

AMAZON MGM STUDIOS Presents  
An Imagine Entertainment,  
Frenesy Film Company Production



Opens In Theaters Limited **October 10th (LA/NY, select int'l)**,  
Expands **October 17th (US expansion, add'l territories)**, **October 22nd (UK only)**

**Directed by:** Luca Guadagnino

**Written by:** Nora Garrett

**Produced by:** Brian Grazer, p.g.a., Luca Guadagnino, Jeb Brody, p.g.a., Allan Mandelbaum, p.g.a.

**Executive Producers:** Karen Lunder, Justin Wilkes, Alice Dawson, Nora Garrett

**Cast:** Julia Roberts, Ayo Edebiri, Andrew Garfield, Michael Stuhlbarg, Chloë Sevigny

**Genre:** Twisty Psychological Thriller

**Run Time:** 2 hours 18 minutes (138 minutes)

**Rated R** for language and some sexual content

@AfterTheHuntMovie #AfterTheHuntMovie

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# AFTER THE HUNT

*“People never lie so much as after a hunt, during a war, or before an election.”*

**--Otto Von Bismarck**

In Luca Guadagnino’s thriller, written by Nora Garrett, a devastating campus accusation unleashes a torrent of public and personal chaos that blurs the truth of what really happened beyond recognition. Secrets, deceptions, furies, and mixed agendas for the film’s five central characters soon collide in the morality tale that is *After The Hunt*. And as the tension mounts, the film becomes an intentional provocation, a mirror on this modern moment, probing the dynamics of power, privilege, community—and how they interplay with a whole host of human frailties.

*After The Hunt* tells the blisteringly psychological story of gifted, unapologetically ambitious philosophy professor Alma Imhoff, who is in an all-out bid for the tenure she knows her work merits. But when Alma’s prize student Maggie suddenly asks for help, levelling charges against Alma’s colleague and close friend Hank Gibson, it threatens to uncover Alma’s own long-buried private history.

Academy Award® winner Julia Roberts is joined by Academy Award® nominee Andrew Garfield, Emmy Award® winner Ayo Edebiri, Academy Award® nominee Chloë Sevigny, and SAG Award® winner Michael Stuhlbarg creating an all-star cast each matched in craft and versatility. Their intricate performances underline *After The Hunt*’s stark refusal to provide easy answers and instead barrel into the blurred, divided territory we all vividly recognize as the world we inhabit right now.

This visceral sense of life as we feel it is a touchstone quality of storytelling in the auteur vision of Luca Guadagnino. With his meticulous cinematic craft and love of hard questions, his audiences’ minds are often active long after the credits have rolled. For Guadagnino, the story of an elite campus in turmoil was a magnet precisely because it felt destined to ignite conversation—not just about which people in the story are telling the truth but how status, desires, and prejudices tint our views of reality.

The director, who came rocketing to the fore with the sensuous *I Am Love* and the coming-of-age classic *Call Me By Your Name*, has brought his inimitable voice and humanism to a wide range of resonant themes and settings, from the vampiric romance of *Bones and All* to the tennis love triangle of *Challengers* to an adaptation of William S. Burroughs’ *Queer*. But *After The Hunt* takes Guadagnino, who adores a big cinematic canvas, into his most kaleidoscopic storytelling yet, as he transforms an account of an alleged crime into a multi-layered investigation of human nature and the unknowable truth.

“I was excited to make a movie about now,” Guadagnino says with his trademark passion. “*After The Hunt* is a thriller that asks not what is the truth of this event but how many truths are there? And who

should decide which is right? It examines what goes into making ethical decisions for ourselves and for others. And, as a filmmaker, it was also a way of exploring how to tell a story showing all the possibilities of truth without saying one point-of-view is most valuable.”

In Guadagnino’s hands the story’s extant probing of our hunger for clarity amid our propensities for self-deception and self-destruction was expanded and complicated. While the catalyst is a sexual assault allegation, what Guadagnino slyly zeroes in on cinematically is how each of the soaringly ambitious quintet of main characters has carefully constructed their own moral universes, crafted their public personas, and vied for control over themselves and those they love in their own unique ways.

From first-time screenwriter Nora Garrett’s draft, Guadagnino immediately envisioned a work of labyrinthine suspense. “Nora’s very smart script tackled age-old topics that have been paramount in our lives over the last several years, topics that emerged from a very important social discourse about consent,” he says. “That intrigued me, as did the chance to explore personal relationships in a quite different way from any of my other films so far, from the perspective of power rather than desire.”

During a process of honing and collaboration with Garrett, Guadagnino ensured that power, who has it over whom, how it is wielded in different relationships, and what it suppresses, was always in question in *After The Hunt*. He then used these dynamics as a lever to push his characters to their emotional breaking points and ask moral questions that keep rippling after the final frames. “I see the film we created as both a psychological thriller and a relationship drama. If you think of Hitchcock, every thriller he made was really about the human condition and how we relate to each other,” he says.

Garrett’s story excited Guadagnino visually as much as thematically. Renowned for his immersive way with mood-setting and lush details that provide ineffable character insights, he was thrilled to collaborate with a crack crew to conjure the atmosphere of an academic world where every ivy-covered inch hides alluring traps into which the ambitious can fall. Always sculpting his style and rhythms to the story he wants to tell, here the spark for Guadagnino’s creativity was, as he explains it, “a question Hitchcock once asked: how can you imprint a shadow of a doubt onto every frame of a movie?”

This idea impelled him to search for ways to infuse uncertainty and jittery unease into each twist of a narrative knot audiences are encouraged to untangle in their own ways. Guadagnino hopes the film’s realism will spur discussions every bit as candid and complex as the filmmaking. “I hope people will want to talk about this movie for a long time,” he says. “I also hope the movie suggests it is always best to not run from ideas, or worse, to censor them, even if they challenge our deepest beliefs.”

As for his own beliefs about the slippery yet immensely human characters, Guadagnino says, “As an author, you cannot judge your characters. I always like deep imperfections in movie characters. And I wanted the audience to be equally invested in every single person on the screen. For that, the most important secret weapon was casting the right actors. I had so much fun working with these amazing performers who illuminate the beauty, strength, and flaws in these people.”

Roberts came aboard because of what she saw as uncommonly sharp, intricate storytelling—and the chance to dive under the skin of a darkly fascinating woman unlike any she has played in her Oscar-winning career. Jumping into the project immediately after reading the script, she became an unwavering support for Guadagnino. She, too, sees the film prompting dialogue. “This is one of those movies where you can go out afterwards, dissect every moment, and debate why each character did what they did. For me, that’s what makes going to the movies great,” says Roberts.

Rising newcomer Ayo Edebiri, already a multi-award winner for her beloved portrait of chef Sydney on *The Bear*, observes, “It’s often our human impulse to not have the full conversation, to not talk about the messy bits that feel too hot to touch. What’s so exciting about this film and Luca’s approach is he said, let’s show it all and then let’s have some real conversations about it.”

The one moment that goes purposely unseen in the film is the night Hank allegedly enters Maggie’s apartment. But every particle of that night’s fallout is examined under a searing light. Andrew Garfield, who plays Hank, notes, “The film delves into a very serious, difficult, horrifically topical subject. But it turns more into an investigation of power, truth-telling, and platform. Luca’s not interested in heroes, villains, or polemic, but in looking at the parts of our souls hidden even to ourselves. It was reassuring knowing this complex story would be handled with such diligence, sensitivity, and courage by someone who travels close to the edge but is a true humanist. Every character is deeply flawed but gets a chance to be fully dimensional.”

Oscar, Emmy, Golden Globe and Grammy award-winning producer Brian Grazer of Imagine Entertainment, says, “Nora’s script really drew me in. I was intrigued because of its willingness to explore uncomfortable spaces with characters whose morals weren’t completely black-and-white. The movie invites audiences to sit with uncertainty, to reflect on our perceptions and biases, and to examine how these things shape the stories we tell throughout our lives.”

Producer Jeb Brody, President of Features at Imagine, reflects, “*After The Hunt* gets you thinking one thing is true one moment and another the next. This is a movie about where we are right now culturally. It touches on issues of the day: racism, sexism, cancel culture, and wokeness. All through the lens of privilege and lack thereof. But it shows none of these things are as binary as we think.

Instead of knowing clearly who is right, the audience sees how what the characters did in the past has made them who they are today.”

Says Allan Mandelbaum, Executive Vice President of Features at Imagine, “We are at a place now that we can examine cancel culture in a deeper context. Nora and Luca did exactly that with a compelling movie experience that leaves things wide open for audiences to come to their own conclusions about what did or did not happen.”

Guadagnino ultimately sees leaving space for the audience’s participation as the final layer of his act of creation. “Cinema exists to tell stories,” he says, “and this is a story that wants to find reconciliation in public debate.”

### CAMPUS CRISIS

Nora Garrett’s screenplay for *After The Hunt* was that vanishingly rare debut script that instantly turned heads. A graduate from NYU’s Tisch School of the Arts in Drama, Garrett did not start small. Instead, she zeroed in on one of the most tribalist, if least explored, worlds of contemporary life: the private university campus, where the social pressure cooker that now surrounds us all is on hyperdrive.

For Garrett, it was the perfect place to put a microscope on modern power relations. This was a world full of youthful energy and world-changing aspirations but also raging battles over the meaning of free speech, freedom, identification, authority, victimhood, safety, abuse, and tolerance. Here, while students were just figuring themselves out emotionally, intellectually, and sexually, their professors were questing for status, esteem, and self-preservation, leading to collisions of the past with the future.

At the heart of Garrett’s script also lay a stirring character study of a brilliant, fallible woman who has staked out real clout in this world only to find her hard-won control slipping away. Garrett dug deep into Alma’s contradictions. A shooting star in the rarified field of philosophy, she is high-minded yet manipulative, hugely accomplished yet vulnerable. And much as she takes being a role model to heart, she is devoted to what she believes is a necessary, if all-consuming, self-interest. So when Alma is asked for support from a student, she is instead sent into a panic over her own survival and past.

The minute Garrett’s script arrived at Imagine Entertainment, the company jumped in without hesitation. “It’s so unusual you get a script this polished and well-written from a virtual unknown,” notes Mandelbaum. “Nora’s writing style impressed because it was highly intelligent, but in a way that felt completely organic to an entertaining story.”

Adds Brody, “Few new writers have the skill to craft a story that is simultaneously tense, emotional, and witty. Nora’s script showcased the idea that modern life is a far stickier situation than we’d like.” While the script drew on observances and experiences of thorny power dynamics in high-pressure and elitist environments, “I was much more interested in a tangled, prismatic situation and how it unravels Alma’s life and identity,” Garrett says. “Alma is clinging to her narratives, to the truths that she tells herself about herself, but she doesn’t realize how desperately she clings, until Maggie comes forward. Her grappling with that sudden dissonance and unraveling is what fascinated me most.”

As she wrote, Garrett found herself exploring how different forms of control were exerted in marriages, friendships, mentorships, and institutions. At times, Garrett’s exploration of campus life took on a comedic quality, skewering intellectual vanity and how academia can take itself almost absurdly seriously and how debates can turn into butting egos.

“The characters are often verbally peacocking,” Garrett comments. “Which highlights the insularity of university culture, how important and big it feels inside that world while sometimes looking small and petty from the outside.”

In the initial draft, Garrett’s story chose a more black-and-white conclusion. But when Imagine took the script to Guadagnino, who jumped in with a resounding yes, much changed as he quickly brought his own epically humanistic vision to the creative development.

Guadagnino not only wanted to lean into the most troubling questions of the script—he wanted to make them even more troublesome, more potent, trickier on every level of human psychology. He began leaping into gray zones, amplifying ambiguity, and further exploring the stories we tell ourselves about how the world works. “Once we partnered together, Nora and I compelled each other to keep going deeper and deeper,” says Guadagnino. “She spent an entire summer with us.”

“It would be hard to find anyone more fearless than Luca in going where things aren’t comfortable, aren’t clear cut, and can’t be tied with a bow,” Garrett says. “I felt lucky that Luca wanted the story to be sharper rather than to shave off its edges. This is a cultural moment when we have, collectively, been invited to look deeper within ourselves, at both that which we inherited, or that which we’ve been conditioned to believe. And only by openly interacting with what’s going on under the surface can we get to more understanding.”

