, AND TRANSFORMATION

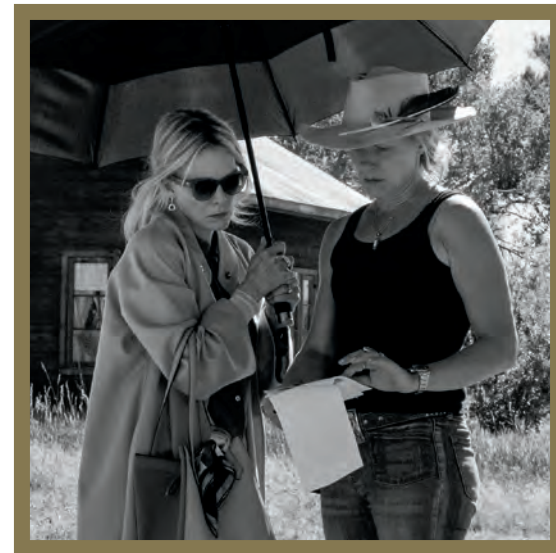
Taylor Sheridan is no stranger to the sweeping scale of the American West and Montana’s grand, untamed landscape. Now, the breathtaking location provides the setting for a different family story that marries awe-inspiring vistas with a deeply personal journey that will crack your heart wide open.

“Something Taylor has always done in his writing is, in many ways, number one on the call sheet—the land,” says director and cinematographer Christina Alexandra Voros. “It is the character that affects all the other characters. It is more than just a backdrop. It is often the reason behind the stories that Taylor writes.”

Enter the Clyburns, with Michelle Pfeiffer’s Stacy at the helm, who uproot their busy lives in New

York City, venturing to the Madison River Valley in the aftermath of a recent tragedy. Experiencing Preston Clyburn’s (Kurt Russell) favorite place and the overwhelming spectrum of emotions without him here are interconnected. “This is one family falling in love with—and fighting against—the land that is representative of one of the most important relationships in their life,” says Voros.

Voros has the rare double feat of directing and serving as cinematographer on all six episodes, deftly combining the jagged mountain terrain, stunning valleys, and flowing rivers with bone-deep emotions after the cataclysmic loss of the Clyburn patriarch through a strong female gaze. In the aftermath, Preston’s widow, Stacy, their two daughters,



Abigail (Beau Garrett) and Paige (Elle Chapman), Abby’s children, Bridgett (Amiah Miller) and Macy (Alaina Pollack), and Paige’s husband, Russell (Patrick J. Adams), travel to the remote location for the first time. While not all the Clyburns immediately embrace Preston’s paradise, viewing Montana through his expert eyes (as recorded in a journal Stacy finds) is part of the symphony of grief.

“She’s [Voros] so smart and cinematic. The epic feeling of it comes from her,” says Pfeiffer. “I love the way she works with us, the way she directs us.” The combination of Pfeiffer’s matriarch at the center of the story with Voros behind the camera is potent. Voros is equally attuned to capturing big feelings and jaw-dropping mountains to





shape the emotional contours. “To be on a Taylor Sheridan show—he writes every word of this—this comes from his heart. But in our case, it has passed through the filter of Christina Voros,” says Adams. “She has been there shooting every frame of this show. It is moving through her head, heart, and experience.”

Nature waits for no one, and the stunning mountain backdrop adds intensity on camera, and a short timeframe to capture the sun going down. “It was one of the first scenes that Beau had done with Michelle, and we wanted it to be at sunset, and the light was falling,” remembers Voros. “I wanted it to be Steadicam, but I was worried that we might not have enough time to get both sides.”

Perseverance is a theme on and off screen, with Voros opting for “dueling Steadicams” so two different

“To be on a Taylor Sheridan show—he writes every word of this—this comes from his heart. But in our case, it has passed through the filter of Christina Voros.”

operators could capture Pfeiffer and Garrett amid the time constraints of shooting the mother-daughter argument at sunset. The terrific end result of this heated scene is indicative of the filmmaking spirit running through the series. “There’s so much energy in it—it’s coming from the words, the place the actresses put themselves in, the way that a film crew is a family,” says Voros. “When you put your mind to something, it’s like, ‘OK, we’re going to race the sun and we’re going to get this.’ Everyone brought their A game in that instant.”

