

BONES AND ALL

Metro Goldwyn Mayer Pictures Presents
A Frenesy Film Company and Per Capita Productions Production
In Association With The Apartment Pictures, A Freemantle Company,
Memo Films, 3 Marys Entertainment, Elafilm, Tenderstories
A Luca Guadagnino Film

Starring

Taylor Russell, Timothée Chalamet, Michael Stuhlbarg, André Holland, Chloë Sevigny,
David Gordon Green, Jessica Harper, Jake Horowitz,
and Mark Rylance

Executive Producers:

Giovanni Corrado, Raffaella Viscardi, Moreno Zani, Marco Colombo, Jonathan Montepare

Produced By:

Luca Guadagnino, Theresa Park, Marco Morabito, David Kajganich, Francesco Melzi d'Eril,
Lorenzo Mieli, Gabriele Moratti and Peter Spears, Timothée Chalamet

Based on the novel By:

Camille DeAngelis

Screenplay By:

David Kajganich

Directed By:

Luca Guadagnino

Rated: R

Strong, bloody and disturbing violent content, language throughout, some sexual content and
brief graphic nudity

Running time: 130 minutes

Distributed in US through United Artists Releasing
Distributed in Italy through Vision Distribution
Distributed internationally (outside of U.S. & Italy) through Warner Bros.

© 2022 Metro-Goldwyn-Mayer Pictures Inc. All Rights Reserved.

Luca's Director Statement

There is something about the disenfranchised, there is something about people living at the margins of society that I am drawn toward and touched by. All my movies are about outcasts, and the characters in "Bones and All" resonated with me. In that regard, it's also interesting to me to tackle texture-wise the mid-West in the 80s. The idea of the traveler, the one who roams, the wanderer in this kind of modern setting felt very American to me and seemed to me to be a good place to start making movies in the USA.

The heart of the movie is tender and affectionate to its characters. I'm interested in their emotional journeys and what is going to happen to them – where is the possibility inside the impossibility for these characters? No, I don't think the movie is transgressive, but perhaps we've moved so far into post modernism that to tell this story in a classical way may feel transgressive.

I am asking my audience to join this journey; it's about discovery. Who are these people? Why do they behave as they do? What are they learning? And in so what do we learn about ourselves?

I come from a Catholic country and we have the metaphor of cannibalism every day of our lives – the Body of Christ in the metaphor of the thin (eucharistic) wafer. At the same time we are still animals – part reason and part instinct. Part of our drive is social and part is ancestral. It is the ultimate way in which a human being can annihilate another human being, but that's not what the movie is about. The movie wants to be, for me, more of a meditation on who I am and how I can overcome what I feel, if it is something I cannot control in myself. And lastly, when will I be able to find myself in the gaze of the other?

About The Film

From Luca Guadagnino (*Call Me By Your Name*) comes a love story as sublimely tender as it is dark and uncanny, a road trip of discovery between two American misfits who share a fierce, all-consuming appetite that sets them apart and sends them on the run, even as they long to find a home where they can belong.

Their renegade journey begins in the 1980s with young Maren, born with a secret, and driven by an inexplicable hunger outside all normal human bounds. Unable to be like others, moving from town to town, she has long felt like an irredeemable outcast. When her heartbroken father decides he can no longer help her, Maren has no choice but to head out on her own. Then she discovers she is not alone. There are others like her. Others who know this same overpowering need. Others like Lee, a small-town rebel who helps her survive, who grows ever closer to her, who sees beyond her forbidden desires, even as they become dangerously vulnerable to one another.

Though their condition is one of chilling horror, Guadagnino takes the story of Maren and Lee well beyond the confines of genre. Their cravings are treated as neither monstrous nor gothic but simply their unavoidable fates. And as the odyssey unfolds, their tale—brought to life in disarmingly emotional performances from superstar Timothée Chalamet and rising star Taylor Russell—turns into something else: a liberating road odyssey of two young people coming into their own, searching for identity and chasing beauty in a perilous world that cannot abide who they are.

For Guadagnino, the characters' hunger for flesh, sudden and threatening as it is, was never about breaking taboos for the shock value, but the very opposite: it was about empathizing with those who are lost, those who can't fit in and must wander on the fringes, those who are thoroughly rejected by society yet accepted by one another. *Bones and All*, he says, is a film about “about impossible love, about the disenfranchised, and about the dream of finding a home.”

He continues, “It’s a story of two young people finding that there’s no such thing as home for them, so they’ll have to reinvent it. Maren and Lee are searching for their identities under extreme circumstances, but the questions they are asking are universal: who am I, what do I want? How can I escape this feeling of destiny I’m carrying? How can I find connection with someone else?”

The Roots of Bones and All

The deeply humanistic films of Luca Guadagnino, films that seem able to seize the most visceral, indescribable feelings out from the air, have traversed many subjects, though he is perhaps most beloved for his lush, sun-dappled tale of summer love, *Call Me By Your Name*. *Bones and All* is also an immersive, youthful romance—yet one forged in an almost opposite world. It is Guadagnino’s first film made in America, and a riff on the American tradition of the transformative road trip. But this is an America with a mythic twist, one in which two people cursed to be “others,” and with no clear future, pursue a shimmering dream of escape and acceptance.

Guadagnino first came upon the story in a screenplay adaptation by one of his favorite writers: David Kajganich, who previously wrote Guadagnino’s romantic comedy *A Bigger Splash* and his remake of the horror classic *Suspiria*. The director found himself magnetized by this very different tale, one that left room for more than one interpretation. “David’s scripts are so outside the mold and so organic to human behavior, they are always a treasure. He never second-guesses the audience. Very quickly, I felt myself unconsciously pulled into this world,” says Guadagnino.

That world was inspired by, though different from, Camille DeAngelis’ 2015 YA novel of the same name, which utilized the concept of a teenager born with a genetic need to consume other humans in order to completely disrupt a coming-of-age-story.

Says Kajganich, “As someone who lived a closeted rural, adolescence in the 1980s Midwest, reading Camille’s novel for the first time touched me in an unexpected and bracing way. Too many people know what it is to be cast as the ‘other’ in someone else’s eyes, and adolescence is a time when a lot of this ‘othering’ happens, so the book felt noble to me in trying to articulate something of that experience, but from a completely new vector.”

Kajganich homed in on how Maren battles with the deeply relatable anxieties of any girl finding her power: with the uncertainties of love and morality, with the mysteries and burdens of the body, with the allure and costs of rebellion, and with the challenges of not only forging a sense of self but the courage to own who you are, no matter how complicated. But in Maren’s case, all these were tied into one overarching problem—whether she could ever get close to anyone at all in defiance of her alarming instincts to devour her loved ones, bones and all.

While writing, Kajganich explains that he spent time “reading about ways young women experience disunity with their bodies, whether that means an eating disorder, body modification, etcetera. I spoke with a lot of my female friends about their adolescences...but I also spent a great deal of time with friends ruminating about what first love felt like for each of us. And because a lot

of the insights that informed the script were coming from my friends--whom it is an honor and a duty not to judge--it helped me approach Maren as a kind of friend as well. I felt very close to this character while writing the script and I hope I've done my work well enough that young women who see the film will recognize meaningful parts of themselves in her."

For Guadagnino, it was all the characters Kajganich drew—vagabonds, drifters, and lonesome souls leading invisible lives off the beaten path—and not their potent cravings, that inspired most. He saw in it a wide-ranging exploration of difference, of solitude, of unseen America, but especially of what binds human beings together when so much threatens to pull us apart.

"I'm drawn to those who are, maybe willfully, not at the center of things. For me, *Bones and All* is a story of two people who must live on the margins of the social world," Guadagnino says. "I never saw it as scary. I wanted people to love these characters, to feel for them, to root for them, and not judge them. I wanted them to see in Maren and Lee a cinematic reflection of all the possibilities that build us as people."

