



Presents

CALL ME BY YOUR NAME

A film by Luca Guadagnino

(131 min., USA/Italy/France/Brazil, 2017)

Languages: English, Italian, French, German w/ English subtitles

Distribution



1352 Dundas St. West
Toronto, Ontario, Canada, M6J 1Y2
Tel: 416-516-9775 Fax: 416-516-0651
E-mail: info@mongrelmedia.com
www.mongrelmedia.com



@MongrelMedia

Publicity

Bonne Smith
Star PR
Tel: 416-488-4436
Fax: 416-488-8438
E-mail: starpr@sympatico.ca



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CALL ME BY YOUR NAME

The Cast

Oliver	ARMIE HAMMER
Elio	TIMOTHÉE CHALAMET
Mr. Perlman	MICHAEL STUHLBARG
Annella	AMIRA CASAR
Marzia	ESTHER GARREL
Chiara	VICTOIRE DU BOIS
Mafalda	VANDA CAPRIOLO
Anchise	ANTONIO RIMOLDI
Art Historian 1	ELENA BUCCI
Art Historian 2	MARCO SGROSSO
Mounir	ANDRÉ ACIMAN
Isaac	PETER SPEARS

CALL ME BY YOUR NAME

The Filmmakers

Director	LUCA GUADAGNINO
Screenplay	JAMES IVORY
Based on the Novel <i>Call Me By Your Name</i> by	ANDRÉ ACIMAN
Producers	PETER SPEARS LUCA GUADAGNINO EMILIE GEORGES RODRIGO TEIXERA MARCO MORABITO JAMES IVORY HOWARD ROSENMAN
Executive Producers	DEREK SIMONDS TOM DOLBY MARGARETHE BAILLOU FRANCESCO MELZI D'ERIL NAIMA ABED NICHOLAS KAISER SOPHIE MAS LOURENÇO SANT'ANNA
Director of Photography	SAYOMBHU MUKDEEPROM
Editor	WALTER FASANO
Production Designer	SAMUEL DESHORS
Costume Designer	GIULIA PIERSANTI
Songs "Mystery of Love" and "Visions of Gideon"	
Written and Performed by	SUFJAN STEVENS
Production Sound Mixer	YVES-MARIE OMNES
Re-Recording Mixer	JEAN-PIERRE LAFORCE
Music Supervisor	ROBIN URDANG
Music Consultant	GERRY GERSHMAN
Casting / Line Producer	STELLA SAVINO
Main Titles	CHEN LI
Dialogue Editor	DAVIDE FAVARGIOTTI
First Assistant Director	DOMINIQUE DELANY
Post-Production Supervisor	SACHA GUTTENSTEIN
Art Director	ROBERTA FEDERICO
Second Unit Director	FERDINANDO CITO FILOMARINO

Set Decorator	VIOLANTE VISCONTI
Landscape Designer	GAIA CHAILLET GIUSTI
Makeup	FERNANDA PEREZ
Hair Stylist	MANOLO GARCIA
Cultural Anthropologist	CARLO ANTONELLI
Classical Music Consultant, Transcription and Coach	ROBERTO SOLCI

CALL ME BY YOUR NAME

Synopsis

CALL ME BY YOUR NAME, the new film by Luca Guadagnino, is a sensual and transcendent tale of first love, based on the acclaimed novel by André Aciman.

It's the summer of 1983 in the north of Italy, and Elio Perlman (Timothée Chalamet), a precocious 17- year-old American-Italian boy, spends his days in his family's 17th century villa transcribing and playing classical music, reading, and flirting with his friend Marzia (Esther Garrel).

Elio enjoys a close relationship with his father (Michael Stuhlbarg), an eminent professor specializing in Greco-Roman culture, and his mother Annella (Amira Casar), a translator, who favor him with the fruits of high culture in a setting that overflows with natural delights. While Elio's sophistication and intellectual gifts suggest he is already a fully-fledged adult, there is much that yet remains innocent and unformed about him, particularly about matters of the heart.

One day, Oliver (Armie Hammer), a charming American scholar working on his doctorate, arrives as the annual summer intern tasked with helping Elio's father. Amid the sun-drenched splendor of the setting, Elio and Oliver discover the heady beauty of awakening desire over the course of a summer that will alter their lives forever.

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CALL ME BY YOUR NAME

Director's Statement

I like to think that CALL ME BY YOUR NAME closes a trilogy of films on desire, together with I AM LOVE and A BIGGER SPLASH.

Where in the former ones desire was driving to possession, regret, contempt, need for a liberation, in CALL ME BY YOUR NAME we wanted to explore an idyll of youth. Elio, Oliver and Marzia are entangled in the beautiful confusion of what once Truman Capote described when he said that “love, having no geography, knows no boundaries.”

CALL ME BY YOUR NAME is also my homage to the fathers of my life: my own father, and my cinematic ones: Renoir, Rivette, Rohmer, Bertolucci...

—Luca Guadagnino

CALL ME BY YOUR NAME

About the Production

CALL ME BY YOUR NAME is a film intended to sweep over an audience like sunshine. It vividly evokes the feeling of an Italian summer, filled with bike rides, midnight swims, music and art, luscious meals under the sun, and the heady awakening of a 17-year old-boy's first passion. When Elio (Timothée Chalamet) falls for Oliver (Armie Hammer), the charismatic grad student staying at his parents' villa in northern Italy, it sets in motion an experience that will linger with both of them forever. "I don't want CALL ME BY YOUR NAME to be perceived as a hyper-intellectualized opus," says director Luca Guadagnino, "but as a tender love story that affects an audience in an uplifting way. I want it to be like a box of chocolates."

The film is based on the acclaimed first novel by André Aciman, which he wrote in a whirlwind three months. "I was writing faster than I have ever written in my life," says Aciman. "It was as if I was in love. The writing took me places I would normally have never dared to go. There are things in the book that I say, 'I can't believe I wrote this!' But I did. It just kind of dictated itself to me."

When the book was published in early 2007, it was quickly heralded as a modern classic of the literature of first love, and praised for its stark eroticism (its *New York Times* review opened with "This novel is hot.") and the deep emotional impact it had on its readers. Two producers, Peter Spears and Howard Rosenman, read the novel independently, and in 2008 joined forces to produce it. "I think the novel evokes the sensuality and sexuality and eroticism and anxiety of what a first love is like, in a way that very few other books have," says Rosenman. While the book was embraced by the LGBT community and has become accepted as a landmark of gay literature, it has always transcended barriers. "It strikes a responsive chord in almost anyone who has read it about the idea of first love and the haunting of first love and the pain of first love, regardless of gender or sexuality," says Spears.

As a longtime friend and admirer of writer/director/producer Luca Guadagnino, Spears reached out to him, but as he was busy with other projects, he could only commit to join them as

producer, through his company, Frenesy Films. Years passed as Spears and Rosenman attempted to put the project together with various directors and casts.

In 2014, they brought in legendary writer/director James Ivory (HOWARDS END) to pen a new screenplay and serve as additional producer. One change Ivory made to the novel was to refine the father's profession. "He was a classics scholar, but you can't just put the camera on somebody thinking or writing," says Ivory. "So I made him into an art historian/archeologist type." The novel is a memory-piece (Aciman is a noted Proustian scholar), told from the perspective of Elio, but the filmmakers set it in the here and now. "We wanted to reflect the essence of the book, but that didn't mean doing it literally the same way," says Guadagnino. "We had to take some routes that were different." While Ivory's original script had a modest amount of voice-over narration, none ended up making it into the final film.