Marrying spectacle with complex characters is part of *The Madison*’s topography, in which the different generations of the New York clan attempt to embrace the great outdoors, with results ranging from hilarious to heartfelt. “This word [Madison], to an East Coaster, you would associate with a street in a big metropolis,” says Voros. “To somebody who lives out West, the first thing you would think of would be a body of water. That juxtaposition encapsulates a lot of the themes of the show in general.”

The local community embraces the visitors during this difficult time, offering friendship, sustenance, and even a burgeoning romance. Nothing about this venture West is expected, but Montana opens its arms to the grieving family. “There’s something really powerful to me about the journeys that we take

to places we never anticipated going to that ultimately become home,” says Voros. “*The Madison* is a story about finding home in a place you least expected it.”

Without their anchor, the Clyburns find themselves adrift in the unfamiliar setting. However, the Madison River provides solace for those stepping into the same waters Preston fished. Their cosmopolitan upbringing also leads to comedic interludes. “Taylor’s a real observer of the human condition, and he honors that in the show. The show is about this family dealing with this traumatic event, but also through it, stumbling upon humor, connection, and love,” says Ben Schnetzer (who plays Van Davis). “Everything is as unexpected as the river.”

Part of the ongoing process is when Stacy reluctantly follows her best friend Liliana’s (Rebecca Spence) advice to see a therapist. Getting the perspective of a professional (and outsider) is crucial, and Will Arnett’s

empathetic yet challenging Dr. Phil Yorn offers Stacy space to unload. When he meets the extended family at Preston’s memorial in Manhattan, it offers an opportunity for Arnett to show off his signature wit, as well as Phil’s expert insight. “He’s such a pro and so funny. He brought such a good energy to the set,” Adams says. “It’s really hard—no matter who you are—to show up on a set where everybody knows each other and have been working together and drop in, feel at home, and be able to sync up with everybody’s energy. But he did it, and it was great.”

Unfiltered, uncomfortable conversations and discussing the future with Phil are a core part of this journey. “The story is about her [Stacy] finding a way to accept the memory of Preston into her life and find a way to move forward and live her life,” says editor Chad Galster. “As Will Arnett’s character says, ‘You’re a young woman, and you have a lot of life left, and this

was not the plan.’ This is about the present and the past, finding a way to live together and finally blend together. Finding a way forward with that.”

It is in the ashes of this abrupt loss that the Clyburns are faced with a life they didn’t foresee. How do you get through this fog of grief? There is no road map for when life takes a tragic turn, but in the capable hands of Sheridan, Voros, and the cast led by Pfeiffer, *The Madison* is overflowing with love and resilience.

*“A DEEPLY HUMAN DRAMA ABOUT
FAMILY, GRIEF, AND RESILIENCE,
anchored by characters who feel fully formed from the moment
they appear on screen. Taylor Sheridan handles these narratives
with patience and care, allowing the emotional weight of each
moment to settle naturally. The result is a story that feels
REFLECTIVE, GROUNDED, AND
QUIETLY POWERFUL.”*

CINEFIED



*“SHARPLY EDGED, CRISP,
AND PRECISE PERFORMANCES
that illuminate vividly reckoned characters.”*

SCREENANARCHY



MICHELLE PFEIFFER'S EXTRAORDINARY PORTRAYAL OF GRIEF AND RESILIENCE

HOW THE STAR EMBRACES PROFOUND LOVE
AND LOSS AT THE HEART OF *THE MADISON*.

Even after 39 years of marriage, it is impossible to know everything about your spouse that you adore. But when circumstances drastically change, Stacy Clyburn follows in her husband's literal footsteps, switching impractical backless loafers for Preston's boots. Embracing Preston's passion is a lifeline. Tears, laughter, and arguments follow, with three-time Oscar® nominee Michelle Pfeiffer's unflinching and honest portrayal of raw grief and resilience taking center stage.