Kajganich was not surprised to find Guadagnino so aligned with the themes of his screenplay and could not wait to see where he took it on the screen. "I thought this story could really be emboldened by Luca's unflinching attitudes about desire and identity, and it absolutely was," the writer says. "I knew he wouldn't shy away from the script's insistence on inviting audiences to begin their relationships with Maren and Lee in tough, even appalling, contexts, before starting to move closer and closer to them on the unexpected ground of a young love story. Luca isn't afraid of anything on the page, except perhaps untruths."

The cannibalism of it all didn't strike Guadagnino as a provocation, more an atmosphere. He notes that the eating of flesh and blood has long been a religious and literary metaphor. But he decided to approach the characters' unsettling appetites as simply a fact of their lives, a requirement as real and pressing as sleep. More importantly, it's a malady that imposes fear, shame, compulsion, and prejudice, rendering them outcasts, and forcing them to confront, constantly and palpably, the primal side of human nature, the damage we're all capable of. When they feed, Guadagnino emphasized that it is "difficult and sad for them," necessary and satiating, but always leading to regret.

That only adds to realism. "This is a story of people who are subjected to a certain condition that they can't control, and that is something that can suggest many other conditions," Guadagnino

reflects. “But, from the beginning, I simply believed in the existence of these people. And I wanted the audience to also believe in their existence without bringing in any elements of the fantastic.”

This is exactly how Kajganich hoped the story would come to cinematic life, not as a hazy fairy tale but unmistakably of our everyday world. “Cinema is a language for empathy, so I always bet on an audience’s emotional intelligence. And while I don’t think of this as a horror film, per se, without our being visually candid about the basis on which someone might at first ‘other’ these characters, there would be much less of a curve of empathy for the audience,” he says of the eating. “I wanted the audience to have the opportunity to feel genuine disgust *along with* whatever genuine love I hope they will develop for these characters.”

Always drawn to strong women characters, Guadagnino endeavored to unpack the rich complexity of how Maren, not quite an adult, approaches her unwanted destiny. She never just accepts her impulses, but grapples at every turn with the ethical conundrum of not being able to get out of this life without harming others. He was interested in the fact that she not only tries to come to terms with who she is but goes a step further—pushing against the boundaries of who she might be, inside a reality that wants to confine her, that wants to cut off her choices, that makes her unsafe.

“I always saw Maren as a wanderer and a seeker in the great tradition of American literature,” the director explains. “She has the iconic quality of someone who becomes an agent of discovery—yet with the specificities of being an isolated, disenfranchised young girl in the 80s.”

The wandering element of the story was also key to Kajganich. “The road can be a catalyst, an accelerator of growth, and is mythical for that reason. The hidden structures of one’s identity become more visible on the road, when your points of reference are changing by the minute.”

Equally, the project presented a gift to Guadagnino: the chance to reunite with Chalamet, who he knew beyond a doubt had the ability to channel Lee’s mix of innocence and turbulence, while making the tale feel part of our times. “We had such a beautiful experience on *Call Me by Your Name* and since then, I’ve watched the blooming of Timothée’s path in cinema, of his wonderful persona,” he says. “I said right away, I will do this film so long as Timothée does it. He loved the script, so we began to work on it together with David to allow certain elements to shine even more.”

He was also exhilarated by the idea of filming as an outsider in parts of the USA he’d never seen before, and to recreate an 80s America. “The 80s were a time of great contradictions,” he observes, “when parts of the American economy were booming yet others were impoverished, when

optimism was soaring, but some were left out of the picture. I felt the period paralleled the internal contradictions of these characters, their quest for settlement and also the impossibility of such.”

One thing Guadagnino refused to do was to lend Maren and Lee so much as a trace of satire or sarcasm. He held the characters through every frame of the film with the most tender regard, a striking choice. “There is no cynicism in the movie,” Guadagnino affirms. “It is devoid of it. And that was possible only because Taylor, Timothée and all the cast committed to be so very human. For me, the satirical and the cynical can too easily become a blanket to cover up things and for this film I wanted a different kind of gaze. I wanted to be totally truthful to Maren and Lee’s emotions.”

Embodying Maren

To play Maren, who must make her way into the world alone, who must protect herself from what she wants, who faces the darkest dangers of a young woman on the road to the extreme, Guadagnino had an actor in mind from the start. Having seen Taylor Russell in her award-winning breakout role in Trey Shults’ *Waves*, he felt she had it in her to explore beneath the beneath. After a conversation that confirmed their bond, Guadagnino told her, “If you want this role, it’s yours.”

Russell absolutely wanted the chance to play Maren. She recalls, “Luca sent me the script after we met, and I was blown away because I’d never read anything like it before. I loved that it’s a story about the hope that, even within otherness, you might still find a deep sense of connection. I loved that Maren is so mysterious and hard to pin down and I related to her sense of longing. And since Luca is one of the most poetic people I’ve ever met, someone who is incredibly attuned to human emotions and their complexities, I could tell he’d be a great combination with this story.”

On set, Guadagnino watched the character of Maren bloom in every direction. “Maren became complete for me through Taylor,” he says. “Taylor was able to make Maren opaque at times, to make her stubborn at others, to explore qualities that might be considered repulsive—yet all was underlined by her great empathy. She made Maren’s flaws that much more poignant.”

For Russell, the key to Maren was approaching her as someone desperate to break away from judgement while also experiencing the dreamy intoxication and freedom of first love. “She is still a teen and as a teen you’re not in control most of the time,” Russell observes. “Maren experiences that even more intensely than most. When her father leaves her, it’s such a precarious moment, and she’s at an age where she’s already feeling everything so deeply. Her whole life has

been defined by not being able to get close to others, and yet she has all this self-awareness and sensitivity that needs to be expressed. That's what she finds with Lee."

Following Guadagnino's lead, Russell took Maren's consumption of humans as something not otherworldly, but a natural truth Maren has no choice but to make the best of, like any challenge in life. "It is just what she needs to do to survive," sums up Taylor. "She has to give into her hunger, even if she didn't choose this life. But for me, the cannibalism in the film is just a container that holds everything else the story is about. To me, there are so many more interesting things about her than just her condition."

Meeting Lee, with his sly smile, slouching diffidence, and quiet defiance, gives Maren a reason to believe in a different kind of life, a shared life, as they take to the open road with no more limits on who they can be. Their travels give Maren everything she thought she couldn't have, so she takes it for all it is worth. The landscape itself begins to imprint itself on her. "The wildness of the road and of the men she meets gives her permission to be wild and not hide," Russell says.

Russell enjoyed that Maren and Lee affect one another equally. "They're star-crossed lovers but, in some ways, they're twins on the inside," she comments. "They have the same heart and soul and the same sense of caring. Before she met Lee, no one was ever honest with Maren about who she was, or what was happening to her, which caused a lot of shame. But with Lee, for the first time, she feels understood and even championed for who she is. They have a push and pull because he's an extrovert and she's more of an introvert. He draws her out while she helps him to go in."

Working with Chalamet made that feel completely alive. "I just adore him," Russell says. "Timothée is a true out-of-the-box thinker, and he has this ability to completely bare himself that you just don't find very much today. We talked a lot and shared a lot of images with each other, and it was a unique collaboration that was hard to define, like Maren and Lee's relationship."

Among other references, Russell and Chalamet talked about classic outlaw pairings in movies, from *Badlands* to *Bonnie and Clyde*, and looked at footage from the 80s. Russell also took private inspiration from a favorite song: "Wildflowers" by Dolly Parton.

"I listened to that song a lot while filming because it felt like Maren's song," she explains. When I think of Maren at the end of the story, I think of her that way: as someone unbound, impossible to trace, or for anyone to define."

A Chalamet Reunion

Timothée Chalamet rocketed to instant worldwide fame in the role of whip-smart, overwhelmingly infatuated Elio in Guadagnino's *Call Me By Your Name*, his performance helping to turn the film into a cultural phenomenon. Dubbed a "once-in-a-generation talent," he garnered an Oscar nomination, a global fanbase, and began taking some of his generation's most iconoclastic and captivating roles including in Greta Gerwig's *Lady Bird* and *Little Women*, Christopher Nolan's *Interstellar*, and the lead of the sci-fi epic *Dune*.