As each summer approached, there were new incarnations of the film that came close to being made, but if an actor or director's schedule shifted, the producers didn't have the luxury of moving to the fall or winter. "There was just one time every year that it could be shot, and if you missed that window, you had to wait a year to get back on the runway and wait for takeoff," says Spears. Finally, after nine years, Guadagnino carved out a few months before he began shooting *SUSPIRIA*, so that he could direct the film himself in the summer of 2016.

While the novel is set in Liguria, on the Italian Riviera, the Guadagnino moved the location away from the seaside to the town of Crema in Lombardy where he lives. Knowing the landscape and the way of life as intimately as he did, he felt it illuminated the essence of the Perlman family, intellectuals who expose their son to the world of literature and music and art through summers in a peaceful idyllic setting. "The Perlmans are really immersed in country life, the very sensual feeling of being part of nature," he says. "They are like the land, like the trees, like the cows, like the grass, like the flowing water. They are part of everything. And they love and respect the tradition of the cycle of seasons." Says Amira Casar, who plays Annella Perlman: "What I find so moving about the multilingual Perlmans, is that although they have a love of tradition and the past—they are also resolutely modern. While they are transmitting a strong taste of the classics to Elio in this Garden of Eden, at the same time they are pushing him out to go and experiment and live his life. Most parents tend to put a rein on their kids, and instead they're saying, 'Go out

there! Live, life is a gift. Live it to the full.’ I think both Annella and her husband are very ahead of their time, extremely tolerant forward thinking, and permissive.”

Shooting near his home added comfort and simplicity to the process of making the film, not just for himself—“I wanted to indulge in the luxury of sleeping in my own bed”—but for the entire production team. Most of the film’s locations are in the immediate environs of Crema, and when they were further away, as in Lake Garda (the archeological site) and Bergamo (Elio and Oliver’s trip), only an hour and a half’s drive. The main location of the Perlman residence was an uninhabited family home in Moscazzano, a few minutes from Crema. Six weeks before production began, the filmmakers, including set decorator Violante Visconti (Luchino’s grand-niece), gradually layered the place with the kind of furniture, objects, and decoration that might have been accumulated by the Perlman family over a lifetime. As is typical in a Guadagnino film, the house became as important a character as all the other actors, brimming with the authentic sense of real life. “Every now and then something would appear from Luca’s own house,” says Spears. “A plate or a bowl, or something that he somehow knew gave the scene a little more verisimilitude and felt to him like: ‘This is the Perlman home.’” One alteration to the property for the film was Elio and Oliver’s little “swimming pool,” a recreation of a farm animal watering trough common to the area.

As the stage was being set in the Perlman house, the actors began arriving in Crema, where they got apartments, began preparing for their roles and getting to know each other. Timothée Chalamet, who had the most to do, arrived five weeks early. “I jumped into Italian lessons for an hour and a half a day, piano lessons for an hour and a half a day, guitar lessons for an hour and a half a day and gym workouts three times a week,” says Chalamet. While the actor had six years of piano experience and a year of guitar before making the film, he worked with Crema-based composer Roberto Solci to boost his performance to Elio’s virtuoso level of play. Although the New York-based actor spent his youthful summers at his grandmother’s house in Le Chambon-sur-Lignon, France, and had a feeling for what European small town life was like, he knew that the 1980s Italian version would be different. He was able to make friends with a number of young people from Crema who didn’t know he was an actor, and looked to Guadagnino for guidance about the period. While Chalamet is fluent in French and was able to understand Italian somewhat, he had no Italian language training before his arrival in Crema. “Along with the

piano, speaking Italian was crucial for me because it was a native tongue for Elio and I wanted to get it down to what it would have been for him,” he says.

Hammer arrived shortly after, and Chalamet was one of the first people he met. “I heard somebody practicing piano, and they said, ‘Oh, that’s Timmy!’ and I said ‘I want to meet him!’” The two actors became inseparable in the weeks leading up to shooting. “We rode bikes, we listened to music, we talked, we went to meals, we hung out in many of the same places you see us in the movie,” says Hammer. After shooting commenced, the two rehearsed their scenes every night before shooting. The intimacy and chemistry that became palpable on screen grew out of the closeness the two actors developed in real life.

A large percentage of the story focuses on the myriad steps forward and backward between Elio and Oliver before their relationship finally becomes physical. Stressing anticipation through an unhurried buildup is common in Guadagnino’s films. “I like a slow burn,” he says. Says Chalamet: “It’s the universally relatable game of cat and mouse and push and pull that occurs between people that are attracted to one another but have suspicions and insecurities about whether the other holds the same level of attraction. They also have trepidations because they aren’t in a time period or a location that is accepting or encouraging of them having an intimate relationship.” For producer Spears, Guadagnino’s measured pace is key to the way the film engages the senses. “There’s an American tendency, whether it’s in movies or TV, to race to the finish line. But Luca slows the pace down and makes you experience everything—the smell, the sound, the touch, the taste. When you connect with all of those things, you’re really going to feel it and you’re not going to forget it.”

A good example of Guadagnino’s approach is a scene where Elio and Oliver stop for a drink of water while they are out biking. As this serves no obvious narrative purpose, it is the kind of sequence a different filmmaker might have cut. “This was one of our favorite scenes,” says editor and longtime Guadagnino collaborator Walter Fasano. “First, because it evoked the typical lounging and easy and lazy feeling of old summers in the 80s. And second, that particular moment reminded us of moments in Bertolucci’s ‘1900,’ which was shot in the same geographical area. Obviously when you deal with these kind of things, you must be very careful

not to be self-indulgent, because you can be. At the same time, when you rush, you are losing something.”

All the actors lived in Crema and were able to absorb the unique charms and rhythms of Lombardian small town life. “There is a peace there that one who lives as I do in a metropolitan city rarely gets,” says Michael Stuhlbarg, who plays Mr. Perlman. “It’s very much a walking place, because there are few, if any, cars that go riding around the city. It casts a very special spell.” Guadagnino often invited the cast and filmmakers into his home where he cooked elaborate meals and showed films. “He’s a great cook, Luca, and we’d share these delicious feasts,” says Casar. “It made us all closer. There can be inner fear and apprehension that we actors can have as we approach our roles, and Luca created a sensorial atmosphere of trust and joy between us, so that we really were able to tap into that intimacy, let sensations flow as we did our scenes.” Says Hammer: “Luca was able to introduce an element of *la dolce vita* that doesn't really exist in Italy anymore. Working on the movie, being with all these people who I honestly fell in love with, was incredibly analogous to the story of the movie for me. When I look back on it, it’s my love affair with making the movie.”

Fasano believes that placing the production near Guadagnino’s home was vital to the way the film ultimately turned out.” “He set up a situation in which he was very comfortable, so he really could spend all his time paying attention to the actors and making very simple camera movements,” says Fasano. “Because of that, I think an incredible spectrum of feelings and statements about love found their way to very mature expression in this film.”

