

Paramount Pictures Presents  
In association with Michael Bay  
A Platinum Dunes Production

# A QUIET PLACE



**OPENS NATIONWIDE APRIL 6, 2018**

Directed by John Krasinski

Story by Bryan Woods & Scott Beck

Screenplay by Bryan Woods & Scott Beck and John Krasinski

Produced by Michael Bay, p.g.a. Andrew Form, p.g.a. Brad Fuller, p.g.a.

Executive Producers Celia Costas John Krasinski Allyson Seeger Bryan Woods Scott Beck Aaron Janus

Starring Emily Blunt John Krasinski Millicent Simmonds Noah Jupe

**Run Time: 90 minutes**

**“A Quiet Place” has been rated PG-13 for terror and some bloody images**

# *A QUIET PLACE*

## PRODUCTION NOTES

In the modern horror thriller *A Quiet Place*, a family of four must navigate their lives in silence after mysterious creatures that hunt by sound threaten their survival. If they hear you, they hunt you.

Paramount Pictures in association with Michael Bay presents a Platinum Dunes Production of *A Quiet Place*, directed by John Krasinski and starring Emily Blunt, Krasinski, Millicent Simmonds and Noah Jupe. The screenplay is by Bryan Woods & Scott Beck and John Krasinski from a story by Bryan Woods & Scott Beck. The producers are Michael Bay, Andrew Form and Brad Fuller and the executive producers are Celia Costas, Krasinski, Allyson Seeger, Bryan Woods, Scott Beck and Aaron Janus.

### SILENCE IS SURVIVAL

When John Krasinski first read an early draft of the script for *A Quiet Place* by screenwriting duo Bryan Woods & Scott Beck (*Nightlight*), the terrifying premise hit home especially hard. Krasinski's wife, Emily Blunt, had just given birth to their second daughter and he was already spending his nights in the whispering quietude and anxiety of new parenthood. In that atmosphere, he was utterly transported by the idea of a family's nerve-jangling, high stakes search for safety, as well as their vital need for connection, in a world where so much as a single cry or heavy footstep could bring instant demise. The story seemed to encompass the most virulent fears of parenthood—turned up to 11.

At the time, Krasinski was equally known as a dramatic actor (with recent roles in *Detroit* and *13 Hours: The Secret Soldiers of Benghazi*), a writer (whose screenplays include Gus Van Sant's *Promised Land*) and a rising director (who made his debut with *Brief Interviews With Hideous Men* and followed by *The Hollars*). But with *A Quiet Place*, Krasinski was compelled to jump into all three roles, his first major feature wearing that whole wide range of hats. As he tackled the re-write of Woods and Beck's high-concept story, he also saw a chance to play in a unique way with the power of the horror genre. Sure, he wanted to build dread second-by-second in the tradition of breathless thrillers.

But more so, he wanted to create a battle between sound and silence, and between fear and love, that would be a tense, emotional and *participatory* experience for audiences.

Krasinski recalls what first captivated him: "I was already dealing with all the fears of being a new father—fears of how to keep my daughters safe and how to be a good dad—when this came to me and so I related to it on a deeply personal level. I felt that within the basic story was such an interesting, and terrifying, metaphor for what it takes to be a parent. I was an open nerve emotionally then, so it was a very powerful time to start imagining how two parents might try to protect their children by doing the

impossible, by living without making a sound. It just made my imagination explode. There was so much about the idea that I wanted to explore.”

The more he tried to envision being a father in an apocalyptic time, the more frightening, and potent, the idea seemed. The story was full of big, disarming jolts but there was also poignancy to a family fighting to communicate no matter how bad things get. “In ordinary life you try to make sure your kids are happy, healthy, well fed, taken care of and educated, which is a lot to worry about. But in this nightmare world, the stress of being a parent is that times 10,000,” Krasinski observes. “In the Abbotts’ world with one false step, you could lose a loved one, something they know all too well.”

That the film was bursting with creative possibilities for performances, design and effects also called to Krasinski. “I was excited to explore how to tell this story in the most exciting way using the balance between silence and sound,” he explains.

Horror is a fresh genre for Krasinski as a writer and director, but from the start he came at it in his own emotionally invested way. “Really, my favorite movies, horror or otherwise, are those that have a strong, underlying metaphor,” he says. “For instance, *Jaws* is one of my favorite movies of all time. But to me, *Jaws* wasn’t *really* about a shark. It was about three men who had something to overcome, and the shark was the catalyst. That’s how I saw this story. It’s a scary movie, but it’s scary because it’s about a real family. And I felt I had the personal experience to bring to that.”

Like all horror movies, *A Quiet Place* starts with a provocative scenario straight out of your worst nightmares. But from there, Krasinski set for himself a different direction: to link love and fear, and invest the audience actively in both. The idea was to have the sense of horror mount in direct correlation with the viewer’s growing attachment to the Abbotts.

“If you care about the Abbotts, then you will be surprised when they’re surprised, you’ll be sad when they’re sad and you’ll be desperately afraid when they’re desperately afraid. So that became the core of what I wanted to do: to let audiences fall in love with what it is that makes the Abbotts such a beautiful family,” Krasinski explains. “You become scared for them in the most intense way because you can imagine yourself in their place.”

A big part of putting the audience in the Abbotts’ place became using auditory cues in innovative ways. As Krasinski dug deep into his re-write of the script, he started making elaborate lists of everyday noises, dividing them between “safe sounds” and “unsafe sounds.” It was both thrilling and revealing to conjure up a world so opposite from our own distractingly noisy one, a world in which sound is re-defined as dangerous, but also emphasized as a part of the human experience.

“I really wanted to come to terms with where the threshold would be that you can make a sound and the being that is out there won’t hear you. I spent a lot of time researching every kind of sound a

family might make on an isolated farm and then I started thinking about all the ways the family might figure out to dampen those sounds. It was an incredibly fun, imaginative process.”

All the ordinary creaks and hums of daily life, the ones we take for granted, suddenly took on new meaning for Krasinski. “I started listening to *everything*,” he confesses, “from silverware clinking on plates to the dropping of your shoe when you take it off. It became kind of a game in our house where my wife [Emily Blunt] and I would try to be silent and turn to each other real quietly if we ever made a noise, and say ‘you’re dead.’ It turned out to be a great means of preparation.”

Krasinski even had a way of testing which ideas would most rattle audiences to their core. “Often it was Emily and me sitting around imagining situations and If Emily said, ‘I’m so terrified, I don’t even want to think about that situation,’ I would say, ‘that’s going in the script.’”

To counter the pervasive threat that seems to always be listening 24/7, the Abbotts devise elaborate ways to keep sound at bay, including laying down sand paths to keep footsteps muted, painting floorboards to avoid creaks and creating a special lighting system to communicate. “A lot of the fun of the writing was seeing how far we could take the idea of staying quiet, from having the Abbotts communicating with different colored lights to laying out sand so that they can walk more quietly,” Krasinski says.

Because the Abbotts’ daughter Regan is deaf, they already know American Sign Language (ASL), a source of their ability to survive. But as the script progressed, Krasinski also spent a lot of time honing the Abbott family’s multiple strategies for communicating. With two lonely children facing an extremely unpredictable future and another child on the way, the Abbotts have an urgent number of things to communicate about, but their means for reaching one another has become limited.

The logistics of how the Abbotts have stayed alive were essential. But for Krasinski, the film’s pendulum of unbearable tension and exhilarating release was just as focused on family dynamics. One of the biggest challenges of the writing was figuring out how to evoke roiling emotions of frustration, apprehension, grief, defiance, need and love, atop the dread of being surrounded by an incomprehensible, all-hearing enemy, using few words. He found it was about constantly blending the most basic human emotions into a world in which humanity has been broken.

“I was especially interested in the more intimate scenes of the Abbotts just being together as a family,” Krasinski says. “And later, on the set, it was exciting for the actors to find these really beautiful moments that happen between people beyond dialogue. The communication becomes about the things most important to us: love, caring and the fear of what the next day is going to hold.”

The writing process became a chance for Krasinski to hone his directorial direction—and the film’s unique visual language—before he ever stepped foot on set. “The best part about rewriting the script was that I was thinking about the directing the whole time,” he says. “I knew exactly what I wanted

to shoot as I was writing it and even what angles I would use and things like that. It was a very unique experience for me to put all the directing ideas into the script.”

As production moved ahead, having the support of the highly experienced team at Platinum Dunes, who first brought him the material, bolstered Krasinski’s vision. Michael Bay, Andrew Form and Brad Fuller are not only three of the most powerful filmmakers in the business, they’ve also shown a passion for the horror genre with such original films as *The Purge* and *Ouija* series as well as remakes of such classics as *The Texas Chainsaw Massacre*, *The Amityville Horror*, *Friday The 13th* and *A Nightmare on Elm Street*.

Sums up Krasinski: “I feel really lucky that the film came together the way it did with this team. Everyone was so committed, from the producers to our cast to our crew. I think everyone came on board believing that if we could pull this idea off it could be something really special.”

### **THE ABBOTTS**

Early on, Krasinski gave his wife Emily Blunt—the British actress who has become much sought after following indelible and varied roles in *The Devil Wears Prada*, *Into The Woods*, *Sicario* and *The Girl on the Train*—his draft of the script for *A Quiet Place*. As soon as she read it, she suggested they play the roles of Lee and Evelyn Abbott together, adding a layer of stark realism and candid tenderness that wouldn’t otherwise be possible.

