

A24



QUEER

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135 minutes

R

IT/US

EN

Color

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Synopsis

1950. William Lee, an American expat in Mexico City, spends his days almost entirely alone, except for a few contacts with other members of the small American community. His encounter with Eugene Allerton, an expat former soldier, new to the city, shows him, for the first time, that it might be finally possible to establish an intimate connection with somebody.

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About the Production

From Luca Guadagnino (*Challengers*, *Call Me by Your Name*) comes a story of a cosmic and precarious love between two American expats in midcentury Mexico City. Based on William S. Burroughs' unfinished novel, written between 1951 and 1953, and published in 1985, *Queer* stars Daniel Craig as Burroughs' fictional alter ego William Lee, who falls in love with the coy and curious Oklahoma student Eugene Allerton, played by Drew Starkey (*Outer Banks*), while wrestling with transgressions past and present in self-imposed exile.

Filmed almost entirely at Cinecittà Studios in Rome, *Queer* unites Guadagnino with a gifted team of collaborators, including cinematographer Sayombhu Mukdeeprom (*Challengers*, *Uncle Boonmee Who Can Recall His Past Lives*), production designer Stefano Baisi, costume designer and Loewe head Jonathan W. Anderson, and composers Trent Reznor & Atticus Ross (*The Social Network*), for a sensual and heartbreaking big-screen romance that travels to the ends of the earth in pursuit of the most profound depths of love.

"We've all been exposed to the dry, apocalyptic sense of being that comes alive in Burroughs' work, which I think was smoke and mirrors shielding the depths of his true nature," says Guadagnino, who has been trying to make a movie based on *Queer* for the entirety of his career. "This movie for me is much more than a personal biography of the author. The novel revealed a truly romantic character who was yearning for love. To make a movie from Burroughs, about Burroughs, that is a touching, moving and emotional experience is something that hasn't been done before."

Lead actor Daniel Craig, who has played characters ranging from the calculating and grizzled James Bond to the dandyish, cosmopolitan Benoit Blanc in the *Knives Out* franchise, detected something deeper in William Burroughs, and his fictional proxy William Lee. "There was another side to him, and I wanted

to find his interior life," says Craig. "We knew Burroughs took drugs and pushed himself emotionally and physically in directions you could say were dangerous — finding what pushed him towards that was key. Ultimately, we're telling a love story, in particular the tragedy of being rejected in love, but despite that rejection, carrying on."

"*Queer* for me is a love story from a very specific generation to another generation — a movie for the kids of today and the kids of tomorrow," says Guadagnino. "I hope audiences feel the anguish of William Lee and his epic love for Eugene Allerton and learn from the beauty of their bond — the idea of one person giving himself over to the task of loving so deeply and singularly, particularly in rapport to the disconnect we all feel in the digital era."

The Man in the Three-Piece Suit

Guadagnino, an avid reader since he was young, first encountered *Queer* when he was a teenager living in Palermo, and immediately recognized the novel's cinematic potential. He began adapting it for the screen when he was 21.

"I was shocked by it, and completely absorbed and invested in the central character William Lee, who was Burroughs' literary doppelganger," says Guadagnino, whose early adaptation sits on a floppy disk somewhere. "What struck me most was the strangeness of it — it's the most accessible of his works, but what connected me to it was something I could feel within myself at the time: the idea of craving contact with somebody who reflects you, who you connect with on the deepest conceivable level."

Queer was written in the early 1950s, documenting (and fictionalizing) Burrough's stint as an expat in Mexico City, where he escaped in the 1940s to explore his sexuality and maintain his heroin addiction. Married at the time, Burroughs fell in love with

an American serviceman, before accidentally shooting Vollmer to death during a drunken party charade in Mexico City.

Riddled with guilt over the death of his wife, he began writing *Queer* shortly thereafter, leaving it unfinished as he went on to compose the counter-culture classics *Junkie* in 1953, and *Naked Lunch* in 1959. Those classic works cemented his status, alongside fellow writers Allen Ginsberg and Jack Kerouac, as prime movers of the Beat Generation, literary rebels, outcasts and hedonists who transformed the American cultural landscape through their provocative upheaval of the written word.

Queer was finally published in 1985, after gay liberation had electrified the culture during the previous decade, although Burroughs in his lifetime was never perceived as a queer author, once derisively quipping about the gay rights movement, “I have never been gay a day in my life and I’m sure as hell not a part of any movement.”

He was, however, an intellectual and spiritual guru to generations of cultural figures, including John Waters, David Bowie, Patti Smith, and Kurt Cobain, who saw the cantankerous gun-toting, heroin-shooting, three-piece-suit wearing elderly hellion as the original punk.

“He’s there within the psyche of American popular culture, most recently due to his relationships with musicians like Smith and Cobain,” says Guadagnino, who infuses the *Queer* soundtrack with two Nirvana classics. “He became a hero to the punks and Generation X, who tuned into him because he was this anti-hero who talked about expanding consciousness — how you could go deep inside yourself through experimentation with drugs or self-hypnosis. He was thoroughly individual, anarchic almost.”

Adds Daniel Craig, who discovered Burroughs through the novels *Junkie* and *Naked Lunch*: “He was naturally counter-culture and never wanted to be part of anything. When he

was co-opted by certain communities that wanted him to be their spokesperson, he often pushed those people away.”

For Guadagnino, Burroughs and his deeply personal novel became emblematic of a much more thoughtful — and loving — human being that stood in stark contrast to the Beat icon’s gruff public persona. “Both the novel and the movie are about two people connecting, and the many ways in which these connections get destroyed by internal and external forces pulling the two people apart,” says Guadagnino. “That side of *Queer* was intuitive and revelatory to me even as a young reader, when I was first encountering those feelings myself.”

Breaking the Story

In 2002, during the making of *Challengers*, Guadagnino’s love story about a tumultuous three-way on the American tennis circuit, the rights to *Queer* became available, and Guadagnino promptly optioned the novel for the screen after trying and failing to obtain the rights across the years.

Although he had written his own adaptation decades ago, Guadagnino turned to his *Challengers* screenwriter Justin Kuritzkes. *Challengers*, written as a spec script, was the New York City playwright’s first produced screenplay.

“I found myself two years ago in the unbelievable position of having the first screenplay I’d even written being directed by one of our greatest living filmmakers,” says Kuritzkes. “After knowing each other for half a year as we made *Challengers*, Luca and I had already become dear friends — I trusted him completely.”

Guadagnino felt the same about Kuritzkes. “In Justin I had met not only the author of a brilliant script I wanted to make into a movie but also a friend to share thoughts, ideas, and ambitions with,” says Guadagnino. “I had this amazing writer on set with me every day on *Challengers*, someone whose wisdom and capacity for framing a story or scene was remarkable.”

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Guadagnino handed Kuritzkes *Queer* during production and asked him to read it and come back to him with his thoughts, ultimately asking him to adapt it for the screen.

“When Luca handed me this slim book by a legendary author and told me he’d been burning to make this into a film since he was a teenager, I knew before I even opened it that I was going to say yes,” says Kuritzkes. “Before that moment, I hadn’t seriously considered adapting anything — let alone a seminal work by an American master.”

