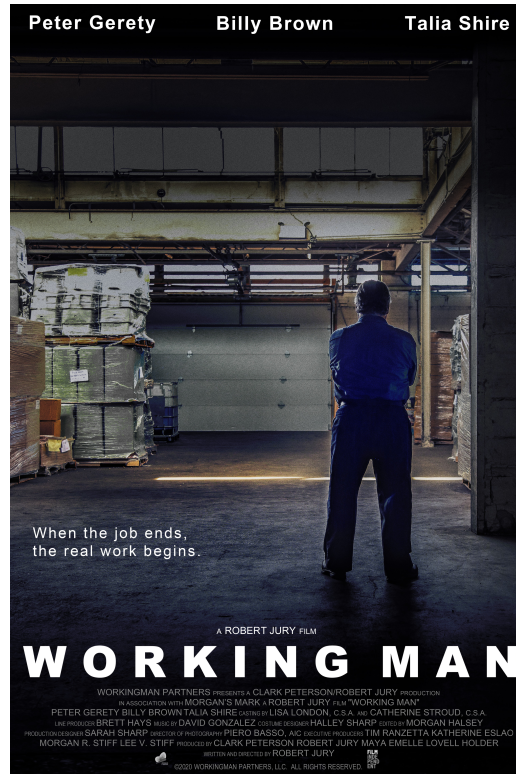


Brainstorm

M E D I A

WORKING MAN

PRESS KIT



Written and Directed by Robert Jury

Running Time: 108 minutes

WINNER - BEST NARRATIVE FEATURE

SCAD Savannah Film Festival
Kansas City International Film Festival

WINNER – BEST ENSEMBLE

Fort Lauderdale Int'l. Film Festival

OFFICIAL SELECTION

Santa Barbara Int'l. Film Festival • Nashville Film Festival
SCAD Savannah Film Festival • Newport Beach Film Festival
Woods Hole Film Festival • Fort Lauderdale Int'l. Film Festival
Breckenridge Film Festival • Buffalo Int'l. Film Festival
Kansas City Int'l. Film Festival • Twin Cities Film Festival
St. Louis Int'l. Film Festival • San Luis Obispo Film Festival
Long Beach Int'l. Film Festival • Julien Dubuque Int'l. Film Festival

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Website: www.WorkingManMovie.com
Twitter: @workingmanmovie

SYNOPSIS

Short Synopsis

When the last factory in a small Rust Belt town closes its doors, an unlikely hero emerges in dutiful, quiet Allery Parkes (Peter Gerety). A career employee of the factory, the aging Allery can't reconcile how to live a life simply sitting at home doing nothing, and against the advice and pleas of his loving wife, lola (Talia Shire), he forms an unlikely friendship with his charismatic neighbor, Walter Brewer (Billy Brown), in order to revive the defunct factory. As their community rallies around them – and as their former corporate bosses strategize how to implode this unexpected movement – Allery learns that he might be something he never thought possible: a leader.

Long Synopsis

Somewhere in the Rust Belt of America another factory is closing down. After decades on the job, the reclusive Allery Parkes finds himself out of work. Following his plant's closure, Allery attempts to bide his time - same as his former, disgruntled, unemployed co-workers. However, despite the best efforts of his conciliatory wife lola, a kept and loose-ended existence just doesn't take for this withdrawn man. Haunted by his son's suicide, Allery needs more than distraction. He needs a place of refuge.

A new morning presents a new opportunity. Allery gets dressed in his factory work clothes, he packs his lunch and, when asked by his perplexed wife where he's off to, Allery responds, "I'm going to work."

The story traces Allery as he routinely sneaks into the closed factory and begins spending his days in the comfort and confines of his old work place. At first, he does this alone, but in time he gains an unexpected - and initially unwelcome ally. Walter, a passionate former co-worker, turns on the electricity and turns up the volume in Allery's previously secluded cocoon.

When word leaks about the two men's activities, other former employees want in on the action. Joining Allery and Walter, the workers take occupancy at the factory and restart production in an effort to pressure their corporate bosses and to reopen the facility. As this master plan unfolds, Allery is suddenly thrust into a very unlikely and unfamiliar role of leadership.

For the first time in his life, Allery Parkes is the man in charge. However, when truths and revelations simmer to the surface, Allery's new-found admiration by his co-workers, his unexpected allegiance with Walter, and his relationship with his wife lola become challenged. Ultimately, this working man is forced to confront the very loss and pain he's been working so hard to avoid.

DIRECTOR'S STATEMENT

I grew up in the rural American Midwest, so WORKING MAN has a lot in common with places and people I know, but it also reflects what's currently happening and has already happened in a good chunk of working-class America and the rest of the globe. It's a story that is set in a small, Rust Belt city where financial uncertainty and the fear of factory shut-downs are the norm. It is a place where many wonder what's happened to the world they once knew.

A place where many feel forgotten.

By my own observations, a good number of factory towns seem frozen. They appear as though they've ground to a halt and have been time-stamped in connection with a period when the mills closed and prosperity ended. Mirroring that overcast pall, WORKING MAN's laborers (leads played by the incomparable Peter Gerety and the brilliant Billy Brown) occupy spaces reminiscent of an earlier era. We're introduced to people who are physically and emotionally captive. They are trapped in time.

While watching footage with WORKING MAN's editing duo of Richard and Morgan Halsey, Richard observed, "This is like a movie I would've made in the 1970s." That remark made me feel like we'd done something right. In 1976, Richard won an Academy Award for editing the film ROCKY – the same picture that earned a Best Actress Oscar nomination for our leading lady Talia Shire. I take no small amount of pride in the fact that WORKING MAN reunites these two formidable talents over forty years later – and in a film that harkens to a chapter of history when everything in industrialized America was about to change.

From script to screen, WORKING MAN has lived through its own version of a time capsule. Over the course of ten years, the project was selected for the Film Independent Screenwriting & Directing Labs in Los Angeles, then found its way to a devoted partner in Clark Peterson - producer of the Academy Award-winning film MONSTER. Ultimately, WORKING MAN met the generous, unwavering support of an angel investor, and arrived into the hands of three extraordinary and committed lead actors. Clark and I were also joined by two inspiring young producers, Lovell Holder (the award-winning SOME FREAKS) and Maya Emelle (the SXSW hit JINN), who signed on to the film alongside my good friend, EP Morgan R. Stiff, producing partner of noted director Tina Mabry.

I can't imagine that our film could have landed in a more appropriate, relevant, or fitting age than the present. Considering the current political and social climate in our world, this story seems to be meshing with the moment. My greatest hope for WORKING MAN is to create a curiosity, a dialogue, and a meaningful connection with folks – regardless of personal beliefs or alliances. Loss, grief, recovery, and love are universal.

The time feels right.

BIOGRAPHIES

ROBERT JURY (Director/Writer/Producer)

Robert Jury has written feature film screenplays for Fox 2000 Pictures, Twentieth Century Fox, and HBO Films. He was awarded an ABC/Disney Studios Writers Fellowship and was also selected for the Film Independent (FIND) Feature Screenwriters Lab as well as the FIND Feature Directors Lab in Los Angeles where he developed his script *WORKING MAN*. Earlier in his career, Jury worked in feature film development for production companies with deals at Touchstone Pictures and Warner Brothers. Raised on a farm in Iowa, he graduated from the University of Florida and worked television production jobs for ESPN, ABC Sports and Universal Studios Florida in Orlando. The independent feature film *WORKING MAN* is Jury's first produced screenplay and marks his directorial debut.

CLARK PETERSON (Producer)

Producer of the Academy Award-winning *MONSTER* starring Charlize Theron, Clark Peterson has produced and executive produced a wide array of award-winning films, documentaries, and television productions. He developed *WORKING MAN* with writer-director Robert Jury over a number of years. "From the moment I first read Robert's screenplay, I believed this was a story that needed to be told," he explains. In addition to *WORKING MAN*, his film, *REPLICAS* starring Keanu Reeves is coming to theaters in early 2019. Other recent productions include *IDEAL HOME* starring Paul Rudd and Steve Coogan, *RAMPART*, starring Woody Harrelson, and animated Kahlil Gibran's *THE PROPHET*, directed by Roger Allers (*THE LION KING*), and starring Liam Neeson and Salma Hayak. He also produced *DEVIL'S KNOT*, directed by Atom Egoyan. A graduate of Stanford University, Peterson began his career working in development and production for legendary producer Roger Corman.

LOVELL HOLDER (Producer)

Originally from Charlotte, NC, filmmaker Lovell Holder graduated summa cum laude and Phi Beta Kappa from Princeton University with a degree in English Literature and a certificate in Theater. Holder then went on to receive his MFA at Brown University/Trinity Repertory Company. Upon moving to Los Angeles, Holder worked as a development assistant for film and TV producer Clark Peterson and TV showrunner Stacy Rukeyser. Feature Film: Ian MacAllister-McDonald's *SOME FREAKS* (producer, winner of over a dozen film festival awards, starring Thomas Mann, Lily Mae Harrington, and Tony nominee Marin Ireland, available on Netflix); *LOSERVILLE* (director/producer/co-writer, produced with Tony winner Sara Ramirez, starring Darby Stanchfield, Matt McGorry, Natalie Hall, and Jonathan Lipnicki, available on Amazon and iTunes); Robert Jury's *WORKING MAN*. Short Film: Olivia Hamilton's *SURROGATE* (producer, with Oscar winner Damien Chazelle); Daniel Talbott's *YOU SAY HELLO* (director/producer); Roger Q. Mason's *SOFTER* (director/producer, produced with Emmy winner Robert J. Ulrich, starring Rick Cosnett and Terrell Carter). Lovell's work has been screened and garnered prizes at dozens of American and international film festivals, including Fantasia International Film Festival, Shanghai International Film Festival, and Santa Barbara International Film Festival. He has also directed for theater in Los Angeles at Echo Theater Company, LATC, Skylight Theater, Chalk Rep, and Son of Semele, and he has appeared onstage regionally at the McCarter Theater and Trinity Repertory Company.

MAYA EMELLE (Producer)

A second generation Los Angeles native, Maya Emelle studied at the Art Institute of Hollywood earning her BS in Digital Cinema and Video Production. She began her career working on various live televised productions such as the Latin Grammy's, iHeart Award Shows and Concerts, and the Latin American Music Awards. Later on, as the Producer and Vice President of Development at Morgan's Mark, Maya produced several independent feature films such as award-winning JINN, which had its SXSW 2018 premiere, directed by Nijla Mu'min and released theatrically by Orion Classics in November of 2018; SOLACE, which won the award for Best Ensemble at Los Angeles Film Festival, 2018 directed by Tchaiko Omawale; and WORKING MAN. Since Emelle has created HigherGround Content, a collective created for indie artists dedicated to producing content that gives marginalized voices a successfully distinguished presence in mainstream media.

PIERO BASSO (Cinematographer)

Born and raised in northern Italy, Piero Basso studied Cinema and Art Studies at the University of Turin. He graduated summa cum laude with a thesis on the works of David Lynch, knowing that cinematography would be his ultimate pursuit.