“What I fell in love with in the screenplay is that I felt it touched on some of my deepest fears as a mother of not being able to protect your children. The stakes are so sky-high in this story I was racing to read to the end,” recalls Blunt. “Ironically, before I read the script, I had suggested to John that a friend of mine might be right for the role of Evelyn. But as I read, I thought, ‘never mind that, I need to play this role.’ I just loved the depth and beauty of the story, which goes beyond the horror movie atmosphere. And John and I had never worked together so that was exciting.”

Krasinski was thrilled by his wife’s reaction, but also a little daunted by the prospect of their very first professional partnership on a film. “We were about to live through our biggest fears as parents together on screen, which was a bit crazy,” he admits.

Yet, even though it was what Krasinski describes as “a very intense experience,” both found it to be a revelation. “Working with my wife will go down as probably the best time I’ve ever had in my career,” says Krasinski. “We usually keep our careers completely separate, but we’re each other’s biggest fans. We each have our own process and we weren’t sure how they would intermingle, but it turned out to be absolutely the most fun I’ve had. Emily is a tremendous and sensitive actress, and it’s been amazing for me to work so closely with someone I admire so much.”

Once it was agreed that Blunt would play Evelyn, she and Krasinski couldn't stop talking about the Abbott family—about who Lee and Evelyn were before everything changed and how the catastrophic times they are facing has changed them.

“It’s a very weighty world but they try to stay focused on raising their family,” emphasizes Blunt. “They are constantly afraid. And they’re also a family dealing with a lot of grief and guilt. What I find fascinating is that there’s such an urgent need for them to communicate, yet communicating is so hard in a world where sound is danger.”

It definitely felt risky to Blunt to conjure up so many high-anxiety emotions while raising her own two young children, but it also gave her precious insight into Evelyn. She understood why Lee and Evelyn don't need words to reach one another in this time when everything else is in doubt. “The timing meant John and I were able to approach these roles with great vulnerability,” says Blunt. “We talked a lot about the distinct roles Lee and Evelyn have in the family. Lee is the one who feels responsible for their survival, no matter what it takes. But Evelyn wants to do more than survive: she wants to teach her kids to thrive in this world. So you get two sides of how parents handle grief, trauma and danger.”

She continues: “With Lee, you have someone who is a very, very old school kind of guy, which I don't think John is necessarily. John's much more open than Lee. Lee is the kind of man who shuts down emotionally, who turns his focus towards the need to protect and provide rather than dealing with his anguish. He's a character who is in pain, but that is true of each of the four characters. Each is trying to overcome something, which makes it even more intense as they try to stay alive.”

As for Evelyn, Blunt wanted to explore her as a kind of unwavering maternal force. “I see her as just spectacularly loving and nurturing,” Blunt describes. “She has this drive to make sure she still raises good children. So she perseveres with school lessons, with making jokes with her kids in any way she can, with loving them and holding them, sometimes just drinking them in, yet wanting them also to have the room to become who they are.”

From the start, screenwriting partners Woods and Beck had inserted a fear-provoking twist into the story for Evelyn: her greatest joy, the fact that she and Lee are expecting another child, has come at a moment of peak endangerment.

“We were thinking about the worst thing that could happen to you when you have to be silent,” explains Beck. “Evelyn's pregnancy became a driver of the story because it brings home the question of how you could go through one of the most strenuous circumstances in life, yet stay silent. It felt like such an impossible challenge that we wanted the Abbotts to have to try to figure it out.”

Adds Woods: “It's also brings in a beautiful emotional component because this family has suffered a great tragedy and this birth means so much to them, even under these circumstances.”

Krasinski brought that idea even more to the fore. He notes that long before Blunt came aboard, he couldn't help but think of his wife while writing the character who tries to hold her family together, facing the unknown with such grit and grace. "When you are writing something as intimate as a family going through the scariest time in their lives, the only person I could think of was of course Emily. But I always felt if she wanted to play Evelyn, it had to happen organically. So I didn't ever say anything to her about taking the role, even if I quietly hoped that she might come to it on her own."

Diving into Evelyn's unusual circumstances, Blunt knew she would be roiling with split emotions over her impending labor. "Of course, she and Lee are thrilled ... but their excitement is tempered by a deep fear. There are so many unanswered questions: How are we going to survive with a baby? How can you even give birth without making sound? What happens when the baby cries? They try to take every precaution they can think of by creating the soundproof safe room and finding creative ways to keep the baby quiet. But they also know they're leaping into the great unknown."

It was also a leap into the great unknown for Blunt and Krasinski, taking on these roles having never worked together professionally before. Both found that it only strengthened their bond.

"I felt so valued by John creatively," sums up Blunt. "I've always felt valued as his wife and mother of his kids, but this was about discovering that we could be on the same creative page. We were definitely nervous about it and it was a bit scary, but it turned out to be amazing."

With Krasinski and Blunt set to play the Abbott parents, the crux of the casting was finding two young actors capable of creating dynamic, moving portraits of their two children—forced to grow up too soon, each yearning for independence in a world lacking in sound but filled with rules, regrets and incessant hazards.

One of the biggest challenges was finding the film's Regan, the Abbotts' daughter who is deaf. Krasinski was thrilled to discover teen actress Millicent Simmonds, known for her award-winning debut performance in the screen adaptation of *Wonderstruck*. He watched as Simmonds tapped directly into her individual experiences growing up as a deaf person to create Regan in a way that transcended what was even in the script.

"Finding Millie was one of the best things that ever happened to this movie," says Krasinski. "Not just because she's a phenomenal actress, and not just because she's the wisest, most angelic person you can meet, but because she was so generous with her experiences and knowledge of Deaf culture and sign language. She was never intimidated, and she would say very directly this is how this Regan would do things and this is how we communicate."

He notes that Simmonds' natural instincts took everyone by surprise. "Millie was just built for this. I remember one of the first days we shot, she was walking across the bridge and I said to her: 'all your angst, all your anger, all your guilt and all your feelings of being a black sheep in this family have to

come out right now in this walk.’ And she just nailed it. She would tell me ‘I do feel frustrated and I do feel out of place sometimes.’ She understood Regan in ways I couldn’t. So I just kept telling her that I’m making this movie so that people who feel out of place will realize they can be superheroes.”

Ultimately, the entire cast would learn ASL, working closely with coach Douglas Ridloff on set, who honed the nuances. Krasinski says that watching Simmonds communicate was revelatory on many levels. “When I talked with Millie, I realized I’ve never been looked at for my entire person like she does before,” he notes. “I’ve never seen someone watch my whole being and take me all in. She’s looking at my hands, she’s looking at my eyebrows, she’s actually sensing my emotions. I damn near cried every single day because she just watches your entirety, and there’s something so poetic and moving about it. It was really important to us to do right by her because she’s this beautiful spirit.”

Simmonds says the story of *A Quiet Place* intrigued her immediately, and the idea of Regan having lost her hearing aid, her link to the hearing world, especially hit home. “I was very drawn to the story from beginning to end,” she says. “I do like horror movies and this was scary, but as I read the script, I also related to Regan. She has felt stifled as a Deaf girl, unsure of how she could fit in or what she could do or how she could help her family. And she depended on her hearing aid, which she really needed for communication. So I could relate to a lot of the challenges that she faced.”

For Simmonds, Regan’s churning self-doubts about her place in the world were also all too familiar. “I had a lot of those same feelings as a Deaf individual when I was younger,” she explains. “I was always comparing myself to hearing people and wondering why was I born deaf? So I could truly understand Regan’s emotions and used that to inform the character.”

That realism was then mixed with a lot of imagination as Simmonds began to envision Regan’s daily life on the farm, a life at once full of extreme solitude, intensified responsibility and constant fear, all contradicting every teenage impulse.

“It was terrifying to imagine this family’s life being hunted by these creatures,” Simmonds says, “to imagine you could go into the bathroom and never come out if you aren’t careful. It was interesting to think about living with that heightened sense of awareness, never knowing what small error might put your life, or worse, your family’s lives, at risk.”

The tricky father-daughter relationship between Lee and Regan—with Regan hungering for her father’s love in the wake of a tragedy that has shut him down—was especially alluring to Simmonds. “Regan and her father share a lot in common,” she points out. “They both love tech and figuring out how things work. But a wedge has come between them because of an earlier tragedy. Regan really needs to hear that her father still loves her, that he loves her for who she is, and that is a big theme throughout the movie.”



Krasinski helped Simmonds navigate this tangle of emotions in ways that made her feel safe. “John and I have a great working relationship and also great friendship, but in the movie, I have to draw on Regan’s heartbreak towards her father,” she says. “With John, we could do a very heavy emotional scene and he would be joking with me and lightening things up seconds after.”

Perhaps the greatest joy for Simmonds was getting the chance to learn from Blunt. “I was amazed by Emily,” Simmonds says, “especially watching how she drew on her experience as a real mother. She created Evelyn as someone who still wants to give her children their best chance at a successful life, to give them everything they need. And then she transferred that same energy over to me and to Noah. She knew exactly how to work with us and it was seamless.”

Blunt was equally taken with Simmonds, saying: “It was remarkable watching Millie blossom on this shoot. She came in a little shy but soon she was doing scenes that just blow your hair back.”