Guadagnino considers *CALL ME BY YOUR NAME* to be the last part of a trilogy of films begun by *I AM LOVE* and *A BIGGER SPLASH*. “What links these three films is the revelation of desire,” he says. “Either a burst of desire for someone else or you discover you are the object of somebody else’s desire. In this movie, Elio realizes there is something to him he really doesn’t know how to handle but he wants to follow somehow.” While the pursuit of desire in the other movies precipitates unexpectedly dark events, its result in this film is more hopeful and profound. “*CALL ME BY YOUR NAME* is the beautiful acknowledgment of how you change when you love someone positively,” says Guadagnino. Says Chalamet: “Elio emerges not necessarily happier, because there is a lot of pain involved. But he is nonetheless wiser and a lot

better for having gone through it.” Says Spears: “I think there’s a profound connection between these two people that will color both of their lives for the rest of their lives. Maybe that’s why the story is resonating deeper. People sense that there’s a connection here that’s beyond just a summer love—they both are haunted by the memory of each other.”

All three of the films in Guadagnino’s trilogy were set some years earlier than when they were made: *I AM LOVE* was shot in 2008 and is set in 2001; *A BIGGER SPLASH* was shot in 2014 and is set in 2011; and *CALL ME BY YOUR NAME* was shot in 2016 and is set in 1983. “I’ve never made a historical film, but I like the idea of having a little distance of time to provide perspective,” says Guadagnino. “And in this case, it’s about a moment in Italian life that I have very strong memories for.” Says Aciman: “The fact that you know it takes place in ‘83 gives the film the touch of an elegy. It’s enough to inscribe the time factor that is so important to this character for the feeling that something is happening now that may never be repeated but may have lifelong consequences.”

Guadagnino and his director of photography, Sayombhu Mukdeeprom (*UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES*), shot *CALL ME BY YOUR NAME* on film and with a single 35mm lens. “I like limits,” says Guadagnino. “I think it’s important to know the limits you are working within and to find the language through these limits. I gave myself the specific limit of one lens because I did not want technology to interfere with the emotional flow of the film. I wanted us to be concentrated on the story, on the characters, and on the flow of life.” Guadagnino had previously teamed with Mukdeeprom on Ferdinando Cito Filomarino’s *ANTONIA*, which he produced. “Sayombhu has a specific sensitivity to nature and at the same time he’s a sculptor of light,” says Guadagnino. “I also admire his way of being as a person that brings such a wonderful calmness and spiritual serenity to the set.”

While the arrangement of the actors within the compositions was intended to be simple, it was always carefully considered. “We wanted to register the movement of the heart of these characters not only through their faces, but also through the way their bodies moved in space,” says Guadagnino. Says Casar: “Luca has a very precise idea of his choreography, but within that structure, he gives the actors immense freedom.” Once the camera was in place, Guadagnino encouraged the actors to improvise. “Tim was a miracle in terms of his unpredictability,” says

Stuhlbarg. “He was different every time he did things. You never knew what was going to happen when he was doing stuff, and that was really fun to watch.” A good example of this is the film’s startling final shot. “There were three takes of that are all wildly different,” says Chalamet. “I’m so happy with the one Luca went with because it seems to me to be the most truthful one about everything Elio was going through at that moment.”

While his films are praised for their eroticism, Guadagnino doesn’t depict sexuality gratuitously. “Sex on screen can be the most boring thing to watch,” he says. “In general, if the lovemaking is a way to investigate behavior and how this behavior reflects the characters, then I’m interested. But if it’s only about the illustration of an act I’m not interested.” Says Chalamet: “When you first see Elio and Oliver kiss, and the first time they really make love, the shots play out for awhile. You see the awkwardness and the physical tension in a way where, if there were a million cuts, would be lost.” Says Hammer: “I think a lot of movie sex scenes are about: ‘What angles look best?’ But in this movie what you see are two people hungrily exploring each other’s bodies. And I think it feels organically like the first time you have a sexual experience with someone new: where there’s uncertainty, there’s that unknown, there’s all those things that you’re figuring out as you go.”

The famous peach scene from the book shows how eroticism is utilized in the film to illuminate the inner lives of the characters. “What’s going on with Elio in that scene is a combination of that longing for Oliver and also the all too relatable phenomena of not knowing where to place your overabundant sexual energy when you’re 16, 17, 18,” says Chalamet. “But when Oliver arrives, the weight of him leaving for what could be forever is hitting Elio for the first time, in addition to the shame and embarrassment of being caught in this almost feral act. I think the combination of those sensations proves to be tremendously overwhelming.” Elio’s conflicted emotions leads to conflict between the two of them when Oliver playfully tries to eat the peach. “When Elio’s character becomes emotional, that’s the moment Oliver realizes a line has been crossed that he didn’t realize was there,” says Hammer. “Now, instead of being domineering, now is the time for him to slow down. This isn’t just about me, this has to be good for both of us, and it becomes a really sweet tender moment where they both end up on the same exact page.”

Music is vital to Guadagnino's films, but he normally doesn't hire composers, and instead makes selections from already existing music tracks, most notably utilizing the work of contemporary American classical composer John Adams for the soundtrack of *I AM LOVE*. While the soundtrack for *CALL ME BY YOUR NAME* is a compilation of tracks by numerous musicians, Guadagnino decided he wanted to approach American singer/songwriter Sufjan Stevens to create a song especially for the film. "An artist for whom I have enormous admiration is Sufjan. His voice is fantastic and angelic, and his lyrics are so sharp and deep and full of sorrow and beauty. The music is so haunting. All these elements were the ones I wanted to envision in the film." While Guadagnino knew that Stevens had never collaborated on a movie before, he reached out. Stevens read the book, they had a long conversation, and the result was that he wrote not one, but two original songs for the film, "Mystery of Love" (heard during Elio and Oliver's bus trip and visit to the waterfall) and "Visions of Gideon" (which plays over the credits). When Stevens' songs arrived on set a few days before shooting began, Guadagnino invited Chalamet, Hammer and editor Fasano to listen to them at his house. "It was magic," says Fasano. "A really wonderful moment." Stevens also rearranged one of his previous songs, "Futile Devices." "I think Sufjan's songs add another voice to the film," says Guadagnino. "They are kind of like a narration without a narration."

The soundtrack for *CALL ME BY YOUR NAME* also includes tracks by John Adams (title sequence, discovery of the statue), as well as pieces by Ryuichi Sakamoto, Satie, Ravel, and Bach's "Capriccio on the Departure of his Beloved Brother," which Timothée Chalamet performs live on guitar and piano. As the film is set in the 1980s, Guadagnino chose a lot of period Italian pop music (including Giorgio Moroder's "Lay Lady Lay") for the radio, but particularly spotlights Psychedelic Furs' anthem "Love My Way," which Oliver energetically dances to in the Crema disco and later, to a car radio on the streets of Bergamo. "I love the Psychedelic Furs," says Guadagnino. "It's kind of autobiographical, because I remember listening to that song when I was seventeen and being completely affected by it. I wanted to pay homage to myself then."

It's notable that while *CALL ME BY YOUR NAME* is a literary adaptation, so much of it plays out wordlessly. There were scenes with lots of text that were removed when Guadagnino felt that they were unnecessary. "I think is one of the most beautiful things about storytelling in general,"

says Stuhlbarg, “is that the words are part of what's going on, but it's not necessarily what's going on underneath. I think this film celebrates the underneath. A lot can be gleaned from a look. It may tell us everything about the scene we need to know.”