Piero began building a career as a director of photography while also specializing as a Steadicam operator. He built his first years collaborating with some of the most talented director of his generation, including Gianluca and Massimiliano de Serio and Susanna Nicchiarelli. In 2008 he moved to the United States of America, to New York, where he still lives today, while keeping a strong professional connection with Europe and Italy.

In 2009, after being invited to join the AIC (Italian Association of Cinematographers), he was in competition at the 29th Turin Film Festival with SANTINA directed by Gioberto Pignatelli, and in 2011 he was the cinematographer for SETTE OPERE DI MISERICORDIA, debut feature film for Gianluca and Massimiliano de Serio, presented in Competition at the 64th Locarno Film Festival.

The following years saw him mainly active in the USA shooting, between others, on Lanre Olabisi's SOMEWHERE IN THE MIDDLE, Meredith Edwards' IMAGINE I'M BEAUTIFUL and Rick Lopez's AMERICAN GENIUS for *National Geographic*. In 2014 Piero comes back to Italy to light the first feature of Sebastiano Riso *Più Buio di Mezzanotte*, for a world premiere at the Semaine of the Critique during the 67th Cannes Film Festival.

Recently, Piero has been active on multiple fronts. He shot a not yet released feature film in Ethiopia with local creative team and talents, while working as well on THE INDEPENDENTS with director Greg Naughton, Teresa Costantini on HERE AND NOW, Marco Risi in L'AQUILA GRANDI SPERANZE, a soon to be screened television series on the aftermath of the 2009 Earthquake. He has teamed again with Sebastiano Riso for UNA FAMIGLIA, in competition at the 74th Venice Film Festival, and worked for the first time with Federico Bondi on DAFNE, presented in the *Panorama Section* at the 69th Berlin Film Festival and winner of the Fipresci award as Best Feature Film of the section. WORKING MAN is his 16th major credit between cinema and television and one of his most prized accomplishments.

CAST

PETER GERETY (Allery Parkes)

Peter Gerety's film credits include Michael Mann's *Public Enemies*, Robert Zemeckis' *Flight*, Clint Eastwood's *Changeling*, George Clooney's *Leatherheads*, Mike Nichols' *Charlie Wilson's War*, Spike Lee's *Inside Man*, the independent features *Things That Hang From Trees*, *Syriana*, *War Of The Worlds*, *K-Pax*, *People I Know*, *Magic Hour*, *Montana*, *The Legend of Bagger Vance*, *Mrs. Winterbourne*, *Surviving Picasso*, *Ed Burn's Ash Wednesday*, *A Most Violent Year*, *Cymbeline*, *Get the Gringo*, *Paul Blart: Mall Cop*, *God's Pocket*, *The Sea Is All I Know*, *Hollywood Ending* and *The Curse of the Jade Scorpion*. Gerety will next be seen in Dianne Dreyer's *A Change in the Air* opposite Rachel Brosnahan. Television credits include HBO's *The Immortal Life of Henrietta Lacks* and Muhammad Ali's *Greatest Fight; Brothers And Sisters*, the Tom Fontana/WB series *The Bedford Diaries*, HBO's *The Wire*, *Homicide*, *Law and Order*, Ed Burns' *Public Morals*, *Kidnapped*, *Daredevil*, *Madam Secretary*, *The Black Donnelly's*, *Elementary*, *The Good Wife*, *Brotherhood*, *The House of Mirth*, *Central Park West*, *Third Watch*, *The Return To Lonesome Dove* and the PBS Mini-Series *Mercy Street*. Theatre credits include the Broadway productions of the late Nora Ephron's play *Lucky Guy*, opposite Tom Hanks and Martin McDonough's *The Lieutenant Of Inishmore* which transferred after a successful run off-Broadway at the Atlantic Theatre Company, the Broadway production of *Never Gonna Dance*, the Butcher in Susan Lori Park's *Fucking A*, and as Fluellan in *Henry V* at N.Y.'s Shakespeare in the Park. Peter worked predominantly on stage for over 30 years, performing in over 100 productions with the legendary Trinity Repertory of Providence, R.I. alone (Adrian Hall, dir.). He has also performed with the Seattle Rep., the Dallas Theater Center, ART in Cambridge, the Huntington in Boston, and in Edinburgh, Scotland; Madrid, Spain; Bombay and Calcutta and Damascus, Syria. Peter has been in numerous Broadway and Off-Broadway plays including playing Roderigo to James Earl Jones' *Othello* and finally is an accomplished director, primarily with the Dallas Theater Center and Trinity Rep.

TALIA SHIRE (Iola Parkes)

Talia Shire is best known for her roles as Connie Corleone in *The Godfather* films and as Adrian Balboa in the *Rocky* series. For these legendary performances, Shire received two Oscar nominations: Best Actress for *Rocky* and Best Supporting Actress for *The Godfather: Part II*. Additionally, she received a Golden Globe nomination for her work in *Rocky*, and she won the National Board of Review Award for Best Supporting Actress as well as the New York Film Critics Circle Award for Best Supporting Actress. In addition to her dozens of screen credits, Shire has also starred in such acclaimed films as David O. Russell's *I Heart Huckabees*, Gia Coppola's *Palo Alto* (based on James Franco's book), and her son Robert Schwartzman's directorial debut, *Dreamland*, which premiered at the Tribeca Film Festival. On television, Shire has recently appeared in recurring roles on the Emmy-nominated hit Netflix comedy *Grace and Frankie* and the boxing drama *Kingdom*.

BILLY BROWN (Walter Brewer)

Named by the Los Angeles Times as One to Watch, actor Billy Brown has lent his strong presence and extraordinary talent for the last 6 seasons as the character of Detective Nate Lahey in the acclaimed Shonda Rhimes-produced crime drama “How to Get Away with Murder.”

In its first season on ABC, “How to Get Away with Murder” won numerous honors, including an AFI Award for TV Program of the Year and was nominated for a People’s Choice Award for Favorite New TV Drama. Integral to its appeal is Brown, who plays detective Nate Lahey, the adulterous lover, opposite Viola Davis’s law professor character. As we head into the fourth season, Brown’s character is in a much different mindset by putting his career first over anyone and anything – including Annalise. “How to Get Away with Murder” is set to premiere its final half of its farewell season, April 2nd on ABC.

Previously, Billy starred as a series regular on the CBS drama “Hostages,” alongside Toni Colette and Dylan McDermott. He is perhaps best known for his role as lead detective Mike Anderson on Showtime’s award-winning drama “Dexter,” as well as the tough and brutal gang leader August Marks on FX’s “Sons of Anarchy.” In addition to the FX series “Lights Out,” his other television roles include Fox’s “The Following,” opposite Kevin Bacon and James Purefoy, in which he played an FBI agent working to stop a string of mass killings.

Billy recently starred in the Screen Gems thriller “Proud Mary,” opposite Taraji P. Henson. His other feature-film credits include “The “Cloverfield,” “Race to Witch Mountain” and “Star Trek,” “Lakeview Terrace,” “Lost World: Jurassic Park,” “Starship Troopers 2,”

With his prominent work on projects such as “Dexter,” which earned a SAG Award nomination for Outstanding Performance by an Ensemble in a Drama Series, the Los Angeles Times included Billy Brown on its 2011 “Ones to Watch” list. He’s also one to listen to, considering his voice work in film and TV projects including “The Wild Thornberrys Movie” and “Transformers Prime,” and his ongoing role as the exclusive voice of commercials for the United States Marine Corps and one of the lead roles (‘Bronze Tiger’) in the Animated DC films, SUICIDE SQUAD: HELL TO PAY, which was released in 2019.

ABOUT BRAINSTORM MEDIA

Founded in 1995, Brainstorm Media is a full service U.S. film distributor and production company. Recent releases include THE WOLF HOUR starring Naomi Watts, IDEAL HOME starring Paul Rudd and Steve Coogan, and Shirley Jackson’s WE HAVE ALWAYS LIVED IN THE CASTLE.

CREDITS

Brainstorm Media and Workingman Partners present
a Clark Peterson and Robert Jury production
in association with Morgan's Mark

Written and Directed by Robert Jury

Produced by Clark Peterson
Robert Jury
Maya Emelle
Lovell Holder

Executive Producers Tim Ranzetta
Katherine Eslao
Morgan R. Stiff
Lee V. Stiff

Director of Photography Piero Basso, AIC

Edited by Morgan Halsey

Production Designer Sarah Sharp

Costume Designer Halley Sharp

Original Score by David Gonzalez

Line Producer Brett Hays

Casting by Lisa London, CSA, and Catherine
Stroud, CSA

Chicago Casting by Jennifer Rudnicke, CSA, and Mickie
Paskal, CSA

Starring

Peter Gerety
Billy Brown
Talia Shire
J. Salome Martinez
Patrese McClain
Ryan Hallahan
Bobby Richards
Kirsten Fitzgerald
Mike Brunlieb
Barbara E. Robertson
Matthew Russell

Cast
(in order of appearance)

Allery Parkes	Peter Gerety
Iola Parkes	Talia Shire
Benny Mendez	J. Salome Martinez
Marg Maldonna	Kirsten Fitzgerald
Roger Hendriksen	Mike Brunlieb
Stan Gordman	Bobby Richards
McDowell	Ryan Hallahan
Walter Brewer	Billy Brown
Brian the Assistant	Daniel Leahy
Check-Out Clerk	Bea Cordelia
Unemployment Line Man	Marc Grapey
Pastor Mark	Bradley Grant Smith
Sheriff	Jason Singer
Bonnie	Barbara E. Robertson
Brandon the Local Reporter	Matthew Russell
Uniform Guy	Liam C. Miller
Co-Worker	Vonzell Scott
Worker #1	A.C. Smith
Worker #2	Jose Antonio Garcia
Waitress	Abby Pierce
Cecilia Brewer	Patrese McClain
Nurse	Shanesia Davis

Crew

Unit Production Manager	Brett Hays
First Assistant Director	Anthony E. Cabral
2 nd Assistant Director	Stephanie E. Clemons
Associate Producer	Kevin McGrail
Production Supervisor	Rob Roediger
Set Decorator	Suzannah Linnekin
On Set Dressers	David Ryzner
	Camila Devereux
Graphic Designer	Grace Junk
Art Production Assistant	Kelly McGown
Swing	Charles Nankivel
“A” 1 st Assistant Camera	Chris Polmanski
“A” 2 nd Assistant Camera	Benjamin Morgan
“B” Camera Operator	Rob Stern
“B” First Assistant Camera	Francis Claudio
	Jeremy Stark
	Jana McLain