Taking the role of Regan’s only confidante remaining, her younger brother Marcus, is 12-year-old Noah Jupe, who Krasinski had admired in the award-winning television mini-series *The Night Manager*—and who was recently seen in the film adaptation of the hit YA novel *Wonder*.

Krasinski also got a glowing recommendation for Jupe from George Clooney, who had cast him in *Suburbicon*. “I had seen Noah as a child who is kidnapped in *The Night Manager* and I remember thinking that it takes a lot of guts and talent to access fear in the way he did at such a young age. So I did the next logical thing, which was to reach out to George Clooney who had just worked with him. I remember the quote from George was, ‘he’s the greatest child actor I’ve ever worked with.’ And he was absolutely right. Noah just knocked it out of the park. And one of the most special things was the way Millie and Noah became such close friends. They bonded in this very familial, loving way that you can feel.”

Jupe has his own reasons for being drawn to horror thrillers. “I get really scared watching them,” he admits. “But I like *filming* horror movies because then you get to see the monsters in the process of being created.”

The best part for Jupe was bonding with Simmonds, communicating mainly in ASL. “I loved working with Millie,” he says. “She’s an incredible actor and also just an amazing person. She’s always there for you, always asking if you’re okay.”

“I’m not quite fluent in ASL yet,” Jupe notes, “but that let me and Millie cut through all the boring nonsense that normal friends talk about and get straight down to honesty and real questions. I think that’s probably why we bonded so well.”

Says Simmons of Jupe: “It was so easy to get along with Noah and I love that about him. But then he would change into character as Marcus and suddenly we had that little bit of a distance, that little bit of quietness between us, and you could feel it. He’s very talented.”

Throughout the production Krasinski kept Jupe feeling in secure hands, much as the Abbotts try to keep their children protected. “Right from the start of this movie, John showed us the sets and where the family spends their time and said, ‘tell me all your thoughts.’ So that’s what he’s like, always asking people to say what they think,” says Jupe. “I’ve learned so much from him.”

In a film with only four main human characters, Blunt notes that Simmonds and Jupe were essential to reaching the audience with the emotional stakes for the Abbott family.

“Millie and Noah are just extraordinary people. We thanked our lucky stars every night for them,” says Blunt. “The air shifts in the room when they do what they do. Also, they were so loving with each other. It was absolute agony watching them say goodbye to each other when filming ended because they just became siblings. They became desperately close, just like Regan and Marcus.”

Krasinski adds that Simmonds and Jupe helped inspire the entire sound design of the film. “These two kids knocked us out every day with their performances without even using words. They were emoting with the pure and true behavior of children, which was more emotional than anything you could ever write. They showed me the power you can create in a room without speaking, and that helped me to think even more about how we could use sound to heighten the experience of the film.”

## **THE CREATURES**

The danger facing the Abbotts is intensified by the sheer scope of the threat. The creatures, about whom they know nothing, seem to be everywhere at once, surrounding and enveloping the Abbotts in non-stop peril. They can pop out at any moment, in any place, turning even the most ordinary activity into a breathless risk.

It is the way the creatures operate—their mystery, their pervasiveness—that creates such mounting anxiety throughout most of the film. They are not even seen distinctly until the climax of the film, amplifying how much the audience relates to the Abbotts’ anxiety around knowing so little of what is hunting them.

Still, a big visual challenge loomed as Krasinski set out to define what these creatures so sensitive to sound look like. He worked with a talented team of visual artists including: Academy Award®-nominated production designer Jeffrey Beecroft (*Dances With Wolves*, *12 Monkeys*, *The Game*, *Transformers: Age of Extinction*); six-time Academy Award® nominee and Oscar®-winning visual effects supervisor Scott Farrar (*Transformers*, *Chronicles of Narnia: The Lion, The Witch and the Wardrobe*, *Artificial Intelligence: AI*, *Backdraft*, *Cocoon*); special effects supervisor Mark Hawker (*A Wrinkle in Time*, *Terminator Genisys*, *Transformers: Age of Extinction*); animation supervisor Rick O’Connor (*Transformers* series) and the famed digital team at Industrial Light and Magic, who all collaborated closely with Krasinski.

Says Beecroft of the concept: “As we began designing the creatures we started by asking: what kind of environment do they come from? You have a creature that hears with its whole body, so I took my inspiration for their form from a Nautilus shell. When loud sound vibrates inside their shape it’s intensely painful and they will destroy anything that makes noise. But they also have an incredible strength to their structure, which makes them seemingly impossible to destroy.”

The full design is left as a surprise until later in the film, but “Scott Farrar created some real magic,” says special effects supervisor Mark Hawker.

### **THE HOME**

The reasons that the Abbotts have been able to survive a menace that has devastated much of the globe quickly become clear: their love for each other, their ability to stay close even in silence and perhaps most of all, their sheer resourcefulness. The Abbotts put every last bit of their know-how as farmers to constant use while trying to stay one step ahead of the mystery hunting them.

The farm setting was always important to screenwriters Woods & Beck, who both originally hail from rural Iowa in America’s heartland. “Even as we were writing we were thinking about all the set pieces that you might be able to create with barns and corn silos and all the places on a farm where you would normally make sounds in any given day,” notes Beck.

To create the Abbott farm with maximum visual and aural detail, John Krasinski turned to a team led by one of the most inventive production designers in the business—Beecroft—and also includes cinematographer Charlotte Bruus Christensen (*Molly’s Game*, *Fences*, *Girl on the Train*) who lends the film visual elegance and Academy Award®-nominated editor Christopher Tellefsen (*Moneyball*) who helped to further craft the adrenaline-inducing pacing.

Beecroft was exhilarated by Krasinski’s strong vision for the film and his 100% commitment. “John is relentless. I mean he will not stop and he doesn’t take no,” observes the production designer. “I’d previously worked successfully with Kevin Costner, another actor turned director, when I designed *Dances with Wolves*. And to me, this had some of that same overall feeling about it. I found the whole idea of doing a film that is more about the visuals than the dialogue really exciting.”

Krasinski gave Beecroft a lot of inspiration. “Jeff and I talked about approaching the film visually as a Western,” Krasinski explains. “I thought it could have that big, broad and sweeping feeling and Jeff was hugely instrumental in creating that experience.”

Many influences began swirling in Beecroft’s mind, including the lonely beauty of classic John Ford Westerns and the WPA photographs of Depression-era rural America, as well as such 1950s chroniclers of back-roads America as photographer Robert Frank. Dorothea Lange, who took iconic pictures of displaced famers during the Great Depression, was a particularly strong presence. “I liked the

idea of seeing rural life through a woman's eye of that period, and I also brought some of those photographs to Emily," Beecroft explains. "Most of all, we wanted this film to look timeless. It could be taking place in any time period."

The most daunting task was thinking ceaselessly about every way in which Lee and Evelyn have reconfigured their lives to avoid making so much as a peep. "They have had to be very ingenious to stop even the subtlest or accidental sounds, whether it's just creaking floors or the opening of a door, anything that could attract the creature," notes Beecroft. "That's why they now live in the barn, which has a water source and solar panels. And Lee uses the basement of the house as his workshop, where he can run electricity and try to figure out how to save his family."

The barn also contains the all-important safe room that Lee prepared for Evelyn to give birth in a bubble of hoped-for protection. "We envisioned that room as padded in many layers with a kind of papier-mâché, decoupage covering the walls," Beecroft describes.

Because so much of the storytelling is done with mood and intensity rather than words, Beecroft and Krasinski talked a lot about the film's strong color palette. "I used a lot white, black, red and gray, to give a feeling almost like black and white photographs, but in color," says Beecroft.

Forging the Abbott farm demanded enormous pre-planning—with Beecroft's team building barns, planting 24 acres of corn, tending what would become the Abbotts' vegetable garden, installing roads and even erecting a 70-foot silo, months before photography began. "It all had to be ready to go the first day because John wanted the farm to feel alive and lived in," notes Beecroft.

They found their starting point in Pawling, New York, a bucolic town in Dutchess County with a population just over 8,000. "The location was found by John very early on not far from where he and Emily live, and it was great," says Beecroft. "I was haunted by the images he brought me, but we also saw we would have to do a lot of building. We were able to do that because the District Supervisor for the Pawling area was really helpful, and the local farmers were terrific to work with."

A local equestrian center doubled as a soundstage when needed. "We used that for creating the underwater sets for the flooding scene as well as the silo interiors. It was just a ten-minute drive from our farm set, so you could run back to get a shot quickly," Beecroft explains.

In one of the most epically tense sequences of a story crackling with tension off the mark, the Abbott children find themselves trapped in a silo filled with what is essentially "quick corn," similar to being swallowed by quicksand. This scene was in the script from the get go. Recalls Woods: "One day as we were writing, Scott said, 'you know what's really scary in Iowa? Corn silos. If you ever got trapped in one, it would be nightmarish.' But even worse, now we started imagining what if you are trapped in all this grain, but you also can't scream or you'll be attacked?"

Special effects supervisor Mark Hawker had to come up with a way to shoot the scene practically, and also safely, for the two young actors. “A lot of complex thinking and planning went into that scene,” says Hawker, “and creating the rigs that allow the children to sink into the corn. We had them standing on hidden platforms while we controlled the rate of sinking.”