Kuritzkes’ first big challenge in adapting *Queer* for the screen lay in the fact that it remains, even after its belated publication, an incomplete text. The writer also sought to understand the story on his own terms, in his own language, using his own point of view.

“While *Queer* depicts a very specific time and place, its themes — longing, loneliness, and the limits of what we can seek in another person; what they can do for us, and what we must do for ourselves — remain universal,” says Kuritzkes. “Though it may not always feel like a love story, it’s fundamentally a story about love. Indeed, it was a book about all the things I had been going after in my own work for as long as I’d been writing.”

Guadagnino’s big request was for Kuritzkes to find a way to complete William Lee’s story, which ends in the South American jungle with Lee and his lover unsuccessful in their efforts to obtain the yagé root from the botanist Dr. Cotter, who is male in the novel but was written as female in the screenplay, portrayed in the movie by an unrecognizable Lesley Manville.

“I started seeing my job as being a medium between two brilliant artists, one who I knew and loved like a brother and one whom I could only hope to know through the tough, intricate, beautiful work he left behind,” says Kuritzkes. “Somewhere in the middle of all that was me, but to be connected in this way to the legacy of Burroughs and his work is simply an honor.”

Both Guadagnino and Kuritzkes saw *Queer* as an unrestrained love story, knowing through their research that Burroughs and Lewis Marker (viewed by Burroughs scholars as the great love of his life) had made a similar trip to the South American jungle in search of Dr. Cotter’s ayahuasca. They also knew that Marker abandoned Burroughs in the jungle — and the two men never spoke again.

“We understood there was a strong connection between Burroughs and Marker, and that Marker wanted Lee in the same way that Lee wanted Marker,” says Guadagnino. “We wanted to explore the depths of their possible contact so that we could better understand the dramatic aspect of their parting. Instead of having the frustration of not being able to partake in the ayahuasca, we asked ourselves what would happen if they did try it?”

Guadagnino came to believe over the years that Burroughs wrote *Queer* as a way of processing both the death of his wife and his brutal rejection by Marker, who is rechristened Eugene Allerton in the novel. What also stuck with the filmmaker, after repeated readings, was William Lee’s dry humor and tenderness amid addiction and heartbreak.

“There was so much more to Burroughs than the persona he presented to the public and we saw this great love story in Lee and Allerton’s bond — something huge in scope that felt universal, and at the same time very emotional, even giddy at times,” says Guadagnino. “The book is about his experience falling in love with Marker, which must have been painful because he was unable to complete the novel. But if you read Burroughs’ journals, in particular the final entry before he died in 1997, there is a beautiful paragraph in which he digresses on love. The last word in his journals, is, in fact, ‘love.’”

Something else that came directly from Burroughs’ journals and wound up as dialogue in the movie is a line uttered by both Lee and Allerton during different moments and locations in the

story — “I’m not queer, I’m disembodied” — which becomes a kind of connective force uniting the lovers and underscoring both men’s unease with being gay as both a sexual and a sociopolitical orientation.

“This is a movie where you can see the tragedy of one person being incapable of giving at the right time, in the right moment, to another person, because the trappings of repression are in play,” says Guadagnino. “There is an imbalance between these two men. As Dr. Cotter says to Allerton after they take ayahuasca in the jungle, what are you afraid of? I think many people are terrified of seeing themselves, despite the beauty of what they could see.”

Kuritzkes completed his adaptation in early 2023, after *Challengers* wrapped, and Guadagnino sent it to an actor with whom he shares an agent in Bryan Lourd. Guadagnino had met Daniel Craig 20 years ago, and longed to work with him since their initial meeting. Craig read *Queer* and adored it, and six months later, Guadagnino and his cast and crew were making the movie in Italy.

The Cast

Daniel Craig was familiar with William Burroughs from his novels, but knew he had to dig deeper into the icon’s private life to bring William Lee fully to life. “I knew Burroughs as an entity, but didn’t have great knowledge of him as a person,” Craig admits. “Like a lot of people, Burroughs had a public façade that he put across, which was wrapped up in his role as an intellectual and poet.”

After reading *Queer* in novel and script form, Craig was immediately drawn to the cosmic, almost psychedelic forces that bring the men together after they make eye above a crowd watching a cockfight in a busy Mexico City street after dark. The two Americans orbit one another until they can no longer resist the mutual gravitational pull and become lovers.

“William Lee is out in the streets looking for contact, which is something we all look for in our lives — only he’s desperate for it,” says Craig. “He sees Allerton and Allerton sees him, and there’s a spark in the realization that there could be a connection between two people. This becomes very important to Lee.”

Craig did as much research as he could on the author during the time he had to prepare for the role. He watched Burroughs’ guarded television interviews, anarchic archived lectures, and a classic and confrontational appearance on *Saturday Night Live*, studying his mannerisms and way of speaking. Between novel and script, Craig began to see a different person emerging from the Burroughs he knew through footage in the public domain.

“Book and script are both tracking somebody with this open heart, who is desperate to find love,” says Craig. “My impression is that Burroughs gave off a very masculine air, which felt like an invention to me. My way into the story was that he carried a big suit of armor around with him, and William Lee was about finding out where the chinks in the armor were.”

“Daniel is an amazing performer and an incredible artist who wasn’t at all intimidated by the material, and we agreed immediately that he should pay homage to William Burroughs in the most romantic way he possibly could, with warmth, openness, and total self-giving,” says Guadagnino. “Daniel dismantles Lee’s armor, piece by piece and beat by beat, and we’re left with the very moving experience of watching an anguished man in his search for love.”

Craig was adamant also about bringing out the fun side of the Lee character, depicted in the script through his convivial relationships with gay expats in Mexico City, including hapless sidekick Joe (Jason Schwartzman), based on Allen Ginsberg, and the imperious queen John Dumé, played by the comedian Drew Droege.

“What Daniel also brings to Lee is this beautiful fragility and a complete shamelessness about himself, in addition to this humor that is fantastic on screen,” says Guadagnino. “He found the shyness and modesty in Burroughs without forgetting that for all his brashness and conviviality, he was at heart a very delicate man.”

The fragile Burroughs we come to recognize in Lee meets his match in the tall, lithe, and withholding younger man, Eugene Allerton, played by *Outer Banks* villain Drew Starkey. Casting Allerton opposite Craig’s sensitive Lee became crucial to a production that ultimately considered more than 300 actors for the role.

Executive producer Peter Spears (*Call Me by Your Name*) brought Starkey to Guadagnino’s attention after receiving a self-tape of the actor — whose feature film work includes *Love Simon* and *The Hate U Give* — for an unrelated role.

At Spears’ suggestion, Guadagnino met with Starkey in Los Angeles early in preproduction, in the company of Loewe designer Jonathan Anderson, a close friend and collaborator of the filmmaker, who was preparing the costume design for *Queer*.