Key for Guadagnino is always conjuring a precise atmosphere and that was equally his focus. “There were a lot of investigations around the concept of academia,” he notes. “What is it, what does it mean, what is carried in the old stones of these buildings made to educate the youth of the country?”

Guadagnino also brought his famously encyclopedic knowledge of cinematic history to the collaboration, moving dexterously between wide-ranging references from across genres, with an emphasis on the raw, realist dramas of the 70s as well as Hitchcockian thrillers. “Luca has seen every movie on earth,” muses Garrett. “All those influences grew the piece exponentially.”

Evolution is another big driver of Guadagnino’s process, and he loves watching what happens when characters meet the instincts of great performers. “Making movies is a community experience,” he summarizes. “And this movie has a dream cast.”

For Grazer, bringing Guadagnino together with Garrett’s script and cast forged an alchemy. “The opportunity to work with Luca was thrilling because I knew based on his past work that he had the skill to bring a really layered, emotionally complex story to life. And our cast is so electric on screen and each of them so incredibly intelligent, they were able to truly understand the depth of their characters and how they intertwine. Between Luca’s unique storytelling sensibility and the cast’s commitment to collaboration and immersing themselves in the story and universe, the script’s fullest potential was brought to life.”

### JULIA ROBERTS ON ALMA IMHOFF

Doubt is something high-achieving professor Alma Imhoff never allows herself to indulge. Yet much as Alma is a disarming intellect, engaging teacher, and keen analyzer of human thought, she is purposefully opaque to herself. Feeling trapped, she has cut something within her off at the root, though in her mind it was the only way to thrive in a field where 80% of the professoriate are men.

Due to a chronic illness she discloses to no one, Alma has not yet attained tenure. But now, just as she is about to grab the success she has so long cultivated, just when she thinks she’ll finally be able to relax and release her tight grip on herself, the identity she carefully constructed begins to collapse.

Eating away at Alma’s core is a secret shame, says Garrett. “I’ve long been curious about how we punish ourselves for mistakes in our past. So, one of the most interesting things about Alma for me is how she has subsumed a part of her identity to this terrible thing she did when she was young.”

Garrett was awed watching four-time Oscar nominee and three-time Golden Globe winner Julia Roberts do a 180-degree transformation into Alma. “Julia is the warmest, most magnanimous, inviting, and feeling presence, whereas everything about Alma is closed off and unwilling to look at herself. The combination of those two things became remarkably powerful,” the screenwriter reflects.

For Guadagnino, Roberts provided pure inspiration, taking on the web-like intricacies of this difficult, beguiling, haunted woman with the same spirit of compassion with which she always works.

“Julia is Cinema with a capital C,” the director comments. “She can be so graceful and intoxicating but then she can also be so complex. The first time I met her, I was shy and a bit emotional, but we spoke as if we’d known each other forever. And then I watched as she brought total generosity, commitment, and a beautiful desire to be challenged to the role of Alma. She brought rich insights and beautiful nuances. And she is someone not only devoted to her own work but who has profound respect for the work of every single person on set. That is inspiring to be around, to say the least.”

Roberts felt lured by Alma precisely because the character defies being pinned down. Just beneath her layers of intelligence, discipline, aspiration, and self-protection, are even more layers of fear, longing, regret, and self-destruction, layers Alma doesn’t want to acknowledge but nevertheless slip through.

“The thing that intrigued me most initially was I just couldn’t land my thoughts on if I liked her, if I hated her, or if I even fully understood her,” Roberts recalls. “She is definitely one of those rare characters that you keep puzzling over, and that was exciting to me. And Luca clearly didn’t want to dull any of her jagged edges. In fact, he only wanted to keep sharpening them.”

Roberts dug into the more cerebral, heavily guarded persona of a woman who lives not by her charms but by her thirst for knowledge and her ability to outsmart nearly anyone, a skill often seen as a liability for a woman. “Alma is always the smartest person in any room,” Roberts describes. “She has used her formidable intellect to gain impressive power in this male-dominated environment. But in order to do that, she has had to learn to be one tough cookie.”

Part of what Alma has learned is to never show even a hint of weakness. “There is a big performance aspect to Alma’s life as professor, and teachers are on stage in a way in the lecture hall,” Roberts observes. “But she is perhaps just as performative in her home life and her personal relationships because that is how she survives. She is a very complicated woman.”

As she learned more about Alma, talking with Guadagnino and Garrett throughout the shoot, Roberts realized one of the most remarkable complexities of Alma is how she shifts her persona from one conversation to the next, adapting herself to who she wants to be in each of her relationships. “Alma with Michael is completely different from Alma with Hank or Alma with Maggie,” Roberts observes. “It just shows how intricate people can make their lives!”



The filmmakers were thrilled to see this darker, fiercer version of Roberts than has yet been seen. Brody notes that, “You want to root for Alma but you’re also afraid of her. And Julia was phenomenal at bringing both reactions out at the same time.”

Adds Garfield, who has both tender and explosive scenes with Roberts, “Julia is a beam of light and a powerhouse. We think of her as all heart, yet for Alma, she leads with her intellect. She found access to a coldness I don’t think we’ve ever experienced from her before. I loved absorbing all her choices.”

The chance to bounce off cast-mates of the caliber of Garfield, Edebiri, Sevigny, and Stuhlbarg was a major incentive for Roberts. “I loved that this is an ensemble piece where every character is equally vital to the tapestry,” she says. “You don’t come across many films with this many different kinds of intricate relationships. And then our cast was like a dream dinner party. When you admire the actors that you are working with this much all you want to do is impress them.”

She credits Guadagnino with providing the most wide-open space for the actors to explore. “In his gentle, loving way, Luca pushes his actors to bring everything, to try anything, and to go as far as you possibly can, knowing he’ll be honest with you if it doesn’t work. He’s really an extraordinary artist.”

#### AYO EDEBIRI ON MAGGIE

Alma’s star pupil and admiring fan, Maggie Resnick, is just as complicated as Alma, a fiery young intellect who also happens to be the adopted daughter of one of the university’s largest donors. Having experienced both vast privilege and unsettling bias, Maggie is hoping to live up to rumors that she is writing the best philosophy dissertation seen in years. But when she comes forward to tell the university a professor crossed the line in her apartment, everything about her is put up for question.

Garrett notes that while Maggie is revered by other students for being Alma’s anointed favorite, she lives in fear that she’ll always be an outsider. “Maggie has not fully confronted yet the many feelings of otherness that come from being adopted into extreme inherited wealth,” says the screenwriter. “And she also feels othered by the color of her skin. Yale was supposed to be her place of belonging, but it hasn’t been, so she glommed onto Alma as a kind of secondary mother figure.”

But Alma breaks her heart. “There’s a huge disappointment I think a lot of women feel when you assume you’re going to find female champions in a place like this and then you don’t,” Garrett observes. “Part of Maggie’s arc is learning even with your mentor, power dynamics can be fraught.”

Having enjoyed Edebiri's mix of raw honesty and comic chops in *The Bear*, Guadagnino had been hoping to work with her. "When I read Maggie's description in the script, I instantly thought of Ayo," he recalls. "I saw many beautiful actors read for the role, but I just couldn't stop thinking of Ayo, so when she finally said yes, it was a great moment for the film."

In turn, Edebiri says, "Speaking with Luca about Maggie is what cemented my desire to take the role, because the way he saw this world and these people was so rich and so complicated."

Adds Mandelbaum, "You feel from the moment Ayo is on screen that there's a lot going on inside Maggie and you are desperate to find out what she knows and who she truly is. Ayo conveyed all that with the wit of someone playing 3D chess. I think she's one of the most exciting young actors working today, and here we get to see her going to a new level of depth and emotion."

Maggie's knotted relationship to success, status, public image, and her own identity especially intrigued Edebiri. "Maggie feels at once very driven yet displaced," she reflects. "She's a transracial adoptee who has been set up to live a certain life and to achieve certain things. But she doesn't yet fully know who she is or who she wants to be, and I believe that is why she fixates so hard on Alma. So many choices Maggie makes come from her desire to assume Alma's alluring persona as her own."

Roberts watched Edebiri make that longing palpably real on set. "Ayo is so skilled, and her mind is so sharp, it was extraordinary to work with her. Her intelligence is matched only by her sense of humor. I loved the feistiness of these two generations of women confronting their differences."

Edebiri kept her own close watch on how Roberts worked. "What impressed me most is how much Julia really cares about every single character and every actor," she says. "And also, that she worked so hard but with the best attitude, always with that million-dollar smile no matter how intense the story." Collaborating with Guadagnino was a further education. "He is a director who does nothing without purpose, from a painting in the background to a hand gesture he asks for. It all plays a part. It's all connected. Nothing is careless. There is only endless curiosity," she describes.

### ANDREW GARFIELD ON HANK GIBSON

Hank Gibson is one of the most sought-after professors on campus, renowned for his magnetism, his willingness to consider any idea no matter the controversy, and his flair for entertaining teaching. He, too, is up for tenure, competing amiably but determinedly with Alma for what might be only one of a limited number of spots. But Hank has long had a reputation for flirtatiousness and flouting the rules.

And when Maggie tells the university he pressured her sexually, everyone, including Hank himself, must reevaluate who he truly is.

Delving into a man publicly disgraced, the role was not easy to cast. Guadagnino was grateful that two-time Academy Award® nominee Garfield—more known for playing heroes, artists, and romantic leads—was game to head straight into the darkest corners. “I see Andrew as one of our great actors of today,” says the director. “He’s an actor’s actor, someone who examines character in a molecular way. And here he does something novel even for him, bringing an exciting darkness and danger.”

Adds Mandelbaum, “Perhaps the most thrilling thing an actor can do is to surprise you and Andrew does that with great intensity here. He plays someone who can be sympathetic and horrible in the same scene. He can convince the audience he’s telling the truth and then cast doubt that he is.”

Garfield was daunted but not dissuaded by the role’s difficulty. “It’s the kind of role I’ve never played before, which was enticing, but also scary,” he confesses. “I knew the story could be a minefield.”

He makes it clear that he is repelled by the act Hank is accused of and offers no excuses for how Hank behaves with his students nor for how Hank reacts to the accusations. But Garfield explains the only way into such a tricky character was seeing Hank as “a man whose motives, drives, and behavior are ambiguous not only outwardly but to himself.”

Hank is riding high when the story begins. “He’s at the height of his life, really,” observes Garfield. “He feels he has finally accessed his full power. He’s feeling supremely confident in his work and in his ability to inspire his students. And I think he really does aspire to be a great teacher who gives his students the full freedom to express themselves and their ideas.”

But Garfield also sees in Hank a perilous vanity. “He wants to be perceived as not self-conscious, but he is in fact very, very self-conscious. He likes the idea of being a provocateur and wants to be desired. He’s also someone who, when he feels wronged, can summon a righteous anger and indignation. But whether he has really been wronged here is quite another question.”

Having a complicated past with Alma, Hank maintains an unusual, boundary-testing relationship with her, despite her marriage. Describes Roberts, “We see early on that Hank and Alma are physically comfortable with each other in a way a lot of people might not understand, and that her husband seems OK with it. It’s a very unique relationship between the three of them.”

Says Garrett of their shifting bond, “Hank is someone Alma has admired and even loved as much as she is capable of, because they’re mirror images of each other. But after Maggie comes forward, it

becomes very complicated for Alma. Should she turn her back on her friend? And should she do it because everyone around her says that Hank did a bad thing or only if she genuinely believes he did?”

Roberts enjoyed that “Andrew and I were always in an intellectual or psychological tussle as Alma and Hank, and he was always so up for it. And my word, his preparation. Andrew comes prepared to the syllable for what he is going to do.”

On set, Roberts, Edebiri, and Garfield found a volatile three-way chemistry. Says Guadagnino, “They each brought a beautiful, non-competitive desire to do their best, not shy away from hidden details, and find all the ways they might lure the audience closer inside their characters.”

### FRIENDS & HUSBANDS: SEVIGNY AND STUHLBARG

Two of Guadagnino’s previous collaborators reunited with him on *After The Hunt*: Academy Award® nominee and Golden Globe® winner Chloë Sevigny a principal in the series *We Are Who We Are* and had a key role in *Bones and All* and Emmy®, Golden Globe®, and Tony Award winner Michael Stuhlbarg who has worked with Guadagnino in *Call Me By Your Name*, *Bones and All*, and the documentary *Salvatore: Shoemaker of Dreams*.