Steadicam Operator	Dae Hyun Kim
Jib Operator	Jim Peterson
DIT/DAM	Luke Zintak
Camera Intern	August Doubrawa
Sound Mixer	Dan Machut
Boom Operator	Majid Karimian
Sound Intern	Josh Knapp
Script Supervisor	Alyssa Alexander
Lead Set Costumer	Andrea Pabon
Set Costumer	Robin Lee
	Kirrah Perkins
	Nathalie Kwok-Lundy
Costume Shopper	Brandon Barker
Gaffer	TJ Clounie
Best Boy Electric	Zach Alsen
Electric	Bear Aldrich
Key Grip	Mike Cho
Best Boy Grips	Max Skelton
	Stephen Wester
	Alex Halstead
	Paul Odrobina
Grips	Igor Cedeno
	Sean O'Leary
	Kyle Ruckert
	Quinton Worthy
Department Head Hair & Makeup	Ashleigh Coartney
Key Makeup Artist	Jessica Monzalvo
Prop Master	Katherine Kelly
Props Assistant	Gina Flammio
Chicago Casting Associates	Emma Gruhl
	AJ Links
Extras Casting	ExtraOrdinary Casting
	Darlene Hunt
Extras Casting Coordinator	Liam C. Miller
Stand-In for Mr. Gerety	Scott Lucas
Stand-In for Mr. Brown	Jatone Smith
Stand-In for Ms. Shire	Silvia Schueller
Second Second Assistant Director	Andrea Crandall
Production Office Coordinator	Iman Sharabash
Key Set Production Assistant	Justine Marcantel
	Olivia Newcomb

Basecamp Production Assistant	Phil Bogdan
Production Assistants	Jer'Ray Hudgins
	Michael Castillo
	John Brady
	Jacob Grubb
	David Gorman
	Matt Brassil
	Brett Starkopf
	Anthony Giron
Producers' Intern	Patrick Cosgrove
Production Interns	Patrick Hockberger
	Gail Gilbert
	Ryan Jackson
Transportation Coordinator	Bret Gogoel
Transportation Captain	
	Tom Lounsbury
Location Managers	Alex Hughes
	Brian Miller
Factory Consultant	
	Adrian Burrows
Still Photographer	John Wallace
Promotional Still Photographer	John Isberg
EPK	
	Tatiana Matos
Craft Services Key	Honest Foods
Caterers	S&S Catering
	Hotel InterContinental Chicago
Cast Accommodations	

Post Production

Post-Production Supervisor	Lovell Holder
Editorial Consultant	Richard Halsey
Score Consultant	John Swihart
Music Consultant	Howard Paar
Music Coordinator	Adam Bennati
Flute & Clarinet	Ashley Jarmack
Cello	Matias Ambrogi Torres

Digital Intermediate Services provided by
Tunnel Post

DI Producers	Heather Toll Alan Pao
DI Colorist DI Editor	Sebastian Perez-Burchard Taylor Mahony
Visual Effects by	Tunnel Post
VFX Producers	Shirley Luong Heather Toll
Lead Composer Composer	Wanyan Zhu Xuncheng Chen

Post Audio Services provided by
Private Island Audio

Supervising Sound Editor	Michael J. McDonald
Sound Effects Editors	Brad Whicanack Bishop Woodley II Antony Cabacungun Daniel Navajas Casey Stikker
Dialogue Editors	Ray Quintana Joseph De Guzman Jason Milversted
ADR Recordist/Foley Editor/Foley Mixer	Ray Quintana Brahm Patel
Foley Recordist Foley Artists	Josh Perkins Vincent Deng Josh Murphy Michael J. McDonald
Re-Recording Mixer Audio Post Administration	Mark "Tre" Whitlock III Gabriel Gonzalez Robyn Whitley

Payroll Services Provided by Paymaster Payroll Onboarding Coordinator	Greenslate Kenyetta Easley De'Andra Allen
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Production Counsel Incentive Advisory Services Provided by	Greg Bernstein Three Point Capital
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Credits Supervisor End Titles Created with Script Clearance	Sharon Steinhauser EndCrawl.com IndieClear
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Music

“He’s Not Fooling Around”
Written by Earl Rose
Performed by Earl Rose
Courtesy of Amadeus Music Company

“Walt’s Dinner”
Written by John Swihart and David
Gonzalez
Performed by John Swihart and
David Gonzalez
Courtesy of Swihart Music

“Peach Pie”
Written by John Swihart and David
Gonzalez
Performed by John Swihart and David
Gonzalez
Courtesy of Swihart Music

“Concerto Op. 3, No. 3 for Violin,
Strings and Basso Continuo in G
Major, RV310: Allegro”
Composed by Antonio Lucio Vivaldi
Performed by Camerata Romana
Courtesy of Crucial Music
Corporation and Point Classics

“Chan Chan (Remasterizado)”
Written by Francisco Repilado
Performed by Compay Sengundo y Su Grupo
Under license with Sony Music Entertainment US Latin LLC
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Recorded in Cuba

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Very Special Thanks to

Yvette Jury	Thomazin & Whit Jury
Bud & Betty Jury	Jason Jury
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Meg LeFauve	Keith Gordon
Stacy Rukeyser	Colleen Halsey
Tara Tovarek	Carlene & Jack Holder
Mia Chang	Rod Emelle
Lucas Lechowski	Josette DiCarlo
Gary Houston	Laurie Larson
Aurora Real de Asua	Joe Alford
John Hosp	Jay Temsah
Shayla Prochowski	Ben & Robert Pierson
Christine Van Sant	Kevin Heraty
Alice Franks	Michael Nutley
James Arceo	John Camardo
Rick & Johnna Accardi	Tony Kahan
Efrain Lopez	Nellie Lopez
Manuel Gonzalez	Stefan Brun
Prop Theater	Michael Clay
Dark Sky Paranormal Research	Mike Adams

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Jessica Marsett	Capt. Bruce Larson
Officer Mark	Ashley Grygienc
John Hundrieser	Fireball Whiskey
Jon Scott	Cayce Scott
Makray Manufacturing	City of Joliet
Will County Forest Preserve	Joliet Police Department
Illinois Film Office	Chicago Film Office
Chicago Film Services	Easel
Julie Feldott	Sunbelt
Cantata Adult Life Services	Sunshine Restaurant
The Avondale Tap	Peter Baca
United Rentals	Gerry & Sharon Formicola
Second City Sound	Thomas Bez
Enterprise	Zachary Rudd
	Barbizon

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REVIEWS & ACCLAIM

ROTTEN TOMATOES-APPROVED CRITICS
*CERTIFIED FRESH – AUGUST 16, 2020

“Certainly the new film *Working Man* wasn’t intended to be released at a time when **unemployment is at or approaching its highest level since perhaps the Great Depression**. With more than 33 million Americans newly out of work, factories continuing to close and other results of the coronavirus pandemic, **this film takes on new urgency**. But **most importantly, it might inspire empathy** toward those who are adding to these sad statistics on a daily basis by putting a human face on what is otherwise a number on a news report.”

“In addition to all this, **the poignant and pertinent script by writer-director Robert Jury** hits a sad moment in Allery and Lola’s marriage as they still deal with the tragic death of their only son.”

“**Jury’s film is reminiscent of the collective work of the great British director Ken Loach**, whose cinematic career frequently has been directed at the plight of the working man in England. **Now here’s an American director who has brought it much closer to home**. This is a **promising feature debut, to be sure**.”

“For those going through the heartache of having your whole world suddenly turned upside down, take heart: This film is not a total downer and even offers hope. It is **memorable in many ways**, but **first and foremost as a showcase for some fine actors** who don’t get leads in movies these days. **(Peter) Gerety**, a recognizable actor from many films and TV shows including as last season’s key villain in *Ray Donovan*, **is simply superb, saying more with one facial expression than many actors can do with 20 pages of dialogue**. **(Talia) Shire** again proves what a fine actress she is, underplaying emotions buried inside, instead putting faith in her weekly Bible studies. **Also just excellent is (Billy) Brown** (*How to Get Away with Murder*), who has perhaps the showier role and **delivers on all cylinders**. These are the three main actors, but **there is terrific support all around in this film which defines what smart independent moviemaking is all about**.”

“It would be **powerful material** to absorb at almost any time, but that we have it **right now is particularly heartening and important**.”

Pete Hammond, Deadline

“**Veteran character actor Peter Gerety** (so effective as the primary villain in the most recent season of “Ray Donovan”) plays Allery **in the quietly magnificent and deeply resonant “Working Man,”** which was shot in 20 days in Chicago and one day in Joliet and has a true working-class verisimilitude. Allery is a man of very few words, yet, with every line reading, every weary sigh, every subtle change in expression, **Gerety delivers a performance that is simply great**. He plays a man who is simple but not ignorant. Troubled but not troublesome. A man who seems genuinely surprised when his unusual behavior bothers people.”

“The ever-graceful Talia Shire plays Allery’s loving wife Lola, who isn’t much more of a talker than her husband. (Her mannerisms and social awkwardness are **reminiscent of Shire’s Adrian when we first met her in “Rocky.”**)”

“Working Man” is filled with memorable little moments, as when Allery and Lola are invited to Walter’s home for dinner and Lola hesitates before they knock on the door, saying, “My mother told me to beware of beards.” “Why?” asks Allery. “Because they have something to hide.” A pause. “What about Jesus?”

“Billy Brown gives a screen-commanding performance as Walter, who comes across as an exceedingly kind and decent man but is battling to keep the demons inside him from bubbling to the surface. Like Allery and Lola, who lost their grown son, Walter is haunted by a family tragedy — but it’s a very different kind of heartbreak. Late in the story, there’s a pivotal scene between Walter and Avery, and **Brown and Gerety soar as if on the stage playing Shakespeare.**”

“It’s some of the most powerful acting I’ve seen in any movie this year.”

“Writer-director Robert Jury has pieced together a timely, elegiac slice of Rust Belt life and of the good men and women who want nothing more than to work and provide for their families but find themselves on the outside looking in.”

Richard Roeper, Chicago Sun-Times

“In a country where you are what you do, what happens to a worker who loses his job? “Working Man,” the **first feature from writer/director Robert Jury** spins that question into **an intimate drama** shot in greater Chicago, using the city’s mostly defunct manufacturing base **as atmospheric backdrop for the characters’ fight for dignity.**”

“...this **an impressive debut movie, revolving around the sorts of lower middle-class people rarely seen in American cinema anymore**, told in a style that’s just as much of a throwback. **It gives veteran character actors a chance to shine**, not just in lead roles but supporting parts and one-scene cameos **written so thoughtfully that you can picture the character starring in a movie of their own.**”

“Working Man” is **the kind of movie that used to be common but that has largely vanished in the United States, along with the world it portrays.** But this is less of a cry of rage or a depressed lament than a borderline fable, focusing on the spirit of people whose skills are no longer needed or appreciated in the new economy. **Jury and his crew pay loving attention to the textures of small row houses, grimy machinery, and off-the-rack coats and work shirts and jeans, and the way bluish dawn light and deep orange streetlights etch city streets and tired faces.** As shot by **Piero Basso** and the father-daughter editing team of Richard and Morgan Halsey, the film is a **throwback to 1970s working-class character portraits like “Norma Rae” and “Rocky”** (which Richard Halsey edited), **as well as an American answer to films by UK-based directors like Mike**

Leigh (“High Hopes”) **and Ken Loach** (“Sorry We Missed You”), though softer, and without the corrosive, despairing edge those filmmakers so often bring.”