Guadagnino had hoped to reunite with Chalamet ever since. "Timothée has the rare capacity to think not just from the perspective of his own character but from the wider perspective of cinema," says the director. "He is a very curious, very open, very human actor but also, he taps into something very contemporary, which was vital for this film. As Lee, he brings that sense of our times. He reveals the insecurity of Lee but also a compassion that is absolutely heartbreaking."

As soon as he received the script from Guadagnino, Chalamet dove in, curious to see what had made Guadagnino think of him. He says he found it to be "a love story of the American road, one that hits on the idea of two people striving to overcome isolation, which I found especially moving in these times when so many have reasons to feel alienated."

To wrap his mind around Lee's restless life as an eater, Chalamet came at it symbolically. "I took Lee and Maren's condition as an open metaphor for otherness, for childhood trauma, for shame, for addiction, for all the demons that people carry in life that they can't shake," he explains. "And what most attracted me to Lee is that he has created a kind of delicate glass castle around himself to deal with all of this. He dyes his hair, he dresses a certain way, he self-stylizes himself as a cool outsider and he tries to game the system as he sees it—and yet, it all proves all very precarious."

Meeting Maren cracks that fragile wall Lee has built around his psyche. "Lee's biggest vulnerability is that he feels so alone," observes Chalamet. "Maren suddenly brings out his care and his kindness, which he had put away. She opens him up to all these other colors of the universe that he has never been able to experience. That changes him. But it also scares him. I think in those moments when you're first falling in true love, it can be like you're looking at a reflection, and what Lee sees looking back unsettles him."

In the face of Maren's questioning of his moral code, Lee also has to face the consequences of his actions in ways he never has before. "Lee had developed his own haphazard justifications for

who he targets to feed. But Maren is still searching for her ethical compass, so she challenges him on everything,” notes Chalamet.

For Chalamet, the film itself sparked reflection, a gazing back to his beginnings with Guadagnino—while going on a completely different journey with the director. “Luca gave me my career,” he notes. “But that film was set in an idyllic European landscape, so I loved the idea of now going to the raw center of America, to the backroads of Ohio, Kentucky and Nebraska, areas that don’t get enough love in storytelling. It was a real honor to appear in Luca’s first American film, and to get the chance to see him bring his strong sensibility to a world out of his comfort zone.”

Also different this time is that Chalamet had the time to develop the character hand-in-hand with Guadagnino. “To have a creative relationship with Luca was greatest gift I could imagine,” he says. “He is such a passionate and brilliant filmmaker, a true auteur.”

Chalamet equally adored collaborating with Russell, who surprised him at every turn. “She’s an extraordinary actress with an unusually vital spirit. She’s open for anything, willing to try new things and she brings the emotional heat. I felt watching her that she was like a sponge, so receptive that it was just a joy. I hope we get a chance to work together again.”

Most of all, Chalamet was stirred by what Maren and Lee are able to find together as they strive to break out of insularity. He sums up, “They’re two wary, guarded people who discover it’s possible to feel safe with someone, to find the kind of comfort that eases the burdens of the world.”

Fellow Travelers: The Supporting Cast

The first traveler Maren meets who shares her condition is Sully, a mystery-laden rambler in a feather-tipped hat who has been on the road so long you can see his travels etched into his very being. At once knowledgeable and unnervingly needy just under the surface, Sully initiates Maren into the ways of an eater. He teaches her how to feed without taking a life, but also shows her how he has made meaning out of his existence, collecting tokens of those he consumed along the way.

As both a mentor and a looming danger to Maren, the role demanded very precise and considered nuances, and the ability to blend deeply felt sorrow with unhinged obsession. That’s why Guadagnino offered it to Mark Rylance, an actor he says, “I have long ardently admired and always wanted to work with.” An Oscar winner for *Bridge of Spies*, Emmy nominated as Thomas Cromwell

in *Wolf Hall*, and a masterful Shakespearean superstar of the stage, Rylance is renowned for his ability to imbue his characters with a hypnotic stillness that pulses with inner life.

“Mark is one of the greatest actors on this earth right now,” states Guadagnino. “He is someone who throughout his career has been showcasing the human condition in the most powerful and courageous ways. And Mark understood Sully and his deep loneliness right off the page. He understood he needed to be not a villain, but a tri-dimensional man in search of contact and companionship. It was nothing short of extraordinary to work with him. He’s so refined and well-tuned in his craft. As a director, all you have to do is be present and available to him.”

Working with Rylance for the first time was also very special to Russell. She says of Maren’s reaction to Sully, “She’s intently curious about him because he’s the first person she meets who is like her, yet she sees in him a warning because he’s so sad, strange, and lonely. Maren is still learning to listen to her intuition, and though Sully intrigues her, she senses something isn’t quite right.”

Rylance brought his own inventiveness to building the character visually with costume designer Giulia Piersanti. “One day Mark went out to a flea market and came back with all these pins he found,” recalls Guadagnino. “He had the brilliant idea that wearing them could reflect all the places Sully has been through time. It was that kind of beautiful, organic collaboration.”

Guadagnino cast another actor who has become a regular in his films: the near-supernaturally versatile Michael Stuhlbarg, who excels at real-life characters, recently playing lawyer David Rudolf in HBO’s *The Staircase*, as much as he does at carefully constructed fictional personas.

Stuhlbarg only has one scene in *Bones and All*—as a menacing fellow eater Maren and Lee run into on the road—but it is a fulcrum point in the story. Says Guadagnino, “I am certain my collaboration with Michael is going to go on and on because we have the same love for rich, complicated characters. Michael’s process is fantastic. For example, for this film he sent me and David Kajganich more than 100 remarkable questions about his character’s background. To see this level of thoughtfulness from an actor playing a 10-minute sequence was amazing. And the result was that he gives the audiences a foreboding sense of the doom falling on Maren and Lee.”

That same scene features another unexpected cast addition: fellow director David Gordon Green, who is close with Guadagnino. “I met David over 15 years ago at a festival in Turin and we became friends immediately,” Guadagnino says. David was supposed to direct *Suspiria* before me,

and I was going to produce it. I thought he would be great for this scene, so I asked, and he happily came, and even went for a radical mohawk haircut, so it was wonderful.”

Three more accomplished actors who have worked with Guadagnino before, take on roles that shine a light on Maren’s family history. Academy Award nominee and Golden Globe winner Chloë Sevigny brings a roiling unpredictability to Maren’s mother, long the object of her searching, in a mesmerizing scene. “Having worked with Chloë on *We Are Who We Are*, I know she’s a profound actress who doesn't go for banality ever,” says Guadagnino. “She dives deep and finds amazing things to bring back to the surface. In one scene, she creates something resonant.”

Russell adored watching Sevigny at work. “Our scene together is so heartbreaking, and I was terrified of it because I knew it meant so much to Maren,” she recalls. “But Chloë has such an ease about her that it ended up happening really easily and naturally between us. I love that you see these two generations of women together, even if the only contact they can have is dangerous.”

Jessica Harper, the veteran actor seen in Guadagnino’s *Suspria* remake, helps lead Maren to her mother. “The Jessica I know disappeared into this character,” comments Guadagnino. “She channels a woman who tried to put the sadness of the past away and doesn’t expect it to resurface.”

Rounding out the main cast is André Holland, seen in such seminal films as *Moonlight* and *Selma*. “I had the pleasure to work with André for a commercial, and I think he’s a fantastic actor and beautiful man,” says Guadagnino. “I felt in him the humanity of a father who makes the difficult choice to abandon his daughter because he cannot understand how to help her. His presence in the movie is so warm and honest and it was so necessary for understanding Maren.”

An Outsider’s America: The Look

Early in his career, Luca Guadagnino often took stylistic inspirations from beloved films. A true cinephile, he enjoyed drawing upon his encyclopedic knowledge of the canon in playful ways. But now, he says it is the landscape itself that more directly informs the visual mood. So it was that to prepare for *Bones and All*, he set out on a month-long trek through the Midwest, absorbing the wide-open horizons and kindhearted people. It became the foundation of the film’s sensory experience. “I was struck by the beautiful pride of America, and by the dignity, especially of those who are decidedly left behind, who believe in the country’s moral values,” Guadagnino says.