Sevigny is nearly unrecognizable in the catalytic role of Dr. Kim Sayers, Alma’s opinionated friend and professorial colleague, modeling herself physically and tonally on such public intellectuals as feminist philosopher Judith Butler and social commentator Fran Lebowitz. “It was so exciting to have Kim be played by Chloë, who is to me the coolest person in the world,” says Garrett. “She brought crackling wit to a character who is very bitter about modern life but in a funny way.”

Kim, describes Sevigny, is “having a hard time grappling with all the social changes happening on campus and all around her. She feels we are living in insane times, that cancel culture has become far too extreme, and that students are now overly sensitive and overly indulged.”

Ultimately, Kim makes her own thorny ethical choice that alters Alma’s future. Sevigny was excited that every character in *After The Hunt* is faced with such fraught choices. “I really admired how the story takes one specific incident and instead of neatly tying it up, dives headlong into the gray areas, inviting lots of reflection on things we’re all witnessing personally, in society, and in our institutions.”

Collaborating with Guadagnino again was as much a creative jolt as she anticipated. “There’s a very rare spontaneity Luca brings out,” Sevigny observes. “He doesn’t come in with a precise shot list or bog actors down in minutia. He gives you a feeling of complete freedom that is a joy.”

Stuhlbarg agrees that Guadagnino's sets are an experience unlike any other in film. "Luca has a sense of style and grandeur, but also a sense of whimsy, but also a meticulousness," he describes. "It all makes for an unusual combination."

As Alma's staunchly loyal husband Frederik, Stuhlbarg plays the film's sole outsider to the tight-knit university world, an observer to all the politics of academia in which his spouse is embroiled—but also a man driven by an almost overwhelming, at times self-denying, admiration for Alma.

"Alma is the spouse chasing acclaim, success, and the freedom to pursue what she wants whereas we usually see a woman supporting a man in those kinds of endeavors," notes Garrett. "Frederik genuinely loves watching his wife shine. But also, he is starting to realize that no matter how deep his devotion to Alma, he cannot force a similar depth of devotion in her, simply for it being there."

Says Mandelbaum of how Stuhlbarg embodied the character, "Michael gives us a complex human being who truly wishes to see Alma achieve what she wants even if he is hurt and shunned in the process. He is a tragic figure dealing with the consequences of other people's actions and desperately wanting to be loved back. There is a sad longing to Frederik, and Michael lets you in on that."

Stuhlbarg loved flipping the tables. "By giving Frederik such a giving nature, that allows you to see Alma in a warmer light," he observes. "You see the reasons he adores her and whatever your feelings about Alma, one absolute truth in the film is Frederik's love. And that was a beautiful thing to play."

"Frederik's devotion seems almost immune to Alma's actions," Stuhlbarg continues. "He is like the eye of her hurricane, her stillness and her calm. And instead of going on the expected journey of pulling away from her, his relationship with Alma only gets deeper as things get more complicated."

Frederik is himself an estimable psychiatrist. Stuhlbarg leaned into the backstory of a man raised by two Freudian psychoanalysts, who has a broad appreciation for human entanglement, and indulges his passions for art, music, and food. As for what continues to connect him to Alma despite her taking him for granted, Stuhlbarg says, "Frederik knows at the core they're both hungry, searching souls."

For Stuhlbarg, a big element of the role's excitement was getting a front row seat to watch "Julia take on this immensely complicated woman. But she was also an absolute dear to be with, completely open, and so much fun. She was everything you could ever want in a scene partner."

Roberts says Stuhlbarg "was magical to work with. He brings out the poignancy of Frederik with wonderful restraint. His performance in our last scene answers everything about why this couple stayed together and what they mean to each other. Frederik keeps Alma tethered to the world."

## CONJURING THE ACADEMIC ATMOSPHERE

Yale University's motto is "light and truth," but Guadagnino set out to inject shadowy uncertainty into every frame of *After The Hunt*'s frank examination of what is going on in the halls of academia. His intricately detailed visual language for the film—the deeply studied, biographically-informed sets, psychological lighting and camera work, merging of fashion with storytelling, exacting editing, and swirling electronic score—became part-and-parcel of the movie's themes as he collaborated with a highly creative set of department heads.

The film's nuanced cinematography and use of light set a mood of anxiety that doesn't rise and fall so much as spiral. This is due to the vision of a director of photography who makes an extraordinary return to feature films after a 25-year absence: Malik Hassan Sayeed. Guadagnino has been chasing Sayeed for much of his directorial career.

"I aspired to work with Malik the day I saw his first movie, Spike Lee's *Clockers*," Guadagnino relates. "His eclectic visual language excited me so much at that time when I was just starting out. Later, I also learned he did the second unit for the legendary Stanley Kubrick on *Eyes Wide Shut*. But then, I found out he retired from filmmaking to spend more time with his family. He's since become one of the world's best advertising cinematographers, but he never shot another film. So, first, I had to convince Malik to come back to movies. Doing that was one of the great achievements of my life."

Notes Mandelbaum, "Many, many people have tried to lure Malik back into the film industry over the last two-plus decades. None succeeded. I don't know what Luca said to him that changed his mind, but having Malik aboard inspired us all. I don't think I've ever seen anyone with more precise instincts for lighting."

Explaining his return, Sayeed says, "I made a promise to myself that if and when I did another feature a few key boxes had to be checked. The first was the story. My core philosophy around making a film is that it is inert from the beginning, and it is the cast and crew who give the film life. So, the story had to be important enough to me for me to do that. Once I read *After The Hunt* this box was checked immediately. To me the script was smart, timely, pertinent, and resonant in a way that spoke to me, and that lent itself to greater discussion."

He continues, "The second box is who am I making the film with, and I was very excited to work with Luca. He is a film historian and master of film grammar. I thought it was so amazing to learn early on

that he studied film theory and art history in school and was a film critic before he was a filmmaker. Much like Godard. What excites me is his approach to mise-en-scène and that he forces himself away from orthodoxy. The timing of where I am in my life and career is completely aligned with that.”

Long before production began, Guadagnino home in on the immersive realism of such cinematographers as Gordon Willis (*The Godfather*, *Annie Hall*) and Sven Nykvist (*Cries and Whispers*, *Fanny and Alexander*). “We were looking at those DPs who envelop reality with a kind of gilded light,” explains Guadagnino. “We also looked tonally at Mike Nichols’ *Carnal Knowledge* and *Who’s Afraid of Virginia Woolf*.”

“Luca’s approach was very specific and deliberate,” says Sayeed. “Willis was already a North Star for me. Nykvist is in the pantheon for me, but this allowed me to take a deeper dive into his work with Bergman, an enlightening experience. And there is one more person who, for me, is completely connected. I personally self-identify as an acolyte of Willis, but who I have often looked towards, recognizing we are from the same “tribe,” and who is also a direct line from Willis, is Harris Savides [*Zodiac*, *American Gangster*, *Elephant*]. He was quite present for me during the making of this film but the route we took was exciting and refreshing.”

Shooting on film for the enhanced richness and luminosity, Sayeed was especially focused on lighting that permeates the actors’ fluctuating relationships and ratchets the tension. The actors in turn adored his inquisitive but unobtrusive way of working. “Malik’s disposition is gentle and kind,” says Roberts. “But he also has a powerful integrity and humanity that’s reflected in the images he captures.”

Sayeed collaborated closely with production designer Stefano Baisi, whose deeply psychological sets filled every inch of every frame with the characters’ personal histories. An architect who worked for six years at Guadagnino’s Milan design studio, Baisi who first designed for cinema working with Luca on last year’s *Queer*.

Says Baisi of Guadagnino, “The beauty of Luca’s work comes out of intense research and accuracy. Few directors are as focused on integrating the sets so completely into the narrative. For this reason, working with Luca is very stimulating but also a great responsibility. Nothing is left to chance.”

*After The Hunt* is set almost entirely in and around Yale University’s storied downtown New Haven campus, home to some 15,000 students, where the buzz of youth is contrasted by impeccable greenery and magisterial Gothic architecture. The big challenge for Baisi was that he had to recreate this entirely in London. On the soundstages of Shepperton Studios, his team meticulously replicated real Yale buildings, including the exterior of the Beinecke Library and The Quad, as they appeared in 2019.

Says Guadagnino, “People who know Yale well couldn’t believe we shot the film in London. That was the challenge.”

Prior to production, Baisi took an extended trip to New Haven, where he submerged himself in the University’s topography, architectural styles, and vibe. Sayeed also journeyed to New Haven, in order to absorb exactly how the natural light streams through these interiors.

“We wanted to give audiences a very specific upscale, East Coast, Ivy League atmosphere but at the same time make it feel iconic and universal,” describes Guadagnino.

Baisi also relied on nearby Cambridge University, where he was able to match the 19<sup>th</sup> Century architectural style that dominates at Yale. Filming took place at Newnham, Girton, and Westminster Colleges, as well as the Wesley Methodist Church which stood in for Yale’s Battell Chapel.

For the characters’ homes, Baisi and Guadagnino ruminated on their backstories. This was especially true for one of the film’s most spectacular locations—the artsy, sprawling penthouse apartment where Alma and Frederik reside. The layout was modeled on a turn-of-the-century style of an upper-class New York apartment known as a “Classic Seven” for its seven rooms, typically a formal dining room, living room, kitchen, three bedrooms, maid’s quarters, and two baths. Soaring ceilings, paneled walls, and interconnecting rooms echoed Alma and Frederik’s high-minded, intertwined lives.

Guadagnino explains that “the story was that Frederik had grown up all his life in this house, so it’s filled with layers and layers of his influences. Stefano and I did extensive research to choose every book, every work of art, every piece of cookware and every miniscule detail. And the apartment’s design became a great open theatre for exploring power dynamics.”

One of Guadagnino’s favorite scenes in the movie, a scene in which design and performance become inseparable, occurs in Frederik’s in-home office. “Alma and Frederik have this kind of little modest conversation, and then he takes off his headphones and the music is John Adams’ ‘I Put My Loving Arms Around You’ which tells a lot about their relationship. I like that scene very much,” he says. “I like the intimacy that Michael and Julia brought to it and I like the way the room dictated how we had to shoot the scene and how we had to edit it.”

The sheer depth of the design gave the actors a visceral reality to draw upon. “A set like the penthouse informs you in ways you’re not even ever aware of,” reflects Roberts. “You start slowly getting saturated in the subtleties until you’re just these two people living in this space that is home.”



Beyond the university, Baisi recreated several New Haven landmarks, including the popular dive bar Three Sheets and Hank's favorite Indian restaurant, the locally cherished Tandoor. Three Sheets had been renovated in 2022, so the art department consulted Google Earth and Instagram to reproduce its 2019 look, right down to authentic bathroom tiles. Says Baisi, "When Alma and Hank are at the counter you even see the schedule listing the actual band that played on September 14, 2019."

Baisi worked closely with the owners of Tandoor restaurant scrutinizing every screw and piece of metal in order to re-build it later. The same trees that grow outside the restaurant were even planted on the backlot at Shepperton. Notes Guadagnino, "The Tandoor is Hank's domain and reveals something of his character. Coming from a blue-collar background he remains rooted in a simpler lifestyle. And this is a place he might have brought women he seduced."

Alma's secret apartment in the waterfront Long Wharf neighborhood became a key set for one of the film's most explosive scenes. In contrast to her luxuriously refined home with Frederik, the apartment is a bare-bones "functional space with no real decor, where she can think," describes Baisi.

Garfield recalls that each set conjured its own mood. "Being so tactile, textured and layered, sets like these are a gift to actors," he says.

Summarizes Baisi, "Class, elegance, and taste are always of extreme importance in Luca's films. He knows his characters to the point that he knows what type of chair they sit on, what book they have on their side table, right down to what they wear and how they like their hair."

Guadagnino has a particular affinity for merging costume design with his storytelling, and he once again brought in his longtime costume designer Giulia Piersanti to express each character in all their contradictory facets.

"Every project I have worked on with Luca has felt different from those before, but it has been a while since I worked on a contemporary film with him," says Piersanti. "For this film I chose classic wardrobe pieces across the various characters yet played with style and proportions to show social background, intentions, and individual character."