"Whenever you've had a death in the family and lost someone close to you, everyone gets real real fast, and your priorities have this seismic shift," says Pfeiffer. The Clyburns switch glitzy Manhattan real estate for the great outdoors and rustic accommodation (including an outhouse), putting their resolve to the test. "Things that were so important to you before, you realize are really pretty trivial," says Pfeiffer. "There's

a lot of forgiveness that happens, and then there's a lot of other unpleasant, unresolved issues that surface."

Even when Stacy doesn't verbalize her anguish, Pfeiffer's expressions speak a thousand words. "What Michelle can do with a look or a glance or a nonverbal response to something somebody else is saying—that's not on the script, it's not on the page anywhere," Christina Alexandra Voros says. "It's completely coming out of her own work and the character that she's found in Stacy. It's really beautiful to watch."

Whether conversations turn petty or profound, the Clyburn clan find much-needed levity amid the emotional and psychological turmoil of losing their anchor. "Whenever tragedy strikes, there's always humor in it," says Pfeiffer. "Even in the

Even when Stacy doesn't verbalize her anguish, Pfeiffer's expressions speak a thousand words.



times of your biggest heartbreak, there's a moment where something seems so ridiculous, you just can't help but have a huge belly laugh with whoever you happen to be with."

It is a bittersweet journey, following in Preston's footsteps through a journal Stacy discovers in her husband's cabin. "She's holding on to that journal for dear life in her beginning weeks in Montana. It's holding on to Preston," says Pfeiffer. Each discovery gives Pfeiffer plenty of fuel to illustrate Stacy's palpable regret at not being able to reconcile her lack of intrigue in this part of Preston's world while he was alive. Kurt Russell describes Pfeiffer's performance as a "tour de force" navigating the swirling emotions that come with this unspeakable loss. "I watched Michelle capture something that I wondered if it could be captured," says Russell. "And that was watching her struggle as Stacy with the anger she had

about herself, the tremendous pain she was feeling from the grief of loss, and then being lost in this world of how to deal with it."

Any pretense and polish disappear when the Clyburns arrive at the remote cabins. "I've heard it said, the degree to which you're angry is the degree to which you love. And so we have a lot of that," says Pfeiffer. No one in this family holds back from saying how they really feel, but heated confrontations also soften in unexpected ways, some of which happened when Pfeiffer played something different in each take, giving the rest of the cast space to experiment. She is a fearless, supportive voice in front of and behind the camera.

"I think a moment that really stuck with me is we have this dinner scene in Episode 1 [where Paige freaks out that they are eating elk meat], and it wasn't scripted that we got emotional by the end

of the scene," recalls on-screen daughter Elle Chapman. "But when we were filming it, Michelle gave this beautiful monologue talking about Preston and how he hunted it and he'll never hunt another one in this beautiful world." After one of the takes took a teary turn, Chapman couldn't stop crying and apologized for being caught up in the moment. "Michelle turned to me and said, 'It's OK, baby. It means your instrument's working.' I think that encapsulates how amazing and nurturing she is. An incredible matriarch and leader in the show."

It is impossible to take your eyes off Pfeiffer's layered and profound depiction of love and loss in her turn as Stacy. "She's somebody we can all really rally behind," says on-screen son-in-law Patrick J. Adams. "She forces you to show up to work and bring your A game—bring every part of yourself to work—because that's what she does every day."

STACY

I need to know the last of his little secrets. How can I say goodbye to him when there's still more to know.



*“MICHELLE PFEIFFER and KURT RUSSELL’S performances
WORK IN PERFECT SYNCHRONICITY WITH ONE ANOTHER.”*

AWARDS RADAR



A photograph of Kurt Russell standing in front of a red and white airplane. He is wearing a blue denim shirt over a dark hoodie and dark sunglasses. He is smiling and looking off to the side. The airplane has a prominent red stripe running diagonally across its side.

*“KURT RUSSELL MATCHES HIS USUAL CHARM
WITH AN EQUALLY EFFECTIVE TENDERNESS.”*

AWARDS RADAR

KURT RUSSELL FUELS AN EPIC LOVE STORY

THE SCREEN VETERAN ON WHAT DREW
HIM TO THE TAYLOR SHERIDAN UNIVERSE.