The trip transformed Guadagnino’s view—and he aimed to keep alive that fresh, enchanted visitor’s POV in the film. “I felt I was seeing a purer form of the country that made me question all

my prejudices about America. I saw a place of fascinating contradictions. I saw an America where the possibility of reinventing yourself is always open, yet where many are left behind. I saw a place of remarkable openness, hospitality, and generosity, but also of isolation.”

The contrasts were visual as well—infinite skies versus the intimate terrain of diverse faces—which led Guadagnino to decide early on, the film had to be shot on the same roads Lee and Maren travel. “We moved as a crew the same way the characters travel through America. We shot in five states starting in Maryland and moving west to Ohio, Nebraska, Indiana, and Kentucky. We were constantly on the move and shot entirely on practical locations.”

The decision greatly impacted the performances. Says Chalamet, “For me, as an American, it was an extraordinary thing to shoot in this part of the country, on real, operating farms, on actual highways and in hard-working small towns. It’s an experience that I will cherish for a long time.”

Adds Russell, “I was struck by all the vast open space –and that awe-inspiring feeling that you could drive forever into an endless sunset. It’s something I think Maren holds inside her.”

Guadagnino always sets the visual grammar for his movies and the key word for this film stylistically was *immersive*. To assure the images would bring viewers fast and deep into Maren’s reality, into the heartbeat of her love story with Lee, and into the era of both punk rock and Ronald Reagan, the director chose a relatively unknown but up-and-coming cinematographer. This was Arseni Khatchaturan, who was born in Belarus, and whose love of raw texture and sculpting with light came to the fore in the films of Georgian directors Rati Oneli and Dea Kulumbegashvili.

The risk paid off. “I like cinematographers who are very bold and who dabble in the artistry of light and shadow. For being so young, Arseni has a real mastery of light and a profound ability to forge images,” says Guadagnino. “We both liked the idea of shooting the 80s as if we were in the 80s, with that kind of immediacy, and without nostalgia.”

The almost entirely practical sets and costumes were utilized both as storytelling devices and to set the period. Guadagnino brought aboard American production designer Elliot Hostetter, who designed Guadagnino’s *We Are Who We Are*. “I have a long-standing relationship with Elliot, and he really helped me to shape a vision of America that wasn’t touristic but true,” he says.

For the costumes, Guadagnino reunited with Giulia Piersanti for their fifth collaboration. She envisaged Maren and Lee’s outfits portending the grunge fashions just around the corner with their baggy, distressed, androgynous and decidedly thrift-store aesthetics. “Giulia and I talked about

Maren and Lee dressing in way that reflects on people who would be their idols but is also iconic in itself,” says Guadagnino. “Giulia is always able to carry out my ideas in the most wonderful ways.”

Piersanti and Chalamet especially ran with that premise for Lee’s clothing. Says Chalamet, “Part of the idea behind Lee’s clothing is that he is always collecting various items he’s snatched from people on the road. But we also decided he would dye his hair red and have tattoos, to give the sense of someone who is standoffish and rebellious but still in the middle of trying to figure out who he wants to be. I feel that Lee is the kind of person who probably looks in the mirror and tries on different ‘masks’ to wear, different styles and expressions to see what fits with how he feels.”

The detailed work of makeup artist Fernanda Perez and hair designer Massimo Gattabrusi adds the finishing touches to the look, illuminating the wear and tear of the road. “Their stunning work shows how a life of wandering takes a toll on the characters’ faces and their skin,” says Guadagnino. “It was so carefully thought out, it is another layer of the storytelling.”

The Sound of the Road

The last essential element of immersing audiences into Maren and Lee’s thrilling yet hazardous lives on the road is the film’s evocative music. The soundtrack kicks off with Duran Duran, instantly transporting to an 80s teenaged bedroom, and includes sounds from such quintessentially 80s indie bands as Joy Division and New Order.

But for the score, Guadagnino turned to a pair of musicians who came after that era, who were influenced by those bands and then developed their own striking ability to tap sonically into loneliness and urgency: Trent Reznor and Atticus Ross. The duo is now as renowned for the hard-edged industrial rock band Nine Inch Nails as for their visionary, atmospheric scores, including the Oscar-winning soundscapes for *The Social Network* and Pixar’s *Soul*.

“They are the most accomplished composers of their generation,” says Guadagnino. “The second we started chatting I found in them true partners—open and generous with delicate souls.”

Guadagnino had an inkling of what he wanted, and Reznor and Ross ran full force with it. “We talked about finding a sound reflecting the American landscape, and we talked about guitar as the ultimate sound of Americana,” the director says. “I had in my mind the simple melodies you strum on a guitar by a fire in the wilderness. Trent and Atticus took that idea and came back a few weeks later with themes that were powerful, endearing, and almost upsettingly beautiful.”

He continues, “Then, they took these gorgeous melodies and embodied them into a wall of sound that took it to a deep, powerful place. It’s so fun working with them because they really go for things and are so willing to try the opposite of what is expected. So, for example, when Lee confesses something dramatic, the music isn’t dark but sweet and full of love, which asks you to be open to him. The moral position of the movie lies a lot to me in the music of Trent and Atticus.”

It is Maren and Lee’s openness to one another—cutting against all their instincts to run, to mistrust, to consume those they love—that becomes a last stand against solitude. Guadagnino believes it’s a yearning many can relate to in their own ways, even if Maren and Lee’s lives shimmer with just a tint of hyper-real fable.

. “I hope the movie works in a way as a mirror,” says Guadagnino, “a mirror that reflects on why we feel separated from each other and why we still want to be part of one another.”

#####

ABOUT THE FILMMAKERS

Luca Guadagnino (Director) was born in Palermo, Italy on August 10, 1971. He is the writer, director and producer of several celebrated films including *I am Love*, *A Bigger Splash*, *Call Me By Your Name*, and *Suspiria*. Guadagnino has won or been nominated for numerous awards

including the Venice Film Festival's Golden Lion, the BAFTA Award for Best Direction, and Nastro d'Argento for Best Director.

Guadagnino has served as President of the Jury of the Beirut International Film Festival (2011) and served as President of the Jury at the 68th San Sebastian Festival. His latest upcoming projects are the movie *Challengers*, currently in post-production, and the feature documentary *Intimité*.

David Kajganich (Writer) came to filmmaking from a background in literature, having first trained as a fiction writer at the prestigious Iowa Writers' Workshop. Since beginning his career, he's written and/or produced projects for every major studio.

Most recently, he wrote and produced *Bones And All*, marking his third collaboration with director Luca Guadagnino. The film, based on the novel of the same name by Camille DeAngelis, stars Taylor Russell, Timothée Chalamet, and Mark Rylance in a story of first love between a young woman learning how to survive on the margins of society, and an intense and disenfranchised drifter. *Bones And All* will have its world premiere at the Venice Film Festival and will be released by UAR/MGM on November 23, 2022.

He also created and ran the critically acclaimed first season of AMC's series *The Terror* (2018) about the disastrous 1845 Franklin Expedition to find the Northwest Passage, which starred Jared Harris, Tobias Menzies, and Ciaran Hinds. His other produced work includes two more films directed by Luca Guadagnino: *Suspiria* (2018) starring Tilda Swinton, Dakota Johnson, and Mia Goth, which Kajganich also produced; and *A Bigger Splash* (2015) starring Ralph Fiennes, Tilda Swinton, and Dakota Johnson, which he executive produced. He wrote the screenplay for *True Story* (2015) starring Jonah Hill and Felicity Jones and has recently completed adaptations of Tim Winton's novel The Riders to produce with Ridley Scott, and Louis Begley's *Wartime Lies*, aka the unmade Stanley Kubrick project *Aryan Papers*, for Warner Bros.

He is currently in an overall deal for television with AMC and will be directing his first feature film in 2023.

ABOUT THE CAST

Canadian actress **Taylor Russell (Maren)** has quickly become one of the industry's most exciting talents in film and television.