Even when Elio declares his love to Oliver he uses language that is indirect. “I wanted Elio’s confession to remain ambiguous so that he would have a reprieve in case he got rejected,” says Aciman. “I identify with the difficulty that Elliot was feeling. How do you speak this way and still keep your dignity intact?” Elio’s predicament was evoked earlier by the story Annella read earlier from Marguerite de Navarre’s 16th Century *The Heptaméron* telling of a lovestruck knight and his “Is it better to speak or die?” dilemma. Says Chalamet: “I think Elio is sick of calculating and would rather speak up but it's about the most daunting thing you can do to expose yourself to someone. I think you can make an argument both for and against in life and in the movie.” Says Hammer: “It’s not necessarily speak or die, it's what happens for the rest of your life after that moment where you're confronted with the option to speak or die. The death I think is largely metaphorical. If you don't stand up and say this is what I feel, this is what I want, this is who I am, then maybe that part of you dies.”

One of the most luminous parts of the book and film is the tender conversation that Mr. Perlman has with Elio near the end of the film, where he offers his son unconditional love and support. “Most gay people do not have that kind of father,” says producer Howard Rosenman. “The idea of this kind of man, loving and holding his child close to him and telling him to treasure the moment, is extraordinary. It’s almost like a fantasy, but it’s powerful and real because of the way Michael Stuhlbarg delivers it.” Says Spears: “I saw a meme somewhere, ‘Be the person you needed when you were younger.’ Something about that has stuck with me and I feel like Luca and I, in so many ways from the very beginning, have made the movie we needed when we were younger that wasn’t there.”

In fact, the character of Mr. Perlman is based on Aciman’s own father. “My father was a very open-minded person who had no inhibitions when it came to sexuality,” says Aciman. He was a man you could always have a conversation with about anything you wanted to discuss about sex. So I wasn’t going to write the usual kind of speech, like ‘everybody goes through this’ or ‘you should see a shrink,’ or the contentious father routine, because that’s not the father I knew. My

father would have said exactly what the father does in the book and the movie.” Says Chalamet: “What was cathartic and enlightening for me in doing the scene with Michael was the sensation that pain isn’t a bad thing. In fact pain needs to be nurtured and taken care of and if you ignore pain or in the words of Mr. Perlman, ‘try to rip it out,’ you’re going to rip out everything good that came with it. Obviously, there’s going to be disappointment and hurt, but in order to achieve the good again and to reflect on the good that did happen in a positive light down the road, you need to be gentle with yourself. Don’t kill the pain and all the good that came with it.”

“If you’re lucky enough to feel something deeply, even if it hurts, don’t push it away,” says Stuhlbarg. “What a waste to feel something beautiful and then to try to pretend like it didn’t happen.”

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About The Cast

ARMIE HAMMER (Oliver) has received recognition for his role in Stanley Tucci's film *FINAL PORTRAIT* as American art critic James Lord. The script is based on Lord's own work *A Giacometti Portrait*. The film premiered at the Berlin Film Festival.

Hammer also stars in Ben Wheatley's *FREE FIRE* as 'Ord.' The film is set in Boston in 1978 and focuses on the shootout and game of survival between two gangs. The cast also includes Cillian Murphy and Brie Larson. The film premiered at the 2016 Toronto International Film Festival, earning the People's Choice Award for "Midnight Madness."

Hammer will work with Ben Wheatley again later this year, when he begins production on Wheatley's film *FREAKSHIFT*.

This summer, Hammer will voice the role of "Jackson Storm" for Pixar's *CARS 3*.

Later this year, Hammer will star in Anthony Maras' film *HOTEL MUMBAI* alongside Dev Patel. The film is about the terrorist attack on the Taj Mahal Palace Hotel in India by Pakistani militants.

In 2016, Hammer appeared in Tom Ford's critically acclaimed film *NOCTURNAL ANIMALS* alongside Jake Gyllenhaal, Amy Adams and Michael Shannon.

Also in 2016, he starred as "Samuel Turner" in the critically acclaimed film *THE BIRTH OF A NATION*. The cast includes Nate Parker, Aja Naomi King and Gabrielle Union. The film premiered at the 2016 Sundance Film Festival where it was acquired in a festival record-breaking deal. Respectively, the film received the festival's prestigious "U.S. Grand Jury Award" and the "U.S. Dramatic Audience Award."

In 2015, Hammer starred with Henry Cavill in the spy thriller *THE MAN FROM U.N.C.L.E.*, playing Russian spy "Illya Kuryakin" and American agent "Napoleon Solo," respectively.

In 2013, Hammer starred as the title character in *THE LONE RANGER*, alongside Johnny Depp, directed by Gore Verbinski and produced by Jerry Bruckheimer.

Hammer earned a 2012 SAG Award nomination for Best Supporting Actor for his portrayal of Clyde Tolson in Clint Eastwood's *J. Edgar Hoover* biopic *J. EDGAR*, with a script by Dustin Lance Black. Hammer starred opposite Leonardo DiCaprio.

His performance as the Winklevoss twins in the award-winning film *THE SOCIAL NETWORK* garnered him critical praise and positioned him as one of Hollywood's breakouts of 2010. Hammer was nominated Most Promising Performer by the Chicago Film Critics

Association, and awarded Best Supporting Actor by the Toronto Film Critics Association. The film received a SAG nomination for Best Ensemble, as well as a Best Picture Golden Globe. It was also recognized by both Los Angeles and New York Film Critics, the Broadcast Film Critics Association, National Board of Review and named one of the AFI's Top 10 Films of the Year.

TIMOTHÉE CHALAMET (Elio) first attracted attention during the second season of Showtime's "Homeland," when he played "Finn Walden," the Vice-President's son who gets involved with Damian Lewis's character's daughter, Dana Brody (Morgan Saylor). Chalamet played the role while still attending LaGuardia High School of Music & Art and Performing Arts in New York City. He was highly praised for his performance in Julia Hart's MISS STEVENS, playing "Billy," a rebellious young actor traveling with two other high school students to an acting competition, chaperoned by Lily Rabe's title character.

Chalamet received a Drama League nomination, Clive Barnes Award nomination and received the Lucille Lortel Award for Best Actor for his performance in the lead role of "Jim Quinn" in the 2016 world premiere of John Patrick Stanley's play "Prodigal Son," produced by Scott Rudin.

Upcoming films for Chalamet include: Scott Cooper's HOSTILES, opposite Christian Bale and Rosamund Pike; Greta Gerwig's directorial debut. LADY BIRD, with Saoirse Ronan; and Elijah Bynum's coming-of-age drama HOT SUMMER NIGHTS, which recently premiered at SXSW. His next project will be Felix Van Groeningen's BEAUTIFUL BOY, costarring Steve Carell and produced by Plan B. Chalamet's other film credits include Christopher Nolan's INTERSTELLAR, Jesse Nelson's LOVE THE COOPERS, and JASON Reitman's MEN, WOMEN & CHILDREN.