Kurt Russell has played every flavor of hero (and some villains) in a career spanning seven decades. His magnetism and potent charm are perfectly suited to his depiction of Preston Clyburn. Signing on to play *The Madison*’s doomed family patriarch was a no-brainer for the Emmy®-nominated actor. “Taylor Sheridan’s a hell of a writer. I thought this would be interesting to at least read and find out about. That would be cool,” says Russell. “Then Michelle Pfeiffer’s playing [my wife]. OK, well, let’s keep going here because that all sounds good.”

Russell admits that Preston is “probably as close to any character I’ve ever played that, as the way I feel about myself. I don’t know if I am that, but it’s sort of the way I feel.” He also relished acting in the great outdoors, which included fly-fishing at night under a full moon.

Preston’s life revolves around family: his wife, daughters, and granddaughters in New York City, and quality time fly-fishing with his brother Paul in Montana. “Other than that, he doesn’t really need anybody else in his life. He’s connected in that way



very strongly,” Russell says. The two distinct locales don’t overlap until the world-shattering event brings the city-dwellers to Preston’s rural escape. A journal chronicling his Madison adventures, coupled with Stacy’s memories of her husband, ensures Russell’s continuing presence. Suffice it to say, his wife is on Preston’s mind until the end: “His last words are ‘Stacy.’”

But Preston’s story doesn’t end with his death. Flashbacks throughout the series go deeper into the

“There’s a bit of a relief towards the end of Episode 1, when you see Preston again in a flashback. ‘Oh good, I get to be with him again, and that’s going to continue going forward.’”

decades-spanning marriage and why this loss hits hard. “There’s a bit of a relief towards the end of Episode 1, when you see Preston again in a flashback.

‘Oh good, I get to be with him again, and that’s going to continue going forward,’” says editor Chad Galster.

Russell’s charm and presence radiate from the screen, whether through his giddy excitement on his birthday or how he instantly pulls you into the Montana setting. “Kurt has brought a warmth to Preston that was always on the page,” Christina Alexandra Voros says. “But he has taken it to a place where the mannerisms, the glances, and the joy that you find looking at this

PAUL
That’s why I’m here. That’s
why I quit. I make a memory
a day, brother. Sometimes
more . . .

PRESTON
Got make em for who. No kids.
No wife. You got nobody to
share it with, Paul.

PAUL
I’m sharing it with you right now.

PRESTON
Once a year, you share it with me.

place through this man’s eyes is palpable because of the specificity and the heart that Kurt is playing the role with.”

Authenticity is another driving factor of this deeply human story. “You become fascinated with the relatability of it to anyone who experiences anything close to what she’s experiencing,” says Russell. Capturing the couple’s happiness in flashbacks is crucial, and the duo’s chemistry is electric throughout—even on the telephone.

Russell and Pfeiffer are reunited on screen for

the first time in 37 years, and the pair effortlessly slip into playing a couple who have the easy banter of decades together: “[Makeup artist] Dennis Liddiard, with whom I’ve done 35, 37 movies, he would just shake his head sometimes,” recalls Russell. “He said, ‘I can’t believe how close this is on the phone, listening to you have these conversations, because it’s like you’re talking to [real-life partner] Goldie [Hawn] half the time.” Pfeiffer also felt this ease working opposite Russell to create a loving, long-lasting marriage. “We picked up right where we left off. It made it so much



easier to establish this relationship,” Pfeiffer says.

For Russell, *The Madison* is the complete package. “When you’re in this business, it all starts with a screenplay, and this guy [Sheridan] knows how to write them,” says Russell. “I gave him a note that said this was a dream for me. This was a blast. I loved every minute of it.”

A cinematic photograph of five people walking in a line through tall, golden grass at sunset. From left to right: a woman in a green jacket and baseball cap, a woman in a denim jacket, a woman in a dark tank top and black pants, a woman in a light blue long-sleeved shirt and pants, and a man in a light grey sweater. They are walking towards the right. In the background, there is a rustic wooden building with a porch and trees with yellowing leaves. The lighting is warm and golden, creating a soft glow around the figures and the grass.