Russell is perhaps most well known for her role as 'Emily' in director Trey Edward Shults' *Waves* alongside Sterling K. Brown, Kelvin Harrison Jr., and Renée Elise Goldsberry. The film, which was released by A24 on November 27, 2019, follows the journey of a suburban family as they navigate love, forgiveness, and grief in the aftermath of a tragedy. Peter Travers from Rolling Stone called Russell "... a phenomenal talent who digs so deep into her character you can feel her nerve endings." As a result of her groundbreaking performance, Russell won a Gotham Award in the category of 'Best Breakthrough Actor.' She was also honored with a Virtuosos Award at the 2020 Santa Barbara International Film Festival, nominated for a 2020 Film Independent Spirit Award, and recognized by Time magazine as one of 'Best Movie Performances of 2019.'

Upcoming, Russell will star in Luca Guadagnino's *Bones And All* opposite Timothée Chalamet and Mark Rylance. The story follows 'Maren Yearly' (Russell) as she searches through unseen corners of America to find her estranged mother in an effort to understand her dark past. The film will have its world premiere at the 2022 Venice International Film Festival, and it will be released in theaters via United Artists Releasing on November 23, 2022.

In 2021, Russell reprised her role as 'Zooe Davis' in *Escape Room 2*, and she appeared in *Dr. Bird's Advice for Sad Poets*. In August 2020, she co-starred in Roadside Attractions' film, *Words On Bathroom Walls*, opposite Charlie Plummer. On the small screen, Russell played 'Judy Robinson' in the Netflix Original series, *Lost In Space*.

Behind the camera, Russell served as a producer and made her directorial debut with the short film, *The Heart Still Hums*, alongside co-director Savannah Leaf. The 29-minute documentary chronicles five women as they fight for their children through the cycle of drug addiction, homelessness, and the trauma of neglect from their own parents. On June 17, 2020, the film debuted at the 2020 Palm Springs International Short Film Festival and was subsequently honored with the Best Documentary Short Award. Following its debut, Searchlight Pictures' "Searchlight Shorts" acquired the short, which went on to win the 2021 Hollywood Critics Association Award for 'Best Short Film,' as well as the award for 'Best Documentary Short' at the 2020 Nashville Film Festival.

Last year, **Timothée Chalamet (Lee)** starred in Legendary Pictures and Warner Bros' *Dune*, directed by Denis Villeneuve. *Dune* was awarded nine Academy Awards and was nominated for "Best Picture." The film was Villeneuve's biggest domestic opening at the box office and marked the biggest three-day box office total for a Warner Bros/HBO Max day-and-date title. Also last year, Chalamet starred opposite Frances McDormand and Lyna Khoudri in the Wes Anderson film *The French Dispatch*, which set the record for the top opening theater average of the COVID-19 pandemic era. Chalamet also had a supporting role in Adam McKay's *Don't Look Up*, alongside Leonardo DiCaprio and Jennifer Lawrence. The film received four Academy Award nominations, including "Best Picture," and hit a record high for the most hours a movie has been viewed on Netflix in a week.

Up next, in addition to *Bones and All*, Chalamet recently wrapped production on the Warner Bros and The Roald Dahl Story Company movie musical, *Wonka*. The film, directed by Paul King and written by Simon Farnaby, chronicles a young Willy Wonka (Chalamet) and his adventures prior to opening the world's most famous chocolate factory. The movie will release in theaters on December 15, 2023. Chalamet will soon begin production on *Dune: Part Two*, the highly anticipated sequel to *Dune*.

In 2019, Chalamet starred in Greta Gerwig's six-time Oscar-nominated film *Little Women*, playing Laurie opposite Saoirse Ronan. In 2018, Chalamet starred opposite Steve Carell in Felix Van Groeningen's film *Beautiful Boy*, in which he was nominated for a Screen Actors Guild and BAFTA Award for his performance.

In 2017, Chalamet had his breakout performance in Luca Guadagnino's *Call Me By Your Name* written by James Ivory and adapted from the book written by Andre Aciman. For this performance, Chalamet received, SAG Award, BAFTA Award and Academy Award nominations. Chalamet was the youngest "Best Actor" Oscar nominee since 1939. He won the Independent Spirit Award for "Best Actor" and received "Best Actor" Awards from the New York Film Critics, the Los Angeles Film Critics, and numerous other critics groups. That same year, he was seen in Greta Gerwig's *Lady Bird* opposite Saoirse Ronan and in Scott Cooper's *Hostiles* opposite Christian Bale. Previously, he appeared in David Michod's *The King*, Christopher Nolan's *Interstellar* and starred in Julia Hart's *Miss Stevens*.

Chalamet's television work includes a leading role on season two of the acclaimed series *Homeland* opposite Damian Lewis and Claire Danes, which won the SAG Award that year for "Best Ensemble in a Drama Series." His theatre credits include the off-Broadway production of John Patrick Shanley's "Prodigal Son," for which he won the Lucille Lortel Award and was nominated for Drama Desk and Clive Barnes Awards for "Best Actor."

Mark Rylance (Sully) is having a remarkable acting career, and so far, his performances have earned him an Academy Award, three Tony Awards, two Olivier Awards and three BAFTAs. Along with his cast members, he won the 2021 SAG Award for best ensemble, playing William Kunstler in *The Trial of the Chicago 7*.

In 2022, Rylance played two leading roles in Craig Roberts' *Phantom of the Opera* and Graham Moore's *The Outfit*, and late in 2021, a co-starring role in Adam McKay's *Don't Look Up*. Previous credits include Steven Spielberg's sci-fi thriller *Ready Player One*, and the Oscar® winning success *Dunkirk* directed by Christopher Nolan in 2017. In 2016, he played 'The Big Friendly Giant' in Spielberg's *The BFG*. Still to be released is Terence Malik's *The Last Planet*.

Rylance was born in England in 1960 and emigrated with his family to America in 1962. He lived in Connecticut until 1969 and then moved to Milwaukee, Wisconsin, where he lived until returning to London in 1978. Mark trained at The Royal Academy of Dramatic Art (1978-1980) under Hugh Cruttwell, and The Glasgow Citizens Theatre gave him his first job in 1980, a year in repertoire, a trip to the carnival in Venice with Goldoni, and an Equity card.

Having focused mainly on theatre work, Rylance shot to fame with his foray into major films and TV, most notably his Oscar and BAFTA-winning performance as Rudolf Abel in *Bridge of Spies* and the critically acclaimed *Wolf Hall*, directed by Peter Kosminsky. His portrayal of Thomas Cromwell garnered a BAFTA TV Award for Best Actor, Limited Series or Movie and an Emmy® nomination.

Rylance was the artistic director of Shakespeare's Globe Theatre in London for 10 years (1996-2006) and played a major part in creating its ongoing success. In 2015, he returned to the Globe Theatre and the Sam Wanamaker Playhouse as King Philippe V in "Farinelli and the King," written by Claire van Kampen. This was followed by a run in London's West End, garnering six Olivier Award nominations, before the play moved to Broadway in November 2017.

His latest lead role, once again playing Johnny “Rooster” Byron brought him back to the West End with the revival of “Jerusalem,” hailed as ‘the play of the century’ by critics. Prior to that, Rylance co-wrote with Stephen Brown and starred in the debut run of “Dr Semmelweis” at the Bristol Old Vic.

In 2007, Rylance wrote his first play, “I Am Shakespeare,” which premiered at the Chichester Festival Theatre under the direction of Matthew Warchus and was published in 2012 by Nick Hern Books. Additional companies he has worked for include: the RSC; RNT; The Bush; The Tricycle; Shared Experience; TFANA (New York); and for his own companies, The London Theatre of Imagination (LTI) and Phoebus Cart. Throughout his career, he has acted in more than 50 productions by Shakespeare and his contemporaries.