MICHAEL STUHLBARG (Mr. Perlman) is an acclaimed stage, screen, and television actor. After many award-winning stage performances, Stuhlbarg broke through on film with the lead role of "Larry Gopnik" in the Coen Brothers' A SERIOUS MAN in 2009, for which he received a Golden Globe® nomination for Best Actor in a Motion Picture.

Stuhlbarg's other films include: John Madden's MISS SLOANE, with Jessica Chastain; DOCTOR STRANGE; Denis Villeneuve's ARRIVAL; Danny Boyle's JOBS (as computer scientist Andy Hertzfeld); TRUMBO (as Edward G. Robinson); Don Cheadle's MILES AHEAD; Ed Zwick's PAWN SACRIFICE; Steven Spielberg's LINCOLN; Woody Allen's BLUE JASMINE; CUT BANK; Sacha Gervasi's HITCHCOCK (as Lew Wasserman); Barry Sonnenfeld's MEN IN BLACK 3; Martin McDonagh's SEVEN PSYCHOPATHS; Martin Scorsese's HUGO; Ridley Scott's BODY OF LIES; Tim Blake Nelson's THE GREY ZONE; Sophie Barthes' COLD SOULS; and Martin Scorsese's short homage to Alfred Hitchcock, "The Key to Reserva." Upcoming for Stuhlbarg is Guillermo Del Toro's THE SHAPE OF WATER, opposite Michael Shannon and Octavia Spencer.

On TV, Stuhlbarg was highly praised for his portrayal of mob boss Arnold Rothstein on HBO's "Boardwalk Empire," for which he shared SAG Awards in 2011 and 2012 as part of the show's ensemble cast. He also plays the recurring character of Maura Pfefferman's father "Haim" in flashback scenes on "Transparent." He will next be seen as "Sy Feltz" in the third season of the FX series "Fargo."

In 2005, Stuhlbarg was a Tony Award nominee and a Drama Desk Award winner for his performance in Martin McDonagh's "The Pillowman." He has also been honored with the New Dramatists Charles Bowden Actor Award and the Elliot Norton Boston Theatre Award, the latter for his performance in "Long Day's Journey into Night." The actor's other Broadway credits include the National Actors Theatre productions of "Saint Joan," "Three Men on a Horse," "Timon of Athens," and "The Government Inspector," as well as Ronald Harwood's "Taking Sides," Sam Mendes' revival of "Cabaret," and Tom Stoppard's "The Invention of Love."

Stuhlbarg has worked numerous times with the New York Shakespeare Festival, including his acclaimed portrayal of "Sir Andrew Aguecheek" in "Twelfth Night," the title role in "Richard II," and "Hamlet" in Oskar Eustis' production, for which he won a Drama League Award.

His other off-Broadway credits include David Warren's staging of "The Voysey Inheritance" (Obie and Callaway Awards and a Lucille Lortel Award nomination); "Cymbeline," reprising his role in a U.K. stint of the production; "Old Wicked Songs" (Drama League Award recipient); "Measure For Measure" (Lucille Lortel Award nomination) and "The Grey Zone."

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

AMIRA CASAR (Annella) has appeared in over sixty prestigious international film, TV, and theatre productions since 1989, acting in French, English, German, Italian and Spanish.

Among the notable filmmakers Casar has teamed with are: Catherine Breillat (ANATOMY OF HELL and THE LAST MISTRESS), Carlos Saura (BUÑUEL AND KING SOLOMON'S TABLE), The Quay Brothers (THE PIANO TUNER OF EARTHQUAKES), Guy Maddin (SEANCES and THE FORBIDDEN ROOM), Werner Schroeter (NIGHT OF THE DOG). She also collaborated with artist Sophie Calle in her 2007 Venice Biennale installation "Take Care of Yourself."

Other notable films for Casar include Bertrand Bonello's SAINT LAURENT (Cannes Official Selection in 2014), and Christine Jeffs' Sylvia Plath biopic SYLVIA, opposite Gwyneth Paltrow and Daniel Craig. Casar was nominated for the Cesar for "Most Promising Actress" in the hit film LA VÉRITÉ SI JE MENS ("Would I Lie to You?") in 1997, and appeared in its two

sequels. Some of her other films include: WHY NOT ME?, HOW I KILLED MY FATHER, Arnaud and Jean-Marie Larrieu's TO PAINT OR MAKE LOVE (Cannes Official Selection in 2005), Tony Gatlif's TRANSYLVANIA (Cannes Official Selection in 2006), KANDISHA, GAMINES, COUPABLE, PLAYOFF, MICHAEL KOHLHAAS, ICH UND KAMINSKI, and upcoming, NIGHT OF A 1000 HOURS and PLANETARIUM,

Casar won the Best Actress Award at the La Rochelle Fiction Festival in 2010 for her portrayal of surrealist artist and Picasso muse Dora Maar in the television film "La Femme qui Pleure au Chapeau Rouge." She currently stars as Béatrice in the Canal+ series "Versailles" which can be seen in the U.S. on the Ovation cable network. Her other TV credits include the mini-series "40," for Channel Four, and "Arabian Nights," with John Leguizamo.

Her stage work includes Wallace Shawn's "Aunt Dan and Lemon," at London's Almeida Theater; the title role of "Hedda Gabler" at the Petit Theatre de Paris, and "Petra" in Fassbinder's "The Bitter Tears of Petra Von Kant." For director Oliver Py, Casar played the role of "Goneril" in Shakespeare's "King Lear" (2015) at the Festival d'Avignon in the Palace of Popes and at Les Gémeaux in Sceaux, and appeared in a production of "Les Enfants de Saturne" at the Theatre National de L'Odéon in Paris. She was acclaimed for her performance in Arthur Honneger's oratorio, "Jeanne au Bûcher" with the London Symphonic Orchestra at the Barbican Centre in London.

Casar was born in England, and raised in England, Ireland, and France. She studied drama at the National Conservatory of Dramatic Art in Paris. In 2016, Casar was named a Chevalier of the Order of Arts and Letters by the French minister of culture, in recognition of her significant contributions to the arts.

ESTHER GARREL (Marzia) is a member of one of France's most illustrious cinematic families: her brother is actor/director Louis Garrel (Bertolucci's THE DREAMERS), her parents are writer/director Philippe Garrel and actor/writer/director Brigitte Sy, and her grandfather was actor Maurice Garrel.

After making her film debut at 17 in Christophe Honoré's THE BEAUTIFUL PERSON opposite Léa Seydoux, Garrel trained at the Conservatoire de Paris, and started acting in short films, including "Mes Copains" (2008), directed by her brother Louis.

Garrel made her breakthrough with notable roles in Bertrand Bonello's HOUSE OF TOLERANCE and Delphine and Muriel Coulin's 17 GIRLS, both of which were presented at the 2011 Cannes Film Festival. Her subsequent films include Noémie Lvovsky's CAMILLE REWINDS, Justine Malle's YOUTH, Brigitte Sy's L'ASTRAGALE, Philippe Garrel's JEALOUSY and Valérie Donzelli's MARGUERITE & JULIEN.

In 2017 she will star in her father's new feature *L'AMANT D'UN JOUR*, and will be seen in the French/US production *THIRST STREET*, directed by Nathan Silver.