STACY

I'm gonna do what he begged me to do for thirty years -- I'm finally gonna see this place.

AN EXCEPTIONAL ENSEMBLE: THE CAST OF *THE MADISON*

Whether from Manhattan or Montana, dealing with an event of this magnitude puts anyone to the test. Casting director John Papsidera, CSA has assembled an ensemble that embodies the complexity of this family-driven story set against the backdrop of the great outdoors.



BEAU GARRETT
AS ABIGAIL "ABBY" REESE

The older Clyburn sibling oscillates between holding it all together for the sake of her children and breaking under the weight that comes from grieving her father. Even before this life-changing event, the recently divorced Abby was at a crossroads in her personal and professional life. Still, there is a spark in Abby that Beau Garrett brings to every scene, whether sparring with Michelle Pfeiffer's Stacy or connecting with a handsome sheriff's deputy for some much-needed distraction.



ELLE CHAPMAN
AS PAIGE MCINTOSH

Paige has lived a pampered life, first provided by her father and now by her husband. Losing one of the core men in her life is earth-shattering, as is dealing with rustic conditions in the Montana cabins. The latter issue leads to some comedic interludes, with Elle Chapman deftly walking the line between extreme emotions. She lands some of the biggest laughs and most heartfelt moments as she adjusts to the new emotional and physical landscape.



PATRICK J. ADAMS
AS RUSSELL MCINTOSH

Like his wife, Paige, Russell is more comfortable in the city. However, his big heart more than makes up for his lack of experience in navigating a literal hornet's nest and outdoor cooking. As the one guy traveling with the Clyburn women, Patrick J. Adams brings sincerity, likeability, and well-natured charm as the audience's entry into this family, nailing Russell's role as reluctant peacemaker with aplomb. Adams skillfully navigates Russell's discomfort at the unfamiliar surroundings and being a source of solace for the grieving Clyburns.



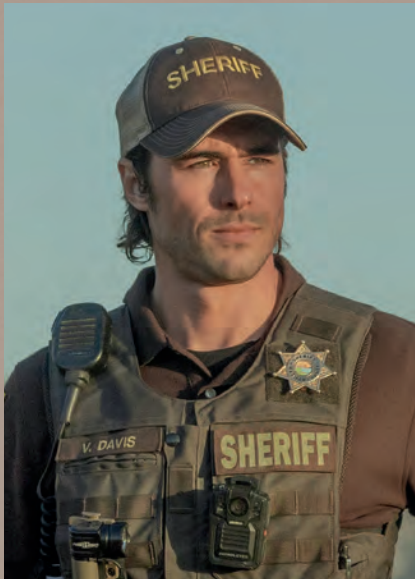
AMIAH MILLER
AS BRIDGETT REESE

Perhaps the person to adapt to the new surroundings quickest is Abigail’s teen daughter, Bridgett. It doesn’t happen overnight: At first, Bridgett exhibits some of the same privileged behavior as her mother and aunt. But meeting the neighbors changes everything. The chance to ride a horse wasn’t just a thrill for Bridgett, as Amiah Miller also leaped at the chance to train for these scenes, proving she is equally as fearless as her character.



ALAINA POLLACK
AS MACY REESE

As the youngest member of the Clyburn clan, Macy experiences bereavement for the first time. In addition to this, Macy’s reactions to the Montana wilderness are through fresh, inquisitive eyes. Alaina Pollack captures the excitement of discovery in scenes tracking wildlife with her uncle, picking vegetables from the garden, and learning to fish with her grandmother. Preston would be so proud.



BEN SCHNETZER
AS VAN DAVIS

Local Madison County sheriff’s deputy Van Davis is a man of many talents, and Ben Schnetzer had to become proficient in practical skills, such as navigating the river, fishing, and horseback riding. While Abby is not versed in those areas, the immediate spark with Van is impossible to miss. Schnetzer is equally adept at illustrating Van’s vulnerability, warmth, and profound understanding.



KEVIN ZEGERS
AS CADE HARRIS

Cade is a grounding force for the Clyburns as he introduces the family to the Montana that Preston loved. Kevin Zegers exudes warmth and decency in this role as the reliable neighboring rancher who offers friendship and support when it is needed most. Zegers looks at home on the back of a horse, adding a layer of authenticity to this memorable performance.