Additional theatre work includes "Nice Fish" which he starred in and co-wrote with Louis Jenkins, earning an Olivier nomination, this time directed by van Kampen. Rylance has played Countess Olivia in “Twelfth Night”; “Richard III”; Johnny “Rooster” Byron in the debut run of “Jerusalem”; Valere in “La Bête” and Robert in “Boeing-Boeing.” He won Best Actor Tony Awards® for "Twelfth Night," “Jerusalem” and “Boeing-Boeing”; Best Actor Olivier Awards for “Jerusalem” and “Much Ado About Nothing”; and the Best Actor BAFTA Award for the TV movie *The Government Inspector*.

Other film and television credits include: *The Gunman*, directed by Pierre Morel; *Days and Nights* (Palm Springs International Film Festival, 2014), directed by Christian Camargo and produced by Juliet Rylance; *Anonymous*, *The Other Boleyn Girl*, *The Grass Arena*, *Love Lies Bleeding*, *Intimacy*, *Angels and Insects*, *Nocturne*, and *Institute Benjamenta* by the Brothers Quay. He is also the voice of Flop in the BBC’s *Bing Bunny* animated TV series.

Rylance is an honorary bencher of the Middle Temple Hall in London; trustee of The Shakespearean Authorship Trust; an ambassador of SURVIVAL the movement for tribal peoples; and a patron of PEACE DIRECT, working for non-violent resolution of conflict. In 2017 he was knighted by HRH Prince William for services to Drama.

CAST

(in order of appearance)

Sherry	Kendle Coffey
Maren	Taylor Russell
Maren's Father	André Holland
Jackie	Ellie Parker
Kim	Madeleine Hall
Attendant (Corlis, MD)	Christine Dye
Sully	Mark Rylance
Lee	Timothée Chalamet
Barry Cook	Sean Bridgers
Kayla	Anna Cobb
Brad	David Gordon Green
Jake	Michael Stuhlbarg
Booth Man	Jake Horowitz
Boy playing Ball Toss	Marshall Jackson
Clerk (MN Gas Station)	Marcia Dangerfield
Barbara Kerns	Jessica Harper
Gail the Nurse	Burgess Byrd
Janelle	Chloë Sevigny
Mechanic (NE Gas Station)	Max Soliz

DIRECTOR TEAM

2nd 2nd Assistant Director	Tarin Squillante
Additional 2nd 2nd ADs	Casey Shelton
	Ryan Brunner
Key Set PA	Becca Weston
Set PAs	Carlie Merlo
	Logan Laskarzewski
	Quinton Jackson
	Gracie Hall
	Toby Irikura
Script Supervisor	Belle Francisco
Researchers	Sam Keeling
	Benjamin Panzeca
Executive Assistant to Mr. Guadagnino	Daniela Venturelli
Personal Assistant to Mr. Guadagnino	Wladimiro Scalco
Publicists	Bumble Ward
	Gayle Khait
Still Photographer	Yannis Drakoulidis
Backstage / EPK	Giovanni Tortorici Montaperto

Casting Associate	Molly Rose
On Location Casting	D. Lynn Meyers
On Location Casting Associate	Becca Schall
Extras Casting	Zoe Davidson
Extras Casting Assistant	Sara Ringenbach

PRODUCTION TEAM

Line Producer	Francesco Ruggeri
Associate Producer	Davide Luchetti

Assistant UPM	Stephen Lippross
Production Coordinator	Ellen Gannon
Assistant Production Coordinator	Amy Trachtman
	Shepherd Ahlers
Production Secretary	Garrett Collier
Production Office Assistant	Hunter Deno
Production Office Intern	Sydney Poffenberger
Assistant to Mr. Kajganich	Alex Eldridge
Assistant to Mr. Morabito	Bahiya Mohamedou
Assistant to Ms. Park	Charlotte Gillies
Assistant to Mr. Chalamet	Lizz Dorovitsine
Assistants to Mr. Rylance	Liam Haehnle
	Claire Walden
Assistant to Ms. Russell	Harrison Haehnle
Medical Services and COVID testing provided by TriHealth	
COVID Testing Provided by Project Indie Hope	
COVID Compliance Supervisor	James Bechan
COVID Compliance Coordinator	Erin Forbes
COVID Compliance Assistants	Francesca Marcotte Rietz
	Trace Walker

ACCOUNTING TEAM

Payroll and accounting services provided by GreenSlate	
Paul Cosentino	Nikki Turgeon
Michele Miller	Donna Fogarty
Production Accountant	Sue McGraw
1st Assistant Accountant	Kelli Kaye
2nd Assistant Accountant	Michelle Dobrozsi
Clerk/ Payroll Assistant	Chelsea McGraw
Frenesy Head Accountant	Elisabetta Campese
Frenesy Accountants	Grace Fajardo

	Samuele Zenone
--	----------------

CAMERA TEAM

Camera Operator	Bianca Butti
A Cam 1 st Assistant Camera	Riley Keeton
A Cam 2nd Assistant Camera	Helen Cassell
B Cam Operator	Dustin Whittlesey
B Cam 1 st Assistants Camera	Rick Crumrine
	Kiely Cronin
Film Loader	Greg Howard
Video Assist Operator	Will VantWoud
VTR	Bob Rocklin
Camera Trainee	Grace Gallagher

Key Grip	Michael Stoecker
Best Boys Grip	Mike Salamone
	Kevin Martt
Dolly Grips	Evan Hurst
	Mike Dittiacur
Grips	Jake Storm
	Matt Hayes
	Daniel Townsend
	Paul Fierst
	Frank Steele

Gaffer	Russ Faust
Best Boy Electrician	Scott Lipez
Electrician/Dimmer OP	Jake Heim
Electricians	Dylan Algie
	Lou Suer
	Travis Geurin
	Chris Benjamin
Rigging Gaffer	Chance Madison
Rigging Electrician	Aria Brice
Genny Operator	Clifton Radford

PRODUCTION DESIGN TEAM

Art Director	Victoria Resendez
Set Designer	Justin Lang
Graphic Designer	Natalie LeCompte
Art Department Coordinator	Alysia Allen
Art Department PA	Sandra Mattingly

Set Decorator	Merissa Lombardo
Assistant Set Decorator	Kassandra DeAngelis
Assistant Set Dec Coordinator	Amber Langston
Lead Person	Leyna Haller
Gang Boss	Sally Schnellinger
Set Decoration Buyers	Sarah Young Rebecca Steele
Set Dressers	Jack Bell Nick Pirrmann David Schellenberger Ryan Tudor John Zanardelli
On Set Dresser	Emily Pober Higgins
Set Decorator PA	Jessalyn Lauree
Prop Master	Matt Marks
On Set Prop Master	Mike Drury
Assistant Prop Master	Grace Heraty
Props Assistant	Nick Laughlin
Additional Prop	Laura Dennings
Food Stylist	Mary Seguin
Food Consultant	Peggy Wolff

CONSTRUCTION TEAM

Construction Coordinator	Josh Lamping
Construction Foremen	Tim Brown Robert Jackson
Scenic Charge	Blair Gibeau
Scenic Foremen	Melissa Bennett Jen Brinker
Scenics	Mark Barnett Brent Wachter Rachel (Rae) Kuhn Marshall Lawhorn Stephen Childress
Camera Scenic	Jeffrey Crowe
Prop Makers	Brett Jackson Patrick Maguire Christopher Walters
Greensmen	Jim Butler Shane Harrison

SPFX Coordinator	Conor Wing
SPFX Technicians	Robert Riggs Chad Ball Amy Bradford

COSTUME DESIGN TEAM

Assistant Costume Designer	Begoña Berges
Costume Supervisor	Sachi Masuda
Key On Set Costumers	Francesco Basti
	Tiuna Bell
Costumers	Christine Stansbery
	Elizabeth Galbraith
Shop Costumer	Joy Galbraith
Costume Designer PA	Elettra Simos
Costume PAs	Shelby Doyle
	Ela Kinker
Costume Intern	Iris Harmon