“**The score, by David Gonzalez, is just right for the story**—a lot of it is built around repeating three- and eight-note melodies that have a sort of “factory rhythm”...”

“...**there's a lot to like here, from the overall sensibility to the little details of costuming that tell you everything** (such as Allery's lovingly weathered lunchpail and Walter's porkpie hat, which evokes the sorts of barrel-chested sad-sack dreamers that Burt Lancaster played once he passed 50) to the **meaningful but never ostentatious framing of shots**...”

“Most of all, **it's a showcase for its actors**, who seem energized by the opportunity to play characters who can't be neatly summarized. **Gerety is a specialist in laid-back East Coast gravitas** whose resume includes “The Wire,” “Brotherhood,” “Sneaky Pete” and “Ray Donovan.” **This might be a career-best performance, and it's almost entirely internal**, expecting you to guess what the character is thinking and feeling based on how he looks at people, or looks away from them.”

“**(Billy) Brown**, a familiar face from TV's “Sons of Anarchy” and “How to Get Away with Murder,” has a powerful physicality—he's built like a tank—but he **uses his body delicately and precisely**. This is **a rare performance where the actor seems to have thought up a distinctive way for his character to do everything**, even actions as basic as putting on a coat, sitting up from a weight bench, or lighting a cigarette. **(Talia) Shire, another “Rocky” veteran, isn't just playing an older version of Adrian Balboa. There's a whole imagined history** in the way that Lola looks at her husband as he sits sullenly across from her at the table, and she gets to play a scene with a friend late in the film about feeling lost in her own marriage that's **devastating because it rings so true**. **The supporting cast is perfection; standouts include Ryan Hallahan, exuding entitlement** as the appallingly young executive sent to put Allery in his place, **and Patrese McClain**, who has one short scene in a coffee shop **so packed with emotion and character detail that it feels as substantial as other people's feature-length performances. She's terrific**.”

“This is **a good movie with a big heart**.”

Matt Zoller Seitz, RogerEbert.com

“A **potent tribute** to out-of-work Americans...”

“Robert Jury's **affecting drama** deserves attention for the **fine performances** at the center of this **well-drawn canvas**...”

“This **timely drama** about factory closures in the Rust Belt features a **strong cast of characters** including Peter Gerety, Billy Brown and Talia Shire.”

"Shire, known for her roles in the GODFATHER and ROCKY films... **reminds us of what we've been missing.**"

Stephen Farber, The Hollywood Reporter

"What starts out as a drama about Quixotic resistance in the face of a failing Rust Belt economy, and the false promises of politicians, **gradually turns into something deeper and more moving**, thanks to **the fine cast (which includes Talia Shire).**"

"**Slowly, quietly, writer-director Robert Jury's debut feature becomes not just about finding money in tough times, but finding meaning.**"

Michael O'Sullivan, The Washington Post

"An unconventional labor story, the movie doesn't bask in the triumph of rebellion; instead, it's **an introspective portrait of men for whom working is a replacement for living**. It's also a coming-of-age film about the second adolescence of men at retirement age who must find a way to define themselves when the structure of work has been stripped away. The **writer-director, Robert Jury, pairs Allery's crumbling sense of self with images from the town's decaying infrastructure**, lingering on rusted fences and the boxy utilitarian homes of laborers without work... **the simple familiarity of the visuals strikes an honest note.**"

Teo Bugbee, The New York Times

"**Peter Gerety: Now there's an actor, turning 80 this month, who knows how to do a little while conveying a hell of a lot.** On "The Wire," on "Sneaky Pete," on "Ray Donovan," in dozens of film and stage projects, Gerety projects no-nonsense authority, garrulous in one role, quietly threatening in another. **He's a character actor with a name that may not be familiar. The face is, though. And the face is one of the chief reasons the Chicago-made independent feature "Working Man,"** making its VOD streaming premiere tomorrow, **is worth your time.**

"Anything made well in advance of the pandemic feels like a weird period piece these days, of course, yet **Jury's small, affecting picture fits snugly within the pandemic realities of 2020.**"

"**...watching Gerety delineate this taciturn man's actions and feelings, one small detail at a time, the conventions become somehow real.**"

Michael Phillips, Chicago Tribune

"The story of loss and persistence **engulfs the audience**, so much so that **they cannot look away**. The movie is painfully relatable on so many levels, as it forces viewers to relive the darkest and most

painful moments of their lives. **Jury, and his team, make audiences vulnerable**, and, while that is sometimes difficult to stomach, it is **essential for *Working Man* to be as effective as it is**. Allery (Peter Gerety) and his wife, Iola (Talia Shire-Adrian in the *Rocky* series), connect characters who seemingly have very little in common and allow viewers to appreciate the personalities on screen and those surrounding them in the real world.”

“The term “everyman” typically refers to one individual, a man or woman, who shares characteristics with the bulk of the world. Jury decides not to limit this role to one person in *Working Man*. **Each person**, with a focus on Walter and Allery, **appeals to the common man, the working man, the struggling man-the everyman.**”

“This ensemble of characters is quite possibly the most relatable of any film in recent memory.”

“Jury’s ability to connect to the real world and the people in it says volumes about his writing skills. His script is simple and requires very little from the audience, but it **has a depth that tears at the heart of its viewers** like the nine circles of Hell. **The beauty of his storytelling, along with the impeccably endearing performances of Gerety and Brown, create a story** (or series of stories depending on how one looks at it) **that is impossible to look away from.**”

“Full of appeal and depth, *Working Man* continuously moves forward and appeals to nearly every demographic... Robert Jury works hard from the opening moments to appeal to the masses and create a sense of understanding among his viewers. He is successful in his attempts, and *Working Man* develops **a deep and meaningful story to which all can relate.** The **beautiful sentiment** that Jury creates with the help of his talented actors is **one of a kind.**”

“Watch this film, absorb its meaning, and appreciate everything that it teaches you; you will be a better person for it.”

Kyle Bain, Film Threat

“Writer-director Robert Jury’s made **an intimate portrait of rust belt decline...** built on a stoic, **compelling lead performance** by veteran character actor Peter Gerety...”

“...its message is well-worth repeating in a time of economic upheaval. And **the example it sets for indie filmmakers** — tell **a story that’s about something important**, create **compelling characters** and flesh out that cast with under-used character players who never land leads — make “Working Man” **a reminder of what dramatic independent cinema was always supposed to be, and could be again.**”

Roger Moore, Film Nation

“WORKING MAN is **a big little movie** about complicated people in tough circumstances, and it’s **thoroughly remarkable cinema.**”

"Director Robert Jury's blue collar drama takes place in an anonymous Rust Belt town that's been gutted by the offshoring of the American manufacturing base in the last decades of the 20th century... Jury also wrote WORKING MAN, and his **script is brave enough not to immediately reveal everything** about why a retirement-age factory worker like Allery Parkes (Peter Gerety) feels compelled to return to his station at the plant even after the gates are locked. Jury also lets us wonder at the silence between Allery and his loving wife, Iola (Talia Shire). **This is how scripts work when the writer respects the audience, and patience is rewarded** when this story about a labor dispute unfolds into a tale of familial grief told through **a collection of fantastic ensemble performances.**"

"...Jury shoots his factory interiors in a jaundiced light while Allery's nighttime walks are as spotlit and sorrowful as Edward Hopper paintings. WORKING MAN is **a bleak beauty of a film that blossoms into something unexpected.** Jury gives us the familiar trappings of a working class drama, but he steers clear of clichés. This is a movie about the dignity of work. **It's never pedantic or preachy, and it doesn't glorify manual labor while ignoring the grit.**"

Joe Nolan, Nashville Scene

"Here's **a timely portrait** of a man who just wants to keep working which is **certainly relevant** in this time of the Coronavirus Pandemic. **First time Director Robert Jury took 10 years to write a film with grit and compassion** about a man struggling with his identity at the end of his job."

"**Shire is stern but vulnerable...** The director does a good job showing Allery in daily rituals, getting up at the same time, dressing in his work shirt, eating breakfast and packing the same liverwurst sandwich before taking his belabored walk to the factory. **Gerety makes you really feel for Allery. His face and body language just scream sadness and defeat, except when he's working.**"

"**Cinematographer Piero Basso captures the stark, bluish florescent tone of the factory and the gloomy sepia tones inside Allery and Iola's home.** Interesting side bar, **Editor Richard Halsey won an Oscar for editing Rocky working on the same film as Shire, uses a steady hand.** The **pacing of this film is effectively slow and sure.**"

"In **a case of life imitating art**, unbeknownst to Director Jury, the real working factory just outside of Chicago used as a set, was shut down after filming... **Jury gives a compassionate treatment to the situation that makes this film even more important.**"

Linda and Al Lerner, Movies and Shakers

"The distinctive part about this movie is that it **displays a sense of workplace fulfillment** that would still work if that bellwether statistic was zero. **Timeliness only makes it better.**"

"It is **flat-out empowering and pleasant** to see a veteran old soul employee who is not a trope of the conservative and irascible complainer."

"With a different slant or pace, a movie like *Working Man* would land uncomfortably closer to kumbaya whimsy. Victories would be assured and cheers would be telegraphed on command through

the editing of *Rocky* Oscar winner Richard Halsey working alongside his daughter Morgan. That's not the case here whatsoever. Patience is paramount. **Debuting feature writer/director Robert Jury constructs strengths of wisdom and honesty in each collective cog of this narrative machine.** Reality is not bent to suit or save all happiness. **Losses are real and the characters emerging as leaders or sources of esteem have tangible flaws that formulate both their limits and their passions.**"

"ALL WORK IS HONORABLE IF YOU DO IT RIGHT— This mantra can encapsulate the crew who made *Working Man*, the characters on-screen, and the performers who portray them. **The inspired have created the inspiring.** You root not for heroics but for satisfaction of the efforts shown. Mix in the lucky fate of **timely poignancy** and those efforts have become **rewarded in the form of Best Narrative Feature Film laurels** from the Kansas City International Film Festival and SCAD Savannah Film Festival."