After the meeting, Starkey read Burroughs’ novel and recorded himself on tape as Allerton for Guadagnino, before returning to work filming Season 4 of *Outer Banks*, where he plays the reckless and murderous drug addict Rafe Cameron on the popular Netflix teen adventure drama.

In Eugene Allerton, it was the character’s coy ambiguity that drew the actor to the role. “He’s hard to define and hard to put your finger on — you only get a sense of him when he’s the counterpart to Lee,” says Starkey. “The experience of exploring him as a character was through the eyes of Lee — and through the eyes of Daniel’s interpretation of Lee.”

After Starkey was cast, he worked with Guadagnino and Anderson to shape Allerton’s distinct physicality and silhouette — the

way the young man moves through the streets of Mexico City at night is among the more sensual images in Guadagnino’s work. “A lot of physical things informed this character, and Luca and I had many conversations about how Allerton looks and behaves, and even walks,” says Starkey. “With Anderson, we went through 40 different sets of eyewear just to get the right look.”

Guadagnino knew from the first meeting in Los Angeles that he had found his Allerton. “Drew was incredibly thoughtful in understanding the character both inside and outside — he understood the way someone like Allerton walks into a room, through the streets, or under the glow of the sun,” says Guadagnino. “More than anything, he understood the coldness of Allerton, and his ‘disembodiment’ — to use Burroughs’ word. He understood the ambiguities of the character, but he also knew how a man like him carried himself in the context of the 1950s.”

Adds Craig: “There’s not a lot on the page for Drew, in the novel but also the script. I’m giving a bigger performance, but what Drew brings to Allerton is subtlety. Our characters pair together beautifully in the movie.”

Building Chemistry

For *Queer* to work as an epic romance between two men who are years apart in age and experience, a physical and emotional chemistry had to develop and flourish between the two lead actors before cameras rolled. Guadagnino brought Craig and Starkey together for a preliminary meeting in what he laughingly calls a “lovely threesome” — after which time the director left the actors alone to bond on their own.

“We just hung out,” says Craig of his co-star. “Drew is such a delightful human being who is incredibly serious about his work, and I find it easy to respond and work with people who are like that.”

Adds Starkey: “We talked a lot, but didn’t dive into how the relationship between Lee and Allerton worked — the push and pull, the games the two play during their courtship,” focusing instead on how the two would move and respond to one another.

Early in pre-production, Guadagnino paired Craig and Starkey with famed choreographers Sol León and Paul Lightfoot of the Nederlands Dance Theater for two months of movement training to prepare them for a scene arriving late in the movie after the lovers take ayahuasca together and proceed to surreally climb into each other’s bodies.

“We worked with these incredible choreographers for dance and movement rehearsals that continued weekly after we were in production in Italy,” says Starkey. “It was a very tactile practice — the most explorative I’ve ever felt preparing for a role — and so much of that work trickled into scenes in the movie that weren’t dance-oriented. Lee and Allerton’s chemistry is mostly unspoken, so it helped us open ourselves to the way two bodies can move in tandem with each other.”

The actors prepared for months for the ayahuasca dance, which took 10 hours to film on a backlot at Cinecittà Studios in Rome. “They danced, we filmed, I just followed them,” says Guadagnino. “Sol and Paul built this incredible scene around their concept of the fusion of love. External factors created the chemistry you see on screen between Daniel and Drew — but it was the actors’ sensitivity, intelligence and openness that fueled this chemistry.”

The movement work also helped open their minds for two intimate and explicit love scenes that play out over the course of the film, one in Mexico City during their courtship, and another in South America on their way to the jungle. The pair worked with an intimacy coordinator to help shape the scenes but relied for the most part on instinct and camaraderie to create tenderness and authenticity in the scenes.

“Drew has said that rolling around on the floor with somebody two days after you’ve met them is a great way to break the ice, but during filming we learned to respond to what was happening in the moment by being as sensitive and open to the other person as possible,” says Craig. “It’s just moviemaking — but finding the reality of the scene and getting rid of the artifice also helped us. At the heart of it, this is two people who are into each other simply by being together. They’re not doing it for an audience, they’re doing it for each other.”

Sensuality has become a defining feature of Guadagnino’s work, including memorable scenes in *I Am Love*, *A Bigger Splash*, and *Call Me by Your Name*. The filmmaker is no stranger to directing erotic scenes, having included one in his debut short film at age 24. “Shooting sex scenes for me is like filming somebody drinking a cup of tea, but sometimes it can be difficult for the actors,” says Guadagnino. “When you work with people like Daniel and Drew, and Omar Apollo, who appears in an early sex scene with Daniel Craig, you’re dealing with laid-back and humorous people who also happen to be committed artists.”

What’s most striking about the sex scenes in *Queer* is the tenderness that comes through, something the actors attribute to Guadagnino’s comforting presence on set. “I’m kind of a tight-assed Englishman and Luca is Italian and North African and very free,” says Craig. “He just allowed me to relax in a way that I’ve never experienced on a movie set before. It was important to keep it light, but it was about falling in love, and the tenderness that goes with that. The fact that we were able to laugh a lot between takes made a huge difference.”

Visual Style

One of Guadagnino’s lifelong goals as a filmmaker has been to direct a project at Cinecittà Studios, the legendary 99-acre production facility in Rome where more than 3,000 movies have

been shot since it opened in 1937, including works by Fellini, Rossellini, Visconti, Leone, Bertolucci, Coppola, and Scorsese.

When he was writing his early draft of *Queer* as a young man, Guadagnino knew the eventual movie he was going to make had to play out as a projection of the fantasies of William Burroughs, as revealed in his novel and subsequent works. Filming *Queer* on location in Mexico City or the Ecuadorian jungle was never an option.

“In my mind, the images and sets for *Queer* had to be coming through the eyes and mind of Burroughs,” says Guadagnino. “Thirty years after I started thinking about the novel as a movie, I was still committed to the idea of recreating Mexico City, Panama City and Ecuador as if these were artificial places reflecting the anguish and desire and imagery of Burroughs’ source material.”

Guadagnino knew from his readings that vivid colors were part of his imagery, as well as the idea of places being twisted, enlarged, shrunken or tightened as a kind of hallucinatory effect, which was a hallmark of *Naked Lunch*. “I made the decision to make a complete artifice of everything you see in *Queer*, excepting a few water scenes we shot on location in Italy,” says Guadagnino.

For production designer Stefano Baisi, making his feature filmmaking debut, the world of *Queer* was built at Cinecittà through a combination of color, texture, and scale. A trained architect, Baisi had already worked with Guadagnino in the filmmaker’s interior design studio, creating a home for the Yoox founder Francesco Marchetti. After that project, Guadagnino hired him to design *Queer*.

“I felt intuitively Stefano was fit for the job of cinema,” says Guadagnino. “What I wasn’t ready to understand is how capable he was of managing the massiveness of this project and being

rigorous in his approach to helping me realize and apply my vision.”

After reading Burroughs’ novel, Baisi was struck by its raw, dreamlike nature, and the way in which its author explores, with hypnotic obsessiveness, the theme of desire — a quality he also saw in Guadagnino and his work. “The importance Luca gives to the design in all his projects is very high, extending to any set or location where the camera travels,” says Baisi. “Every single detail has to be meticulously designed because Luca is very precise.”