REBECCA SPENCE
AS LILIANA “LILY” WEEKS

When Lily plunges into the Madison River to embrace Stacy, it demonstrates the lengths she will go to for her best friend. When Lily points out her pants are Chanel, the pair collapse into laughter. That immediate high-low is something that Rebecca Spence delivers throughout her turn as Stacy’s rock, who also gets to shed her own tears at what has been lost.



DANIELLE VASINOVA
AS KESTREL HARRIS

If community is where the heart is, then Cade’s wife, Kestrel, is a vital figure, welcoming the neighboring Clyburns into her home and offering a break from reality, even for a short while. It is in those conversations that Emmy® nominee Danielle Vasinova shines with an empathetic portrayal of ex-barrel racer Kestrel, who offers a taste of Montana ranchers who open their arms wide to newcomers.



MATTHEW FOX
AS PAUL CLYBURN

From the opening scene, the bond, love, and banter between brothers is immediately evident in how at ease Matthew Fox is opposite Kurt Russell. In his depiction, the Emmy®-nominated Fox is at one with the wilderness that Preston’s younger brother Paul has found peace in. Still, flashbacks reveal a deeper pain, showcasing Fox’s emotional range and capacity to surprise.



WILL ARNETT
AS DR. PHIL YORN

Seven-time Emmy® nominee Will Arnett offers a different taste of his many talents with his compelling turn as Stacy’s unorthodox New York therapist. Playing off Pfeiffer’s raw emotions allows Arnett’s straight-talking Dr. Phil Yorn to give Stacy an outlet for her anger—and a platform for a few perfectly timed zingers.

“POIGNANT AND POWERFUL.”

PARADE

“THE ENSEMBLE IS OUTSTANDING.”

ROGEREBERT.COM



VISUAL POETRY: CONNECTING THE PAST AND PRESENT IN *THE MADISON*

EDITOR CHAD GALSTER, ACE ON BRINGING THE NEW YORK CLYBURNS INTO PRESTON'S MONTANA WORLD.

When Stacy Clyburn first sets eyes on the cabins in Montana, there is no question which is her husband's. A shot of Preston fly-fishing in the Madison River packs an emotional punch as Stacy approaches the porch, where his boots still sit. The blend of reality, memory, and imagination creates a powerful image, underscoring the scale of this family's loss.

"That was an idea that started as a little title card, like, 'What if we saw Preston here?' Then they went out and shot all these things with him [Kurt Russell]," editor Chad Galster recalls. He cites this moment as one of the creative choices he is most proud of. Having worked with Taylor Sheridan for nearly a decade and regularly collaborating with Christina

"It's fun to have that creative influence on the show, and to play around with the idea of, 'OK, here's how we're going to connect the present and the past, and dissolving back and forth between the two.'"

Alexandra Voros means Galster feels "very safe" experimenting during the edit process: "It's fun to have that creative influence on the show, and to play around with the idea of, 'OK, here's how we're going to connect the present and the past, and dissolving back and forth between the two.'"

Similarly, Galster wanted to take his time with what Voros had shot in her dual director and cinematographer role: "I took a month and started playing around with not only the scenes themselves, but what we would call B-roll—the scenics, aerials, and all that—trying to find ways to put the footage together in a way that felt fresh and interesting." It deliberately contrasts with the "relentless energy in New York."

After the plane crash, the editing establishes Preston's presence through flashbacks and the pages of his journal. Stacy learns how to make the perfect cup of coffee by recalling a phone conversation with her husband, cutting between two timelines. "One of the things that I decided to do is to lean into this rather old





Still, even as the words from Preston’s pages come alive or a flashback reveals another piece of the Preston and Stacy love story, the surviving dynamics are equally important.



visual element of these dissolves to create a connection and a tie between the present and the past,” Galster says.

Engaging with Preston’s passions offers comfort amid the pain, even if the lines begin to blur. Still, even as the words from Preston’s pages come alive or a flashback reveals another piece of the Preston and Stacy love story, the surviving dynamics are equally important. Take the first family dinner in the cabin at the end of the first episode, which presents a challenge for the editor: “A conversation around a dinner table is harder than any action scene you will ever cut because you have to serve so many different things.”