"The person who exemplifies that lesson the most is Peter Gerety as Allery. **One of the greatest perks of the independent film scene are the special opportunities to see a long-time character actor get a lead part and run with it.** Their bigger and more stock work keeps them employed and present, but it's in places like this where you truly realize their full talent. **If all you've ever seen of Gerety is his "hey, I know that guy" animated and nonchalant heavies in the likes of Ray Donovan, Flight, Charlie Wilson's War, The Wire, and dozens more, you (and this very writer) have overlooked a true master.**"

"Gerety, who turns 80 this month (May 2020), brings a remarkable level of affecting introvertedness to this damaged leading role. Contrary to his career gilded by a brand of explosive boisterousness, **the actor uses massive presence and body language to fill the drama of Working Man.** Often alone with his thoughts and sorrow, Peter gives Allery a shuffling gait, and even a wobble of his agape jaw, that never surges into caricature. **Restraint and resonance like that is a hearty treat and a revelation all its own.**"

Don Shanahan, Every Movie Has a Lesson

"Performances are wonderfully understated, finely anchored by Gerety as a private man who takes life at face-value. It's **fascinating to watch him** emerge from his shell. **Brown adds bright energy** as he reaches out to Allery and Lola, pulling them out of their isolation and rallying the neighbourhood, although his own demons threaten to derail everything. And **Shire is excellent in a well-developed role** as the concerned wife whose response to what happens is **provocative and hopeful.**"

"Watching Allery become an unlikely leader... is inspirational. "I just want to do my job," he says, simply echoing how work is more than a salary: it's identity. And on a deeper, even more important level, Allery and Lola find themselves confronting their buried feelings... **the film gets under the skin in unexpected ways.**"

Rich Cline, Shadows on the Wall

“Robert Jury’s debut *Working Man* is more than a midwest drama of disused industry. Instead, it’s a **compelling film whose heart operates in stoic rhythm** by portraying broken people disassembling their internalized pain... In his narrative, Jury blurs the line between municipal pride and capitalist-molded purpose. This welding is partly intentional. Many industries made these blue collar occupations more than jobs.”

“...*Working Man* is **a confident expression** of moving on, opening up, and learning to live again.”

Robert Daniels, 812filmreviews

“Shot in and around the Chicago area and using a supporting cast of local talent, *Working Man* is a **deceptively simple story about the power of having a purpose in this world**, even if that purpose is working for someone else. But it also clearly illustrates how fragile this blue-collar eco-system can be.”

“**Watching two magnificent acting veterans like Gerety and Shire is a genuine treat, and the way they communicate with each other and the audience, frequently without words, is beyond impressive, bordering on inspirational.**”

Steve Prokopy, Third Coast Review

“**Gerety, Brown, and Shire** are fighting demons and **we appreciate their struggle**.... Losing their jobs is tragic—as anyone in the rust belt knows—but their worries are rooted in something much deeper and more complex. **Jury has crafted an internalized drama getting to the core of our values** and the way we can become warped by them in the context of love and the guilt of being unworthy born in the process.”

Jared Mobarak, The Film Stage

“...the film finds its footing as both a **quirky character study** and **an underdog crowd-pleaser that resonates.**”

Todd Jorgenson, Cinemalogue

“The reason why *Working Man* works as well as it does is **the clear sincerity** Jury made this film with. Filmed in Chicago over just 20 days, **we feel the midwest, middle-class experience just as much as the characters do.** Jury takes the time to show us what life is like for these workers. They seem like real people you might encounter in your own neighborhood. That is partially illustrated by the **excellent work of ensemble actors like J. Salome Martinez.** ...**we get the sense that they are a family.** They are all bound together by their job and the work they do. There’s **a fun rapport between them that keeps the film lively.**”

“Most importantly, the minimalism of *Working Man* **highlights a way-of-life** that seems to be dying, through no one’s fault but the corporations. By seeing the way Allery and Lola live, **audience members get insight into real working class Americans** they might not know are out there.”

Lana Stanczak, Film Inquiry

“**A quiet force... Timely, relevant** look at purpose and compassion.”

“This is **a story of the need for purpose in life as well as, ultimately, compassion**. The friendship between Walter and Allery is an unusual one and Jury makes sure that we root for success for each of them, although never allowing ourselves to relax and breathe as **there is so much more than meets the eye**.”

“Jury captures the heart and soul of so many towns like this one, but it is **the heart and soul** of Allery, with very little dialogue, that is **so profoundly portrayed**... He has changed and we see this happen **like a butterfly emerging from its cocoon**.”

“**This ensemble cast is stellar, lead by Gerety whose subtle actions and reactions are immensely powerful**. A glance or an aversion of his eyes with a slight intake of air **tells you more than a thousand words could ever do** and these actions connect you to him as you want to find out more. **Jury never reveals too much in his script**, like a carrot dangled before you, **pulling you toward an emotional discovery**. **Together with Shire and Brown, the main characters are supported skillfully by the rest of this talented cast**.”

“**Visually, the cinematography captures the essence of Middle America**... Finding an ideal location like this **augments a storyline that seems more relevant today** than when Jury initially wrote the script nearly 10 years ago. With a real environment and local actors, the **credibility of the film soars**.”

“Jury’s gorgeously shot and written “Working Man” is **a topical film with evocative performances** reminding us of the importance of having a purpose in life, and compassion for others. **4 Stars**”

Pamela Powell, Reel Honest Reviews

“Directed by Robert Jury, *Working Man* is **a small film with a big message**. It **offers deep insight** into the life of the American laborer.”

“**Peter Gerety’s reserved performance as the film’s unlikely hero is compelling**. He **matches so well with Billy Brown** who plays Walter, a much more intense hero who shakes things up in the story... There is **a diverse cast with various ages, races and genders** (including one minor transgender character) represented.”

Rachel Stecher, Quelle Movies

“Working Man” benefits from **Robert Jury’s sharply observed dialogue and unhurried direction**, and from the authenticity of the Chicago-area locations (the factory scenes were shot at the Makray Manufacturing plant in Norridge, a plastics-molding operation that, ironically, shut down late in 2019). **Sarah Sharp’s production design, Piero Basso’s cinematography and Morgan Halsey’s editing all contribute to the genuine feel and easygoing pace.**”

“...**a rare starring role for Peter Gerety, a fine character actor who has graced many supporting roles** in films and television... **Gerety is absolutely superb.** In many of his previous performances he’s been volatile, even hysterical; **here he’s beautifully restrained, conveying with the gentlest glance or barely whispered word Allery’s interior life.** **One needs to watch closely to appreciate the nuance in his work, but the effort pays off handsomely.**”

“At the opposite end of the spectrum is **(Billy) Brown**, who **brings a commanding presence and powerful delivery to his performance** as a man determined to lead. **Yet he can also exude charm when required**, as in his lovingly rendered dinner scene with Allery and Lola, and most of his one-on-ones with Gerety.”

“The supporting cast is credible down the line, but **special mention is due the men’s two very different wives.** **(Talia) Shire adds quiet shadings to the recessive, almost reclusive Lola**, while **(Patrese) McClain, in her own way, is as dominant as Brown in her single scene as a woman of very conflicted feelings.**”

“**Working Man**” **is reminiscent of movies of the seventies**, which often dealt with the problems of the “ordinary” people usually overlooked in today’s Hollywood product. But it **might also call to mind “little man” pictures of the fifties**—like “Marty,” for instance. **In either case, it’s a breath of fresh air in our era of superhero blockbusters and overblown action pictures...**”

Frank Swietek, One Guy’s Opinion

“**Character actor Peter Gerety has 51 television shows and 45 features to his credit.** Several of his movies have a permanent spot in my DVD cellar (*The Curse of the Jade Scorpion, Changeling, Paul Blart: Mall Cop*)... **He’s a chameleonic descendant of the royal families of Charles Durning or Kenneth McMillan**, a character actor whose general imperceptibility made him a natural to play Allery. **It’s the role of a lifetime.**”

“Films about passive heroes have a soft spot in my heart; how difficult must it be to make a non-entity compelling? Not a patch on *The Last Emperor, Vera Drake, or Eternal Sunshine of the Spotless Mind*, **first-time director Robert Jury’s Working Man finds suspense amidst the humdrum, and love among the rubble of a marriage put on hold.**”

Scott Marks, San Diego Reader

“**Most of the time, when I think about the phrase “best movie of the year,” a lavish Hollywood production comes to mind. This year is different.** While the world is streaming much of its entertainment, “little” movies finally have a chance to earn a well-deserved audience without a big

push from a studio or a star ensemble. **In December, I guarantee I still will consider...“Working Man” as among the finest of 2020.**”

“Beautifully written and directed by native Iowan Robert Jury... **this is one of those quiet gems that should not be missed.** Its themes of loss, mental illness, and how work feeds our souls are **universal and heart-touching.**”

“I know folks like Allery. I’ll bet you do, too. And you’ll be glad to make his acquaintance in this film - **my pick for BEST PICTURE OF 2020** - that deserves to be seen.”

Linda Cook, Quad City Times / Dispatch-Argus

“There's nothing flashy about "Working Man." No chases. No crashes. No sex or violence. It **succeeds on subtlety.** The protagonist has no flash either: Allery Parkes is just, as the title says, a "Working Man.”

“One day, another worker finds Parkes in the plant. And that's when things start to change, when the little man hardly anyone noticed becomes an influencer. But that's not all there is to the plot, written by director Robert Jury. **There're death and grieving. They're disillusionment and derailment. They're awakenings and betrayals. But all very subtle.**”

“Most of the film lies on Peter Gerety's back. As Parkes, **Gerety... moves deliberately, at an odd gait, depending on nuance rather than shine.**”

“Billy Brown from "Sons of Anarchy" plays Parkes' complicated colleague, and **Talia Shire** from "Rocky" plays Parkes' wife, who opens up as the film progresses. **The cast of co-workers is diverse, to say the least.**”

“Jury's direction of his multi-layered script remains steady, well paced, a little surprising.”

“David Gonzalez's music adds measurably to the movie, a riff here and a telegraph there, in support of the small range of motion in the plot **from woeful to whimsical.** "Working Man" is not neon. It is a 60-watt bulb but it provides just enough light to see.”

Martha K. Baker, KDHX 88.1 FM, St. Louis

“Working Man is **a strong debut for writer/director Robert Jury.** This film is a human-interest story that **will resonate with many moviegoers.** There are no superheroes, no drug kingpins or explosive action sequences often found in adult fare. Jury sets his film in the Rust Belt, but Allery Parkes could very well be someone that you know. A neighbor, a co-worker, a father, grandfather.... **Peter Gerety grounds Allery with pure truth and honesty.** He fits this part so well as he captures that look and posture – and Robert Jury’s script makes him a man of few words. He’s a man of routine and tradition.”

“As Walter, **Billy Brown provides a great counterpart for Allery** as the two men come from different backgrounds, different ages – and yet have complicated pasts that neither of them want to talk about. **You realize how important working is for both men and what it means to their own mental health.**”

“**It’s also great to see Talia Shire on screen again** as Allery’s loving, but concerned wife. **Working Man can provide great conversation afterwards about the importance of the workplace, the community within, and how we deal with the loss of a loved one** – and what happens when we don’t move on. **We don’t often see movies like this anymore** about the commitment and good-hearted nature of the working man.”

Paul McGuire Grimes, Paul’s Trip to the Movies

“You are what you do – until you can’t do it anymore. And then, who are you? That’s the **simple, sobering premise of Working Man**, a quiet – and then not so quiet – study of a Rust Belt old-timer struggling to weather changing times.”