MAKE UP AND HAIR TEAM

Key Make up Artist	Jodi Byrne
Additional Make up Artists	Anna Richardson
	Anne Taylor
	Andrea Vieth
	Amber Johnson
Key Hair Stylist	Budd Bird
Additional Hair Stylists	Scott Reeder
	Crystal Lewis
	Lindsey Emmert
	Samantha Maloney
Lead Sculptor and Prosthetic Artist	Hiroshi Yada
Sculptors	Maiko Chiba
	Saeko Yamazaki
Model Makers	Kyle Konkel
	Eric Mulins
Fabricators	Reggie Jackson
	Ryan Ward
	Maddie Singer
Prosthetic Artists	Mark Garbarino
	Eric Harris
Prosthetic Make Up Assistant	Jeffery Segal

LOCATION TEAM

Location Manager	Joaquin Prange
------------------	----------------

Assistant Location Manager	Danny Coss
	Michael DeRoker
	Audra Duval
	Brad Willet
Location Coordinator	Evan Eley
Location Scout	Chris Hilsabeck
	Deirdre Costa
	Ron Durham
	David Meade
	Ali Rashti
Key Location Assistant	Josh Kellinghaus
Location Assistants	Jacob Kennedy
	Nick Reece
	Jenny Armstrong
	Isabella Silvira
	Malik Ervin
	Max Schaefer
Catering provided by McGuffin Catering	
Head Chefs	Kenneth Cue
	Jacob Meis
Assistant Chefs	Anthony Czyrniansky
	Nelson Puente
	Brett Silva
Craft Service	Casey Costello
	David Peters
Set Medic	James Bechan
Studio Teacher	Patricia Heim
Animal Trainer	Megan Kate Hoover

TRANSPORTATION TEAM

Transportation Coordinator	Eric Miller
Transportation Captains	Craig Metzger
	Jeff Montgomery
Picture Car Coordinator	Mike Wooten
Picture Car Wrangler	Jenna Deuel
Camera Car Driver	Shayne Scott
DOT Administrator	Zoi Askins

STUNT TEAM

Stunt Coordinator	Eric Linden
Stunt Swimmers	Dawson Towery
	Brandon Fierro
	Taylor Towery

	Kamryn Pooladanj
Maren Stand-In	Debra Stevens
Lee Stand-In	Eric Six
Sully Stand-In	Mike Bailey
Brad Stand-In	Chris Muse
Jake Stand-In	Adrian Hoffman
Water Safety	Peter Barndt
	Russell Towery

NEBRASKA UNIT

Unit Supervisor	Troy Schmidt
Production Supervisor	Alex Eldridge
Production Assistants	Maya Ferrario
	Julie Castaneda
	Grant Dominguez
	Christine Makowski
	Trinity Thomas
	Brody Nadeau
Art Director	Heather Wicken
Leadman	Chris Van Winkle
Set Dressers	Bob Savage
	Chris Brousseau
	Amy Johnson
	Annie Lipscomb
Location Manager	Sara Furey
Assistant Location Manager	Max Fink
Snake Wrangler	Syd Meidell

Thanks to
City of Scottsbluff, NE
Starr Lehl
Scottsbluff County Police Department
Scottsbluff County Board of Commissioners
Dawes County Police Department
Irene Hughes and Kerrie Hughes
Floyd Serres
Nebraska Film Office
Laurie Richards

EDITORIAL TEAM

Post Production Supervisor	Daniela Venturelli
-----------------------------------	---------------------------

Post Production Consultant	Franco Casellato
Post Production Coordinator	Gloria Albanesi
1st Assistant Editor	Jacopo Ramella Pajrin
2nd Assistant Editor	Ilario Monti
Post Production PA	Saverio Felici
Footage Researcher	Allison Brandin

Post Production D.I., Dustbusting and Grading provided by	
Frame by Frame, Rome	
Colorist and Facility Supervisor	Claudio Del Bravo
Senior On-line Editor	Michele De Angelis
Post Producer	Valentina Donnini
Finishing	Stefano Grillini
	Paolo Viel
	Giulio Vignolo
Titles	Marco La Rocca
Technical Supervisor	Vladimir Vasiljevic
Technology	Sergio Strampelli
Account Manager	Martina Cestrilli

35mm Film Processing provided by	
Kodak	
	Anthony Landano
	Anne Hubbell
35mm Film Scanning and Dailies Services provided by	
PostWorks, New York	
Dailies Producer	Tracey Soast
Dailies Colorist	Chris Gennarelli
D.I. Technicians	Nate Davis
	Jake Caffera
Account Manager	Barbara Jean Kearney

SOUND TEAM

Production Sound Mixers	Jim Morgan
	Geoff Maxwell
Boom Operators	Miles Vedder
	Gail Carroll-Coe
Sound Utilities	Zach Mueller
	Tim Dutton
	Ron Ayers
	John DeMonaco

Supervising Dialogue Editor	Daive Favargiotti
Dialogue Editor	Alessandro Bonfanti
Crowd Supervisor	Michael Maroussas
Music Editor	Roberta D'Angelo
ADR Voice Casting	Phoebe Scholfield
Loop Group	Sync or Swim

Mix Stage Laser Film – Rome	
Re-recording Mixer	Michele Gualdrini
Re-recording Mixer Assistant	Riccardo Abiuso
Facility Manager	Giancarlo Abiuso
Sound FX provided by Studio 16 Sound, Rome	
Foley Artists	Paolo Amici
	Federico Amodio
	Italo Cameracanna
	Riccardo Cameracanna
	Daniele Quadroli
	David Quadroli
	Fabrizio Quadroli
ADR Studios	
Harbor Sound, New York	Laser Film, Roma
23HB, Milan	Roundabout, Milan
Sound Temple Studio, Asheville	CDM Studio, New York

MUSIC TEAM

Music written, arranged, produced, performed, programmed and mixed by Trent Reznor and Atticus Ross	
Guitars	George Doering
Score Engineering	Jacob Moreno
Orchestrator & Conductor	Conrad Pope
Score Preparation	Bill Newlin
Copyist	Jordan Cox
Orchestra Mixed by	Scott Smith
Score Music Editor	Jack Dolman
Music Coordinator	Peter Rotter
(You Made it Feel Like) Home	
Written, arranged, produced, programmed and mixed by Trent Reznor and Atticus Ross Performed by Trent Reznor, Atticus Ross and Mariqueen Maandig	

Reznor
Additional Engineering: Jacob Moreno

VFX TEAM

Visual Effects by Frame by Frame	
VFX Executive Producer	Davide Luchetti
Head of Department	Fabio Cerrito
HR Coordinator	Alessia Marucci
VFX Producer	Virginia Cefaly
VFX Line Producer	Nicola Pentecoste
VFX Coordinator	Francesca Lombardi
VFX Production	Alice Antognozzi
	Elisa Puma
VFX Post Supervisor	Marco Geracitano
CG Supervisor	Marco Panci
CG Coordinator	Isabella De Blasio
VFX Editor	Orsola Sorrentino
VFX Assistant Editor	Silvia Tolomeo
Vendor Coordinator	Gaetano Polizzi
Art Director	Tommaso Ragnisco
Digital Matte Painter	Andrea Reali
Match Mover	Gianluca De Pasquale
3D Artists	
Alessandro Bandinelli	Matteo Carniato
Paolo Lonzi	Luca Simonato
Lead Compositors	Martina Gismondo
	Erik Caretta

Digital Compositors	
Paolo Casati	Antonio Cascone
Alessio Chietera	Clemente Del Gracco
Diego Di Paola	Mattia Fede
Edoardo Fedele	Marta Gargano
Lucia Garofalo	Alessandro Macis
Maura Manfredi	Giulio Parati
Charlston John Peña	Emanuele Perrina
Matilde Rossi	Dafne Sartori
Pasquale Tomaiuolo	Chiara Trinchera
Marco Tudini	Stefano Valente
IT support	Francesco Siani

Visual Effects by Alps Studios	
VFX Supervisors	Alessio Bertotti
	Filippo Robino
VFX Producer	Mara Froehlich
VFX Line Producer	Germano Piana
VFX Coordinators	Francesca Albertelli
	Giulio Di Caro
	Enrico Rama
Compositing TD	Marco Di Valentin
Digital Compositors	Samuele Deiana
	Gianluca De Petris
	Veronica Donzello
	Marina Lorenzo
	Alice Moretti
	Eleonora Trioli