Baisi researched each location in the three distinct chapters and locales that divide Kuritzkes’ script: Mexico City, the South American jungle, and Quito, Ecuador. Everything in *Queer*, including the jungle scenes that play out in the film’s third chapter, were constructed and filmed inside Cinecittà in late 2023. Only one sequence, set in Ecuador, where Lee and Allerton travel to track down the botanist Dr. Cotter, was filmed on location, near Guadagnino’s childhood home in Palermo.

For the Mexico City chapter that opens the movie, Guadagnino wanted the streets, bars and hotel rooms where Lee and Allerton fall in love to feel like mid-century studio movies made on a Hollywood backlot, like *The Treasure of Sierra Madre*.

For the interiors of this chapter, Baisi adopted visual elements that amplified the characters’ sense of isolation and disconnection, designing spaces that express the concept of the double.

“There is a deliberate symmetry to the sets in *Queer* in the way they play with doubles and mirroring,” says Baisi. “It was about creating a landscape that reflected the characters’ interior states.”

For *Queer*’s ravishing color palette, Guadagnino and Baisi chose hues that reflected the story’s vibrant and palpable sensuality, influenced by the mid-century Technicolor works by

British auteurs Michael Powell & Emeric Pressburger, including *The Red Shoes* and *Black Narcissus*.

Soaked in neon street-light and the faded grandeur of the Deco era, the design team created interior spaces reflecting the characters' sense of longing, including the Ship Ahoy bar where Lee and Allerton drink, and the cheap hotel rooms where Lee pays for sex with a local hustler. For these scenes, Guadagnino and Baisi looked to the hyper-saturated, intensely romantic colors on display in Wong Kar-Wai's *In the Mood for Love*, about two people who are attracted to each other but driven apart by time, situation, and fate.

For *Queer*'s jungle scenes, Baisi constructed an island within Cinecittà by building an artificial hill and creating meandering paths around and through it so that the camera crew never filmed in the same place twice. Authentic vegetation was shipped in from South America, and a river was created for authenticity.

In his research on the Ecuadorian jungle, Baisi discovered that oil companies, including Shell, drilled for petroleum in the 1950s when Burroughs and Marker visited the area, but found no petroleum in the region. They left behind barracks for the workers, which became the basis for Dr. Cotter's time-worn laboratory and home.

"The oil companies left their structures to rot in the jungle," says Baisi. "The idea was that Dr. Cotter took pieces of the rotting structure to create her laboratory hut while she was studying the vegetation down there."

Baisi even designed a fictional oil company logo, resembling the Shell Oil logo, which can be viewed on Cotter's walls when Lee and Allerton finally gain access to her closely guarded compound.

Extending *Queer*'s sensual and hypnotic visual style is the seductive camera work of Thai-born cinematographer Sayombhu Mukdeeprom, a returning Guadagnino collaborator who also lensed *Call Me by Your Name*, *Suspiria*, and *Challengers*.

The Bangkok-born DP began his career shooting the experimental, transcendental works of Thai auteur Apichatpong Weerasethakul (*Memoria*, *Uncle Boonmee Who Can Recall His Past Lives*) as well as the stylized historical curios of the Portuguese filmmaker Miguel Gomes. Mukdeeprom recently shot Ron Howard's *Thirteen Lives* and M. Night Shyamalan's *Trap*, making him one of the most in-demand cinematographers working today.

Known for his observational approach, Mukdeeprom creates visuals grounded in realism that also convey elements of beauty and fantasy. Instead of planning elaborate shots in pre-production, Mukdeeprom films in the moment using lighting that is also grounded in realism. He shoots almost exclusively on 35mm film, including his work for Guadagnino.

Mukdeeprom read Kuritzkes' script and immediately felt the sensation of heat — a sensation he sought to highlight in his images for *Queer*. "I saw the influence of the sun throughout the story — but from the sun comes heat and with heat also comes a feeling of coldness," says Mukdeeprom. "Strong, bright sunlight yields deep dark shadows. I wasn't concerned with creating a specific look for a specific era in my visuals — people are always living under the same sun."

Guadagnino asked the cinematographer to look at works by Flemish painters before arriving on set to film *Queer*. "Sayombhu is a master of light," says Guadagnino. "Paintings were our references for the lighting, but also for the production design."

The Clothes

For *Queer*'s mid-century costume design, Guadagnino reunites with close friend and frequent collaborator Jonathan Anderson, the Irish-born fashion designer who is the creative director of the Spanish luxury house Loewe, and his own name-sake line, JW Anderson. *Challengers* marked Anderson's first foray into costume design for film.

"Luca is a dear friend and we're similar in our working methods, which revolve around obsession," says Anderson. "We're two very obsessive people who obsess at length over many things. We also trust each other and have a spontaneous and reactive way of making decisions when we work together."

Queer required a psychological and ephemeral approach to costume design. "Men didn't keep clothing for long during the 1950s — especially men like William Lee, living the expatriate life in Mexico," says Anderson. "*Queer* was about looking at the fetishistic idea of menswear during the mid-century years, which there was a subtlety to."

While researching historic imagery of Burroughs, Anderson encountered what he calls a certain "undone-ness" in the writer's early period that the designer became enamored of and sought to replicate in Daniel Craig's wardrobe. "He would undo the top button on a jacket and leave the bottom ones fastened," says Anderson. "That attitude became paramount when I started working with Daniel because it gave me a sense of how Burroughs perceived clothing and moved within his suits."

Guadagnino was impressed by Anderson's encyclopedic knowledge of mid-century dress in the 1940s and 50s. "He knew the brands and labels of the time and knew that Burroughs was wearing suits off the rack from Sears Roebuck & Company, but Jonathan wasn't doing straight-up Burroughs," says Guadagnino. "Both of us were interested in the icon before he became an icon, and Jonathan worked hard to create an image of Bur-

roughs that didn't rely on the salesman suit that came to define him in the Beat Era."

Queer's opening chapter plays out in the hot streets of Mexico City during a torpid summer, as Lee is glimpsed making his way around town in a light-colored linen suit, Panama hat, and modernist eyewear. "I saw him as this broken dandy, with his body affecting his clothing to the point where it appears as though it's worn into him, like a second skin," says Anderson. "The style of Lee's garments is ultimately about how he holds his body."

In contrast to Lee's rumpled Hemingway silhouette is Allerton's more refined and collegiate look — a stark incongruity delineating the two men's age difference, stations in life, and psychology. "Allerton's style is a bit uptight but at the same time preppy and juvenile, which creates a sort of sexual allure," says Anderson. "I approached Allerton's clothes as kind of stylistic barrier, because he doesn't give in to Lee's advances right away."

In the film's third chapter, Lee and Allerton journey into the jungle in search of the elusive yagé root, discovering the toothless Dr. Cotter living in filthy rags in her remote compound, their own clothes soiled by jungle humidity.