“**The debut feature from writer-director Robert Jury, Working Man focuses on Allery Parkes (“Ray Donovan’s” Peter Gerety)**, who’s spent his decades faithfully marching between his house and a nearby Chicago-area plastics factory, every workday.... Someone else has his eye on Allery: neighbor Walter Brewer (**coiled-spring powerhouse Billy Brown** of TV’s *How to Get Away With Murder*), who has an idea that may just save the plant.”

“**Jury’s script mixes a variety of elements, from gritty kitchen-sink realism to Capra-esque triumph-of-the-little-guy uplift.** To say nothing of the separate family heartbreaks that haunt both Allery and Walter.”

“Yet *Working Man* plays its strongest hands in the movie’s early, almost entirely silent sequences, which set the stage for dramatic complications to come with **vivid visual details, captured with evocative precision by cinematographer Piero Basson and father-daughter editors Richard and Morgan Halsey.** (Chalk up another *Rocky* connection: dad Richard won an Oscar for editing the 1976 original.)”

“Similarly, **Gerety’s understatedly poignant portrayal of Allery – from trembling lip to darting, disbelieving eyes – tells you everything you need to know about this Working Man’s anxiety, anguish and pride. Even before he ever says a word.**”

Carol Cling, Women on Film, Alliance of Women Film Journalists

“**Talk about timely: Robert Jury’s directorial debut, Working Man, is a notably relevant film for these pandemic times.** Shot in 2018, this story of yet another factory shutdown in America’s Rust Belt becomes **a strangely cathartic odyssey of loss and redemption, and a necessary balm for the uncertainty that envelopes us now.** As the struggle against the Coronavirus shut down businesses across the world, we were all – and many still are – at a loss. What to do now? A job can be part of your identity but it can also save your sanity.”

“As ‘be kind to each other’ has become a daily rallying cry for empathy and understanding, **it’s uncanny to watch a film that mines these very depths.** Reclusive Allery (**played with brilliant penetrating subtlety by Peter Gerety**) is haunted by demons tamed by the very routine of his factory job.”

“At the outset, this return to daily routine is a bit startling, and takes on absurdist overtones – **think Samuel Beckett’s mix of bleakness and black humour** – as we watch a man we don’t yet understand repeat this brutally inexplicable pain-filled pattern. This spell over Avery is only broken when a neighbour, Walter (**a mesmerizing Billy Brown in a multi-layered performance of great nuance**), offers a surprising response.”

“**Working Man succeeds as allegory, a profound testament to the resilience of everyday people and the very real challenges in their daily lives. The film is blessed with a powerhouse ensemble cast, with each actor’s energy ebbing and flowing into a mix where they feed off each other.**”

“By honouring these deeply felt performances, **the director instills the film with a necessary subtlety and grace – one that speaks volumes about the walking wounded in our midst,** those who eventually find a way to come together to heal.”

Barbara Goslawski, That Shelf

“With joblessness as fallout from the COVID pandemic, **Robert Jury’s meditative Rust Belt character study Working Man is especially poignant.**”

“This **quiet, powerful and elegiac study of a man coping,** not a remnant but a hero, casts an eye back to a time when people had jobs for lives. Long gone now. **Gerety has few expressions but gets his point across in a gut-wrenching performance, experiencing economic suppression and ageism.**”

Anne Brodie, What She Said Radio

“**What really draws people into a film is when they can see themselves up on the screen. They can relate. While I am not an arthritic, blue collar working, over 60 year old man I have to say that Allery was highly relatable. A kind of everyman. The kind of character which you can understand no matter your sex or age.** Despite his lack of words, he reads like an open book.”

“American workers are, like many work forces around the world, undergoing a tough time. By tough, I mean just like in Robert Jury’s (first film) film businesses are closing. People are out of work. **Desperate times call for desperate measures. We need something to feel good about. Someone to follow. Who better than an average guy who just wants to work?**”

“Sentimental, yes. Familiar feeling, yes. Characters who are very human, yes. Big heart, yes. **All the required elements of a film which will make you love it.**”

“Simple, straightforward, filled with emotion, solid performances, an ending with some redemption, a light shone on the need for compassion in this tough world, and how it is important to have a reason in life.”

Carey-Ann Pawsey, OrcaSound

“*Working Man*: poignant, low-key drama the proverbial diamond in the rough”

“*Working Man* is one of those understated films you stumble upon without knowing what brought you in. There are no current A-listers attached. Plus, its premise involving a character older than most characters’ grandparents makes this movie a tough sell. But **don’t let the humble curbside appearance stop you from checking it out**. What it lacks in glamour, it makes up for in **a solid story and on the strength of some of the more interesting performances this year**.”

“The film is greatly strengthened by its lead performances. Gerety gives Parkes the poise of a man broken yet proud. There is little for him to say in the first few acts, but all evidence of his dignity and his pain comes through on screen with the raising of his eyes or the downturn of his chin.”

“In contrast, **Brown’s performance as Brewer is vibrant and full of optimism, but with hints of the fissures that creep into his confidence**.”

“**Shire, perhaps the film’s strongest name, puts in a performance to equal that of Gerety’s**. As Parkes’s wife, **Iola, Shire conflicts with the traditional image of the supporting wife, providing glimpses of suspicion, anger, and uncertainty**. Her third-act moment is a reminder of her status as one of North America’s formidable actors.”

“**I enjoyed too Patrese McClain** who comes in strong in a relatively small, but important role. **She conveys a lot in the short time** she is on screen. And Parkes’ (Peter Gerety’s) reaction to her is in no small way both **moving and affective**.”

“**As a title, *Working Man* might not promise much in the way of action and romance, but it is an apt description of the film’s strength of heart and spirit**. And though it may seem a trivial thing to say, **this is just the kind of movie we can use right now**.”

Thom Ernst, Original Cin

“*Working Man* may use **the reverberating effects of the outsourcing manufacturing on American towns** as a springboard, but **the waters it dives into are far more personal**. Though two vastly different individuals, Parkes and Brewer (played by Peter Gerety and Billy Brown) are men desperately trying to fill a void. The factory is more than a source of work, it provides a barrier from longstanding traumas that neither man wants to deal with.”

“**Jury’s film is a slow burn drama that earns each emotional beat. Much of this is due to the strong work by Peter Gerety and Billy Brown**. This story could have easily devolved into magical negro tropes territory... However, **Gerety and Brown’s layered performances allows the film to**

evolve into something more nuanced. Parkes and Brewer's **friendship becomes one of equals rather than one of service.**"

"Spending a lot of time on the evolution of Parkes and Brewer's friendship, ***Working Man* effectively weaves in themes of grief and mental illness into the narrative.**"

"***Working Man* captures the necessity of work in life, while simultaneously reminding us that it can never replace the joys and pains that make life worth living.**"

Courtney Small, Cinema Axis

"***Working Man* is Employee of the Week.... elevated by Gerety**, who gives his all in his first lead role in forty years. **Just as good is Talia Shire** (of *Rocky* and *The Godfather* fame) as Allery's long suffering wife who refuses to go quietly into the night."

Jorge Ignacio Castillo, Planet S / Prairie Dog Magazine

"It's always **a thrill to see a great character actor land a lead role and make the most of it.**"

"**Peter Gerety is one of those reliable stalwarts that cinephiles and casual moviegoers recognize**, but probably struggle to name. Small but memorable parts in works like *The Wire*, *A Most Violent Year*, and *Charlie Wilson's War* prove that a good character actor elevates the stars of a film while offering something memorable with brief screentime."

"Gerety gets a welcome lead role in *Working Man* and **his performance is one of a truly seasoned character actor. His heartfelt and downplayed turn as Allery Parkes creates an authentic and lived in character, but one who doesn't overwhelm the cast, nor the social significance of the everyday working class Americans he embodies.**"

"This debut feature from writer/director Robert Jury has the subdued minimalism of festival fare.... **the film's sincerity is hard to resist as Gerety quietly brings the character to life** with a performance that barely utters a word in the film's first fifteen minutes."

"**Jury's slice of life tale offers a flipside of the working class life explored in this year's Oscar-winner for Best Documentary, *American Factory***, which observed how factory towns like Allery's stomping grounds endure with the downturn in American manufacturing. Where the residents of Dayton, Ohio found their fortunes changed for better and for worse by the interests of Chinese enterprise, the workers of Allery's cohort struggle to find meaning when their white collar counterparts sees their efforts as disposable. They're faced with fear, uncertainty, and hardship at a point in their lives when they should be focused on peace and security after decades of hard and honest work. **Allery and his wife Lola (Talia Shire) could easily be any of the Dayton residents handpicked to inspire a drama of working class struggles.** *Working Man* is not an especially optimistic portrait of contemporary America, but thanks to Gerety, it **reflects a reality that characters like Allery know all too well.**"

Pat Mullen, Cinemablographer

"The great Peter Gerety, most recently seen as a very bad man in the last season of Showtime's always audacious "Ray Donovan," **plays the titular "Working Man" in a wonderful little indie about layoffs, mental illness and camaraderie in the local workplace."**

"In fact, if there's any justice, veteran character actor Gerety, Talia Shire (Connie Corleone from "The Godfather" saga, not to mention the franchise-long wife of "Rocky"), **and Billy Brown** (ABC's "How to Get Away with Murder") **all might be in serious contention for acting honors** whenever the next awards season actually rolls around. **They are simply that good here in what likely could be called a story for our times."**

"...Brown's Walter, a relative newcomer to the New Liberty Plastics assembly line, joins Allery (Gerety) in staying on the job, and his loud and positive demeanor really gets the joint jumping again, at least the way **screenwriter Robert Jury** tells it. By the way, Jury is a 50-year-old Iowa native whose movie plays as if the **first-time director/scripter** may have experienced some of its mildly extraordinary twists and turns himself along the way. **No surprise if he gets a second filmmaking assignment very soon."**

John Urbancich, JMovies

"The directorial debut by Jury, ***Working Man* is a low-key gentle whisper of a film**, a film that digs deeply yet does so without the usual histrionics we so often see with this type of film. **Delving into the very real life experiences of loss, grief, healing, and the universality of love, *Working Man* is an ideal film to watch as we sit in our homes hunkered down and hoping that we can somehow rise above COVID-19 and heal our communities both physically and economically."**

"Peter Gerety gives a true gem of a performance here as Allery, embodying a man whose entire being radiates grief and resignation yet a man who inch by inch transforms himself over the course of the film. **It's a terrific, understated yet tremendously effective performance."**

"Talia Shire is similarly strong. Early on, the chemistry between Allery and Lola feels fragile and uncertain yet it's an utterly powerful experience to watch both Shire and Gerety re-assemble that chemistry little by little. **Shire works wonders here."**

"Billy Brown also shines as Walter, a more passionate sort of guy whose motives aren't clear early on and who grows in unexpected ways by film's end."

"...this is **an absolutely tremendous ensemble effort."**

"Piero Basso's lensing is warm and natural throughout, capturing both intimacy and tension as needed."

"The **original score by David Gonzalez is a sparse, emotionally impactful accompaniment that matches the film's dramatic rhythms perfectly."**

"The aforementioned **editorial work (Morgan and Richard Halsey) is spot-on**, especially in building the film's more tense moments."