Hawker loved being pushed into inventiveness. “I’ve done quicksand rigs before, but this one was something unique,” Hawker continues. “John wanted the two kids to be moving forward, and as they move forward they start sinking, so that was the challenge. We had to create a kind of diaphragm of latex that keeps all the corn from falling so they also had the ability to travel. It was different from quicksand, because corn is heavier than sand, so we had to take that into account, too.”

As for the kids, they had a blast, knowing they were not in actual danger. “They had a really good time because it was like a big game for them,” says Hawker. “At the same time, they really sold it, so you believe they are in the most extreme peril.”

Millicent Simmonds recalls: “That whole scene was a really cool experience. I was just so fascinated by how much thought went into building the silo and the rigs. It looked so real.”

### **SOUND & FEAR**

Horror movie fans have long known that hearing can scare you more deeply than seeing. *A Quiet Place* draws on the long, innovative history of chilling films that cleverly use sound editing and music to architect atmosphere, to heighten confusion and sustain nearly unbearable suspense. But the idea was also to take the use of sound somewhere new, making sound a *character* in and of itself. Sound in this film is an entity to be both feared and savored, down to the dialogue. The Abbotts may not be able to speak out loud to one another, but that makes everything they say that much more important.

“Sound is all about what you don’t see. A film like this where sound is rare allows the audience to use their imagination in ways that make the story even scarier,” says co-writer Woods.

Krasinski pushed that idea to the utmost level with his take on the screenplay and the direction. He then brought an award-winning and legendary team of supervising sound editors—Erik Aadahl and Ethan Van der Ryn, who together garnered Academy Award® nominations for their partnerships on *Argo* and *Transformers: Dark of the Moon*—to help him build an omnipresent aural ambience that keeps the audience’s ears perked for every adrenaline-spiking sound.

Like the film’s characters, the team had to strategically navigate the slippery balance between noise and silence. For Krasinski, collaborating with Aadahl and Van der Ryn was creatively exhilarating. “Erik and Ethan have done so much amazing work,” he comments. “But with sound having such an important role in *A Quiet Place* thematically, what they were able to bring to this film felt very different from the kind of sound they have done on other films.”

Stripping away as much extraneous sound on set as possible brought the cast and crew deeper into the Abbotts' lives. "Re-thinking sound was huge for us the whole way," Krasinski continues. "We all had to learn to be quiet in ways we've never been before on a set. And from that quiet, the importance of the sound design started to become more and more apparent. When you're so quiet, and then you suddenly hear water or trees blowing in the wind, it's astonishing. You realize that in this day and age with the phones and everything, we don't often get a chance to just listen to the world. So, we were all very excited about the idea that in this film, the audience is really going to pay attention to every sound in ways they maybe haven't before."

With the sound at once so spare, yet prominent and crackling with tension, getting the music right was especially key. That's why Krasinski turned to composer Marco Beltrami, a two-time Academy Award® nominee for *3:10 to Yuma* and *The Hurt Locker*. "I always felt the score needed to be a character in the film and yet I didn't want it to be a main character—meaning I didn't want you to feel the presence of a wall to wall score," Krasinski explains of their approach. "I wanted the music to sort of hold your hand in the background, while the family connections do the work. We were unbelievably lucky to get Marco, who has written some of my favorite scores like *The Hurt Locker* and *World War Z*. He's able so well to communicate both action and feeling."

Beltrami swirled the film's mixed themes of fear and love into a rich musical structure. Still, Krasinski used the score with restraint. "Marco wrote all this incredible music, but then we had to decide how much music to use and when to use it. Marco was a great partner in this because he so deeply understood what this movie is about."

In the end, Krasinski's intensive devotion to make every heartbeat, footstep and emotion in the film count had one final aim: to keep the audience actively submersed in the center of this quiet world that can suddenly explode with discord and horror at any moment.

Krasinski summarizes: "I want the audience to be asking the whole way: What would I do in this situation? How would I stay quiet? What would I do to make sure my family makes it through?"

"I hope the movie provides a thrilling, frightening experience but also one that shows you the strength of a family," Krasinski concludes. "The Abbotts have only each other to rely on and there is nowhere else to go, nowhere they can escape. They have to stay on their family farm and learn how to survive together. In that sense, it is their love for each other, their understanding of each other, that becomes their greatest power and how they might find a chance to live another day."

## ABOUT THE CAST

**JOHN KRASINSKI** (“Lee”, **Director, Writer, Executive Producer**) has established himself as one of the most exciting talents as an actor, writer and director, engaging audiences on the big and small screen. He directed, co-wrote and stars in *A Quiet Place*.

On the small screen, Krasinski will next be seen as the title character in Amazon’s upcoming adaptation, *Tom Clancy’s Jack Ryan*, inspired by the novelist’s impressive franchise. Executive produced by showrunner Carlton Cuse and Krasinski, the series follows Clancy’s infamous character as he transitions from a CIA analyst to a dangerous field agent. The Amazon series, produced by Michael Bay through his Platinum Dunes company, will premiere on August 31, 2018.

Krasinski last directed and starred in *The Hollars* alongside Anna Kendrick, Richard Jenkins, Margo Martindale and Sharlto Copley, which premiered to great acclaim at Sundance 2016 and was released by Sony Pictures Classics. The comedy/drama follows the story of a man who returns to his small hometown after discovering his mother has become ill. Krasinski also starred as a Navy SEAL in Michael Bay’s Benghazi thriller *13 Hours* alongside James Badge Dale which Paramount released earlier this year.

Through his own Sunday Night banner, Krasinski executive produces *Lip Sync Battle* on Spike TV alongside Jimmy Fallon and Stephen Merchant, based on the popular segment on *Late Night with Jimmy Fallon* which he created with Merchant and Fallon in 2013. The hit show is in its fourth season. Sunday Night recently made an overall producing deal with Paramount TV. Krasinski notably starred on NBC’s Emmy®-winning smash hit *The Office* for nine seasons, where he portrayed the charming boy-next-door Jim Halpert.

His recent film credits include the Gus Van Sant directed *Promised Land*, which he also wrote with Matt Damon; Disney Pixar’s *Monster’s University* in which he lent his voice; legendary Japanese filmmaker Hayao Miyazaki’s latest animated film *The Wind Rises*; and Cameron Crowe’s *Aloha*. His additional film roles include performances in the uplifting family film *Big Miracle*; *Something Borrowed*; Nancy Meyers’ *It’s Complicated*; Sam Mendes’ *Away We Go*; the animated smash hits *Monsters vs. Aliens* and *Shrek the Third*; George Clooney’s *Leatherheads*; Ken Kwapis’ *License to Wed*; Christopher Guest’s *For Your Consideration* and Bill Condon’s *Kinsey*.

Krasinski previously adapted and directed the David Foster Wallace book [Brief Interviews with Hideous Men](#). The independently financed film screened at Sundance in 2009, and was released by IFC later that year. He also co-wrote an untitled action-adventure script with Oren Uziel, which was sold to Warner Bros. in 2013 that he will produce alongside Uziel.

He won a Theatre World Award for his stage debut in *DRY POWDER*, which he starred in alongside Claire Danes and Hank Azaria at the Public Theater in New York.

Krasinski graduated from Brown University as an honors playwright and later studied at the National Theater Institute. Born and raised in Newton, Mass., Krasinski currently resides in New York.

Golden Globe®-winning actress **EMILY BLUNT'S ("Evelyn")** transformative ability and versatile performances make her one of the most in demand actresses of today. In addition to *A Quiet Place*, later this year, Blunt stars in *Mary Poppins Returns*, the sequel to the 1964 classic film *Mary Poppins*. Blunt plays the titular character opposite Lin-Manuel Miranda. The film, which is directed by Rob Marshall, will be released by Disney on December 25.

Blunt recently lent her voice to two animated films: *My Little Pony: The Movie*, which was released by Lionsgate and Hasbro last year and Paramount's *Sherlock Gnomes*, the sequel to the 2011 hit, *Gnomeo & Juliet*, set for a March 23 release. Blunt will soon begin production on Disney's *Jungle Cruise* opposite Dwayne Johnson. The film, based on the classic theme park attraction, will be directed by Jaume Collet-Serra.

In 2016, Blunt received critical acclaim for her portrayal of Rachel Watson, an alcoholic caught in the middle of a murder mystery, in the film adaptation of Paula Hawkins' bestselling novel, *The Girl on the Train*. The film, which was released by Amblin and Universal Pictures, opened at #1 at the US box office and made over \$170 million worldwide. Her performance earned her a nomination for a SAG® and BAFTA® award.

Blunt previously received rave reviews as FBI agent Kate Macer in Denis Villeneuve's *Sicario*, which centers around the escalating war against drugs, and premiered at the Cannes Film Festival to great acclaim. Blunt earned a Golden Globe® nomination and critical praise as "The Baker's Wife" in Rob Marshall's film adaptation of the musical, *Into The Woods*, which was released by Disney in December 2014.

Other notable films include *The Huntsman*, *Edge of Tomorrow*, *Salmon Fishing in the Yemen*, *Looper*, *My Sister's Sister*, *Arthur Newman*, *The Adjustment Bureau*, *The Wolfman*, *The Young Victoria*, for which she received a BAFTA® and Golden Globe® nomination, *Charlie Wilson's War*, *Sunshine Cleaning*, *The Devil Wears Prada*, for which she received a BAFTA® and Golden Globe® nomination, and *My Summer of Love*.