VICTOIRE DU BOIS (Chiara) is a French theatre and film actress. Since making her film debut in Volker Schlöndorff's *CALM AT SEA* in 2011, she has appeared in Luc Besson's *THE FAMILY*, Guy Maddin's *THE FORBIDDEN ROOM* and *SEANCES*, Nicole Garcia's *FROM THE LAND OF THE MOON* (playing the sister to Marion Cotillard's character), and Cosme Castro and Léa Forest's *THE ENDLESS DAYS OF YOUTH*.

After beginning her acting studies at L'école du Jeu (Paris) and graduating from the Conservatoire National d'Art Dramatique de Paris (CNSAD), Du Bois began collaborating with leading stage directors, including: François Orsoni (Alfred de Musset's "Louison"); Philippe Ulysse ("The Smell of the Human Blood Keeps Staring at Me"), Luc Bondy (Moliere's "Tartuffe," Chekhov's "Ivanov"); Pascal Kirsch (Hans Henny Jahnn's "Poverty, Wealth, Man and Beast"); and Louis Arene of the Comédie Française (Marius von Mayenburg's "The Dog, The Night, and the Knife").

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CALL ME BY YOUR NAME

About The Filmmakers

LUCA GUADAGNINO (Director/Producer) is an award-winning director, screenwriter, producer, and artistic entrepreneur. In 2010, he came into international renown for his critically-acclaimed film *I AM LOVE*, starring frequent collaborator Tilda Swinton, which garnered an Academy Award nomination in Best Achievement in Costume Design as well as Golden Globe® and BAFTA award nominations for Best Foreign Language Film. He most recently directed *A BIGGER SPLASH* (2015) starring Swinton, Ralph Fiennes, Dakota Johnson, and Matthias Schoenaerts. The film premiered in competition at The Venice Film Festival and screened at the Busan International Film Festival and the London Film Festival.

Guadagnino made his feature film directorial debut at the 1999 Venice Film Festival with the world premiere of the English-language film, *THE PROTAGONISTS* (1999), which starred Swinton. His other features include *MELISSA P.* (2005), and the documentaries *MUNDO CIVILIZADO* (2002), *CUOCO CONTADINO* (2004), *INCONSCIO ITALIANO* (2011), and *BERTOLUCCI ON BERTOLUCCI* (co-directed by Walter Fasano, 2013). He also directed three documentaries in “The Love Factory” series: *TILDA SWINTON: THE LOVE FACTORY* (2002, short), *ARTO LINDSAY PERDOA A BELEZA* (2004, short), and *PIPPA DELBONO—BISOGNA MORIRE* (2008). Guadagnino’s films have premiered at prestigious film festivals all over the world, including Venice, Berlin, Toronto, Locarno, Busan, and Sundance.

Guadagnino’s frequent presence on the international film circuit led to several invitations to serve on juries for the Turin Film Festival (2003 & 2006); the Venice Film Festival, chaired by Quentin Tarantino (2010); the Beirut International Film Festival, where he presided as President of the jury (2011); and the Locarno Film Festival (2011).

Born in Palermo, Italy and raised in Ethiopia, where his father taught history and Italian, Guadagnino’s international outlook and insatiable appetite for creative expression were calibrated early. He graduated from Rome’s University La Sapienza with a degree in History and Critics of Cinema, and did his thesis on Jonathan Demme. He made his theater directing debut in 2006 with a production of Patrick Marber’s “Closer,” and his opera directing debut in 2011 with Verdi’s “Falstaff” at the Teatro Filarmonico in Verona, Italy. In 2012 Guadagnino founded the production company Frenesy, through which he produced Ferdinando Cito Filomarino’s feature *ANTONIA.*, as well as the documentaries *BELLUSCONE. A SICILIAN STORY*, *OMBRE DAL FANDO*, and his own *BERTOLUCCI ON BERTOLUCCI*.

Guadagnino’s next film is a remake of Dario Argento’s cult classic horror film, *SUSPIRIA*, reuniting him with Tilda Swinton and Dakota Johnson. The release is planned for 2018.

JAMES IVORY (Screenwriter/Producer) is a celebrated American writer/director who made 24 feature films over his 44-year partnership with the late Ismail Merchant, through their famed Merchant Ivory Productions. They are best known for a trio of English films, *A ROOM WITH A VIEW*, *HOWARDS END*, and *THE REMAINS OF THE DAY*, which between them earned twenty-five Academy Award® nominations, including three for Best Picture and Best Director.

Ivory marks his seventh produced screenplay with *CALL ME BY YOUR NAME*, following five films with two-time Oscar® winner Ruth Praver Jhabvala (*SHAKESPEARE WALLAH*, *THE GURU*, *BOMBAY TALKIE*, *A SOLDIER'S DAUGHTER NEVER CRIES*, and *THE DIVORCE*); and one with Kit Hesketh-Harvey (*MAURICE*).

His work has taken him to France for six feature films, to China for *THE WHITE COUNTESS* (2004), based on an original screenplay by Kazuo Ishiguro, and to Argentina for *THE CITY OF YOUR FINAL DESTINATION* (2006), based on the novel by Peter Cameron.

Ivory began his filmmaking career in India with Merchant and Ruth Praver Jhabvala, his long-time screenwriter, in 1962. There the trio made the classic *SHAKESPEARE WALLAH* and *HEAT AND DUST*, based on Jhabvala's Booker Prize-winning novel, *Heat and Dust*. Some of his other films include: *THE HOUSEHOLDER*, *SAVAGES*, *THE WILD PARTY*, *AUTOBIOGRAPHY OF A PRINCESS*, *ROSELAND*, *THE EUROPEANS*, *JANE AUSTEN IN MANHATTAN*, *QUARTET*, *THE BOSTONIANS*, *SLAVES OF NEW YORK*, *MR. & MRS. BRIDGE*, *JEFFERSON IN PARIS*, *SURVIVING PICASSO*, and *THE GOLDEN BOWL*.

In 1995, Ivory received the D.W. Griffith Award from the Directors Guild of America, their highest lifetime achievement prize.

ANDRÉ ACIMAN (Original Novel) was born in Alexandria, Egypt and is an American memoirist, essayist, novelist, and scholar of seventeenth-century literature. He has written four novels: *Call Me by Your Name* (2007, Lambda Literary Award for Men's Fiction), *Eight White Nights* (2010), *Harvard Square* (2013), and *Enigma Variations* (2017).

Aciman also wrote *Out of Egypt* (1995, Whiting Award winner), his memoir of his childhood as a Jew growing up in post-colonial Egypt, and two collections of essays, *False Papers: Essays in Exile and Memory* and *Alibis: Essays on Elsewhere*. He also edited *Letters of Transit* and *The Proust Project*, wrote the text for Jean-Michel Berts' photobook *The Lights of New York*, and prefaced *Monsieur Proust*, *The Light of New York*, *Condé Nast Traveler's Room With a View*, *Stefan Zweig's Journey to the Past*, and *Alexandrian Summer*. His books and essays have been translated in many languages.

Aciman grew up in a multilingual and multinational family and attended English-language schools, first in Alexandria and later, after his family moved to Italy in 1965, in Rome. In 1968,

Aciman's family moved again, this time to New York City, where he graduated in 1973 from Lehman College. Aciman received his Ph.D. in Comparative Literature from Harvard University and, after teaching at Princeton University and Bard College, is Distinguished Professor of Comparative Literature at The Graduate Center, CUNY, and the director of both The Center for the Humanities and The Writers' Institute. He has also taught creative writing at New York University, Cooper Union, and Yeshiva University. In 2009, Aciman was also Visiting Distinguished Writer at Wesleyan University. Aciman is the recipient of a Guggenheim Fellowship as well as a fellowship from The New York Public Library's Cullman Center for Scholars and Writers.