"As the film advances, the clothes needed to become dirtier and worn out as the characters had no way to clean them in the jungle," says Anderson. "To emphasize this, we used only one item of clothing per character instead of duplicates, which helped us imagine how these garments endured in the context of jungle adventure."

Come As You Are

Music, and precisely chosen songs that amplify the intense feelings of Guadagnino's characters, is a crucial element in

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the director's cinematic vision, as important as the costume design, cinematography and art direction.

After composing the propulsive, techno-driven backbeat for *Challengers*, Trent Reznor and Atticus Ross return with a more subdued though no less evocative score for *Queer*, infusing each of the film's chapters with diverse and escalating music. Chapter one, in Mexico City, features minimalist orchestral tones, while chapters two and three build to a more fevered electronic pitch as Lee and Allerton make their way to the jungle, culminating in a sinuous, Motorik-tinged score redolent of Krautrock legends Can and Faust.

Guadagnino's song choices in *Queer* reflect both the character's heartfelt longing and Burroughs' rich cultural legacy, conjoining the 1950s with the 1990s through such anachronistic artists as Nirvana, Sinéad O'Connor, Prince, and New Order, whose melancholic "Leave Me Alone" soundtracks Lee's descent into heartsickness, dopesickness, and solitude.

"For me music is always about character in my movies, and music becomes a character in my movies," says Guadagnino. "I want to add it to the characters who are flesh so that the characters, and the actors who play them, engage in dialogue with the songs, with the music enveloping them, even contradicting them."

In one of the film's most electrifying moments, Lee steps into the Mexico City nocturne to Nirvana's aching "Come as You Are" as he cruises for flesh in the city's pulsating red-light district. "I wanted the anguish of Kurt Cobain, who befriended Burroughs in his later years, to reflect the anguish of Burroughs himself," says Guadagnino. "Their conjoined anguish might help the young audience of today connect to their own anguish through the character of William Lee."

Burroughs' legacy comes full circle in *Queer*'s closing credit sequence with Reznor and Ross's yearning original song,

"Vaster Than Empires," a duet with Brazilian vocalist Caetano Veloso, who is one of Guadagnino's musical heroes.

The song's aching refrain — "How can a man who sees and feels be other than a man?" — was taken directly from Burroughs' memoirs and composed in the style of the cut-up, the experimental literary practice pioneered by Burroughs and Bryon Gysin.

In Reznor and Ross's hands, the pensive ballad deconstructs the Beat Generation icon, reframing and recentering Burroughs in a bold, beautiful new incarnation: a queer man who dared to love another man with all his heart, going to the ends of the earth to find out if that love was real.

Preview the soundtrack here:

<https://pec.smcdp-aws.net/welcome?key=824F6D7A-9DE0-6825-C71E-2A3B36ACEF0F>

The Cast

Daniel Craig

Daniel stars in Luca Guadagnino's critically acclaimed adaption of *Queer*, alongside Drew Starkey. Following its premiere at the Venice International Film Festival, the film has since screened at TIFF and as part of the BFI London Film Festival lineup, and is set for theatrical release later this year.

Next year, Daniel will reprise his role as 'Benoit Blanc' in Rian Johnson's *Wake Up Dead Man: A Knives Out Mystery*. Daniel received his second Golden Globe nomination for his role as the detective in 2022's *Glass Onion: A Knives Out Mystery*, following his first nomination in 2019's original *Knives Out*.

In 2021, Craig returned for his fifth and final turn as 'Bond' in *No Time to Die*, which was nominated for 'Outstanding British Film of the Year' at the 2022 BAFTA Film Awards and won the Academy Award for 'Original Song'. *No Time to Die* saw the completion of Daniel's tenure in the role, following *Spectre*, the Academy Award winning *Skyfall*, *Quantum of Solace*, and *Casino Royale* – for which Daniel received a 'Best Actor' nomination at the 2007 BAFTA Film Awards.

Daniel's film work notably includes *The Girl with the Dragon Tattoo*, directed by David Fincher, and Sam Mendes' crime drama *Road to Perdition*. He was also seen in Steven Spielberg's Academy Award nominated film, *Munich*, and Steven Soderbergh's *Logan Lucky*. Other credits include *Kings*, *Love and Rage*, *Obsession*, *The Power of One*, *Layer Cake*, and *Infamous*. Daniel is also an accomplished stage actor who took on the title role of Sam Gold's *Macbeth* in 2022. He also starred in *Othello* at the New York Theatre, *Betrayal* opposite Rafe Spall and Rachel Weisz in 2013, and *A Steady Rain* in 2009. His other theatre credits include *Hurlyburly* at the Old Vic, *Angels in America* at The National Theatre and *A Number* at the Royal Court.

Drew Starkey

A dynamic and versatile performer Drew Starkey is emerging as one of Hollywood's brightest talents.

Starkey currently stars in Netflix's top-ranking show *Outer Banks*, with every season appearing in the platforms global top 10 weekly lists. Season 4 of *Outer Banks* launched on October 11.

Audiences can also see Starkey star opposite Daniel Craig in Luca Guadagnino's highly anticipated film *Queer* an adaptation based of William S. Burroughs novel. A24 is releasing the film on November 27.

Jason Schwartzman

Jason Schwartzman is a prolific actor with an extensive and diverse range of roles in film and television including *The Hunger Games: The Ballad of Song Birds and Snakes*. He has most recently been seen in Francis Ford Coppola's *Megalopolis*, and Luca Guadagnino's next feature *Queer*. Schwartzman produced and starred in the Sony Classics film *Between the Temples* was released in August. Previously, he starred in Wes Anderson's *Asteroid City*, Jen D'Angelo's *Quiz Lady*, and voiced a role in *Spider-Man: Across the Spider-Verse*. Additional credits include *The French Dispatch*, *Mainstream*, *Klaus*, *Wine Country*, *Between Two Ferns: The Movie*, and *Medical Police*. Schwartzman also co-created the Emmy- and Golden Globe-winning series *Mozart in the Jungle* for Amazon MGM Studios.

Henrique Zaga

Henrique Zaga recently starred in Netflix's Brazilian romantic drama *Beyond The Universe*, opposite popstar Giulia Be. The feature hit Netflix's Top 5 Globally in its first week and quickly crossed over 50 million hours of viewing — making it the most viewed Brazilian movie of all time. He was also recently seen in and Guy Richie's *The Ministry Of Ungentlemanly Warfare* opposite Henry Cavill and Eiza Gonzalez; and Josh Boone's *X-Men: New Mutants* opposite Anya Taylor-Joy and Maisie Williams. Henrique will be seen next Luca Guadagnino's latest film *Queer* opposite Daniel Craig, and in Alex Garland's film *Warfare* for A24 and Lance Daly's film *Trad* opposite Aidan Gillen.

In television, Henrique starred in the Paramount+ limited series, *The Stand*, opposite James Marsden, Whoopi Goldberg, and Alexander Skarsgård, appeared in the Hulu adaptation of John Green's classic novel *Looking For Alaska*, and the hit Netflix series *13 Reasons Why*.