“Kudos must also be given to Sarah Sharp for an effective, natural production design and to Halley Sharp for costume design.”

“Films like *Working Man* too often get left behind, their honest storytelling and celebration of the mundane at odds with Hollywood's tendency toward heightened dramatics and unnecessary conflicts. The conflicts in *Working Man* serve the story rather than create the story. Just like Allery himself, *Working Man* deserves to be celebrated.”

Richard Propes, The Independent Critic

MORE PRAISE FOR WORKING MAN

“Working Man” is a captivating caricature of blue collar drama deserving of your attention. This compelling, complicated piece of cinema is ONE OF THE YEAR’S BEST HIDDEN GEMS.”

“Phenomenal would be an understatement with the tour-de-force performance provided by Peter Gerety and is exceptionally complimented by another awesome, spell-binding performance by Taila Shire. “Working Man” is a TOP 10 FILM OF 2020! 4 OUT OF 4 STARS”

“Directorial debuts like Robert Jury’s definitely deserves immense attention with this timely drama depicting working class men and women wanting to work. Factory closures and deindustrialization have decimated the heartland with minimal attention outside the areas. Everyday life is complicated and not always the most glamorous, but being able to rise through tough circumstances is what builds character. Luckily, “Working Man” contains plenty of inspiration and entertainment for everyone.”

“Headlined as the unofficial titular character, Peter Gerety’s gritty, genuine performance anchors this compelling cast in a terrific tribute to out-of-work Americans. The bleak beauty conveyed with Gerety’s minimalism and slow strides into work weigh down on you emotionally each time he takes a step. Gerety graciously allows audience members to connect with an instantly recognizable run-down man, who refuses to allow circumstances dictate behavior. Peter Gerety’s performance feels reminiscent of Emil Jannings in the beginning of “The Last Laugh” of a strong, silent senior citizen who wants to work and takes pride in it with a mixture of “Norma Rae” meets “American Factory.” Gerety has beautifully blended together a captivating character in the most remarkable and stunningly subtle way.”

“Working Man” avoids working class and blue collar clichés in this delightful, dignified drama. It doesn’t mock manual labor, but respects the tough choices countless workers make while trying to provide for their families. Thanks largely to spectacular casting with Peter Gerety, Taila Shire and Billy Brown leading the charge. Shire simply shines as loving wife Lola, who can’t cope with the loss of her adult son and struggling to reconnect with her husband. Shire’s subtle somber performance beautifully compliments the grittiness of Gerety. They both emotionally embody the struggles all Americans face with uncertainty and proves once again we don’t appreciate Taila Shire enough.... Together this trio triumphs in “Working Man.”

“From beginning to end, Robert Jury’s beautiful blue collar drama delivers with one of the most heartwarming movies of the year without being preachy and putting down anyone... It’s a beautiful, breathtaking and heartfelt honest examination about middle America, which possesses a familiar focus on grief and grit any hardworking individual can admire. The fully fleshed out relationships reward viewers time and time again with this entertaining ensemble blending both comedy and drama about real people. “Working Man” is a profoundly, provocative examination about staying calm and inspiring those in the time of adversity. It’s a great reminder even the most humble, honest and quietest person in the room can project the loudest voice. One individual can make the biggest difference in the world.”

“Peter Gerety captures the same sympathetic energy of Richard Farnsworth (“The Straight Story”), Bruce Dern (“Nebraska”) and Casey Affleck (“Manchester By The Sea”) with classic tendencies of Albert Finney.”

“Peter Gerety is an absolute revelation and gives an award worthy performance.”

JM Simko, Mike the Fanboy

“Peter Gerety, Talia Shire deliver needed dose of inspiration in Working Man: Strong story, powerful acting make film must see.”

“Working Man, starring veteran actor Peter Gerety – of numerous movie and TV projects including *Charlie Wilson’s War*, *Flight* and *The Wire* – leads the film along with his co-star, actress Talia Shire, of *Rocky* and *The Godfather* fame. This film features superb acting. Those who loved Talia Shire as Adrian in the *Rocky* franchise and/or as Connie in *The Godfather* trilogy, will no doubt enjoy her performance in Working Man. It harkens back to her work in those iconic productions.”

“Working Man is an honest movie about a group of people dealing with the challenges of everyday life, while finding pride in the work they do... This film shows us how everyone deals with loss in different ways.... Working Man is an inspiring film, teaching us to never give up in the face of adversity. See it!”

Chris Yandek, CY Interview, Las Vegas

“Made before the global pandemic and subsequent economic downturn, the film is still relevant, possibly more so.”

“Focusing on a brilliant, finely detailed performance by stage and screen veteran (Peter) Gerety, director Jury with cinematographer Piero Basso takes us inside the factory and shows Allery setting up his work area. In the laying out of tools and the cleaning of the station, there’s a precision and calming of the mind that functions as a meditation, not unlike a Zen master preparing for a tea ceremony.”

Dan Akira, Crimson Kimono

“I am sure the movie was not designed to be a voice during these particular trying times, but the subject matter is right on point. Primarily, it addresses factory closings, but it also sheds a light on issues of alienation and productivity...”

“The film was made in Chicago and is the story of a life-long factory worker who searches for purpose after his plant closes. It presents an **“unexpectedly poignant moment for America’s working class.”**”

Elaine Hegwood Bowen, The Chicago Crusader

“4 STARS... In less talented hands, watching a guy go to work at a closed plant could quickly grow tedious to watch. But **pay close attention to how Gerety and Shire bring real dramatic tension to their scenes**, whether they are together or apart. **There is a silent sorrow they share**, something far more devastating than the closing of the factory, that is crushing them, and they have no way to stop it. **The way these two veteran actors show, and don't tell, the emotional devastation of their characters is breathtaking.**”

“...just as there is something going on beneath the surface of Allery and Lola’s marriage, there is more to the factory strike than even the factory workers realize. **Writer/director Robert Jury does a great job pacing the mystery of Working Man**; not only does the story take some unexpected twists and turns, but they all make sense when they happen. None of them are there just to surprise the audience or try to make some sort of a statement about what the movie ‘means’. **There’s a naturalness to the script that is missing from too many other movies these days. You not only believe what is happening to the people in the film, but you inherently understand that it’s happening all around you off-screen, too.**”

“As a director, Jury knows the level of talent he has in front of his cameras and is smart enough to give them plenty of room to do what they do best. And it’s not always in the ‘big moments’ that they are allowed to shine, either. There is just as much power in a scene of three people sharing a meal -- at least when the people are Gerety, Shire and Brown -- as there is in the scenes of the workers banding together.”

“While Working Man has some powerful things to say about the treatment of the working class in America, it’s to the credit of Jury and his cast that the movie also takes the time to remind us that the treatment of the individual is just as important. Maybe more so.”

John Black, Cinekong

“The new movie **Working Man is a fictional film, but it depicts real life situations** of how factory layoffs and plant closures can affect businesses, customers, and most importantly, American workers and the communities they live in... The movie begins with Allery Parkes (Gerety) as he navigates the day as the plastics factory that he has worked in for years closes its doors. **Gerety makes a strong statement without uttering a word, as his body language and facial expressions capture the sadness, despair, anger and hurt** after Allery receives his last paycheck.”

“Working Man” gives viewers more than what is seen or heard on the news and radio about factory life, from interactions with colleagues, to management, buyers and contracts. **It also offers a perspective on what happens after plants close, and how individuals and families are affected.**

Monique Mansfield, Alliance for American Manufacturing

“Hope, respect and friendship during times of uncertainty – Working Man holds the key.”

“Working Man, written and directed by Robert Jury **cuts deep and personal, dealing with the uncertainty, of work, relationships, and mental health, providing an unexpected positive twist.**”

“With workers across the country dealing with job loss, **Working Man restores hope in a brighter future and the value of each person. In a style that is down-home and comfortable, Robert Jury acquaints us with the simple need for recognition and the comfort of routine.**”

Sue Weston, The Jewish Voice and Opinion

"WORKING MAN is **a real life look at blue collar America.** This "never give up" story is **loaded with grit and even more heart.**"

Paul Fletcher, Host, iHeart Radio “Movies Over Easy”, Minneapolis

"Watching WORKING MAN **brought back fond memories** of growing up during the 50's and 60's in a blue collar neighborhood. There were tons of guys like Allery Parkes, the protagonist in **writer/director Robert Jury's excellent drama...**"

"There is **much to connect with in this film,** and **many reasons to see it.** Aside from the **terrific performances** by the male leads, **Talia Shire's performance** alone (as Allery's wife, lola) **is worth the price of admission, reminding us of why she was nominated for two Oscars** (as Connie Corleone in THE GODFATHER films and Adrian Balboa in ROCKY.) Finally, the **soundtrack by David Gonzalez is wonderful...**"

Richard Alaniz, KPFK Radio “Film Club”, Los Angeles

“Working Man” features **the most stunning acting in memory.** **Peter Gerety...** takes the screen away in **an understated characterization of a man in trouble.**”

“Filmed in Chicago in 20 days with Chicago talent, **“Working Man” is a work of art.** Written by Robert Jury, this is **a gifted presentation** that **gently probes the human psyche** and its response to sadness and tragedy. How we can still rise, despite the encumbrance of events not our fault, is the guts of Jury's investigation. **Rating 10/10**”

Bev Questad, It's Just Movies, Chicago

“A new on-demand film, Working Man, is **as moving as the biggest thriller,** say Extraction, as you will see this troubled mid-section of our century. Everything is minimalist, making the simple story of a simple man, Allery (Peter Gerety) and his fellow factory workers not simple at all. It contains the **fabulous elements of a wishful narrative still rooted in the realities of a crippled economy and fractured lives.**”

“In addition to the **mounting tension,** and **first-time writer/director Robert Jury keeps it ratcheting up nicely,** is Allery's lumbering marriage to lola (Talia Shire), whom he a few years ago spiritually left after a family tragedy. The depiction of their dying relationship is **as good as you will get for insight in how things can go wrong.**”

“**Confrontations on all sides are a given**, and Jury makes them **plausible and welcomed**. This is the story of how people cope with unemployment in times when everyone is complicit and, for instance, a virus upends every life.”

“**Gerety, a pint-sized Paul Sorvino or Charles Durning, will break your heart with his sincerity and his interior loneliness** because this is a film about what goes on inside, not so much out.”

John DeSando, WCBE’s “It’s Movie Time”, NPR affiliate, Columbus, Ohio

“**This new film from first-time writer/director Robert Jury is a gem**. After a midwestern plant closes, Allery (**the fabulous Pete Gerety**) sneaks in and continues to work. Soon, others follow.”

“There is something **alluring and evocative in its simplicity** and the comment on retaining your dignity in a world with little. Viewed through the lens of our contemporary world, **it has a lot to say**.”