For Alma's extensive wardrobe, Piersanti chose to give a nod to the eclectic glamour and strength of iconoclasts Diane Keaton and Gena Rowlands but with a more modern, academic twist. "Alma had to exude so much grace and confidence that everybody wanted to imitate her," Guadagnino says. "But she's an academic icon, not a movie star. So, Giulia created a classy, powerful, somewhat androgynous silhouette—jackets paired with trousers, and color blocks in whites, blacks or browns."

Adds Piersanti, “Alma is effortless and almost uniform-like. She mostly wears jeans and blazers. But her understated allure comes undone as her persona, which she has so carefully built, falls apart.”

Maggie purposefully emulates Alma’s style, reflecting her obsession, but with distinctions. For one thing, Maggie is always mindful of trying to cover her extreme affluence. Says Edebiri, “Maggie’s clothes may look vintage but if you saw the label, it’s going to be a crazy expensive brand. Her clothing was really important because she’s always in a bit of a costume. She dresses a certain way to be seen in a certain light and to feel like she is assimilating, even if in reality she is not.”

For Hank, Piersanti played both into his working-class background and his intention to appear culturally hip yet above the fray. The tiniest details became significant. “Hank is at once self-styled and self-conscious,” Garfield reflects. “He’s the kind of professor who wears jeans and silver cuffs and bears tattoos, including a tattoo of an *ouroboros*, the symbol of a snake eating its own tail.”

### AFTER THE SHOOT

It was with some melancholy that Guadagnino absorbed the end of a shoot driven by so much creativity on every level. But he soon reconnoitered with another long-time collaborator, Marco Costa, who has edited four of Guadagnino’s films and become an essential sounding board for the director. Together, they honed the performances into a lean, white-knuckle thriller of ulterior motives, outed secrets, and after-effects that keep unraveling.

“Marco is the sharpest, most economical storytelling mind I know,” comments Guadagnino. “He can be a very severe judge, which I like because editing a film is no time to be sentimental, but he is also someone I simply love to spend time with. He’s adamant about getting to the truth of a movie.”

“I feel extremely fortunate and grateful to have edited four films and a TV series with Luca. His extraordinary ability to inspire creativity in his collaborators is a unique gift that allows for a perfect symphony among all departments,” says Costa. “His mastery of the language of cinema means that every facet of the medium is explored and examined, which requires the editing to reinvent itself each time. We went from the desolate landscapes of the road trip in *Bones and All*, to the hyper-kinetic, sweat-soaked tennis courts of *Challengers*, to the university corridors of *After the Hunt*.”

Costa continues, “For *After the Hunt*, we took a different approach to the editing. We let ourselves be carried by the characters, trying to take an objective look at their dynamics, without taking sides and without leaning in one direction or another. What made it easy to find the right path was the actors’ performances. They dictated the timing for us. We wanted to take a step back, making the editing more invisible to further enhance what’s happening in front of the camera. The editing gave space to

the characters and their intimacy without interfering. It was a more austere, objective approach that leaves judgment to the viewer, who can freely project themselves onto the characters.”

One of the final layers of the film ratcheted the suspense, feeling, and questioning up another notch: the texturally inventive score from the two-time Oscar-winning team of Trent Reznor and Atticus Ross. This marks the fourth film Reznor and Ross have scored for Guadagnino. “Trent and Atticus are like my brothers, and I love them dearly. Working with them is always filled with joy and surprise,” says Guadagnino.

Alternately jarring, fractured, and emotional, the score emerged out of a set process the trio have developed. “I always show Trent and Atticus the full movie without any music first. Then we start talking about principles and ideas,” Guadagnino explains. “In this case it was all about creating doubt. They brought me these extraordinary piano notes that underline the question of do we believe this person or not. This theme of doubt starts up in the first scene and keeps expanding. And then, around the structure they created, we brought in pop music as well as contemporary composers like György Ligeti and John Adams.”

Doubt persists even as the lives of the characters in *After The Hunt* shift towards reckoning. Then comes a word that punctures the reality of the moment and changes everything. But does it? Says Guadagnino of an ending that intentionally leaves audiences on the edge, pondering what is true and what is artifice: “For me, this is a story about questions that need to be raised, not about the answers that have been given. The ending is an invitation for people to go out and talk with each other.”

#####

**CAST BIOS**

***Julia Roberts (Alma Imhoff)***

*\*AVAILABLE UPON REQUEST*

***Ayo Edebiri (Maggie Resnick)***

Ayo Edebiri is an Emmy, SAG, Critics Choice and Golden Globe Award-winning actor, writer, producer, director, and comedian, who is a tour de force both in front of and behind the camera.

Currently, Edebiri stars opposite Jeremy Allen White in FX's, THE BEAR. For her masterful portrayal as sous-chef "Sydney," Edebiri won the 2023 Emmy for "Outstanding Supporting Actress in a Comedy Series" and was nominated for "Outstanding Lead Actress" in 2024 and 2025. She received the 2024 Critics Choice, SAG, and Golden Globe Awards for "Best Lead Actress," and thus far, has been nominated for SAG and Golden Globe Awards again in 2025. In season three of THE BEAR, she made her directorial debut, earning Emmy and Directors Guild nominations for "Outstanding Directing in a Comedy Series."

Upcoming, Edebiri will star in Luca Guadagnino's highly anticipated feature, AFTER THE HUNT, alongside Julia Roberts and Andrew Garfield. Following premieres at the Venice Film Festival and New York Film Festival, Amazon MGM Studios will release the film in select theaters on October 10 ahead of a wide theatrical release on October 17.

Edebiri is currently in production on Will Sharpe's PRODIGIES for Apple TV+, which she is set to star in and executive produce alongside Sharpe. Additionally, Edebiri is set to write the screenplay for A24's live-action BARNEY film from Mattel Films and Daniel Kaluuya's 59% Productions.

On the film side, her body of work includes voicing the character "Envy" in Pixar's record-breaking INSIDE OUT 2, which crossed the \$1 billion mark at the worldwide box office in 19 days following its June 2024 release, the fastest ever for an animated film and the highest-grossing Pixar movie of all time. In 2023, she appeared in MGM's Orion Pictures and Brownstone Productions' BOTTOMS, Searchlight Pictures' THEATER CAMP, Paramount's TEENAGE MUTANT NINJA TURTLES: MUTANT MAYHEM, indie darling THE SWEET EAST, and Columbia Pictures' SPIDER-MAN: ACROSS THE SPIDER-VERSE.

On television, Edebiri hosted episode 11 of SATURDAY NIGHT LIVE's 49th season to universal praise, appeared in the show's 50th anniversary special, and guest starred in season two of ABC and WBTV's ABBOTT ELEMENTARY. She voiced the character "Missy" in Netflix's hit show BIG MOUTH, on which she was also a writer, and serves as a consulting producer and writer for FX's WHAT WE DO IN THE SHADOWS, for which she received a 2023 WGA nomination for "Episodic Comedy."

***Andrew Garfield (Hank Gibson)***

Andrew Garfield is a two-time Academy Award®- and Emmy Award®-nominated, and Golden Globe®- and Tony® Award-winning actor, known for his transformative performances in film and on stage for over a decade.

It was recently announced that Garfield will star in Luca Guadagnino's ARTIFICIAL. The film is described as a "comedic drama set in the world of artificial intelligence." Simon Rich wrote the script and will produce alongside Heyday Films' David Heyman and Jeffrey Clifford as well as Jennifer Fox. The film is currently in production.

Garfield is set to executive produce and star alongside Jude Law in AppleTV+'s Limited Series Wild Things. Based on the Apple original podcast, Wild Things: Siegfried & Roy, the eight-episode, hour-long series tells the wild ride relationship tale of two of the greatest showman-magicians in history who, along with their white tigers, are tasked with turning Sin City into a family-friendly destination. The duo pushes the concept of illusion versus reality to the extreme, personally and professionally, until tragedy reframes and opens a mystery surrounding their last fateful Las Vegas show. The show will head into production this fall.

Garfield will next be seen in Luca Guadagnino's AFTER THE HUNT, written by Nora Garrett and starring alongside Julia Roberts, Michael Stuhlbarg and Ayo Edebiri. The film follows a college professor (Roberts) who finds herself at a crossroads when a star pupil (Edebiri) accuses one of her colleagues (Garfield), unraveling a dark secret from her past. Amazon/MGM will release the film on October 10<sup>th</sup> in select theaters and nationwide on October 17<sup>th</sup>.

Garfield was last seen in A24 and StudioCanal's WE LIVE IN TIME, opposite Florence Pugh, directed by Irish filmmaker John Crowley and written by Nick Payne. The film debuted at the 2024 Toronto International Film Festival and went on to make over \$50million worldwide. He recently wrapped production on THE MAGIC FARAWAY TREE, based on Enid Blyton's classic, directed by Ben Gregor and co-starring Claire Foy.

For Television, Garfield starred in FX's UNDER THE BANNER OF HEAVEN, based on Jon Krakauer's critically acclaimed novel and adapted by Dustin Lance Black. Garfield earned his first Emmy® nomination for his role as Jeb Pyre, opposite Daisy Edgar-Jones.

In 2021, Garfield starred as Jonathan Larson in Lin-Manuel Miranda's TICK, TICK... BOOM!, earning a Golden Globe Award® for Best Actor and nominations for the Academy Award®, Critics Choice and Screen Actors Guild Awards. The film was named one of AFI's Top 10 Films of 2021. He reprised his role as Peter Parker alongside Tom Holland & Tobey Maguire in SPIDER-MAN: NO WAY HOME, which grossed over \$1.7 billion worldwide. Earlier that year, Garfield appeared in Michael Showalter's THE EYES OF TAMMY FAYE.

Garfield's stage work includes the Broadway revival of Tony Kushner's Pulitzer-Prize winning ANGELS IN AMERICA (2018). For his portrayal as Prior Walter, he earned a Tony Award® for Best Lead Actor in a Play as well as Olivier Award, Drama League, and Drama Desk nominations.

Other film credits include HACKSAW RIDGE (2016) as Desmond T. Doss, earning Academy Award®, Golden Globe Award®, Screen Actors Guild and BAFTA nominations; Gia Coppola's MAINSTREAM; David Robert Mitchell's noir-thriller UNDER THE SILVER LAKE; Andy Serkis'

drama BREATHE; Martin Scorsese's SILENCE opposite Adam Driver; Ramin Bahrani's 99 HOMES opposite Michael Shannon and Laura Dern; Marc Webb's THE AMAZING SPIDER-MAN and THE AMAZING SPIDER-MAN 2; David Fincher's THE SOCIAL NETWORK, for which he was nominated for a Golden Globe® for Best Supporting Actor; Mark Romanek's NEVER LET ME GO; Spike Jonze's robot love story I'M HERE; Terry Gilliam's THE IMAGINARIUM OF DR. PARNASSUS; Julian Jarrold's RED RIDING TRILOGY - 1974; Robert Redford's LIONS FOR LAMBS; and John Crowley's BOY A, for which he won BAFTA's Best Actor Award in 2008.

Garfield made his Broadway debut in 2012 as Biff Loman in Arthur Miller's Pulitzer Prize-winning play DEATH OF A SALESMAN, earning a Tony® nomination for Best Featured Actor in a Play.

### ***Michael Stuhlbarg (Frederik Mendelssohn)***

Michael Stuhlbarg has long been a lauded actor in the New York theatre world, but it wasn't until he played Larry Gopnik, the lead role in the Coen Brothers' A Serious Man, that he earned serious recognition from the film community including a Golden Globe Award nomination for Best Actor in a Motion Picture.

His other films include Luca Guadagnino's Call Me By Your Name; Guillermo Del Toro's The Shape of Water; Miss Sloane with Jessica Chastain; Marvel's Doctor Strange; Denis Villeneuve's Arrival; Jobs, directed by Danny Boyle; Trumbo with Bryan Cranston; Miles Ahead with Don Cheadle; Ed Zwick's Pawn Sacrifice; Steven Spielberg's Lincoln; Woody Allen's Blue Jasmine; Cut Bank; Hitchcock; Men in Black 3; Martin Scorsese's Hugo; Ridley Scott's Body of Lies; Tim Blake Nelson's The Grey Zone; Sophie Barthes' Cold Souls; and Martin Scorsese's short homage to Alfred Hitchcock, The Key to Reserva. Recent works include Shirley starring alongside Elizabeth Moss, Marvel's Doctor Strange in the Multiverse of Madness, Luca Guadagnino's Bones & All; Doug Liman's The Instigators; and James Hawes' The Amateur. He recently completed reuniting with Luca Guadagnino for After the Hunt.