Lesley Manville

Lesley Manville is a multi-awarding winning stage, film and television actress.

Her recent theatre has included *Ghosts* (Almeida, West End and BAM New York) for which she won a Best Actress Olivier Award and Critics Circle Award. She also received Best Actress Olivier nominations for *Long Days Journey Into Night* (Bristol Old Vic, Wyndham's, BAM New York and LA) and *Grief* (National Theatre). Other recent theatre includes *The Visit* at the National Theatre and *Talking Heads* at The Bridge.

Lesley Manville (cont.)

Her early career was dominated by work at the Royal Court Theatre working on new plays including *Top Girls*, *Serious Money*, *Rita*, *Sue and Bob Too* and *Borderline* as well as classics such as *Three Sisters*, *The Popes Wedding* and *Saved*. For the RSC, *Les Liaisons Dangereuses*, *As You Like It*, *The Philistines* and *The Wives Excuse*. For the National Theatre, *His Dark Materials*, *Pillars of the Community*, *Her Naked Skin* and *The Alchemist*. For The Old Vic, *All About My Mother* and *Six Degrees of Separation*. In the West End, *The Cherry Orchard* and *Some Girls*.

Lesley received an Academy Award Best Supporting Actress and BAFTA nomination for her role in Paul Thomas Anderson's film *Phantom Thread*. She played the title role in *Mrs Harris Goes to Paris* for which she received a Golden Globe nomination. She has worked extensively with director Mike Leigh. Most notably on *Another Year* for which she won the prestigious NBR Best Actress Award, The Critics Circle Award and also received BAFTA and BIFA nominations. Other films with Mike Leigh are *All Or Nothing* (Critics Circle Best Actress Award), *Topsy-Turvy*, *Mr Turner*, *High Hopes*, *Secrets and Lies*, *Vera Drake* and *Grown Ups*. Other films include, *Back To Black*, *The Critic*, *Ordinary Love*, *Let Him Go*, *Misbehaviour* and *Malificent 1&2*. Films still to be released include Luca Guadagnino's *Queer*, *Cold Storage*, *Winter of the Crow*, *Midwinter Break* and *Mr Burton*.

Lesley's extensive television career has seen her work on many highly acclaimed and awarding winning shows. For her role as Princess Margaret in the final 2 seasons of *The Crown*, Lesley has received a Primetime Emmy and BAFTA nomination. *Sherwood* won her a BAFTA Supporting Actress nomination as did *River*. She did 3 series of the BBC's *Mum* which won her an RTS Comedy Performance Award and 2 BAFTA nominations. Other TV includes, *Citadel*, *Maggie Murders*, *I Am Maria*, *Harlots*, *Save Me Too*, *Talking Heads*, *World On Fire*, *North And South*, *Cranford* and *Other Peoples' Children* and *Bodily Harm*, receiving RTS Best Actress nominations for both. TV to come includes Alfonso Cuarón's *Disclaimer*, *Moonflower Murders*, *Citadel 2* and Ryan Murphy's *Grotesquerie*.

Lesley was appointed an OBE in 2015 and promoted to CBE in 2021.

The Crew

Luca Guadagnino
Director/Producer

Luca Guadagnino (Director) is the auteur filmmaker behind some of the most celebrated films of the last two decades including the Oscar, BAFTA, and Golden Globe nominated film *I Am Love* starring Tilda Swinton, which premiered at the Venice Film Festival in 2009. Next, he directed and produced *A Bigger Splash* starring Ralph Fiennes, Dakota Johnson, Matthias Schoenaerts, and Tilda Swinton, which also premiered at the 2015 Venice Film Festival. Guadagnino later released *Call Me by Your Name* starring Timothée Chalamet and Armie Hammer, which premiered at the Sundance Film Festival in 2017. The film received four Oscar® nominations including Best Picture and won the Academy Award® for Best Adapted Screenplay.

Guadagnino released *Suspiria* in 2018 which reunited him with Tilda Swinton and Dakota Johnson. He later released *Bones and All* starring Taylor Russell and again working with Timothée Chalamet. The film premiered at the 2022 Venice Film Festival and received and won Guadagnino the Silver Lion for Best Director. Guadagnino also directed the documentary *Salvatore: Shoemaker of Dreams* which focused on the life of legendary Italian shoemaker Salvatore Ferragamo. Most recently, Guadagnino released *Challengers* starring Zendaya, Josh O'Connor and Mike Faist. The film became a part of the cultural zeitgeist and opened to number one at the box office.

In 2020 Guadagnino made his TV debut with the HBO drama series *We Are Who We Are*, which he created, directed, wrote, and produced. The series starred Alice Braga, Chloë Sevigny, and Jack Dylan Grazer.

Guadagnino is currently in post-production on his next film *After the Hunt* starring Julia Roberts, Andrew Garfield and Ayo Edebiri. The film will be released theatrically in 2025.

Justin Kuritzkes
Writer

Justin Kuritzkes is a playwright, novelist, and screenwriter. His feature screenwriting debut, *Challengers*, written on spec, was a box office and critical hit that captured the zeitgeist upon its April 2024 release by MGM and Amazon. Starring Zendaya, Josh O'Connor and Mike Faist in a twisted love triangle set amid the tension-filled world of professional tennis, the film was directed by Luca Guadagnino, and marks an auspicious first film for the breakout screenwriter. He continues his incredible collaboration with Guadagnino with the new film, *Queer*, which Kuritzkes adapted from the seminal William S. Burroughs short novel of the same name. The film, which stars Daniel Craig

Justin Kuritzkes (cont.)

and Drew Starkey, world premiered at the Venice International Film Festival and will be released by A24 on November 27, 2024. A noted playwright with over a decade of produced works in New York City and beyond, his plays have been presented at The New Group, Ars Nova, JACK, New York Theatre Workshop, and more, with residencies at MacDowell, the Edward F. Albee Foundation, and Space on Ryder Farm, among many. In 2019, his acclaimed debut novel, *Famous People*, was published by Macmillan.

Sayombhu Mudkeeprom Cinematography

Sayombhu Mukdeeprom is a highly acclaimed Bangkok-based cinematographer, renowned for his visionary collaborations with celebrated directors like Luca Guadagnino and Apichatpong Weerasethakul. He most recently completed work on *Trap*, directed by M. Night Shyamalan, and *Challengers*, directed by Guadagnino. A two-time Independent Spirit Award winner for his stunning cinematography on *Call Me By Your Name* and *SUSPIRIA*, Mukdeeprom is celebrated for his ability to capture profound emotional depth and visual poetry.

Known for his contributions to Thai art house cinema, he is also revered for his work on *Uncle Boonmee Who Can Recall His Past Lives*, which won the prestigious Palme d'Or at the 2010 Cannes Film Festival. Mukdeeprom's versatility is further highlighted by his work with Ron Howard on *Thirteen Lives*, which screened at TIFF, and his long-standing partnership with Apichatpong, including their latest collaboration on *Memoria*, showcased at Cannes.