Blunt started her career at the 2002 Chichester Festival, where she played Juliet in a production of "Romeo and Juliet." Her London stage debut was a production of "The Royal Family," opposite Judi Dench. In addition to her Golden Globe® Award win for the BBC television movie *Gideon's Daughter*,



Blunt was nominated for three additional Golden Globe® Awards as well two BAFTA® Awards, and two British Independent Film® Awards.

**MILLICENT SIMMONDS (“Regan”)** was discovered after a nationwide search, where she landed the coveted lead role of Rose opposite Julianne Moore in the Amazon feature film *Wonderstruck*. The remarkable film about two children, one in the 1970s and one in the 1920s, whose stories overlap on separate journeys to Manhattan was shot without sound as a nod to the time-period and to Simmonds’ character. Simmonds herself is Deaf and communicates by using American Sign Language. The film, directed by Todd Haynes, premiered at the Cannes Film Festival where it was nominated for the Palme d'Or, and went on to screen as the Centerpiece title of the 55<sup>th</sup> New York Film Festival. Millicent was nominated for a 2017 Critics Choice Award in the category Best Young Actor/Actress for her incredible work as Rose.

Simmonds has been performing Shakespeare plays with The Jean Massieu School of the Deaf Drama Club for the last five years, and received a certificate of excellence for her portrayal as Puck in *A Midsummer Night's Dream*. She was also seen in the short film *Color Of The World* which received recognition from Utah State University.

**NOAH JUPE (“Marcus”)** previously starred in George Clooney's *Suburbicon* opposite Matt Damon. The film premiered at TIFF and Venice in 2017. He can also recently be seen in Lionsgate’s *Wonder* opposite Jacob Tremblay and Julia Roberts. This winter, Jupe will appear in *Holmes And Watson* opposite Will Ferrell and John C. Reilly. Previously, he appeared in the BBC’s *The Night Manager* opposite Tom Hiddleston and Hugh Laurie.

## ABOUT THE FILMMAKERS

**JOHN KRASINSKI (Director, Writer, Executive Producer, “Lee”).** SEE ABOUT THE CAST.

**MICHAEL BAY (Producer)** became a professional director at the young age of 23. By 25 he was recognized as one of the world's major commercial directors. He went on to win the Cannes Lions Grand Prix for Best Commercial in the world for his "Got Milk?/Aaron Burr" spot, which has been recognized as one of the top ten classic commercials of all time. Several of his commercials are housed in the permanent collection of MOMA (the Museum of Modern Art) in New York.

From there Bay became a feature film director who jump-started Will Smith's film career as an action hero with *Bad Boys*. Next, he moved into the memorable high stakes action film, *The Rock*, starring Sean Connery, Nicholas Cage and Ed Harris. His career, along with his Bay Films production company, continued with blockbuster after blockbuster: *Armageddon*, *Pearl Harbor*, *Bad Boys 2*, and five films of the *Transformers* franchise. With the huge box office success of these films, Bay is currently the second highest grossing film director in America, after one of his mentors, Steven Spielberg, and the third most successful director in the global market.

In the past several years, Bay has branched beyond the mainstream into smaller, more artistically driven films like the dark comedy *Pain and Gain* with Mark Wahlberg and Dwayne Johnson, and more recently *13 Hours: The Secret Soldiers of Benghazi*, the true story chronicling the heroic rescue mission that saved 36 Americans during an attack on the US Consulate in Benghazi, Libya, on September 11, 2012.

In 2014 The Hollywood Reporter named Bay and his two partners in Platinum Dunes as "Producers of the Year." The company boasts an extremely successful track record with films of all genres, from smaller horror movies like *Texas Chainsaw Massacre* (2003), *Amityville Horror* (2005) and *Nightmare on Elm Street* (2010), which help break new actors and directors, to such franchise features as *Teenage Mutant Ninja Turtles*, *The Purge* and *Ouija*. Overall, Bay's films as director and producer total more than \$8.4 billion in global box office receipts.

The company's next film, *The First Purge* (the fourth installment of *The Purge* series of films), is set for release July 4, 2018. The film stars Y'lan Noel, Lex Scott Davis, Joivan Wade, Luna Lauren Velez and Marisa Tomei.

For television, Platinum Dunes has produced two critically-praised series: *Black Sails* for Starz and *The Last Ship* for TNT, the latter having recently wrapped production on its fifth season. Also in post-production is a small screen version about novelist Tom Clancy's CIA hero, *Jack Ryan*, starring

Krasinski. The show, developed with partners Paramount Television and Amazon, will begin airing on Amazon this coming August.

In 2015 Bay helped to launch yet another company, 451 Media Group, which focuses on developing, producing and worldwide marketing of technology, art and merchandise, based on graphic novels as well as new content.

**ANDREW FORM** and **BRAD FULLER (Producers)** founded Platinum Dunes in 2001, along with partner Michael Bay. Established with the intent of creating opportunities for first-time directors, the partners strive to make commercially viable films on modest budgets for a global audience. Currently, the company is in production on its 17<sup>th</sup> and 18<sup>th</sup> films. Platinum Dunes renewed a first-look deal with Paramount Pictures through 2019.

In 2014, Form and Fuller produced *Teenage Mutant Ninja Turtles*, starring Megan Fox, Will Arnett and William Fichtner for Paramount Pictures. The film opened in August and garnered more than \$493 million around the globe.

On Oct. 24, 2014, Universal released the Platinum Dunes produced *Ouija*, a horror film based on the popular Hasbro board game. Made for \$5 million, the film brought in more than \$103 million in box office receipts. A follow-up to the saga, *Ouija 2*, starring Henry Thomas, Elizabeth Reaser and Doug Jones, directed by Mike Flanagan, was released on Oct. 21, 2016.

In 2013, Platinum Dunes produced *The Purge* for Universal Pictures for a mere \$2.5 million. The innovative sleeper hit surprised the industry when it grossed \$34.1 million its opening weekend, and was followed by *The Purge: Anarchy*, which grossed \$29.8 million its opening weekend, earning \$112 million worldwide. The third installment, *The Purge: Election Year*, written and directed by James DeMonaco, was released in theatres on July 1, 2016 and earned \$118.6 million worldwide. They are currently in post-production on the fourth movie, entitled *The First Purge*, which is set to release on July 4, 2018. *Purge TV* is currently in development, with plans to begin shooting in the summer of 2018.

In 2014, the Platinum Dunes partners made their first foray into television with two hugely successful shows. *Black Sails*, starring Toby Stephens, which debuted on Starz on Jan. 25, 2014, and recently concluded its fourth season to rave reviews. *The Last Ship*, starring Eric Dane, is currently shooting its fifth season.

Platinum Dunes is now in post-production on the much-anticipated *Jack Ryan*, starring John Krasinski, based on the Tom Clancy-created character, for Paramount Television, as well as *A Quiet Place*, starring John Krasinski and Emily Blunt.

**BRYAN WOODS and SCOTT BECK (Writers, Executive Producers)** first met as sixth-graders in their hometown of Bettendorf, Iowa. After discovering a shared interest in cinema, the duo began collaborating on stop-motion movies with their *Star Wars* action figures. This collaboration continued into high school, where they directed numerous shorts and their first feature films. In 2001, Woods & Beck formed their production company banner Bluebox Films, under which they would write, direct and produce films, commercials, and television content.

Woods & Beck most recently partnered with Paramount Pictures on their original screenplay *A Quiet Place*, which stars Emily Blunt alongside John Krasinski, who also directed. The film is set for release on April 6, 2018. Woods & Beck also serve as executive producers together with Michael Bay and his Platinum Dunes banner producing. The screenplay was named one of the ten best scripts of the year by The Tracking Board 2017 Hit List. On the heels of its sale, Paramount signed Woods & Beck to a blind script deal, which they will write and direct for the studio.

The duo is currently in post-production on the thriller *Haunt*, which they wrote and directed for producer Eli Roth, Sierra/Affinity, Broken Road Productions, and Nickel City Pictures. The film follows a group of friends who on Halloween night encounter an "extreme" haunted house that promises to feed on their darkest fears. The night turns deadly as they come to the horrifying realization that some nightmares are real.

Woods & Beck are also developing the television series *Zeroes* for Sony Pictures Television and Davis Entertainment, which is based on the novel by New York Times best-selling author Scott Westerfeld, Margo Lanagan, and Deborah Biancotti.

As teenagers, Woods & Beck were shortlisted as two of the top 50 directors (out of 2,000 applicants) for Ben Affleck & Matt Damon's *Project Greenlight* series on Bravo. While still in college, Woods & Beck's work caught the eye of MTV Films, which offered the pair a feature film development deal. The duo went on to write and direct an original scripted pilot for MTV and executive producer David Gale (*Election*) and were later listed as "The Top 100 Writers on the Verge" by Tracking-Board.com.

In 2015, Woods & Beck wrote and directed *Nightlight*, a supernatural thriller released by Lionsgate Entertainment. The film was produced by Herrick Entertainment and Oscar®-nominated producer Michael London (*Sideways*). Woods & Beck subsequently developed another feature for Lionsgate, written by Mark Heyman (*Black Swan*) and produced by filmmaker Darren Aronofsky.

Woods & Beck are members of the Directors Guild of America and the Writers Guild of America.