A contributor to *The New York Times*, *The New Yorker*, *The New Republic*, *The New York Review of Books*, Aciman has also appeared in several volumes of *Best American Essays*. He is currently working on a novel about his father and a collection of essays.

PETER SPEARS (Producer) is an American writer, director, producer, and actor. He was born in Kansas City, Missouri, and attended Northwestern University before moving to Los Angeles to pursue an acting career.

Spears has appeared in numerous television shows and films, notably as “Danny Benjamin,” Diane Keaton’s son-in-law, in Nancy Meyers’ *SOMETHING’S GOTTA GIVE*. His TV credits include “ER,” and “Friends,” among many others.

In 2006, Spears directed his first feature film, *CARELESS*, starring Colin Hanks and Tony Shalhoub. That same year saw the world premiere, in Chicago, of Spears’ musical comedy, “Asphalt Beach,” of which he co-authored the book with Tom Smith. The music and lyrics for “Asphalt Beach” were written by Andrew Lippa, a Tony nominee for “The Addams Family.” A London production is in the works, as is a film version of the musical.

Spears also co-wrote the short film that marked his directorial debut, “Ernest and Bertram.” It tells the sad and ultimately violent tale of the doomed relationship between two closeted muppets and premiered to critical acclaim at the 2002 Sundance Film Festival where Entertainment Weekly named it “Best Of The Festival.” (It can be viewed on YouTube)

In 1992, Spears developed “Nightmare Café” for NBC with Wes Craven. He has written several other movies and television pilots and was the executive producer for the “surf noir” series for HBO, “John From Cincinnati” which he developed with David Milch (“Deadwood” and “NYPD Blue”) and aired in 2007.

Currently, Spears is at work with journalist Jody Becker on an animated documentary film about the life of gay Holocaust hero, Fredy Hirsch.

EMILIE GEORGES (Producer) founded Memento Films Distribution and Production with Alexandre Mallet-Guy in 2003. Previously she worked at Flach Pyramide and Pan Européenne, where she was in charge of international co-productions.

Georges launched Memento Films International at the Cannes Film Festival in 2005 with Hiner Saleem's KILOMETER ZERO, which was presented in competition. The company, of which she is managing director, is set up to accompany arthouse films by internationally respected directors through production, international sales, and French distribution, according to the needs of each project. Among the films and directors Memento Films International has worked with include: Laurent Cantet's THE CLASS (Golden Palm, Cannes 2008); Aditya Assarat's WONDERFUL TOWN (Tiger Awards, Rotterdam 2008; New Current Awards, Pusan 2007); Jia Zhang-ke's STILL LIFE (Golden Lion, Venice 2006); Asghar Farhadi's A SEPARATION (2012 Academy Award® for Best Foreign Language Film); Nuri Bilge Ceylan's WINTER SLEEP (Golden Palm, Cannes 2014); and Wash Westmoreland & Richard Glatzer's STILL ALICE (2015 Academy Award® for Best Actress for Julianne Moore), Joachim Trier's LOUDER THAN BOMBS (2015), and upcoming, Cate Shortland's BERLIN SYNDROME and Nicolas Pesce's PIERCING.

She also produces through her own production company La Cinéfacture, which has developed such ambitious European projects as Hiner Saleem's KILOMETRE ZERO and Gyorgy Palfi's TAXIDERMIA. Georges also chairs Paradise City, a production company mainly dedicated to prestige English language genre projects, including Jim Mickle's WE ARE WHAT WE ARE and COLD IN JULY, and Jeremy Saulnier's BLUE RUIN.

Georges has been co-president of ADEF, the association of French sales agents, since 2009, and has been an elected member of the Board of Directors and Executive Committee of Unifrance since 2008.

RODRIGO TEIXEIRA (Producer) is a film producer, CEO and founder of RT Features, an international production company based in São Paulo, Brazil.

His Portuguese language films include Heitor Dhalia's O CHEIRO DO RALO (Sundance 2007), Karim Aïnouz's O ABISMO PRATEADO (Cannes, 2011), José Henrique Fonseca's HELENO (Toronto, 2011), and Marco Dutra's QUANDO EU ERA VIVO (Rome, 2014), among others.

For the last five years, Teixeira has also focused on developing, producing and financing international projects, notably Noah Baumbach's FRANCES HA, starring Greta Gerwig, Mickey Sumner and Adam Driver, which played numerous film festivals, including Telluride, Toronto, New York and Berlin in 2012 and 2013. Teixeira has also produced Kelly Reichardt's NIGHT MOVES, starring Dakota Fanning, Jesse Eisenberg and Peter Sarsgaard (Venice, 2013); and Ira

Sachs' *LOVE IS STRANGE*, starring Alfred Molina, John Lithgow and Marisa Tomei (Sundance and Berlin, 2014)

In 2015, films produced by Teixeira were presented at the Sundance Film Festival (Noah Baumbach's *MISTRESS AMERICA* and Robert Eggers' *THE WITCH*, which won the Dramatic Directing Award) and Cannes Film Festivals (Gaspar Noé's *LOVE*). In 2016, he produced *INDIGNATION*, adapted from Philip Roth's novel by James Schamus, (Sundance, Berlin and Rio de Janeiro, 2016) and *LITTLE MEN* directed by Ira Sachs (Sundance, Berlin and Rio de Janeiro, 2016). This year Teixeira's production of Jeremy Jasper's *PATTI CAKE\$* was well received upon its presentation at Sundance. Its US release is planned for 2017.

MARCO MORABITO (Producer) was the producer of Luca Guadagnino's *I AM LOVE* (nominated for Best Foreign Language Film at the Golden Globes® and for an Academy Award® for Best Costume Design) and executive producer of Guadagnino's *A BIGGER SPLASH*, starring Tilda Swinton, Ralph Fiennes and Dakota Johnson. He will next produce Guadagnino's upcoming *SUSPIRIA*, with Dakota Johnson, Tilda Swinton, and Chloë Grace Moretz.

Morabito also produced, through his company, MA.MO., Guadagnino's documentaries *TILDA SWINTON: THE LOVE FACTORY*; *LOTUS*; *CUOCO CONTADINO*, presented at the Venice Film Festival; and *ARTO LINDSAY PERDOA A BELEZA*, presented at the Torino Film Festival.

Born in Rome and a horror fanatic, Morabito co-founded the production company First Sun in 2006. He also produced Edoardo Gabbriellini's *THE LANDLORDS*, which premiered in 2012 at the Locarno Film Festival in Competition and *ANTONIA*. by Ferdinando Cito Filomarino, presented in competition at the 50th Karlovy Vary Film Festival where it received the Special Jury Mention.

HOWARD ROSENMAN (Producer) is an acclaimed producer, actor, and teacher. His over thirty productions have won two Peabody Awards, an Academy Award®, and top honors at the Sundance, Berlin and Cannes Film Festivals.