Recently, he shot Guadagnino's highly anticipated film *Queer*, as well as Frank Ocean's visual project *Philly*, cementing his reputation as one of the most sought-after cinematographers in both independent and international cinema.

Stefano Baisi Production Designer

Production Designer Stefano Baisi is known for his collaborations with Luca Guadagnino. Stefano took on his first film project as Luca's production designer for , starring Daniel Craig; and he is currently designing Luca's upcoming feature, *After the Hunt*, starring Julia Roberts. Prior to film design, Stefano made an impact as an architect at Studio Luca Guadagnino, where he planned and managed the designs of spaces such as the restoration of a historic residence in Piedmont; exhibitions like *By The Fire* that features two living rooms; and flagship stores for brands such as Aesop. His architectural work can be found publicized online in *Vogue*, *Elle Decoration*, and the

Stefano Baisi (cont.)

NY Times amongst other outlets. Prior to working at Luca's studio, Stefano managed retail projects at the architecture firm, Locatelli Partners; worked at Studio20miglia doing interior and furniture design for buildings in Singapore, Angola, and Dubai; and he worked at Mark Associati as a set design producer's assistant for Milano Fashion Week shows. Stefano earned his bachelor's in architectural science from Università degli studi di Parma and succeeded that with his BMA in Civil Architecture from Politecnico di Milano.

Jonathan Anderson Costume Designer

A designer with a curatorial approach to fashion making and brand building, Jonathan Anderson has earned both critical acclaim and commercial success with the collections he designs as creative director of LOEWE and his eponymous label, JW Anderson.

An alumnus of London College of Fashion, Jonathan debuted in menswear in 2008. In 2010, he expanded JW Anderson adding womenswear and in 2013 he was named the creative director of LOEWE, which he transformed into a cultural brand with a prismatic identity, weaving a vibrant interest for craft with a cerebral yet playful approach to design and nods to the house's Spanish heritage with hints of abstraction.

In 2015, Jonathan was the first fashion designer to be awarded both Menswear and Womenswear Designer of the Year by the British Fashion Council, having created collections and products in collaboration with brands including Converse, Moncler, Topshop and Uniqlo. An active supporter of craft, he founded the LOEWE FOUNDATION Craft Prize in 2016, the world's first international award for contemporary craft and in 2017 he curated Disobedient Bodies, an exhibition at The Hepworth Wakefield. In 2019, the UK Prime Minister appointed Jonathan to the Board of Trustees of London's Victoria & Albert, one of the world's leading art and design museums. In 2020 the British Fashion Council named him as an Honoree of the Creativity Fashion Award for his global impact in design, campaigns, and collaborations. In 2022 he received the WWD Honor for Women's Wear Designer of the Year and in 2023 he received the Neiman Marcus Award for Creative Impact in the field of fashion, the CFDA International Designer of the Year, and British Fashion Awards Designer of the Year. 2023 also saw Jonathan design the costumes for Luca Guadagnino's film Challengers, as well as

Jonathan Anderson (cont.)

creating custom looks for Beyoncé's Renaissance world tour and Rihanna's performance at the Super Bowl halftime show.

In 2024, LOEWE sponsored the Met Gala and Jonathan served as one of the event's honorary chairs, also creating custom looks for a selection of the attendees including Anna Wintour. TIME named him as one of the 100 most influential people of 2024.

Sol León & Paul Lightfoot

Choreography

Sol León joined Nederlands Dans Theater (NDT) 2 after graduating from the National Ballet Academy of Madrid in 1987. Two years later she joined NDT1. León continued to dance up until 2003, when she decided to fully devote choreography together with Paul Lightfoot. From 2012 until 2020, León was also the Artistic Advisor for the company.

In 2021 Sol was awarded the “Premio Nacional de Danza 2021 Creación” from the Ministry of Culture in Spain. In 2024 Sol received the insignia of Knight of the Order of Arts and Letters from the Minister of Culture of France.

Paul Lightfoot graduated from the Royal Ballet School in London before joining Nederlands Dans Theater in 1985. Lightfoot began as a dancer with NDT2. Two years later he moved into NDT1, where he danced until 2008. Early in his career Lightfoot began choreographing together with Sol León. From September 2011 until August 2020 Lightfoot was the Artistic Director of NDT.

León and Lightfoot have been a choreographic duo since 1989 and together they have created more than 60 world premieres for NDT, which they have received many prestigious awards for. In 2002 León and Lightfoot were appointed House Choreographers of NDT, the position they held until 2020.

Marco Costa

Editor

Editor Marco Costa is currently editing Luca Guadagnino's After The Hunt starring Julia Roberts, Andrew Garfield and Ayo Edebiri. This is the 5th collaboration with Guadagnino as Marco has also edited Queer starring Daniel Craig, Challengers starring Zendaya, Josh O'Connor and Mike Faist, Bones and All which stars Timothee Chalamet and Taylor Russell; and the international series, We Are Who We Are for HBO. In addition to his work with Guadagnino, Marco edited Diciannove (Nineteen), which premiered at

Marco Costa (cont.)

the Venice Film Festival and was also featured at the Toronto International Film Festival in September 2024.

After attending classical high school in Milan and earning a degree in Media Languages from the Università Cattolica del Sacro Cuore, Marco Costa 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.

Robin Urdang

Music Supervisor

Robin Urdang, owner of Reel Music SuperVision, is a three-time Emmy Award Winner and Grammy nominated music supervisor. As a native New Yorker, her career in music began at talent management companies, who's rosters included David Bowie, Pat Benatar, Duran Duran, Steve Forbert, Wells Kelly, Robin Williams, Richard Belzer and more.

After relocating to Los Angeles, Robin, landed a job as the music coordinator on the Warner Bros. musical film, *The Mambo Kings*, which ultimately jump started her career as a music supervisor.

Robin contributes to the creation of the musical pallet and soundscape for films and television series of all genres and budgets. She is best known for her recent work on *The Marvelous Mrs. Maisel*, *Call Me by Your Name*, *Palm Springs* and *Challengers*.

Robin is continuing her longtime collaboration with director Luca Guadagnino on his upcoming film *After the Hunt*. She is also working with the creators of *The Marvelous Mrs. Maisel* on their new series, shooting in Paris and New York, *Étoile*. *Queer*, *On Swift Horses*, *Cross*, and *Tracker* are her most recent completed projects soon to be released.

Robin's additional accolades include numerous Guild of Music Supervisor (GMS) awards and nominations, a Gold Album for *Call Me by Your Name* and an award and nominations for the HMMA's.

Jessica Ronane

Casting

Film includes: *Mickey 17* (Bong Joon Ho), *Good Grief* (Dan Levy), *Emma* (Autumn De Wilde) and *The Kid Who Would Be King* (Joe Cornish).