In this case, much-needed levity in glances shared by Stacy and Russell dials up the comedy: Only they

know that elk, not beef, has been served. “Stacy gives him a look, and she does the little zip your lips, and he looks at her, like, ‘Are we going to do this?’” After a glass of wine, Stacy reveals the big secret. “You find out what the agenda of that character is—to try to find a way to connect with this land and to bring her family into that experience,” Galster says. “So that theme is important to us, and it happens to be presented in a way that’s funny and beautiful.”

It is a potent mix of ingredients that brings *The Madison* to life. “It’s a lyrical, beautiful piece of work,” says Galster. “It takes the visuals to complete the poem.”

*“Stunning.
A POWERHOUSE PERFORMANCE
FROM MICHELLE PFEIFFER.”*

VARIETY

*“MICHELLE PFEIFFER IS
NOTHING SHORT OF ASTOUNDING.”*

COLLIDER



HOME IS WHERE THE HEART IS

SET DESIGNER DAWN BROWN DISCUSSES COLLABORATING
WITH PRODUCTION DESIGNER CHARISSE CARDENAS TO BUILD
THE MONTANA AND MANHATTAN SPACES.

*"We were at the mercy of nature's clock.
There's something really exciting about
finding the magic in the moment."*



*"The stage cabins are surrounded by a
360-degree photo backing and greens
that match the Montana location, so any
exteriors seen through windows and doors
will maintain continuity."*



"The juxtaposition of the cabins and the townhouse define the season."

KITCHEN



"The cabin spaces are intentionally small and intimate, great for instigating the confrontation and connection that need to happen with this broken family."

ALL FOR
CAMERA PORT.
SEE DETAILS.



"The main cabin has the kitchen and the dinner table, which is the heart of every home. This family is learning to spend quality time together, stumbling into this new world."

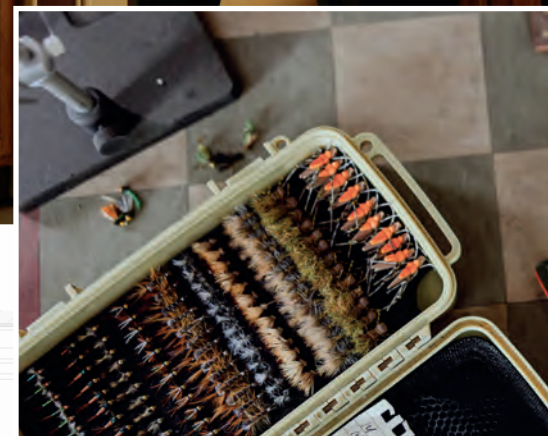


REV. 10/03
"We needed that space to quickly inform the audience who Preston was as much as Stacy. She's seeing a side of him that he's been hiding in plain sight this entire time."

WILD CEILING (VERIFY)

"Through finish-material choices, color palettes, modest furnishings, we see how Preston is connected to the land. His world is wood and warm earth tones, and handmade. He built that world to share with his family."

"The fly-fishing gear, the tools, the books, the toys and games for the girls. These things that are so important to him are noticeably absent from the townhouse, furthering Stacy's feelings of confusion, guilt, and grief."



An aerial photograph of a lush green mountain valley with a river winding through it. A small, white and red biplane is flying over the river. Overlaid on the image is a large, semi-transparent musical score with various notes, rests, and dynamic markings like 'f' and '10'.

BIG STRINGS AND SCENERY: SCORING THE SWEEPING LANDSCAPE AND RAW EMOTION

COMPOSER BRETON VIVIAN AND MUSIC SUPERVISOR
ANDREA VON FOERSTER ON STRIKING THE RIGHT MUSICAL
NOTES IN A DIFFERENT CHAPTER OF MONTANA.

Going from a “big and frenetic” arrangement accompanying the rattling of Paul’s two-seater plane in the storm to the buttoned-up Manhattan restaurant where Stacy will soon learn that the life she knew is now over is impactful because of the restrained composition.