He played the role of New York City mob boss, Arnold Rothstein, on HBO's award-winning series Boardwalk Empire, has recurred on the Amazon series Transparent, Season Three of the FX Series Fargo, Hulu's The Looming Tower, for which he earned an Emmy Nomination, the Netflix/Channel 4 Limited Series Traitors, written by Bash Doran, the Hulu Limited Series, Dopesick, for which he earned a second Emmy Nomination, the HBO Max Limited Series The Staircase, and the Showtime Limited Series, Your Honor.

In 2005, Michael Stuhlbarg was a Tony Award nominee and a Drama Desk Award winner for his performance in Martin McDonagh's The Pillowman. He has also been honored with the New Dramatists Charles Bowden Actor Award and the Elliot Norton Boston Theatre Award, the latter for his performance in Long Day's Journey into Night. The actor's other Broadway credits include the National Actors Theatre productions of Saint Joan, Three Men on a Horse, Timon of Athens, and The Government Inspector; Ronald Harwood's Taking Sides; Sam Mendes' revival of Cabaret; and Tom Stoppard's The Invention of Love. Most recently, he was in the Broadway production of Peter Morgan's Patriots (Tony Award Nomination, Outer Critics Circle Nomination, Drama League Nomination, Drama Desk Nomination), playing the lead role of Russian oligarch Boris Berezovsky.

Mr. Stuhlbarg has worked numerous times with the New York Shakespeare Festival. His critically acclaimed credits include Sir Andrew Aguecheek in *Twelfth Night*, the title role in *Richard II*, and *Hamlet* in Oskar Eustis' production of the famous tragedy, for which he won a Drama League Award and most recently as the title role in Tim Blake Nelson's *Socrates*. Other off-Broadway credits include David Warren's staging of *The Voysey Inheritance* (Obie and Callaway Awards and a Lucille Lortel Award nomination); *Cymbeline*, reprising his role in a U.K. stint of the production; *Old Wicked Songs* (Drama League Award recipient); *Measure For Measure* (Lucille Lortel Award nomination) and *The Grey Zone*.

Mr. Stuhlbarg received his BFA from The Juilliard School. He also studied at UCLA, the Vilnius Conservatory in Lithuania's Chekhov Studies unit, the British-American Drama Academy at Baliol and Keble Colleges in Oxford, and, on a full scholarship, with Marcel Marceau.

### ***Chloë Sevigny (Dr. Kim Sayers)***

Chloë Sevigny is an acclaimed actor and filmmaker known for her fearless portrayals of complex, unconventional characters and a diverse body of work spanning film, television, and theater.

After the Hunt marks her third collaboration with director Luca Guadagnino following 2022's *Bones and All* alongside Timothée Chalamet and Taylor Russell, and HBO's critically acclaimed limited series *We Are Who We Are* in 2020.

Sevigny first rose to prominence with her breakout performance in Larry Clark's *Kids*, and went on to receive an Academy Award nomination for *Boys Don't Cry* in 2000. Her film credits include standout roles in Mary Harron's *American Psycho*, Jim Jarmusch's *The Dead Don't Die*, Lars von Trier's *Dogville*, David Fincher's *Zodiac*, and Oren Moverman's *The Dinner*, among many others.

On television, she recently earned her first Emmy nomination for her portrayal of Kitty Menendez in Ryan Murphy's *Monsters: The Lyle and Erik Menendez Story*, co-starring Javier Bardem. This marks her fourth collaboration with Murphy, following *Feud: Capote vs. The Swans* and two seasons of *American Horror Story*. Other notable TV work includes her Golden Globe-winning role in HBO's *Big Love*, as well as performances in Hulu's *The Girl from Plainville*, Russian Dollopposite Natasha Lyonne, Rian Johnson's *Poker Face*, and Netflix's *Bloodline*. She is currently in production on the Peacock series *The Five Star Weekend*, opposite Jennifer Garner and Regina Hall.

As a filmmaker, Sevigny has written and directed four short films: *Kitty*, based on a short story by Paul Bowles; *Carmen*, which screened at the Venice Film Festival as part of Miu Miu's Women's Tales series; *White Echo*, which premiered at the 2019 Cannes Film Festival; and *Lypsinka: Toxic Femininity*.

## **CREW BIOS**

### ***Luca Guadagnino (Director/Producer)***

Filmmaker Luca Guadagnino is an Academy Award, BAFTA, and Grammy nominee. Over the last three decades, his career as a director, writer, producer, and designer has been defined by rigorous dedication to artistic craft and creative experimentation.

Celebrated for his bold and emotionally resonant work, his films include *The Protagonists* (1999), *I Am Love* (2009), *A Bigger Splash* (2015), *Call Me by Your Name* (2017), *Suspiria* (2018), *Bones and All* (2022), *Challengers* (2024), and *Queer* (2024).

### ***Brian Grazer (Producer)***

Academy Award, Golden Globe, Emmy, and Grammy-winning producer Brian Grazer has been making movies and television series for over 40 years. His productions have been honored with numerous awards including 47 Oscar and 289 Emmy nominations, including a Best Picture Oscar win for *A Beautiful Mind*, and he is known for producing many notable films and series including *Thirteen Lives*, *Frost/Nixon*, *The Da Vinci Code*, *8 Mile*, *Liar Liar* and *Apollo 13* and “24,” “Arrested Development,” “Friday Night Lights” and “Empire.”

Grazer continues to produce hits across genres and formats, including recently “David Blaine: Do Not Attempt;” AI-trailblazing documentary “Churchill at War;” the third installment in the anthology “Genius: MLK/X;” “The Dynasty: New England Patriots” and Emmy-winning documentary film *Jim Henson Idea Man*. Upcoming projects include critically-acclaimed director Luca Guadagnino’s *After the Hunt*, “The ‘Burbs” starring Keke Palmer, Peter Berg’s *The Mosquito Bowl* and the highly anticipated reboot of “Friday Night Lights.”

Grazer and his longtime friend Ron Howard founded Imagine Entertainment in 1985, embarking on what is now the longest-running partnership in Hollywood. As of 2025, Grazer and Howard are celebrating the 40th anniversary of their iconic collaboration.

Grazer has been named one of Time Magazine’s “100 Most Influential People in the World” and is the #1 New York Times bestselling author of “A Curious Mind: The Secret to a Bigger Life,” and “Face to Face: The Art of Human Connection.

### ***Jeb Brody (Producer)***

Jeb Brody is President of Imagine Features overseeing the company’s film development and production. Prior to joining Imagine, Brody served as President of Production at Amblin Partners, where he developed and produced a slate of films that included the Sam Mendes-directed *1917*. In 2011, he joined Focus Features as the President of Production, where he oversaw films including *Fifty Shades of Grey*, and the acquisition of titles like *Dallas Buyers Club* and *The Place Beyond the*



Pines. Brody began his career as an independent producer making numerous films including the Sundance sensation Little Miss Sunshine.

### ***Allan Mandelbaum (Producer)***

Allan Mandelbaum is the Executive Vice President of Features Prior to joining Imagine, Allan served as Head of Production at Independent production company Star Thrower Entertainment for nearly a decade. While there, Allan oversaw all development and production, producing a slate of films, including recent Sundance hit Fair Play which was acquired by Netflix out of the festival and the critically acclaimed No One Will Save You for 20th Century Studios and Hulu. Additional credits include the Oscar-winning film King Richard for Warner Bros, Steven Spielberg's Oscar-nominated film The Post, New Line's 8-Bit Christmas for which he received a PGA nomination, and Ingrid Goes West which won Best First Feature at the Independent Spirit Awards.

Prior to Star Thrower, Allan was Vice President of Production at Hugh Jackman's SEED Productions and an assistant at Fox 2000. He got his start in the mailroom at Endeavor.

### ***Nora Garrett (Writer)***

Nora Garrett is a writer and actress She is a 2024 honoree of Variety's annual "10 Screenwriters to Watch" issue and was recently staffed on Ed Solomon's new series THE SPOT for A24 and Hulu. Nora graduated from NYU's Tisch School of the Arts, and immediately after graduation started working in Off Broadway theatres, as well as on commercials and in short films, all while writing her own short stories and plays, one of which secured her a spot in Yale University's competitive summer playwriting program under the tutelage of Amy Herzog. Nora wrote AFTER THE HUNT, which is currently in post-production. Luca Guadagnino directed the film with Julia Roberts, Andrew Garfield, Ayo Edebiri, and Michael Stuhlbarg starring. Imagine produced this for Amazon MGM Studios. The feature is slated for theatrical release October 10th, 2025.

### ***Malik Hassan Sayeed (Cinematographer)***

Award-winning Cinematographer, Malik Hassan Sayeed, continues to push the boundaries of visual storytelling with his nuanced and evocative work. He's currently lensing Artificial, starring Andrew Garfield and directed by Luca Guadagnino. Sayeed's most recent feature, After The Hunt – also directed by Guadagnino and starring Julia Roberts - will have its world premiere at the 2025 Venice Film Festival and is the Opening Night selection at the 2025 New York Film Festival.

Sayeed began his career as a gaffer on Malcolm X but was quickly promoted to Cinematographer on Spike Lee's feature Clockers, making history as the youngest Black Cinematographer to shoot a feature film. Speaking to Sayeed's talent, Lee explains, "What I like most about Malik's style is that it's uncontaminated." The duo went on to collaborate on Girl 6, He Got Game, and The Original

Kings of Comedy. Additionally, Sayeed was the 2nd Unit Cinematographer on Stanley Kubrick's final film *Eyes Wide Shut* as well as Andrew Niccol's award-winning film *Gattaca*.

Sayeed contributed to *Black is King*, Beyoncé's visual album inspired by *The Lion King* for Disney+.

He lensed Beyoncé's *Formation* music video, which won the 2016 Grand Prix prize at the inaugural Cannes Lions Entertainment for Music Awards and earned Sayeed a 2016 Camerimage nomination for Best Cinematography in a Music Video.

Sayeed's short film *August 28: A Day In The Life Of A People* for director Ava DuVernay premiered at the grand opening for the Smithsonian's National Museum of African-American History and Culture. As part of the acclaimed *Little Minx Exquisite Corpse* series he wrote, co-directed and lensed the experimental short film *She Walked Calmly Disappearing into the Darkness*. This was Sayeed's short film debut as well as the first short to open the Sundance Film Festival and served as inspiration for Barry Jenkins' Oscar-winning feature, *Moonlight*.

For documentaries, Sayeed shot *Dreams are Colder than Death* for director Arthur Jafa, which considers what it means to be Black fifty years after Martin Luther King's infamous March on Washington.

Commercially, Sayeed has worked with high profile brands such as Chanel, Apple, Nike and AT&T. He won a D&AD Yellow Pencil, the highest award for Cinematography on the Beats by Dre spot "You Love Me" and was nominated for an AICP award for Cinematography for his work on Nike's "Equality" spot both directed by Melina Matsoukas. Sayeed is represented globally by DDA.

### ***Stefano Baisi (Production Designer)***

Stefano Baisi is a Production Designer with a background in architecture and a career spanning film, interior design, and spatial installations.

After several years as an architect and project manager at Studio Luca Guadagnino, he designed the production for *Queer*, the film adaptation of William S. Burroughs' novel, directed by Luca Guadagnino.

More recently, he was the Production Designer for *After The Hunt*, the upcoming thriller directed by Luca Guadagnino for Amazon MGM Studios, starring Julia Roberts, Ayo Edebiri, Andrew Garfield, and Chloë Sevigny.

Beyond film, he has designed spaces and installations for brands like Hermès and Aesop, shaping a visual language that blends historical research with a bold, contemporary approach.