**CHARLOTTE BRUUS CHRISTENSEN (Cinematographer)** recently lensed Aaron Sorkin's directorial debut *Molly's Game*, starring Jessica Chastain. She also recently shot Denzel Washington's Oscar® winning film *Fences* starring Denzel and Viola Davis, as well as Tate Taylor's thriller *The Girl On The Train*, starring Emily Blunt. Prior to these features she shot Thomas Vinterberg's *Far From The Madding Crowd*, starring Carey Mulligan.

Christensen has enjoyed a long-standing relationship with Vinterberg, which began when her short films caught his attention. This led to Christensen's first feature film, *Submarino*, which garnered her a Golden Frog nomination at Camerimage, as well as a Danish Film Academy Robert Award for Best Cinematography. Christensen maintained her partnership with the director by shooting his next film, *The Hunt*, winning her The Vulcan Award at Cannes and the Danish Film Critics' Award for Best Cinematography.

Other recent credits include Anton Corbijn's *Life*, which premiered at the Berlin International Film Festival; *The Other Life*, directed by Jonas Elmer; *Hunky Dory*, directed by Marc Evans, and Oliver Ussing's drama *My Good Enemy*.

Christensen first gained her knowledge in filmmaking in 1999 at The European Film College in Denmark. She was later admitted into the National Film and Television School's cinematography course in 2002.

**CHRISTOPHER TELLEFSEN, ACE, (Editor)** thoroughly enjoyed working with John Krasinski on *A Quiet Place*. Tellefsen began his career in New York's late 80s, independent film scene, gaining recognition with Whit Stillman's, Oscar®-nominated, *Metropolitan*. He also edited Stillman's *Barcelona*, Wayne Wang's *Blue in the Face*, Larry Clark's controversial first film *Kids* and the David O. Russell comedy *Flirting with Disaster*. Tellefsen crossed over to his first studio picture with Milos Forman's *The People vs. Larry Flynt*. Thriving on a balance between independent and studio films, he next edited Harmony Korine's cult classic *Gummo* and Wayne Wang's *Chinese Box* before editing Harold Ramis' *Analyze This*. For the last, he was nominated for an Eddy. In London, in the late nineties, he edited *Birthday Girl* and *Changing Lanes*. *Man on the Moon* resulted in another Eddy nomination. Additional credits include Robert Benton's *The Human Stain*, M. Night Shyamalan's *The Village*, the Oscar®-winning *Capote*, *Fair Game*, *True Story* and *The Drop*.

In 2012, Tellefsen was nominated for an Academy Award® and an Eddy for his work on *Moneyball* and he received his fourth Eddy nomination for his work on *Joy*. After *A Quiet Place*, he looks forward to editing first-time writer/director Andrea Berloff's gritty, 1970's crime drama *The Kitchen*, starring Melissa McCarthy and Tiffany Haddish.

**JEFFREY BEECROFT (Production Designer)** has received numerous awards and nominations throughout his design career, including an Academy Award® nomination for the production design of *Dances with Wolves*, 3 MOMA awards, CLIO award, 5 ADG nominations and 2 Art Director's Guild Awards for Designer of the Year for Commercial Design. Among other films Beecroft has created a singular look for are David Fincher's *The Game*, Terry Gilliam's *Twelve Monkeys*, Michael Bay's *Transformers Age of Extinction*, *13 Hours: Secret Soldiers of Benghazi*, *Transformers The Last Knight* and most recently *A Quiet Place*, for John Krasinski.

Theater and opera designs have been seen extensively on Broadway and the West End recently as part of Tobias Rheberger's *Otto Project* for Fondazione Prada in Milan. He has received two Tony Nominations for the Royal Shakespeare Company productions of *Cyrano de Bergerac* and *Much Ado About Nothing* in collaboration with director Terry Hands. Among Beecroft's West End productions are *Playboy of the Western World* for the Abbey Theater, the RSC's *Troilus and Cressida*, Old Vic's *After Aida* among others directed by Howard Davis and the Royal Exchange productions of *Oedipus Rex* and *Three Sisters* for which he won the Evening Standard Award.

Beecroft's Architectural and Interior design work has appeared in *Architectural Digest*, *The World of Interiors*, *Coastal Living*, *HG*, *Vanity Fair* and *Elle Décor*. He received an MFA from New York University, The Seidman Design Award and a Fellowship to Oxford University.

**MARCO BELTRAMI (Composer)** received Academy Award® nominations for his iconic scores to *3:10 To Yuma* and *The Hurt Locker*. He has lent his voice to such unique hit films as *Live Free Or Die Hard*, *Terminator 3: Rise Of The Machines*, *I, Robot* and the *Scream* series. His other scores include *The Homesman* directed by Tommy Lee Jones, the zombie comedy *Warm Bodies* for Summit Entertainment, the latest installment of the Bruce Willis action series *A Good Day To Die Hard*, *Snowpiercer* starring Chris Evans and directed by Joon-ho Bong, the Brad Pitt action thriller *World War Z*, James Mangold's *The Wolverine*, the remake of the classic horror hit *Carrie*, *The Fantastic Four* reboot directed by Josh Trank and Columbia Pictures' holiday comedy *The Night Before* starring Seth Rogen and Joseph Gordon Levitt. Marco's most recent credits include Twentieth Century Fox's *Logan*, directed by James Mangold and starring Hugh Jackman, *The Shallows* starring Jack Huston and Blake Lively, and Universal Pictures' crime drama *The Snowman* starring Michael Fassbender.

Born in New York, Beltrami studied music at the Yale School of Music, then in Italy, before apprenticing with legendary composer Jerry Goldsmith in L.A.

**SCOTT FARRAR (VFX Supervisor)** joined Industrial Light & Magic in 1981 as a camera operator on *Star Trek II: The Wrath of Khan*. In 1985, Farrar received an Academy Award® for Best Visual Effects for his work on *Cocoon*, and two years later he was promoted to Visual Effects Supervisor for *Who Framed Roger Rabbit?* Farrar's ability to carry out the vision of filmmakers has earned him several additional honors including Oscar® nominations for *Backdraft* in 1991, *A.I. Artificial Intelligence* in 2001 and *The Chronicles of Narnia: the Lion, the Witch and the Wardrobe* in 2005. Farrar earned British Academy Award® nominations for his breakthrough work on *A.I. Artificial Intelligence* and his futuristic environments in *Minority Report*. In 2007, he received an Oscar® nomination for Best Visual Effects for his work on *Transformers*.

Farrar was also the Visual Effects Supervisor on *Transformers: Dark of the Moon*, and was nominated for an Academy Award for Best Visual Effects. Farrar has continued his tradition of working with big name directors on blockbuster franchises including Marc Forster and Gary Ross. In 2017 he completed the fifth installment in Michael Bay's billion-dollar franchise, *Transformers: The Last Knight* and is currently serving as the Visual Effects Supervisor on John Krasinski's *A Quiet Place* due to release in 2018.

Prior to coming to ILM, Farrar worked as a freelance cameraman in Los Angeles. In 1975, he was invited to visit the set of the then unknown *Star Wars* and saw the first motion control system in action. Inspired by what he saw, he began work for Robert Abel and Associates, and eventually for Doug Trumbull working on *Star Trek: The Motion Picture*.

A California native, Farrar received his Bachelor of Arts and Masters of Fine Arts in Theater Design with an emphasis in Film from the University of California at Los Angeles.

**MARK HAWKER (Special Effects Supervisor)** was born and raised in Southern California, where he started his first job doing Research and Development Aero Space. When the Industry moved out of state, Mark was ready for a fresh start and eager to get into a career he was passionate about. In 1993, he began working in the prop shop and 2 years after that became a member of Local 44. Mark's first coordinator credit was on *Pirates of the Caribbean At Worlds End*. Highlights in his career include the well-known scene of Beckett's demise which involved 120 separate pyrotechnic events in 1.3 seconds and was shot in ultra-slow motion and *Terminator*, where he flipped a full-size bus end over end.

**RICK O'CONNOR (Animation Supervisor)**, inspired by such films as *Star Wars* and *Indiana Jones*, knew from an early age that he wanted to be a part of movie making magic as an animator.

O'Connor graduated from Sheridan College, Canada where he studied traditional animation for 3 years. His first job in the industry was during a summer break, for a company called Phoenix Animation

studios. He began as a clean up artist and was later promoted to character designer. After graduation, he was hired by Square USA, in Hawaii. It was there that he was first introduced to the computer as a tool for animation. He worked on early test phases for projects, tested rigs and helped create some animatics that tested their production pipeline.

One year later he was hired by ILM to work on *Star Wars: Episode I "The Phantom Menace,"* and has gone on to work for such films as *Jurassic Park III*, *War of the Worlds*, *Pirates of the Caribbean: Dead Man's Chest*, *Star Trek*, and Michael Bay's *Transformers* series. As an animation lead, O'Connor enjoys helping other animators to reach their personal goals and also achieve the goals of each show.

**ERIK AADAH** (**Supervising Sound Editor**) was raised in the San Francisco Bay Area, and now lives and works in Los Angeles. He began his career as a freelance sound effects editor at 20th Century Fox on films such as *X-Men 2*. While sound designing *I, Robot* and *Superman Returns*, he taught sound at USC's School of Cinematic Arts, and later worked as supervising sound editor of *Valkyrie* and Terrence Malick's *The Tree Of Life*.