Vincent Piturro, The Indie Prof Film Reviews, Denver

“An **insightful drama**... Jury draws out **two remarkable performances from Peter Gerety and Billy Brown** as both factory workers are forced to come face-to-face with what they are doing and why. Best of all, they reach the healing ground of friendship **built on compassion and truth-telling**.”

Frederic and Mary Ann Brussat, Spirituality & Practice, Los Angeles

“This is **a simple, quiet film with an effective original score by David Gonzalez** that drives its story. As many find themselves unexpectedly out of work... this film’s impending DVD release and availability of streaming outlets makes it feel even more **relevant and poignant**.”

Abe Fried-Tanzer, Movies With Abe, New York City

“**A story of unity**... WORKING MAN becomes **available at an unexpectedly poignant moment** for America's working class. Robert Jury's debut feature film stars Peter Gerety (CHARLIE WILSON'S WAR, FLIGHT, PUBLIC ENEMIES), Talia Shire (THE GODFATHER, ROCKY) and Billy Brown (HOW TO GET AWAY WITH MURDER), evoking a work-a-day, **deeply personal brand of storytelling in a uniquely and timely American story**.”

Joanna Kay, Screen Magazine, Chicago

“While factory work may never have been a glamorous vocation, what matters to people like Allery and his ilk are the meaning they get out of supporting loved ones... **the story feels sincere and honest**, showing an arc of someone forced to grow when they never intended to in the first place. I think what’s really interesting here is **the humanizing factor of the person you may never think about, the essential worker off in a plant somewhere making things for you**.”

“It can be difficult to empathize sometimes with people so different from you, but Allery is a character that shows **a kind of empathy, growth, and humanity that feels powerful, especially in the current day and age**. Overall, it’s an excellent effort for a first movie.”

Jeremy Fogelman, Hotchka Movie Reviews, Washington D.C.

"*Working Man*, the directorial debut of Robert Jury, who also wrote and co-produced the feature, was slated for limited release in March and broader release in May. Suffice to say, it didn't happen. But **this small, endearing, and sadly all too relatable film about what the loss of work can do to working-class people**, is now available on all video-on-demand platforms. If you're tired of movies and TV shows with few characters to root for, I recommend giving *Working Man* a shot."

"Featuring a rare but **well-deserved lead role for Providence, RI-born, Boston University-educated Peter Gerety** (*Sneaky Pete*, *The Wire*, *Homicide: Life on the Street*)..."

"...Parkes (Peter Gerety) and his protest get **a boost in energy and charisma** from Walter Brewer, who had been on the job only eight months before getting canned. **Played to the hilt by Billy Brown** (*How to Get Away with Murder*, *Dexter*), Walter begins to play puppet master."

"**In Jury's hands, the movie is quiet, deliberately paced...** *Working Man* does **an excellent job dramatizing the poverty and desperation of people who live paycheck to paycheck**. Simple meals augmented with mixed vegetables, no doubt from a can; simple furniture; simple lives, wanting no more than the simple dignity of being able to do a day's work for a day's pay."

"Though its timing was unfortunate in terms of its release in theaters, **the film's focus on unemployment is firmly in the zeitgeist right now**, so hopefully the movie will find an audience; and that we start to see more of the 80-year-old Gerety while we can."

Jason M. Rubin, The Arts Fuse, Boston

"...**over the decades, (Peter Gerety) has put together an incredible resume and has worked with virtually everyone in the biz...** His latest part is a rare leading role in "*Working Man*,"... In it, Gerety plays Allery Parkes, a factory worker who continues to show up and do his job even after his beloved factory closes.... I won't spoil the ending. But I will say "**Working Man**" is a **poignant, moving, slow burn of a drama. And at age 80, the never-stop-working Gerety merges with his character in a way rarely seen on screen these days. It's a master class in acting.** I hope you give his big performance in this small film a look-see."

Teddy Durgin, Teddy's Takes, Baltimore

"WORKING MAN is still **easily one of the best films** I've seen in 2019, mostly due to its incredible cast and the **simple, honest emotional core** of the tale being told. Set in a Rust Belt town slowly decaying as it loses many of its factories, **this film is both timely in its story and timeless** with that same story. The characters and relationships are fleshed out and feel like they are real people living in a real community, with a **healthy mix of humor and drama.**"

Cathy Udovch, Senior Film Programmer, Newport Beach Film Festival

"It was **one of our festival hits** this year! It's a **great story with sympathetic characters you can't help caring about.** **Great writing** and beautifully put together. **Bravo!**"

Wendy Eidson, Festival Director, San Luis Obispo Int'l. Film Festival

"WORKING MAN is **one of the most striking and provocative films I've seen in years**. Up-to-the-minute relevant to issues facing us all, the story calmly and gently reels us in, and sustains our attention throughout. As a Theologian, I also saw **profound moral and ethical issues being raised** - but in a manner that was **thoroughly entertaining and inviting of thought** rather than being heavy, polemical, or scolding. In fact, although clearly not an intentionally "religious" film, nevertheless I saw Robert Jury's tale of the WORKING MAN as a modern St. Peter **confronting issues in contemporary America with genuine thought**, but also **ultimately a joyful hope**."

"I have already started strongly recommending it to colleagues, friends, & students. This is a **film that will inspire important discussions for years**."

***Dr. Daniel L. Smith-Christopher, Professor, Theological Studies,
Loyola Marymount University, Los Angeles***

"WORKING MAN is such a **timely and unexpected picture about the dignity of work** centered around a **beautiful performance by Peter Gerety**... The film reveals itself quite marvelously and our committee was impressed by (writer/director Robert Jury's) **command of the material from scene to scene**... We know **the film will resonate with our audiences** in Western New York, a city surrounded by the artifacts of its past as an industrial powerhouse."

John J. Fink, Artistic Director, Buffalo Int'l. Film Festival

"One of the films I heard **attendees talking about the most** at this year's fest... **they loved it!** The **story pulls you in** from the start... such a **heartwarming movie!**"

Veronica Elliot Loncar, Executive Director, Kansas City Film Fest Int'l.

"For his first feature film *Working Man*, **Robert Jury draws on the same water from Loach, Brizé and Cantet**, offering a story of resistance on workers who try to keep their heads high despite the closure of their factory. With its exemplary distribution and **its heart in the right place, the story does not fail to resonate** in this increasingly dehumanized world..."

Martin Gignac, Requiem Pour Un Film, Montreal (*Google Translate from French)

"That the Robert Jury film - released a few days ago on VOD in the United States - takes place in an industrial town less than deep inside the country invites us to think of **a story of political resonance**, a proletarian fable of gray environments with **aspirations of denunciation in the line of the cinema of Ken Loach**. An idea that the silent record of that man who continues to go to the factory even after the closing - and despite the warnings of the police - only reinforces it."

"But Working Man shows his true identity when one of Allery's former colleagues, who had arrived in town a few months ago, joins the clandestine reopening by restarting the machines with the idea of completing pending orders. Slowly, the entire campus will arrive at the factory to re-establish not so much the company as the sense of belonging and camaraderie, opening the doors for a conventional drama, with a lot of [sic] **crowd-pleaser, about second chances**. The result is a correctly acted film with **a camera intent on capturing the analogical essence of the work**..."

Ezequiel Boetti, OtrosCines, Argentina (*Google Translate from Spanish)

“**The interpretation of Peter Gerety is very remarkable**,[sic] and he manages to convey to us all the emotions of his character. **Every agony, frustration and despair** of what he would do without the work he had been accustomed to for so many years.”

“The direction is simple but charged in the climate it needs. **Beautiful shots and dark scenes introduce us to the dramatic style of the film**. In short, Working Man is **a movie worth seeing**. Unemployment dramatization is quite realistic and can identify some people who are either losing their jobs or retiring. Definitely a simple but good drama choice for fans of the genre.”

*Kallia Lentidaki, MAXMAG, Athens, Greece (*Google Translate from Greek)*

"Working Man" can better extend "self-help", which is a natural philosophy and **worthy of the audience's careful taste**... It also indirectly analyzes the "behavior psychology" reasonably.”

“...there is no racial class Opposite [sic], but **able to show the warmth of the world** in a long stream; the whole film once again proves that the "independent production"... is the best reflection of the real life that is less eye-catching [sic].”

"Working Man" is full of the Ministry of **realistic and social values** of comedy films [sic], can be considered **impressive**...”

*Yar Wei, Sing Tao Daily, Hong Kong/San Francisco edition (*Google Translate from Chinese)*

“In all my years as a film critic... **I always like it when you can find a movie that might've slipped through the cracks** behind all the “big” ones.”

“Just to watch **Peter Gerety** – you watch these actors who've been journeymen actors or actresses for years, to see them get a starring role... **a great performance**.”

“Working Man is the name of **this little movie which really is touching** and **Gerety just shows why he's been active for decades**. Look for it.”

James Gordon, Our City Tonight, Vancouver

“You need work to feel you're worth something.” One character says it and, in fact, it's the message of the whole movie. That makes this **most relevant now**, during so many job losses, or any time.”

“Robert Jury, the director, has made **a sleek, terse film with lots to think about**...”

Volkmar Richter, Canada's National Observer

“(Working Man) has **a real message as writer/director Robert Jury captures a tone that evokes memories of seventies cinema that lets us feel like Barbara Kopple directed Norma Rae**.”

“**It's a story that just rings incredibly honestly from beginning to end**.”

“**Writer/Director Robert Jury doesn't amp us up with any flashy moments or storytelling tricks** and it's a little shocking how quietly this all unfolds. It's small town/lower middle class American in the midst of economic upheaval which is **something that is easily relatable for all kinds of audiences**”

and Jury isn't trying to make any kind of political or social statement and it's very clear that he's looking at the people in this town that are looking at a lack of meaning in their lives."

"This all come through in **an excellent performance from veteran character actor Peter Gerety in his very first leading man performance**. There's nothing flashy about it, but **there's a real power to it as he tackles this man who is trying to deal with this monumental change in life and re-discover his purpose** for simply getting up in the morning. It's something so many people and so many men struggle with, coping with the grief of change in life, no matter what it is... **Gerety really makes it feel real with a quiet energy that feels nothing but genuine.**"

"**Billy Brown is strong opposite Gerety** as another man with genuine problems and difficulty facing changes in life..."

"*Working Man*... is **honest and speaks to the time that we're living in with real perfection and marks Jury as a storyteller to keep an eye on.**"

David Voigt, In The Seats, Toronto

"**A very interesting and fitting story to tell in 2020**, this film hinges on the shutdown of industry and factories and its effect on small-town America and Canada for that matter."

"**Starring veteran actor Peter Gerety**, this movie follows an older factory worker who continues going to his former job every day, despite the shutdown that a factory closure causes in a small Rust Belt town. His peculiar decision has a profound effect on the whole community, though his actions yield an outcome that no one ever expected and I have to say that **Gerety's performance is phenomenal, a true showcasing of his years in the industry.**"

"Also, **as a debut film from writer and director Robert Jury, this is simply outstanding.**"

Steve Stebbing, What the Hell Should I Watch at Home?, Vancouver