### ***Marco Costa (Editor)***

After attending the classical high school in Milan and earning a degree in Media Languages from the Università Cattolica del Sacro Cuore, Marco Costa (b. 1992) graduated in Editing from the Centro Sperimentale di Cinematografia in Rome. After a period of training as an assistant editor on *Suspiria* (2017), he began his career as a film editor. At the age of 26, he was entrusted with the editing of

Luca Guadagnino's international series *We Are Who We Are* (2020), marking the start of their collaboration. He later edited Guadagnino's films *Bones and All* (2022), *Challengers* (2024), *Queer* (2024), and *After The Hunt* (2025). Marco Costa won the 2025 Critics Choice Awards for Best Editing for his work on *Challengers*, and received a nomination for the American Cinema Editors Eddie Awards the same year.

### ***Giulia Piersanti (Costume Designer)***

Giulia Piersanti (Costume Designer) - Born in Rome, Giulia Piersanti grew up between Paris and Los Angeles. She mainly works as a freelance Fashion Designer, consulting for some of the world's best renowned luxury brands..

As the result of Giulia Piersanti and Luca Guadagnino's longtime friendship and common aesthetic she has designed the costumes through the years for Luca Guadagnino's films including, *A Bigger Splash*, *Call Me By Your Name*, *Suspiria*, *We Are Who We Are*, *Bones and All* and *After the Hunt*. Her Work as a Costume Designer has earned her various prizes and nominations including the Silver Ribbon Award (Italian National Syndicate of Film Journalists) for her work on *Suspiria* and a nomination for the David of Donatello Award for *Call Me By Your Name*.

### ***Massimo Gattabrusi (Hair Designer)***

Massimo Gattabrusi is a renowned hair stylist and designer who began his career in 1992 in Rome. He quickly made a name for himself by collaborating with several prominent Italian directors. In 2004, he had a significant breakthrough when he met Penelope Cruz while working on a Pedro Almodóvar film, which marked the start of his international collaborations with esteemed directors such as Woody Allen, Asghar Farhadi, Olivier Assayas, and Sean Penn.

Throughout his career, Gattabrusi has worked closely with high-profile actors, including Penelope Cruz, Javier Bardem, Cate Blanchett, Johnny Depp and Julia Roberts . His exceptional talent earned him an Emmy Award in 2017 for his work on "American Crime Story: Versace," as well as a Lola Award from the German Academy for "Manifesto."

In 2021, Gattabrusi reunited with director Luca Guadagnino after a long hiatus, leading to a fruitful collaboration on projects such as "Bones and All" "Challengers", "Queer", and "After the Hunt." His innovative approach to hairstyling continues to leave a lasting impact on the film industry.

### ***Fernanda Perez (Makeup Designer)***

Fernanda L. Perez is an Italian filmmaker, who works since 1990 as a make-up designer. She worked with influential Italian directors, such as Paolo Sorrentino, Gianni Amelio, Marco Tullio Giordano. But her most important collaboration is with director Luca Guadagnino, who she met 25 years ago

and since then, has designed the make-up of all his movies, giving her the chance to work with international casts and crews.

###

## CAST

*Alma* **JULIA ROBERTS**  
*Maggie* **AYO EDEBIRI**  
*Hank* **ANDREW GARFIELD**  
*Frederik* **MICHAEL STUHLBARG**  
*Dr. Kim Sayers* **CHLOË SEVIGNY**  
*Alex* **LÍO MEHIEL**  
*Dean RJ Thomas* **DAVID LEIBER**  
*Katie* **THADDEA GRAHAM**  
*Arthur* **WILL PRICE**  
*Patricia* **CHRISTINE DYE**  
*Faviola* **LAILANI OLAN**  
*Billie* **NORA GARRETT**  
*Wendy / Kim's Secretary / Pharmacy Tech* **FRANKIE FERRARI**  
*Daphne Walgreens* **BURGESS BYRD**  
*Protestor* **SADIE SCOTT**  
*Peter* **ARIYAN KASSAM**  
*Stunt Coordinators* **ARRAN TOPHAM**  
**MATT SHERREN**  
*Stunts* **LAURA SWIFT**

*Co-Producer* **DANIELA VENTURELLI**  
*Unit Production Manager* **EVELYN PINEZICH**  
*Production Supervisor* **FRANCESCA REIDY**

*Floor Second Assistant Director* **HARRI JONES**  
*Third Assistant Director* **AYNOA ALVAREZ WAUTIEZ**  
*Base Third Assistant Director* **ISIE HOULT**  
*Crowd Second Assistant Director* **ADAM FOSTER**  
*Crowd Third Assistant Directors* **GEORGE CUNNINGHAM**  
**CALLUM DAWSON**  
*Cast Liaison* **MATTHEW JORDAN**  
*Set Production Assistants* **NANCY MOULE**  
**PABLO HERMANN**  
**MORGAN MIDDLETON**  
**LAURENT DURHAM**  
*Crowd Production Assistants* **SOPHIE HOARE**  
**JONO HINES**

*Head of Research* **BENJAMIN PANZECA**

*Researcher* **LYDIA LEIBER**  
*Executive Assistant to Mr. Guadagnino* **GLORIA ALBANESI**  
*Assistants to Mr. Guadagnino* **BAHIYA MOHAMEDOU**  
**PHILIP FAJARDO**  
*Assistant to Mr. Mandelbaum* **DOMINIQUE PARRY PARKER**  
*Executive Assistant to Ms. Dawson* **LYDIA OTULAKOWSKI**

*Casting Associate* **ABBY GALVIN**  
*Casting Assistant* **SAFFEYA SHEBLI**  
*Unit Publicist* **KATE LUCZYC-WYHOWSKA**  
*Still Photographer* **YANNIS DRAKOULIDIS**  
*Dialect Coach* **LIZ HIMELSTEIN**  
*Acting Coach* **GRETA SEACAT**

*Production Coordinators* **ZSÓFIA ZATURECZKI**  
**FRANCESCA BUDD**  
*Assistant Production Coordinator* **ELLIS BOND**  
*Travel and Accommodation Coordinator* **MEGAN BROOKS**  
*Travel Coordinator* **ASH TEAGUE**  
*Junior Assistant Production Coordinator* **CHARLEY WELLER**  
*Production Secretary* **LEONA WIMPRESS**  
*Office Production Assistants* **JORDAN SHARKEY**  
**JOSEPHINA LE HELLAY**  
**ALFIE GARDENER**  
*US Prep Coordinator* **NICKI SLACK**  
*US Assistant Prep Coordinator* **LIZ WIEST**  
*US Prep Travel Coordinator* **HEATHER BACKLAS**  
*US Prep Production Secretary* **HEAVEN WONG-HEYWARD**  
*US Assistant Unit Production Manager* **MAX SAMU**

*Supervising Location Manager* **ALEX GLADSTONE**  
*Location Managers* **MATT WINTER**  
**DOMINIC TIGHE**  
*Floor Location Manager* **KIMBERLIE EATOUGH**  
*Assistant Location Managers* **ED BOTTENHEIM**  
**EMILY SUNDERLAND**  
**JONNY KERR**  
*Locations Coordinator* **ASHLEIGH SHUTTLEWORTH**  
*Unit Manager* **MICHAEL KINGETT**  
*Assistant Unit Managers* **VALONKORN HEAMAVATTANACHAI**  
**IZZY MACMILLAN**  
*Location Marshals* **MARTHA WATSON**  
**ANNABELLE DANTON**  
**ROBERT SHUTTLEWORTH**  
*Locations Assistant* **GIADA GABBRIELLI**

*Studio Unit Manager* **SAM CHESWORTH**  
*Assistant Studio Unit Manager* **SAM LEVICK**

*Studio Unit Assistant LEON GODEFROY*  
*Standby Studio Electrician STAN BENNETT*  
*Catering and Craft Service by HEALTHY YUMMIES*  
*Head of Catering MARK SWEENEY*  
*Unit Manager KONRAD KOSTRUBIEC*  
*Assistant Manager JAKUB MATEJAK*  
*Head Chef ROBERT ZAMOLO*  
*Chef RAUL CRISTE*  
*Kitchen Porter CHRIS HOOTON*  
*Craft Unit Manager LIDIA PINTILIE*  
*Craft Chef STEVEN GRANT*  
*Medic CHRISTOPHER EGGS*  
*Construction Medic NICOLA EVANS*

*Picture Vehicle Supervisor STEWART HOMAN*  
*On-Set Coordinator / Buyer DAVID EATON*  
*On-Set Coordinator ROB CAMPBELL*  
*Picture Vehicle Office Coordinators EMMA SUDALL*  
*OLIVER HOMAN*  
*Lead Standby Technician SEBASTIAN CHLEBIK*  
*Standby Technicians CHRIS PACKMAN*  
*MARK FREEMAN*  
*GARY KEARVELL*  
*ED SMITH*  
*Standby Technician Assistant EUAN CAMPBELL*  
*Transportation Manager MARK DILLIWAY*  
*Transportation Captain ROBERT HEMPENSTALL*  
*Transportation Coordinator ALLYS SEATON*

*Financial Controller CRAIG BARWICK*  
*Production Accountant EWAN TAYLOR*  
*First Assistant Accountant DAVID DANISOVSZKY*  
*AP Supervisor INGRID SIMMONDS*  
*Second Assistant Accountant SOPHIE SALMON*  
*Assistant Accountant SAIDA JAMAC*  
*Payroll Accountant SURAYA JAMAC*  
*Accounts Clerk STACEY GODLONTON*  
*Payroll Clerk LAURA PERCIVAL*  
*Post Production Accountant SARAH DIGNAN*

*A Camera Operator ANDREI AUSTIN*  
*B Camera Operator MICHAEL ESHUN-MENSAH*  
*A Camera First Assistant Camera WAYNE GORING*  
*B Camera First Assistant Camera TUNCER ÖZDEMİR*  
*A Camera Second Assistant Camera PETER HODGES*  
*NATHAN LLOYD*  
*B Camera Second Assistant Camera ASHLEY REES*  
*Camera Operators JOEL HONEYWELL*

**GRANT SANDY-PHILLIPS**  
**Central Loader KOFI RICHARDS**  
**Video Assist Operators PHIL AICHINGER**  
**IVAN KADELBURG**

**Script Supervisor FRANKIE FERRARI**  
**Supervising Dailies Operator CHRIS MUNNS**  
**Dailies Colorist Operator JORDAN ALTRIA**  
**Senior Dailies Producer CRAIG PARKER**  
**Dailies Coordinator PATRICK BARRY**  
**Visual Effects Pulls Coordinator PAUL McCULLOUGH**  
**Visual Effects Pulls Operator CIARAN AHERN**  
**Production Sound Mixer YVES-MARIE OMNES**  
**Boom Operators DOMINIQUE EYRAUD**  
**CHRIS ATKINSON**

**Chief Lighting Technician MAZI MITCHELL**  
**Assistant Chief Lighting Technician RICHARD OXLEY**  
**Floor Assistant Chief Lighting Technician BRUNO MARTINS**  
**Lighting Desk Operator CHRIS COOPER**  
**Chargehand Electrician DOMINIK PALGAN**  
**Shooting Electricians ANGEL OXLEY**  
**JAMES HUSBANDS**  
**JUSTICE AKUSHIE JR.**  
**JACK RUMBALL**  
**TARREL WATSON**  
**ALISTAIR BURY**  
**NICK KEMP**  
**ALISTAIR COX**  
**SCOTT ROBINSON**  
**EDDIE ABBOTT**  
**JAMIE PATIENCE**  
**LEWIS NICHOLLS**

**HOD Practicals BILLY CLIFFORD**  
**Chargehand Practical Electricians COLIN TOWNSEND**  
**WARREN DAVIES**  
**Rigging Practical Electricians HARRY THOMPSON**  
**TERRY TOWNSEND**  
**GEORGE DAVIES**  
**CARL CHURCHWARD**  
**BRADLEY CURRI**

**Chief Rigging Technician SONNY OXLEY**  
**Supervising Rigging Electrician PAUL MIDDLETON**  
**Rigging Desk Operator WILLIAM BURNS**  
**HOD Rigger GLENN JACKSON**  
**Rigging Supervisor RHYS GRINTER**

*Rigger Stagehand* **JACK CORKERY**  
*Electrical Rigger Chargehands* **RYAN GARRAD**  
**TOMMY SMITH**  
*Electrical Riggers* **SAM SARGENT**  
**BEN COOPER**  
**JASON SMITH**  
**JAKE VASSEY**  
**RYAN FALCONER**  
*Chargehand Rigging Electrician* **JACK GEDDESS-HOPKINS**