In 2006, he partnered with Ethan Van der Ryn on the first of five *Transformers* films, followed by *Kung Fu Panda*, *World War Z* and *Godzilla*. He received Oscar® nominations for sound editing *Transformers: Dark Of The Moon* and Academy Award® Award Best Picture winner *Argo*. Aadahl believes strongly that sound is half the cinematic experience, and *A Quiet Place* is the perfect example of that belief.

**ETHAN VAN DER RYN** (**Supervising Sound Editor**) started his career at Skywalker Sound. A signature experience early in his career was working on *Terminator 2*, on which he made the jump to sound effects editor and which went on to win the Academy Award® for Sound Editing. Over the next few years he continued to hone his sonic chops and learn the importance of silence within action by working as a sound effects editor or sound designer on many films including *Titanic*, *Saving Private Ryan* and *Pearl Harbor* all of which went on to win the Academy Award® for Sound Editing.

Van der Ryn then moved to New Zealand for four years where he worked as a supervising sound editor and sound designer on *The Lord of the Rings* trilogy and *King Kong*. He won the Academy Award® for both *The Two Towers* and *King Kong*.

The next chapter of his career unfolded in Los Angeles where he teamed up with Erik Aadahl and they formed their sound design/editing company e2 (E Squared). Through e2, they have been lucky enough to work on and be recognized with two additional Oscar® nominations for a wide variety of sound-intensive films including the *Transformers* films, the *Kung Fu Panda* films, *Argo*, *Godzilla* and now *A Quiet Place*.



**MICHAEL BAROSKY (Production Sound Mixer)** is a New York based production sound mixer who has worked on major film and TV projects for the past 25 years. He has over 75 credits and throughout his career has had the opportunity to work with some of the most creative people in the industry. He was nominated for a prime-time Emmy last year and is currently at work on the HBO comedy *Crashing*.

**BRANDON PROCTOR (Re-Recording Mixer)** is a sound designer and re-recording mixer who joined the Skywalker Sound team in 1997. He graduated from San Francisco State University while working at the renown Plant Studios in Sausalito (known for Fleetwood Mac Rumours and Stevie Wonder's Songs in the Key of Life) in Sausalito. He is also a multi instrumentalist who has toured with bands across America and Europe. His filmography includes *Borat*, *Shortbus*, *Take Shelter*, *Mud*, *Finding Neverland*, *The Walk*, *Creed* and *Despicable Me 3*. In 2014 he was nominated for a BAFTA for Best Sound for JC Chandor's *All is Lost*. He most recently mixed *Black Panther* directed by Ryan Coogler.

**HEATHER LOEFFLER (Set Decorator)** is a set decorator and designer with 20 years of experience on theater, film, and television projects throughout the United States. In 2014, Loeffler was nominated for an Academy Award® for her work on *American Hustle*. She was nominated for a BAFTA award in 2014 for *American Hustle* and again in 2016 for her work on *Carol*. Loeffler has received honors from the Art Director's Guild for her work on the HBO series *Girls* and for her work on the film *Joy*.

Loeffler holds a Master's Degree in Architecture from Yale University and a Bachelor's Degree in Urban Studies and Asian Studies from Northwestern University. She has worked for architectural firms in Shanghai, New York and New Haven. In addition, Loeffler spent several years designing and fabricating metal and stone architectural ornament for private clients and institutions. Heather's research, design, and fabrication experience informs every aspect of her craft.

###



**PLATINUM  
DUNES**

"A QUIET PLACE"

Directed by  
JOHN KRASINSKI

Screenplay by  
BRYAN WOODS & SCOTT BECK  
and JOHN KRASINSKI

Story by  
BRYAN WOODS & SCOTT BECK

Produced by  
MICHAEL BAY, p.g.a.  
ANDREW FORM, p.g.a.  
BRAD FULLER, p.g.a.

Executive Producer  
CELIA COSTAS

Executive Producers  
JOHN KRASINSKI  
ALLYSON SEEGER

Executive Producers  
BRYAN WOODS  
SCOTT BECK  
AARON JANUS

Director of Photography  
CHARLOTTE BRUUS CHRISTENSEN

Production Designer  
JEFFREY BEECROFT

Edited by  
CHRISTOPHER TELLEFSEN, ACE

Costume Designer  
KASIA WALICKA MAIMONE

Visual Effects Supervisor  
SCOTT FARRAR, ASC

Music by  
MARCO BELTRAMI

Casting by  
LAURA ROSENTHAL, CSA  
MARIBETH FOX, CSA  
JODI ANGSTREICH, CSA

EMILY BLUNT

JOHN KRASINSKI

MILLICENT SIMMONDS

NOAH JUPE

PARAMOUNT PICTURES  
Presents

In association with  
MICHAEL BAY

A  
PLATINUM DUNES  
Production

Unit Production Manager  
DEB DYER

First Assistant Director  
JOHN SAUNDERS

Second Assistant Director  
JOSH MUZZAFFER

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**Cast**

Evelyn Abbott	EMILY BLUNT
Lee Abbott	JOHN KRASINSKI
Regan Abbott	MILLICENT SIMMONDS
Marcus Abbott	NOAH JUPE
Beau Abbott	CADE WOODWARD
Man In The Woods	LEON RUSSOM
Stunt Coordinators	VICTOR PAGUIA MIKE GUNTHER
Stunts	ADAM SHIPPEY CAROLINE VEXLER LEIGHA HANCOCK CALIFF GUZMAN SCOTT BURIK LUCIANO ACUNA JR. LUKE VEXLER TERENCE LORINO BRIAN BURIK KEVIN BURIK SHANE GERAGHTY AARON JOSHUA AARON VEXLER MARIUSZ KUBICKI JC ROBANIA THOMAS FORBES JOHNSON ANTAL KALIK KYLE WOODS



Co-Producer DEB DYER

Associate Producers JEFFREY BEECROFT  
ALEXA GINSBURG

Additional Editor ROGER BARTON

Art Directors SEBASTIAN SCHROEDER  
R. SCOTT PURCELL

Set Decorator HEATHER LOEFFLER

Assistant Art Director ALI KASHFI

Art Department Coordinator LEAH PALEN

Assistant Set Decorator MARY FELLOWS

Lead Person DAVE WEINMAN

Set Dec General Foreperson WILLIAM J. WALKER

Set Dec Shop Foreperson REGINA DESIMONE

Steadicam / Camera Operator DAVID EMMERICHS

A First Assistant Photographer STANLEY FERNANDEZ

A Second Assistant Photographer CHRISTOPHER ENG

B First Assistant Photographer PAUL COLANGELO

B Second Assistant Photographer ANTHONY DEFRANCESCO

Film Loader RONNIE WRASE

Still Photographer JONNY COURNOYER

Script Supervisor DIANNE DREYER

Sound Mixer MICHAEL BAROSKY

Boom Operator FRANK J. GRAZIADEI

Cable Person LUKE Q. IACIOFANO

Additional Script Supervisor RENEE FOLEY

Video Assist JOEL HOLLAND

Video Assists Utility NICOLAS GRAZIADEI  
MATTHEW MANSON

24 Frame Playback MICHAEL SIME  
DENNIS GREEN

Chief Lighting Technician WILLIAM ALMEIDA

Assistant Chief Lighting Technician PETER A. RUSSELL

Chief Rigging Electrician CLAY LIVERSIDGE

Assistant Chief Rigging Electrician JOHN BILLECI

Dimmer Board Operator KENT ARNESON

Electricians MICHAEL PAPADOPOULOS  
JOHN O'MALLEY  
ABI IVERSON  
ESTEBAN APARICIO

Rigging Electricians	TY CHENNAULT RICHARD ASBURY AARON MONAGHAN
First Company Grip	KEVIN W. LOWRY
Second Company Grip	VINCENT PIERCE
First Company Rigging Grip	MONIQUE MITCHELL
Second Company Rigging Grip	JAMES BONIECE
A Dolly Grip Operator	JOHN GATLAND
B Dolly Grip Operator	KEVIN CARLISLE
Grips	TRISTAN ALLEN CHRISTOPHER GRANETO SALLY FOSTER ROB MOCK
Rigging Grips	MIKE MCFADDEN LOUIE PETRAGLIA SR. NAT RUSSELL
Special Effects Supervisor	MARK HAWKER
Special Effects Coordinator	ERIC RYLANDER
Special Effects Technicians	ANDY WEDER LARRY ZELENAY PHIL TANCREDE
Location Manager	MARA ALCALY
Assistant Location Manager	MONICA COHEN
Location Assistants	SEAN MCMANUS VLADIMIR PIVERGER ALI A. RASHTI
Production Assistant	BRUNO BARROS
Property Master	MICHAEL JORTNER
Assistant Property Masters	BENTLEY A. WOOD STEVE CASCARELLI
Set Dressers	CHRISTOPHER PONSOT WILLIAM C. SIMUNEK JASON WEINMAN SEAN TURNEY
On Set Dressers	AHREN PITZ BRANDON BOYLES
Assistant Costume Designer	BRITTANY LOAR
Costume Supervisor	FRANCISCO STOLL
Set Costumer	KELLY L. BROWN
Ager/Dyer	SCOTT T. COPPOCK
Tailor	GRACE KIM
Makeup Department Head	EVELYNE NORAZ
Makeup Artist to Mr. Krasinski	KELLEY MITCHELL