Theatre includes: *Stranger Things*, *People Places and Things*, *Long Day's Journey into Night*, *The Lehman Trilogy*, *The Glass Menagerie* (West End); *The Spy Who Came In From the Cold* (Chichester); *Ulster American* (Riverside Studios) *A Mirror* (Almeida Theatre), *The Real Thing*, *Pygmalion*, *The Dumb Waiter*, *Faith Healer*, *Endgame/Rough* for Theatre II, *A Christmas Carol*, *Lungs*, *A Very Expensive Poison*, *Present Laughter*, *All My Sons*, *The American Clock*, *Sylvia*, *A Monster Calls*, *Mood Music*, *Fanny & Alexander*, *Woyzeck*, *Rosencrantz & Guildenstern are Dead*, *King Lear*, *The Caretaker*, *The Master Builder*, *Dr Seuss's The Lorax*, *The Hairy Ape*, *Future Conditional* (The Old Vic); *Girl From the North Country* (The Old Vic/West End);

Television includes: *True Detective: Night Country*

Upcoming projects include - Film - *After The Hunt* (Luca Gusadagnino), *The Woman in Cabin 10* (Simon Stone), Theatre - *The Little Foxes* (Lyndsey Turner)

Jessica is co-chair of The Casting Directors Guild.

Luis Rosales

Casting - South America

Luis Rosales is a leading casting director celebrated for his exceptional work throughout Latin America and beyond. With a background as an actor and dancer, he possesses keen insight into human expression and artistry, making him a sought-after partner in the casting process.

Luis has successfully managed over 50 productions globally, leading a fully bilingual and creatively skilled casting office that specializes in tailored casting solutions for projects of all scales. His ability to identify the perfect talent for each role—whether through traditional methods or by discovering fresh, emerging artists—has transformed contemporary casting approaches.

Rosales's impressive portfolio includes acclaimed films such as Alfonso Cuarón's *Roma*, Iñárritu's *Bardo*, Angelina Jolie's forthcoming *Without Blood*, and Luca Guadagnino's *Queer*. In television, he has contributed to notable series like *La Máquina* (Hulu), *Midnight Family* (Apple), *The House of Flowers* (Netflix), and *Luis Miguel - The Series* (Netflix), demonstrating his versatility and significant industry presence.

Luis Rosales (cont.)

In recognition of his contributions, Luis was invited to join the Academy of Motion Picture Arts and Sciences (AMPAS), solidifying his status as a prominent figure in the global entertainment arena.

Maurilio Mangano

Casting - Italy

Maurilio Mangano has been the Casting Director for many Italian and international film and television projects.

Born in Palermo, he began his career as Casting Director in 2009 after a time of stage and set roles.

Specializing in Street Casting and research, he has collaborated on the projects Marco Bellocchio (*The Traitor, Kidnapped*), Emma Dante (*Via Castellana Bandiera, The Macaluso Sisters, Misericordia*), Piero Messina (*Another End*), Carolina Cavalli (*Amanda*) and Daniel Espinoza (*Madame Luna*).

In 2023 he worked with Joe Wright (*M. Son of Century*), Pablo Larraín (*Maria*), Luca Guadagnino (*Queer*), Angelina Jolie (*Without Blood*) and Gianni Amelio (*Campo di Battaglia*).

He is a standing member of UICD (Italian Casting Directors Union), ICDA (International Casting Directors Association) and EFA (European Film Academy)

For the castings of *Via Castellana Bandiera* and *The Traitor* he was nominated for the Nastri D'Argento Award and in 2021 he was nominated for the Semiramis Award for Best Casting with *Le Sorelle Macaluso*.

Valentina Materiale

Casting - Italy

Valentina Materiale is an Italian Casting Director based in Milan, where she co-founded Spazio A, a well known Casting Studio and Training Center for actors. She graduated in 2002 in Directing at "Scuola di Cinema Luchino Visconti" in Milan, where she is now a Casting professor. She also collaborates with many other Cinema and Drama schools. She has worked as a Casting Director since 2003 for Cinema and TV Series with national and international productions.

Lorenzo Mieli

Producer

Lorenzo Mieli was born in Rome in 1973. In 2001 he founded Wilder, a company with which he produced the cult series *Boris*. In 2007 Wilder was acquired by Fox International Channels Italy. In 2009 Lorenzo Mieli founded Wildside together with Mario Gianani. With Wildside he has produced successful Italian and international series such as Sorrentino's *The Young Pope* and *The New Pope*, *My Brilliant Friend* based on Elena Ferrante's best seller novel and Giadagnino's *We Are Who We Are*. In 2020, he founded The Apartment Pictures, within the Fremantle Group, with which he has produced TV series such as *Supersex* with Alessandro Borghi (Netflix) and movies like *The Hand of God* by Paolo Sorrentino (Silver Lion at the Venice Film Festival), Luca Guadagnino's *Bones and All* (Silver Lion at the Venice Film Festival) and *Priscilla* by Sofia Coppola. With The Apartment, Mieli has also produced *Parthenope* by Paolo Sorrentino, in competition at the Cannes Film Festival in 2024, and three titles that premiered at the Venice Film Festival in 2024: Pablo Larrain's *Maria*, *Queer* by Luca Guadagnino starring Daniel Craig, and the TV series *M. The Son of Century*, directed by Joe Wright.

Credits

Cast

(in order of appearance)

William Lee

Daniel Craig

Karl Steinberg

Daan de Wit

Joe Guidry

Jason Schwartzman

Winston moor

Henrique Zaga

Tom Williams

Colin Bates

Eugene Allerton

Drew Starkey

Ship Ahoy Bartender

Simon Rizzoni

John Dumé

Drew Droege

Tom Weston

Ariel Shulman

Mary

Andra Ursuta

Chimu Bar Artists

La Bruja De Texcoco

Chimu Bar Guy

Omar Apollo

Hotel Owner

Silverio Castro

Credits

Jim Cochran	David Lowery
Ship Ahoy Bartender	Amir Antonio Samande Chavez
Ship Ahoy Waitress	Andrea Montserrat Rios Hernandez
Ship Ahoy Chess Player	Claudio Cardenas
Cab Driver	Gilberto Barraza
Lola's Waiter	Jean Carlos Gonzales Flores
Ship Ahoy Young Man	Michael Kent
Joe Guidry's Acquaintance	Lorenzo Pozzan
Joan	Ronia Ava
Curio Shop Clerk	Juan Domingo Sandoval Puga
Doctor	Michael Borremans
Doctor Hernandez	Andres Duprat
Doctor Cotter	Lesley Manville
Mr. Cotter	Lisandro Alonso

Crew

Directed by	Luca Guadagnino
Screenplay by	Justin Kuritzkes
From the Novel of the Same Title by	William S. Burroughs
Produced by	Lorenzo Mieli Luca Guadagnino
Executive Producers	Emanuela Matranga Peter Spears Christian Vesper James W. Grauerholtz Elena Recchia
Cinematography by	Sayombhu Mudkeeprom
Production Designed by	Stefano Baisi
Edited by	Marco Costa

Credits

Costumes Designed by Jonathan W. Anderson

Choreography by Paul Lightfoot
Sol León

Music by Trent Reznor
Atticus Ross

Music Supervisor Robin Urdang

Casting by Jessica Ronane CDG

Casting Latin America Luis Rosales

Castin Italy Maurilio Mangano u.i.c.d.
Valentina Materiale u.i.c.d.

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