*Rigging Electricians* **BILLY COPPINS**  
**CHARLIE DUNCOMBE**  
**LUKE COUGHLAN**  
**ROY ROWLAND**  
**CHRIS DICKINSON**  
**RICKIE YULE**  
**DANIEL KEENAN**  
**JAY DUNSTANDIGWEED**  
**PAUL KELLY**  
**TOBEY EVANS**  
**ZACH BROWN**  
**ALEXIS KEVIN MONTES AGRICOLO**  
*Chargehand Electricians* **PERRY CULLEN**  
**MICHAEL HILL**  
*Standby Rigging Electrician* **BRANDON BIGGERSTAFF**  
*First Company Grip* **CALLUM HAMMETT**  
*Second Company Grip* **JOHN McSWEENEY**  
*B Camera Grip* **WILL MILES**

*Supervising Art Director* **TOM STILL**  
*Senior Art Directors* **SU WHITAKER**  
**MARC HOMES**  
*Art Directors* **AGIS PRYLIS**  
**ANTHONY CARON-DELION**  
*Standby Art Director* **JO RIDLER**  
*Assistant Art Directors* **DAMIAN LEON WATTS**  
**DAVID MORGAN**  
**LOTTA WOLGERS**  
*Set Decorator Art Director* **ALICE BIDDLE**  
*Set Decorator Assistant Art Director* **LARA GENOVESE**  
*Set Designers* **MAGDALENA KRONENBERG-SEWERYN**  
**LIAM MORGAN**  
**SARA TADDEI**  
**KYLE STEPHEN-LETT**  
**KRISTINA ZIMMERMANN**  
*Junior Set Designers* **CHARLOTTE BLANDEN**  
**SARAH BETHANY GREENSLADE**



*Model Maker FRAN TESEI*  
*Assistant Model Maker ALEX KERR*  
*Concept Artists RICCARDO MASSIRONI*  
*FRANCESCO SALA*  
*Draughtsperson EMMA GOODWIN*  
*Graphic Art Director ALAN PAYNE*  
*Lead Graphic Designer CHRIS ROSSER*  
*Senior Graphic Designer ANTHONY NOBLE*  
*Graphic Designers OLGA GUNDERICH*  
*GREG KEEN*  
*ANNABEL GIBB*  
*Assistant Graphic Designer MHARI GLOBER*  
*Graphic Assistant ELIZABETH ANIBABA*  
*Art Department Coordinator HOLLY PORTER*  
*Assistant to Production Designer CHANTAL RIVERA*  
*Art Department Assistants SOFIA CRUCIANI*  
*LUCIA MANAKOVA*  
*RHIANNA MCGREGOR*

*Set Decorator LEE SANDALES*  
*Associate Set Decorator NICOLA DE FRESNES*  
*Assistant Set Decorators ELSA McLENACHAN*  
*AVA SKEET*  
*GUY MOUNT*  
*BELINDA DELYLE-TURNER*  
*OLIVER EDINBURGH*  
*OLIVIA PORTMAN*  
*US Assistant Set Decorator KENDALL ANDERSON*  
*Draughtspersons ANITA RAJKUMAR*  
*EMMA GOODWIN*  
*Junior Draughtsperson SHONA SHARMA*  
*Supervising Production Buyer KATE VENNER*  
*Set Decoration Buyer GERAINT POWELL*  
*US Buyers GRAHAM WICHMAN*  
*LINDSAY STEPHANS*  
*FRANCESCA M. CARUSO*  
*PAIGE MITCHELL*  
*OLIVIA PEEBLES*

*Assistant Buyers GEORGINA SHORTER*  
*FREYA HARKON-MACGREGOR*  
*MARISSA SANNA*  
*ELLIE LOGAN*  
*NATALIA EYRES*  
*JULIA MINCHILLO*  
*SHELLEY GREEN*  
*MIA FARDY*  
*Petty Cash Buyers KAREEN THOMAS*

*JOE TIERNAN*  
*Set Dressers DAN MUNRO*  
*LAURA WILLIAMS*  
*KRISTIN THEYERS*  
*TIMOTHY PRICE*  
*JUSTIN ACKROYD*  
*JONAH LINDLEY*  
*ANDREW HEWETT-HORNE*  
*US Set Dressers BO WANGKEO*  
*MOLLY RAMSAY*  
*EMMA LONG*  
*PATRICK EATON*  
*JOSEPH PROSCIA*  
*On-Set Dresser / Second Standby JEVON EDWARDS*  
*On-Set Second Dresser JACOB EDWARDS*

*Supervising Painter CARL WILDMAN*  
*Craft Painters JAMIE HALL*  
*JACK SELLARS*  
*ANDY ADAMS*  
*DARREN O'BRIEN*  
*LUKE NOBLE*  
*TONY EDEN*  
*ROB DYSON*  
*Drapes Master ALEX LEWRY*

*Senior Drapesperson DANIEL LEWRY*  
*Drapespersion STEVE CASHIN*  
*LARA WALLEGE*  
*ORLANDA JAMES*  
*Set Decoration Coordinators NICO BISELLO*  
*KAY MUSK*  
*US Set Decoration Coordinator CAELI SMITH*  
*US Leadperson JOE SORELLE*  
*US Shipping Coordinator CHLOE WHITE*  
*US Production Assistant IVAN SOTO*  
*Set Decoration Assistant LUCY LARKMAN*  
*Set Decoration Specialist Researcher EMILY LUTYENS*

*HOD Prop Modeler ROB SEEX*  
*Prop Making Supervisor ANDREW AINSCOW*  
*CAD Draughtsperson MARIANNE GALLAGHER*  
*CAD Modeler / Senior Modeler STEVE GREGORY*  
*Senior Modeler JAMIE KNIGHT*  
*Modelers SHAY VAN WIJK*  
*TOM WINFIELD*  
*Assistant Model Maker ALEX KERR*  
*Senior Modelers (Mold Shop) ROSE JACKMAN*

*STEVE HAGON*  
*Prop Modeler (Mold Shop) JORDAN HENSTOCK*  
*Lead Prop Painter DORDI MOEN*  
*Senior Prop Painter REBECCA WOOD*  
*Prop Painter JOANNA EARLES*  
*Prop Making Buyer LILLIE WALKER*  
*Property Department Coordinator RITA COX*

*Action Prop Masters CHARLIE SUMMERVILLE*  
*CATHERINE MILLER*  
*Assistant Action Prop Master AARON CONTRERAS*  
*Action Prop Buyers IRENE MORENO*  
*TRAVIS ANDERBERG*  
*RACHEL PETROVICS*  
*Assistant Action Prop Buyer MARIYA EVTIMOVA*  
*Action Prop Petty Cash Buyer LUCY DREWBELL*  
*Action Props Graphic Designer MADELIENE HASLAM*  
*Action Props Junior CLAIRE STRATTON*

*Property Master ADAM McCREIGHT*  
*Chargehand Dressing Props MATT FRENCH*  
*MARK SMITH*  
*ASHTON PURNELL*  
*CRAIG PRICE*  
*Dressing Props STEVE GRIDLEY*  
*ROBERT HUTCHINSON*  
*DOUGLAS REYNOLDS*  
*MITCH SIERMANS*  
*JAMES KIRBY*  
*NICHOLAS PUTTERILL*  
*LIAM RAMSDEN*  
*CHRIS BALL*  
*KATIE HORSTED*  
*URSA BANTON MILLER*  
*SHAMAN ST CLAIR MILLER*  
*VICTOR LOPEZ-ALVAREZ*  
*GARETH ELWARD*  
*RHANNAN LACEY*  
*BOBBY PETERS*  
*STEPHAN ISAAC*  
*AARON HOLDER*  
*JONNIE ELF*

*Dressing Props Juniors CONNOR CULLEN*  
*NICK McBAIN*  
*LUCY BARRET*  
*Dressing Props Assistant JAMES WHITE*  
*Supervising Standby Props JAMIE BUCHAN*

*Standby Props GABRIEL WILKINSON*  
*Junior Standby Props ANYA REVELL*  
*Props Location Storeperson AARON LECOUTRE*  
*Props Storeperson DANNY WIGGINS*  
*Props Store Assistant NATHAN DAY*  
*Stores Assistant: Librarians CHLOE LAMBERT*  
*DANI SIMS*

*Construction Manager DANIEL CRANDON*  
*Assistant Construction Manager CARADOC CURTIS-ROUSE*  
*Construction Coordinator SIOBHAN WALSH*  
*Assistant Construction Coordinator ORLA DORAN*  
*Finance Administrator SARJ MAHIL*  
*HOD Carpenter CLINT HELLYER*  
*Supervising Carpenters DANNY PITON*  
*CHRIS BROWN*  
*NICK SMITH*  
*TONY MARKS*  
*TERRY KELLY*  
*ED SALISBURY*  
*JEFF McNAMARA*  
*GEORGE RUDELHOFF*  
*HOD Stagehand ADAM MORONEY*  
*Supervising Stagehands MARK ANDREWS*  
*DAVE CARLO*

*DAN MAJOR*  
*HOD Painter BRUCE GALLUP*  
*Supervising Painters JAI BATTERHAM*  
*DEAN HAWLEY*  
*JOHN PINKERTON*  
*TONY POWER*  
*RICHARD BAROCK*  
*JORDAN FRENCH*

*HOD Rigger ROBERT LUKE*  
*Chargehand Rigger KYLE LUKE*  
*Blues Standby Rigger AARON EDWARDS*  
*Standby Rigger AIDEN STEVENSON*  
*HOD Plasterer MARK BEWLEY*  
*Supervising Plasterers ROBERT RAMSEY*  
*GEOFF LOWEN*  
*Supervising Metalworker JAMES WALLIS*  
*Standby Carpenter DAN YELLOWHAMMER*  
*Standby Painter RYAN McPHAIL*

*Special Effects Supervisor RICHARD VAN DEN BERGH*  
*Special Effects Coordinator / Buyer CATARINA OLIVEIRA*

*Special Effects Lead Senior Technicians CHRISTOPHER HUBBARD COHEN  
GEORGE SPENSLEY-CORFIELD*

*NEIL DAMMAN*

*Special Effects Senior Technician DARREN MAY*

*Special Effects Technicians JOE HOLDEN*

*MAX HEMMETT*

*Special Effects Assistant Technician ZACH VAN DEN BERGH*

*Snow Effects Supervisor CRAIG DALY*

*Snow Effects Technician AMY RUNDLE*

*Additional Visual Effects Supervisor ERIC PASCARELLI*

*Assistant Costume Designers GIOVANNI PIGLIAPOCHI*

*GIANLUCA PERSIA*

*Second Assistant Costume Designer LAURA HARVEY*

*Costume Supervisor MARCO SCOTTI*

*Assistant Costume Supervisor MARCO DE LUCA*

*Costumer to J. Roberts FRANCISCA VEGA*

*Costumer ABIGAIL KING*

*Principal Buyer ASTRID DALTON*

*Senior Dresser NICKY BARRON*

*Costume Fitter EVIE AKERMAN*

*Crowd Costume Fitters GAIA COZZI*

*JANINE CUNLIFFE*

*Costume Fitter Junior CHYNA CONSTABLE*

*Costume Fitter Assistants AGATHE FINNEY*

*FLORA MOYES*

*Principal Standby ELLESHIA FLOWERS*

*Standby Costume PATRICK REYNOLDS*

*Crowd Costume Supervisor / Buyer TIM HENSON*

*Crowd Costume Buyer / Assistant EMMA MULDER*

*Crowd Costume Assistants BEN SPELLMAN*

*PIPPA EBBAGE*

*Costume Assistants FRANCESCO TRIDA*

*HENRY CHRISTOPHER*

*Makeup Designer FERNANDA PEREZ*

*Key Makeup Artist DANIELE NASTASI*

*Hair and Makeup Junior AIMEE SAMPSON*

*Hair Designer MASSIMO GATTABRUSI*

*Key Hair Artist MELISSA VAN TONGEREN*

*Wig Stylist ALBERTO DEL MACCHIA*

*Crowd Hair and Makeup Supervisor ANNA LUBBOCK*

*Crowd Hair and Makeup Artists LARA PAC*

*FRANCES DE HAVAS*

*Crowd Hair and Makeup Juniors CAMILLE NAVA*

*MEGAN KEEPECE*

*Post Production Supervisor DANIELA VENTURELLI*  
*First Assistant Editor ANGELA ANZELMO*  
*Second Assistant Editor EDWIN J TONIN CARRANZA*  
*Third Assistant Editor PAOLA TORMENA*  
*Post Production Coordinator LINDA BAGALINI*  
*Post Production Assistant BAHIYA MOHAMEDOU*