When Stacy gets the phone call no one wishes to receive, the accompanying music is deliberately quiet. “I didn’t want the score to start swelling, pulling on your emotions too much when she’s [Stacy] doing that already and she’s in shock,” says Emmy®-nominated composer Breton Vivian. “The last thing I want to do is start playing the sadness.”

Going from a “big and frenetic” arrangement accompanying the rattling of Paul’s two-seater plane in the storm to the buttoned-up Manhattan restaurant where Stacy will soon learn that the life she knew is now over is impactful because of the restrained composition. “When the crash happens, the music stops. It’s suddenly dead quiet,” says Vivian. The composer wrote in the order of events in the six episodes: “It would be like the music would react exactly how Stacy would be going through the motions.”

The majority of *The Madison*’s soundtrack is original score (the theme music from Preston’s favorite film, *A River Runs Through It*, also features in a cathartic family hotel bedroom scene). “It was more about finding the music that didn’t get in the way of the story,” says music supervisor Andrea von Foerster. Having worked with Sheridan on more than 10 projects, von Foerster is attuned to the tone and rhythm of these worlds. “Music is always key for Taylor shows,” she notes. But this is not the same theme or setting of those other, rugged, family-centric settings, so it needs a different sound. “We’re in a different place in Montana, and it’s not about ranching. It’s a different aspect of Montana life,” says von Foerster.



“The real trick was finding the balance of how much score to use because Michelle Pfeiffer’s doing an amazing job transporting you through her grief and tragedy.”



Considering *The Mad Men* matches huge emotions with awe-inspiring scenery, Vivian finds the sweet spot without crossing into melodrama. “The real trick was finding the balance of how much score to use because Michelle Pfeiffer’s doing an amazing job transporting you through her grief and tragedy,” he says. “The last thing I wanted to do was come in with some music on top of it.” Holding back is intentional. “You haven’t fully formed the pain of the loss. That’s what this series is,” Vivian says. “It’s about understanding that loss and what it means to you by remembering good times and hard times, and checking in with yourself about what you’ve lost.”

Vivian spent time working with the solo violinist and solo cellist to match the tone of a scene:

“The cellist might slide in a note, or I’ll tell the violinist to have her play in a way that is more restrained or on the edge of sadness or breaking.” Shifting between Preston’s journal, in which music highlights a dream-like quality to the present reality, also requires collaboration. “There’s a moment where we pull out of the diary memory and go into her sobbing on the bed. Something that the editor [Chad Galster] wanted me to do was to ease that transition into pain,” says Vivian. “That was a tricky but also interesting take on how to pull the audience out and tell that story.”

One significant sequence marrying sweeping landscape with score is Preston’s funeral in the penultimate episode. Laying Preston’s body to rest begins with a cello before a full string orchestra kicks in.

“Taylor allows the music to do its thing and gives it a long chance to say something,” says Vivian.

When Stacy and the family return to New York, there is a “frenetic energy to the score, but also restraint.” Vivian uses staccato notes to juxtapose the Montana scenes. Vivian was keen to play into Stacy’s unfamiliarity with the countryside location (“I’m a beach girl,” she tells Preston) but also capture the connection she is forming as a result of Preston’s death. “There’s a romantic spell it puts on Stacy,” says Vivian. “I wanted to replicate that.” In doing so, Vivian’s compositions match the landscape’s pull and the emotional—and physical—journey that Stacy and her family go on.



*“TAYLOR SHERIDAN and his cast balance out the scales of searing
DRAMA WITH GENUINELY LAUGH-OUT-LOUD HUMOR.”*

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Watched a few cowboys push cattle across the land I had never really paid attention. Seen it a hundred times before but today we sat and watched mainly because the cows were all over the highway - those men looked happy - passionate about their job and polite - the head man, talked to us, he had never been to a big city, had no desire to ever leave this valley. Asked why I came. I told him and he said why go back then. This struck a cord with me. I find it so satisfying here, the pace, the peace. I question why all the hours, the "rat race" the city. I need to convince my wife to come experience this, and she would agree that this is true wealth - this is what money cannot buy.



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