Hair Designed by	MANDY LYONS
Hair Department Head	ANNEMARIE BRADLEY
Hairstylist	CHARISE CHAMPION
Supervising Sound Editors	ETHAN VAN DER RYN ERIK AADAHL
Re-Recording Mixer	BRANDON PROCTOR
Additional Re-Recording Mixer	MICHAEL BARRY
First Assistant Editor	DAVID ROGOW
Assistant Editor	DANIEL PRESTON TRILLER
Post Production Supervisor	JEFF ROBINSON
Post Production Coordinator	ANDREW K. RUOTOLO
Post Production Assistant	FORREST HENDRICKS
Production Coordinator	JOHN EDMUNDSON
Assistant Production Coordinator	SHANAE RIVERS
Production Secretary	LILY VAN LEEUWEN
Second Second Assistant Director	DUSTIN BEWLEY
Financial Controller	JAMES HINTON
First Assistant Accountant	EMILY DAMICO
Second Assistant Accountants	CAROLYN J. WHITE ANTHONY FELICIANO
Payroll Accountant	FELIX CHEN
Accounting Clerk	KATHRYN HINTON
Casting Associate	KIM GUZMAN
Casting Assistant	NOA ISABELLA
Background Casting	GRANT WILFLEY CASTING, INC.
Assistant to Mr. Bay	MARIA FORTESE
Assistant to Mr. Form & Mr. Fuller	LINDSAY SCHWARTZ
Assistant to Ms. Costas & Ms. Dyer	BRENDAN NAYLOR
Assistant to Ms. Blunt	BRIE HENDERSON
Production Assistants	ERIN BLAKE HUNTER EDMUNDSON ETHAN FERNANDEZ KAITLIN HEINS KIRSTEN JOHNSON ALEX KARASZ GEORGE LAMBERT JORDAN LARSEN MATHIAS LUQUE KONSTANTIN MURVANIDZE ANDREA OREJARENA DiMARCO WILL ROBINSON BETSY WILSON TINA WONGLU



Sound Editorial by	e <sup>2</sup>
Co-Supervising Sound Editor	BRANDON JONES
Sound Effects Editor	JUSTIN M. DAVEY
ADR Supervisor	ROBERT JACKSON
Supervising Foley Editor	JONATHAN KLEIN
Assistant Sound Editor	VERONICA LI
Mix Technicians	LEE SALEVAN KURT GODWIN
Foley Artist	STEVE BAINE
Foley Recordist	PETER PERSAUD
Foley Assistant	GINA WARK
Supervising Music Editor	JIM SCHULTZ
Music Editor	DEL SPIVA
Music Conducted by	MARCO BELTRAMI PETE ANTHONY
Score Production & Electro Acoustic Design by	BUCK SANDERS
Music Consultant	TYSON LOZENSKY
Additional Music by	BRANDON ROBERTS MARCUS TRUMPP MILES HANKINS
Orchestrators	PETE ANTHONY MARK GRAHAM ROSSANO GALANTE JAMES HONEYMAN GREGORY JAMROK JON KULL DANA NIU MARCUS TRUMPP
Music Preparation	JOANN KANE MUSIC SERVICE
Music Contractor	PETER ROTTER
Pro Tools Operator	TYSON LOZENSKY
Music Score Recorded and Mixed at	PIANELLA MUSIC, MALIBU, CA
Construction Coordinator	JIM WENDELKEN
Head Carpenter	CHARLIE SEROCKI
Shopcraft	JASON BURNHAM
Construction Foreperson	DOUGLAS SWASS
First Construction Grip	DANNY NALLAN
Second Construction Grip	MIKE SURDEZ
Construction Grips	RICHIE RACIOPPI SEAN O'BRIEN
Shop Electrician	JOSEPH SCIRETTA
Charge Scenic	CRISTINA CECILI
Journey Scenic	JON RINGBOM
Camera Scenic	JANET CLEVELAND
Industrial Scenic	STEPHEN LAVALLEE
Scenics	JUDITH A. IVANYI MATT MIKAS MATT CHAPPELL

JUSTIN HOROWITZ  
TANICIA OSUCH

Greens WILL SCHECK  
GREGORY ACCETTA  
ARA DARAKJIAN  
MARC LARICCHIA  
JOHN MOTTESHEARD IV  
WILLIAM RICHARDS

Transportation Captain JOHN M. HICKS  
Transportation Co-Captain TIMMY PATRICK

ASL Interpreter LYNNETTE TAYLOR  
ASL Coach DOUGLAS RIDLOFF  
Studio Teacher BETHANY HAGEN  
Safety Consultant STEVEN KVALHEIM  
Medics KATHY FELLEGERA  
RICH FELLEGERA  
Craft Service THE MARSHARK CRAFT CO, INC.  
Catering by GALA CATERING

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Visual Effects and Animation by  
INDUSTRIAL LIGHT & MAGIC  
a Lucasfilm Ltd. Company

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ILM Animation Supervisors SCOTT BENZA  
RICK O'CONNOR  
ILM Visual Effects Producer RYAN WIEDERKEHR  
ILM Visual Effects Executive Producer LUKE O'BYRNE  
Digital Supervisors CHRISTOPHER BALOG  
KEVIN BARNHILL  
JEREMY BLOCH  
GREGORY BOSSERT  
JACOB BUCK  
ENRICO DAMM  
ALISON FARMER  
KELVIN LAU  
DANIEL PEARSON  
ANTHONY RISPOLI  
JEFF SUTHERLAND  
MICHAEL VAN EPS  
ADAM WALKER  
Digital Artists STEPHEN APLIN  
ALBERTO MARTINEZ ARCE  
PHIL BARNARD  
GREGORY BOSSERT  
BRIAN CANTWELL  
LANNY CERMAK

AMELIA CHENOWETH  
MICKAEL COEDEL  
PETER DAULTON  
JEFF DORAN  
ANDY GARCIA, III  
DUNCAN GRAHAM  
JEAN-DENIS HAAS  
DANIEL HAYES  
ELOISA HONRADA  
ODIGIE JOHNSON  
JOSH KENT  
DANIEL KOLE  
KERRY LEE  
DAVE LOGAN  
DAVID MANOS MORRIS  
MARK MARCIN  
MARCO MARQUEZ  
WILL MCCOY  
ERIK MORGANSEN  
KATIE MORRIS  
BEN O'BRIEN  
JAKUB PISTECKY  
DANIEL POST  
BRUCE POWELL  
ZHIYANG RONG  
ERIC SCHWEICKERT  
RENE SEGURA  
MICHAEL SHAHAN  
WILLIAM TEO  
NATHAN THOMAS  
PHI TRAN  
ALAN TRAVIS  
ALEX TROPIEC  
MARTIJN VAN HERK  
TOM WHOLLEY JR.  
DACKLIN YOUNG  
SCOTT YOUNKIN  
JINGRUI ZHANG  
VINCENT POITRAS  
ELIOTT BEAUDON  
STEPHANIE BROUSSAUD  
GHISLAIN BRUNEAU  
GAÉTAN BORNEUF  
JACINTHE CÔTÉ  
NICOLAS CADORETTE VIGNEAU  
GABRIEL CURPAS  
MATHIEU GIRARD  
SYLVAIN THEROUX  
ERIC HAMEL  
ZAHID JIWA  
ETIENNE LAROCHE

STEPHANIE MORIN  
AMÉLIE THOMAS  
CÉDRIC TREMBLAY  
Concept Artists LUIS CARRASCO  
KARL LINDBERG  
Visual Effects Editor SAM WILLING  
Visual Effects Associate Production Manager GRETTEL BATOON  
Visual Effects Production Coordinator ASHLEY DOSS  
Production & Technical Support DEVIN ANDERSON  
KRYSTAL BOERSEN  
ALEXIS BORCHARDT  
ERIC FRANCISCO  
SHIRLEY HSIAO  
ELIZABETH KIM  
ANDREW MARTIN  
ALLIE MOON  
STEVEN MUNIZ  
CAROL PAYNE  
REBECCA NORTON  
ANDY SIMIONAS  
YIMI TONG

Additional Visual Effects by POWERHOUSE VFX  
GOTHAM DIGITAL VFX  
CADENCE EFFECTS

Digital Intermediate Provided by COMPANY 3 - NEW YORK  
DI Executive Producer/Colorist STEFAN SONNENFELD  
DI Additional Colorist ANDREW GEARY  
DI Head of Production MARGARET LEWIS  
Digital Conform JOHN DIESSO  
Color Assistant NICHOLAS FIGUEROA  
DI Account Executive JIM GARDNER

Dailies Provided by TECHNICOLOR POSTWORKS NY  
Head Account Project Manager CLARK HENDERSON  
Project Manager MICHELLE MORRIS  
Dailies Colorist JOHN VLADIC

Main Titles and End Titles by IGNITION CREATIVE

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Soundtrack Album on  
MILAN RECORDS

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“Harvest Moon”

Written & performed by Neil Young  
Courtesy of Reprise Records  
By arrangement with Warner Music Group Film & TV Licensing

Use of the *New York Post* courtesy of NYP Holdings, Inc.

The Producers Wish to Thank

Jorge Araneta  
Carol Paterno  
Wright Dykeman  
Henry Dykeman  
JJ Hook  
Haddad's Inc.  
Monster Remotes, LLC  
Security World

Thank you to the people of Pawling, New Paltz, Little Falls and Beacon, New York  
for their assistance in the making of this film.

American Humane monitored the animal action. No animals were harmed®.  
(AHD 07670)



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Governor's Office of Motion Picture & Television  
Development



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