*Supervising Sound Editor and Re-Recording Mixer CRAIG BERKEY*  
*Supervising Sound Editor DAVIDE FAVARGIOTTI*  
*Sound Designer and Re-Recording Mixer PAUL CARTER*  
*Dialogue Editor ALESSANDRO BONFANTI*  
*Foley Editors DAVI AQUINO*  
*JENNA DALLA RIVA*  
*KEVIN JUNG*  
*COLTON MADDIGAN*

*Crowd Supervisor MICHAEL MAROUSSAS*  
*ADR Voice Casting PHOEBE SCHOLFIELD*  
*ADR Mixer JAMES GREGORY*  
*Loop Group SYNC OR SWIM*  
*Loop Group Recorded at GOLDCREST, LONDON*  
*Loop Group Mixer MARK APPLEBY*  
*Location Loop Group Mixer ANGEL PEREZ GRANDI*  
*Sound Mix Facility CINECITTÀ*  
*HOD Audio EDOARDO LUINI*  
*Mix Tech Engineer GIAMPAOLO PULCINI*  
*Foley Recorded at FOOTSTEPS POST-PRODUCTION SOUND INC.*  
*Foley Artists SANDRA FOX*  
*GORO KOYAMA*  
*Foley Mixers CHELSEA BODY*  
*JACK HEEREN*  
*KEVIN SCHULTZ*

*Digital Intermediate and Dailies by HARBOR*  
*Colorist JOE GAWLER*  
*Color Assist KATIE LINARD*  
*STEVE KNIGHT*  
*Additional Colorist ALEX GASCOIGNE*  
*DI Editor JUSTIN DREW*  
*DI Producers KYLE CASEY*  
*MUNAH YAHKUP*  
*Head Kodak Services ANTONIO RASURA*  
*Lab Managers RUHAN LOTTERING*  
*RUSSELL HIGGS*  
*Technicians MITCHELL MARTIN*  
*NICO RASURA*  
*Avid Services ITA Provided by FRENESY FILM COMPANY*  
*Avid Services UK Provided by PIVOTAL POST*

*Motion Graphic Designer ALEXANDER SHOUKAS*  
*Clearances BALLPARK MEDIA*  
*Stock Footage Research ALLISON BRANDIN*  
*US Production Legal Services Provided by REDER & FEIG LLP*

*STEPHEN M. GALLAGHER*  
*JJ BERTHELSEN*  
*HENRY JAMES TUFNELL*  
*CHERISE HONEY HALLENBECK*  
*ALEXANDRA TASHMAN*  
*Production Legal Services Provided by HARBOTTLE & LEWIS LLP*  
*Sustainability Consultant AMELIA PRICE*  
*Sustainability Coordinator BECKI NASH*  
*Consultant FRANCESCA MANIERI*

*Visual Effects by FRAME BY FRAME*  
*Visual Effects Executive Producer DAVIDE LUCHETTI*  
*Visual Effects Supervisor FABIO CERRITO*  
*Visual Effects Producer VIRGINIA CEFALY*  
*2D Supervisor MARCO FIORANI PARENZI*  
*Visual Effects Coordinators GIUSEPPE LA MANNA*  
*CAITLIN FROST WILBER*  
*On-Set Data Wrangler LUCA BOWLES*  
*Head of Visual Effects ANDREA VINCENTI*  
*Head of Production VALENTINA CARNEVALE*  
*Head of 2D MARCO GERACITANO*  
*Visual Effects Line Producer NICOLA PENTECOSTE*  
*Visual Effects Editor ORSOLA SORRENTINO*  
*Visual Effects Editor Assistant SILVIA TOLOMEO*  
*CG Supervisor PAOLO LONZI*  
*CG Production Manager NAZZARENO PALMIGIANI*  
*CG Coordinator ISABELLA DE BLASIO*

*CG Artists ALESSANDRO BANDINELLI*  
*MARGHERITA CIPOLLONI*  
*MATTEO GIORNI*  
*LUCIA MANGINELLI*  
*MARCO PANCI*  
*LUCA SIMONATO*  
*GIULIO TONINI*  
*FX Artist GIULIO BARTALI*  
*Visual Effects Designer TOMMASO RAGNISCO*  
*Digital Matte Painters ANDREA REALI*  
*IRENE NAVARRO*  
*Digital Matte Painter / GFX Artist LORENZO MONETA*  
*Matchmovers IRENE CICCARELLI*  
*GAETANO POLIZZI*

*Lead Compositors MAURA MANFREDI  
DIEGO DI PAOLA  
IVANO DI NATALE  
GIULIO PARATI*

*Digital Compositors ALESSANDRO ABIUSO  
ANTONIO CASCONI  
ALESSIO CHIETERA  
MONICA CINQUEPALMI  
CLEMENTE DEL GRACCO  
MATTIA FEDE  
CARLOTTA FERRARESI  
MARTA GARGANO  
SARA GARGANO  
ALESSANDRO MACIS  
ZORAN MITROVIC  
CHARLSTON JOHN PEÑA  
EMANUELE PERRINA  
MATILDE ROSSI  
FRANCESCO SANTORO  
PASQUALE TOMAIUOLO  
STEFANO VALENTE  
MATTEO VELLI*

*Pipeline TD FABIO FIORDALICE  
Pipeline Technical Assistants MIRKO DI GIORGIO  
FEDERICA PROCOPIO  
Visual Effects Production Assistant MARA MISINO*

*Music Written, Arranged, Produced, Performed,  
Programmed and Mixed by TRENT REZNOR & ATTICUS ROSS  
Score Engineer and Score Producer JACOB MORENO  
Additional Synth Programming DUSTIN MOSLEY  
Music Editor ROBERTA D'ANGELO*

*Performed by David Bowie  
Courtesy of RZO Music /  
The Jim Henson Company*

*Performed by Mark Harelik,  
Victoria Clark, Adam Guettel  
Courtesy of Nonesuch Records  
By arrangement with  
Warner Music Group Film & TV Licensing*

*"It's Gonna Rain"  
Written by Arto Lindsay & Peter Scherer  
Performed by Ambitious Lovers  
Courtesy of Elektra Entertainment Group*



*By arrangement with  
Warner Music Group Film & TV Licensing*

*“Piano Concerto: II. Lento e deserto”*

*Written by György Ligeti  
Performed by Pierre-Laurent Aimard  
Courtesy of Warner Music UK Limited*

*By arrangement with  
Warner Music Group Film & TV Licensing*

*“Terrible Love”*

*Written by Matthew D. Berninger &  
Aaron Brooking Dessner  
Performed by The National  
Courtesy of 4AD*

*By arrangement with  
Beggars Group Media Limited*

*“Gnarly Buttons: II. Hoe-down (Mad Cow)”*

*Written by John Adams  
Performed by John Adams, London Sinfonietta  
Courtesy of Nonesuch Records*

*By arrangement with  
Warner Music Group Film & TV Licensing*

*“Gnarly Buttons: III. Put Your Loving Arms  
Around Me”*

*Written by John Adams  
Performed by John Adams, London Sinfonietta  
Courtesy of Nonesuch Records*

*By arrangement with  
Warner Music Group Film & TV Licensing*

*“Baar Baar Dekho Hazar Baar Dekho”*

*Written by Ravi Shankar Sharma &  
Majrooh Sultanpuri  
Performed by Mohammed Rafi  
Courtesy of Saregama  
By arrangement with The Royalty Network, Inc.*

*“Masti Bhara Hai Saman”*

*Written by Jaipuri Hasrat & Dattaram Wadkar  
Performed by Lata Mangeshkar and Manna Dey  
Courtesy of Saregama  
By arrangement with The Royalty Network, Inc.*

*“Break With”*

*Written and Performed by Ryuichi Sakamoto*

*Courtesy of KAB America Inc. /  
Warner Music Japan*

*“Satta Massagana”  
Written by Carl Dawkins,  
Donald Manning & Linford Elijah Manning  
Performed by The Abyssinians  
Courtesy of Clive Hunt Productions*

*“Evil Ni\*\*er”  
Written by Julius Dunbar Eastman  
Performed by Julius Eastman, Frank Ferko, Janet  
Kattas, and Patricia Martin  
Courtesy of New World Records*

*“L'incontro”  
Written by Piero Ciampi & Giovanni Marchetti  
Performed by Piero Ciampi  
Courtesy of Sony Music Entertainment (Italy)  
S.p.A.  
By arrangement with Sony Music Entertainment*

*“É Preciso Perdoar (You Must Forgive)”  
Written by Carlos Coqueijo Costa &  
Alcyvando Luz  
Performed by Cesária Évora,  
Caetano Veloso, Ryuichi Sakamoto  
Courtesy of The Red Hot Organization  
Caetano Veloso appears courtesy of PolyGram  
Discos do Brasil and Nonesuch Records  
Ryuichi Sakamoto appears courtesy of  
For Life/Güt Records Japan  
Cesária Évora appears courtesy of  
BMG Records, France and Nonesuch Records  
Licensed from the 1996 Red Hot + Rio  
HIVAIDS benefit project.*

*“Solea (Mono Version)”  
Written by Gil Evans  
Performed by Miles Davis  
Courtesy of Columbia Records  
By arrangement with Sony Music Entertainment*

*“Heaven Knows I'm Miserable Now”  
Written by Johnny Marr &  
Steven Patrick Morrissey  
Performed by The Smiths  
Courtesy of Warner Music U.K. Ltd.*

*By arrangement with  
Warner Music Group Film & TV Licensing*

*"The Last Of The Famous International Playboys"*

*Written by Steven Patrick Morrissey &*

*Stephen Brian Street*

*Performed by Morrissey*

*Courtesy of Parlophone Records Ltd*

*By arrangement with  
Warner Music Group Film & TV Licensing*

*"Avec le temps"*

*Written and Performed by Léo Ferré*

*Courtesy of Universal Music Division Barclay [FR]*

*Under license from Universal Music Enterprises*

*"Day 'N' Nite (Nightmare)"*

*Written by Scott Ramon Seguro Mescudi &*

*Oladipo O. Omishore*

*Performed by Kid Cudi*

*Courtesy of Republic Records*

*Under license from Universal Music Enterprises*

*"The Death of Klinghoffer, Act II:*

*It is as if our earthly life were spent miserably"*

*Written by John Adams*

*Performed by Kent Nagano, The Opera De Lyon,*

*The London Opera Chorus*

*Courtesy of Nonesuch Records*

*By arrangement with  
Warner Music Group Film & TV Licensing*

*"The Death of Klinghoffer, Act II: Desert Chorus"*

*Written by John Adams*

*Performed by Kent Nagano, The Opera De Lyon,*

*The London Opera Chorus*

*Courtesy of Nonesuch Records*

*By arrangement with  
Warner Music Group Film & TV Licensing*

*"City Noir: III. Boulevard Night"*

*Written by John Adams*

*Performed by St. Louis Symphony &*

*David Robertson*

*Courtesy of Nonesuch Records*

*By arrangement with  
Warner Music Group Film & TV Licensing*

*"E Preciso Perdoar"*  
Written by Carlos Coqueijo Costa &  
Alcyvando Luz  
Performed by Ambitious Lovers  
Courtesy of Elektra Entertainment Group  
By arrangement with  
Warner Music Group Film & TV Licensing

*"Babu Samjho Ishare"*  
Written by S.D. Burman & Majrooh Sultanpuri  
Performed by Manna Dey  
Courtesy of Saregama  
By arrangement with The Royalty Network, Inc.

*"Ligia"*  
Written and Performed by Antônio Carlos Jobim  
Courtesy of Warner Records  
By arrangement with  
Warner Music Group Film & TV Licensing

*"Nothing Left To Lose"*  
Written by Tracey Thorn & Ben Watt  
Performed by Everything But The Girl  
Courtesy of Virgin Records Ltd.  
Under license from Universal Music Enterprises  
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In Association with BIG INDIE PICTURES  
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*The work has been realized with the support of the Fund for the  
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