His credits range from such features as *FATHER OF THE BRIDE*, *BUFFY THE VAMPIRE SLAYER*, *THE FAMILY MAN*, *THE MAIN EVENT*, *A STRANGER AMONG US*, *YOU KILL ME*, and *SPARKLE* to documentaries like *THE CELLULOID CLOSET*, *COMMON THREADS: STORIES FROM THE QUILT* (Academy Award for Best Documentary, Peabody Award), and the Emmy-nominated *BRAVE MISS WORLD*. His TV work also includes David Milch's HBO series "John from Cincinnati."

Upcoming film projects for Rosenman include the comedy *MATTER OF SIZE*, to be directed by Jon Turteltaub; a film on Anita Bryant, to be directed by Darren Star; and *SHEPHERD: A TALE OF A DOG IN WORLD WAR II*, to be written and directed by Lynn Roth. For television, Rosenman is preparing “The Six Day War,” based on Michael Oren’s book, to be directed by Sam Raimi; a TV film retelling of “A Christmas Carol” called “Ebeneza,” starring Taraji P. Henson; and a mini-series “The Black Calhouns,” the story of Lena Horne’s family from reconstruction to the civil rights era, based on the book by her daughter, Gail Lumet Buckley. Rosenman is also preparing a Broadway musical, “Anne Rice’s ‘Voce,’” with music by Lance Horne.

Rosenman made his acting debut in Gus Van Sant’s *MILK* playing “David Goodstein” and has since acted in five more movies. Rosenman has been an adjunct professor at USC, and recently, at The Feirstein Graduate School of Cinema in Brooklyn. He has also taught at UCLA, Yale, Columbia, NYU, Brandeis, and AFI. Born in Brooklyn, NY and raised on Long Island, Rosenman graduated Magna Cum Laude from Brooklyn College with a degree in European Literature.

SAYOMBHU MUKDEEPROM (Director of Photography) began his collaboration with Luca Guadagnino on Ferdinando Cito Filomarino’s feature *ANTONIA.*, which Guadagnino produced. Since completing *CALL ME BY YOUR NAME*, Mukdeeprom served as director of photography on Guadagnino’s *SUSPIRIA*.

He is best known for his work with Thai director Apichatpong Weerasethakul on such films as *BLISSFULLY YOURS* (Un Certain Regard Award, Cannes 2002), *SYNDROMES AND A CENTURY* (2007), and *UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES* (Golden Palm, Cannes 2010, Best Cinematographer, 2010 Dubai International Film Festival), *A LETTER TO UNCLE BOONMEE* (short), and on Miguel Gomes’ *ARABIAN NIGHTS* 2015 trilogy of films retelling Scheherazade’s stories with modern Portugal as a backdrop: *VOLUME 1: THE RESTLESS ONE*, *VOLUME 2 – THE DESOLATE ONE*, and *VOLUME 3 – THE ENCHANTED ONE*.

Born in 1970, Mukdeeprom graduated from the Communication Arts of Chulalongkorn University in Bangkok, Thailand, majoring in motion picture and still photography. He continued his studies at the Russian National Film Institute (VGIK) in Moscow, before returning to Thailand in 2000 to begin his collaboration with Apichatpong Weerasethakul.

His other films shot in Thailand include *IRON LADIES 2*, *SAYEW*, *MIDNIGHT MY LOVE*, *HAPPY BIRTHDAY*, *BITTER/SWEET* (with James Brolin), *SAWASDEE BANGKOK HELLGATE* (with William Hurt and Cary Elwes), and *LAST SUMMER*. Since shooting *ANTONIA* for Ferdinando Cito Filomarino, he has shot two short films for the director, “Await” and “Closing In.”

WALTER FASANO (Editor) began his friendship and artistic collaboration with Luca Guadagnino in 1996 with the director's debut film *THE PROTAGONISTS*, starring Tilda Swinton, and edited all his following film works: *MUNDO CIVILIZADO*, *MELISSA P.*, *I AM LOVE* (which he co-wrote), *BERTOLUCCI ON BERTOLUCCI* (which he co-directed), and *A BIGGER SPLASH*. He is currently editing Guadagnino's *SUSPIRIA*.

Born in 1970 in Southern Italy, Fasano is also a self-taught musician and a professional radio deejay. He has a Degree in History of Cinema and studied Editing at the National Film School in Roma. He has edited more than forty feature films and documentaries working with, among others, Park Chan-Wook, Dario Argento, Maria Sole Tognazzi, Ferdinando Cito Filomarino and Ferzan Ozpetek. He often collaborates as a screenwriter (Argento's *MOTHER OF TEARS*) and composer on his projects.

SAMUEL DESHORS (Production Designer) is originally from Caen, Normandy, where he began his study of Applied Arts. He moved to Paris to continue his training at the ENSAAMA Olivier de Serres School of Art and Design. He then attended La Femis Film School in Paris, where he majored in Set Design. After graduating from La Femis in 2003, he began collaboration with director Christophe Honoré on *DANS PARIS*, a relationship that continued with *LOVE SONGS*, "The Beautiful Person" (TV), *MAKING PLANS FOR LENA*, *MAN AT BATH*, *BELOVED*, and *METAMORPHOSES*. Deshors has also teamed with director Philippe Claudel on *I'VE LOVED YOU SO LONG*, *TOUS LES SOLEILS*, *BEFORE THE WINTER CHILL*, and *A CHILDHOOD*.

Deshors' other film credits include *THE AGE OF MAN*, *PAULINE DÉTECTIVE*, Alice Winocour's *DISORDER* (aka *MARYLAND*), *JULY-AUGUST*, and upcoming, *LA MONNAIE DE LEUR PIÈCE*.

GIULIA PIERSANTI (Costume Designer) has been working for the past twenty years as a freelance fashion designer, consulting for some of the world's best renowned luxury brands.

Born in Rome, Piersanti grew up in Paris and Los Angeles, and studied at Parsons School of Design in New York City. After her longtime friendship and aesthetic affinity with Luca Guadagnino, the director invited her to make her debut as a film costume designer on *A BIGGER SPLASH* in 2015, a successful partnership that continued with *CALL ME BY YOUR NAME* and, upcoming, *SUSPIRIA*.

SUFJAN STEVENS (Original Songs) is a singer-songwriter currently living in New York City. A preoccupation with epic concepts has motivated two state records ("Michigan" and "Illinois"),

a collection of sacred and biblical songs (“Seven Swans”), an electronic album for the animals of the Chinese zodiac (“Enjoy Your Rabbit”), two Christmas box sets (“Songs for Christmas, Vols. 1-5” and “Silver & Gold, Vols. 6-10”), and a programmatic tone poem for the Brooklyn-Queens Expressway (“The BQE”). In 2010, Sufjan released an expansive EP (“All Delighted People”) and the full length “The Age of Adz,” a collection of songs partly inspired by the outsider artist Royal Robertson. His most recent release is “Carrie & Lowell,” released in March of 2015.

Three of Stevens’ songs are on the CALL ME BY YOUR NAME soundtrack. Two new ones, “Mystery of Love” and “Visions of Gideon,” were written and performed especially for the film, and a previous song, “Futile Devices,” was rearranged.

Born in Detroit and raised in Northern Michigan, Sufjan attended Hope College, in Holland, Michigan, and the masters program for writers at the New School for Social Research.

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