“Jean Sibelius, Swan of Tuonela (Lemminkäinen Suite, op. 22/2)”

Written by Jean Sibelius
 Performed by Taylor Russell

“Everything I Need”

Written by Colin James Hay

Performed by Men At Work

Courtesy of Columbia Records

By arrangement with Sony Music Entertainment

“Save A Prayer”

Written by Simon Le Bon, John Taylor, Andrew Taylor, Roger Taylor, Nick Rhodes

Performed by Duran Duran

Courtesy of Parlophone Records Ltd

By arrangement with Warner Music Group Film & TV Licensing

“Beautiful Brown Eyes”

Written by Rabon Delmore, Alton Delmore, Arthur Smith, Jerry Capehart

Performed by Mark Rylance

“You’re Singing My Song”

Written and Performed by Durwood Haddock

Courtesy of d2 Music

“Lick It Up”
Written by Vincent Cusano and Paul Stanley
Performed by KISS
Courtesy of Island Records

under license from Universal Music Enterprises

“Divertimento No. 10”
Written by Wolfgang Amadeus Mozart
Performed by Petter Sundkvist and Svenska Kammarorkestern
Courtesy of Naxos

By arrangement with Source/Q

Serenade No. 10 in B-flat Major, K.361, “Gran Partita”: III. Adagio
Written by Wolfgang Amadeus Mozart
Performed by New York Philomusica Winds
Courtesy of Naxos
By arrangement with Source/Q

“Amarillo by Morning”
Written by Paul Fraser and Terry Stafford
Performed by George Strait

Courtesy of MCA Nashville
under license from Universal Music Enterprises

“Atmosphere”
Written by Ian Kevin Curtis, Stephen Paul David Morris, Bernard Sumner, Peter Hook
Performed by Joy Division
Courtesy of Warner Music UK Ltd
By arrangement with Warner Music Group Film & TV Licensing

"The Sun Always Shines on T.V."

Written by Paul Waaktaar

Performed by a-ha

Courtesy of Warner Records

By arrangement with Warner Music Group Film & TV Licensing

"Obsession"

Written by Holly Knight and Michael Des Barres

Performed by Animation

Courtesy of Wadhams & Company, LLC

"Carousel Of Dreams"

Written and Performed by Andrew Patrick Oye

Courtesy of Crucial Music Corporation

"Organ Grinder"

Written and Performed by Andrew Patrick Oye

Courtesy of Crucial Music Corporation

"Roundabout Now"

Written by Harold Smart

Courtesy of APM Music

“Carousel”

Written by Nino Nardini
 Courtesy of APM Music

“Cadillac Encounter”

Written by James Joseph Mears and John Basil Mears
 Performed by The Mears Brothers Band
 Courtesy of Fervor Records

“Drifter”


Written and Performed by Lloyd Conger
 Courtesy of Fervor Records

“Manuelo”

Written by Al Hazan
 Performed by Eileen Barton
 Courtesy of d2 Music

“Your Silent Face”

Written by Stephen Paul Davis Morris, Bernard Sumner, Peter Hook, Gillian Gilbert
 Performed by New Order
 Courtesy of Warner Music UK Ltd
 By arrangement with Warner Music Group Film & TV Licensing



“(You Made it Feel Like) Home”

Written and Produced by Trent Reznor and Atticus Ross
 Performed by Trent Reznor, Atticus Ross and Mariqueen Maandig Reznor
 Additional Engineering: Jacob Moreno
 Courtesy of The Null Corporation II and Missing Pieces, Inc.

LEGAL TEAM

Legal Services provided by Cowan, DeBaets, Abrahams & Sheppard LLP	
Lawyers	Andrea F. Cannistraci Esq. Amy Stein, Esq. Katherine Wilcox, Esq.
Legal Services provided by LegallInternational	
Lawyer	Christian Collovà Dario Morelli
The Apartment Pictures Lawyer	
Immigration Legal Services provided by Kaplan, Berardi & Trombi	
	Heidy Berger Trombi Mary Thompson Catherine Shampine
Additional Immigration Legal Services provided by Holland & Knight Leon Fresco	

Ohio Employment Law Training provided by Dinsmore & Shohl LLP	
Faith Whittaker, Esq.	
Insurance provided by Gallagher Entertainment Services	
Insurance Services	Daniel R'bibo
	Alex Ekizian
Clearance Coordinator	Wendy Cohen
Assistant Clearance Coordinator	Gabe Gilden
Security Provided by Storms Security	

Frontline courtesy GBH Archives

Footage courtesy of MARMIA (Mid-Atlantic Regional Moving Image Archive)

Excerpt from funHouse courtesy of Eric Bogosian

Radio News Clip Courtesy of David Alpern, For Your Ears Only

Deborah Stone

Hank Williams cover "Courtesy of Curb Records, Inc."

Courtesy Ronald Reagan Presidential Library

VHS from M*A*S*H* courtesy of Twentieth Century Fox, All Rights Reserved

Greyhound Bus Lines
Sarah Barnes and Lourdes Brown

Amtrak

CSX

Tom Tisa, Bryan Tucker and Mike Ward

**THE DIRECTOR
WISHES TO
THANK**

Francesca Scorsese

Elizabeth Peyton

Simone Battisti

**Daniele Milvio, Stefano
Cernuschi, Lara Sturgis**

**THE PRODUCERS WISH
TO THANK**

Brian Swardstrom, Maor
Azran

Gina Welch, Danielle Roderick, Alan Wertheimer, Blair Kohan, Robyn Meisinger, Marcelo
Mitnik, **Fox Apts.**

Lorenzo De Maio

THE PRODUCERS WISH TO THANK

<p>Film Cincinnati Kristen Schlotman City of Cincinnati, OH Cincinnati Mayor John Cranley Cincinnati City Council David Pepper Cincinnati Police Department Sgt. George Jason City of Maysville, KY Maysville Mayor Debra L. Cotterill Mason County, KY Mason County Judge / Executive Owen J. McNeill Mason County Sheriff's Department Mason County Sheriff's Department Chief Patrick Boggs Caroline Reece and Lacey Holleran Maysville Police Department Maysville Police Department Chief Jared Muse MeetKY Julie Kirkpatrick</p>	<p>KY Commissioner of Tourism Michael Mangeot Kelly Carr Colerain Elementary and Middle Schools Andy Taylor Moises Pacheco U.S. Senator Kirsten Gillibrand Emma Mondadori The American Academy in Rome Peter J. Silbermann Kate Garrett and Dana Spector Scott Schwimer, Esq., Alexandra Greene, Esq., and Jen Mecum, Esq. Howie Sanders Greg Irikura Emily Claggett Lucius Q Below Zero Lounge Patrick Ottensmeyer The Lytle Hotel Farmer's Stockyard Malin + Goetz</p>
--	--

Filmed in

Ohio, **Kentucky**, Nebraska, Indiana

with Panaflex Millennium XL2 and Arri 235

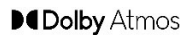
on Kodak Vision3 500T **5219**

Cameras provided by Panavision

Grip and Lighting provided by Midwest Grip & Lighting

Vehicles provided by Haddad's and Enterprise

FRENESY.



PER CAPITA



MPA Certificate and Logo No. 53846



Visit the MGM Website at:
www.mgm.com

No person or entity associated with this film received payment or anything of value, or entered into any agreement, in connection with the depiction of tobacco products.

The events, characters and firms depicted in this motion picture are fictitious. Any similarity to actual persons, living or dead, or to actual firms is purely coincidental.

© 2022 Metro-Goldwyn-Mayer Pictures Inc. All rights reserved.

Metro-Goldwyn-Mayer Pictures Inc. is the author and creator of this motion picture for the purpose of copyright and other laws in all countries throughout the world.

This motion picture is protected under the laws of the United States and other countries.

Unauthorized
duplication, distribution or exhibition may result in civil liability and
criminal prosecution

THE END