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FOCUS FEATURES and INDIAN PAINTBRUSH

present

An AMERICAN EMPIRICAL PICTURE

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Augie Steenbeck / Jones Hall..……..….…JASON SCHWARTZMAN

Midge Campbell / Mercedes Ford..….…..SCARLETT JOHANSSON

Stanley Zak………………………..….……………..…TOM HANKS

General Gibson..……..…….…...…..…….……..JEFFREY WRIGHT

Dr. Hickenlooper .……..……..……..……………TILDA SWINTON

The Host …..…….…………….………………BRYAN CRANSTON

Conrad Earp .………………….………….…….EDWARD NORTON

Schubert Green.………………….…………….….ADRIEN BRODY

J.J. Kellogg…..………………….………………..LIEV SCHREIBER

Sandy Borden …….…………….……………………...HOPE DAVIS

Roger Cho / Linus Mao.………….……….………. STEPHEN PARK

Montana / Asquith Eden.…………..………..…… RUPERT FRIEND

June Douglas ……………………..………..………..MAYA HAWKE

The Motel Manager……………..….…………..…..STEVE CARELL

The Mechanic / Walter Geronimo…..…………..….. MATT DILLON

Polly…..……………..…………..…..………...………HONG CHAU

Saltzburg Keitel …………………..………………WILLEM DAFOE

The Actress / Wife ………..………..….………..MARGOT ROBBIE

The Aide-de-Camp ……………….…………..…TONY REVOLORI

Woodrow………………………………..………………JAKE RYAN

The Alien …………………………………..……JEFF GOLDBLUM

Dinah……………………………………..…… GRACE EDWARDS

Clifford …………………………………..……ARISTOU MEEHAN

Shelly / Lucretia Shaver.……..…………..…………SOPHIA LILLIS

Ricky ……………………………………..……..ETHAN JOSH LEE

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Running Time: 01:44

**Universal Pictures International:**

[Lucy.post@nbcuni.com](mailto:Lucy.post@nbcuni.com) [Arantza.garcia@nbcuni.com](mailto:Arantza.garcia@nbcuni.com) [Erin.wellings@nbcuni.com](mailto:Erin.wellings@nbcuni.com)

Casting by Douglas Aibel

Music Supervisor - Randall Poster

Music by Alexandre Desplat

Costume Designer - Milena Canonero

Film Editor - Barney Pilling, A.C.E.

Additional Editor - Andrew Weisblum, A.C.E.

Production Designer - Adam Stockhausen

Director of Photography - Robert Yeoman, A.S.C.

Co-Producers - Octavia Peissel John Peet

Line Producer - Frédéric Blum

Executive Producers - Roman Coppola Henning Molfenter Christoph Fisse Charlie Woebcken

Produced by Wes Anderson Steven Rales Jeremy Dawson

Story by Wes Anderson and Roman Coppola

Screenplay by Wes Anderson

Directed by Wes Anderson

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**SYNOPSIS**

*Asteroid City* is a dot-on-the-map desert town in the American Southwest. The year is 1955. The town’s most famous attraction is a gigantic meteor crater and celestial observatory nearby. This weekend, the military and astronomers are welcoming five science award-winning children to display their inventions. Not far away, over the hills, mushroom clouds from atomic tests are seen.

The scene has been set for Wes Anderson’s newest film, both a rollicking comedy, dazzling in creation, and packed to the brim with images for one to dart their eyes to and from, and also as deeply felt as any of Anderson’s previous works.

What begins as a celebration to honor the achievements of the Junior Stargazers receives an unexpected visitor: an alien. Asteroid City is locked down and a fake cover story is concocted by the Army, but the precocious geniuses, in a way that calls to mind the youngsters of Spielberg classics, have a plan to get the word to the outside world.

Yet, in Anderson’s inimitable way, the story is bigger than that. Back east, the characters of Asteroid City are on-stage, preparing a play that is called “Asteroid City.” It is here that we venture backstage and into the lives of performers circa 1955. Theater actors polishing their craft, soon to become stars.

As funny as any of Anderson’s works, to be sure, but more cosmic; an inward, personal examination of complex family relationships and new romances, parents and children, secrets, discoveries, and outwitting adults; the wide West and gray East, all in a perfect emotional balance that no one can strike better than Wes Anderson.

**ABOUT ASTEROID CITY**

1955, the American Southwest. Asteroid City, Pop. 87: a twelve-stool luncheonette, a one-pump filling station, a ten-cabin motor-court hotel, a telephone booth, and slightly outside of town, a massive crater and an observatory. It is here that we first meet Augie Steenbeck (Jason Schwartzman), Midge Campbell (Scarlett Johansson), and Stanley Zak (Tom Hanks).

Shortly, we will meet them again, this time backstage in a theater, as Jones Hall (Schwartzman) and Mercedes Ford (Johansson) along with the other performers of the play “Asteroid City.” The events we are seeing are a play-within-a-play, and one that was never staged, at that. “You’re ultimately seeing an actress playing an actress playing an actress,” Wes Anderson explains.

It is two distinct worlds that Anderson has so deftly conceived and weaved together into one, bringing us into the lives of the character, and their creator.

Augie, a war photographer and recent widower, arrives with his three young daughters and teenage son Woodrow (Jake Ryan), a Junior Stargazer honoree. It is the weekend celebration for Asteroid Day, commemorating September 27, 3007 BC, when the Arid Plains meteorite made earth-impact. Also visiting Asteroid City are Midge Campbell (Scarlett Johansson), movie star, and her daughter Dinah (Grace Edwards), a Junior Stargazer, along with three other Space Cadet award winners, their scientific inventions and parents in tow. Awaiting them to host the festivities are five-star general Grif Gibson (Jeffrey Wright) and astronomer Dr. Hickenlooper (Tilda Swinton).

But let’s back up for a moment and begin at the beginning, with the Host (Bryan Cranston) on a television-studio soundstage, circa 1950’s, as he intones, “Tonight’s program takes us backstage to witness first-hand the creation, start to finish, of a new play mounted on the American stage.” The stage specifically is the Tarkington Theatre, in an area much like New York’s Great White Way, as we are introduced to the playwright Conrad Earp (Edward Norton), and the ensemble, including the leads Jones Hall (Jason Schwartzman) and Mercedes Ford (Scarlett Johansson).

Now, as the boxy black & white screen changes to widescreen color, we are ready to barrel along the top of a freight train headed straight into Asteroid City, remembering the words of the Host, “‘Asteroid City’ does not exist. It is an imaginary drama created expressly for this broadcast. The characters are fictional, the text hypothetical, the events an apocryphal fabrication—but together they present an authentic account of the inner-workings of a modern theatrical production.”

*Asteroid City*, more than any film Wes Anderson has made, is steeped in the history and myths of two poles of 1950s Americana: the West and Broadway, each with their own heroes and legends. It is still a time of Westward expansion and land speculators, sweeping further and further into the desert. Against a backdrop of post-war paranoia, closely guarded nuclear secrets, and great invention, Americans begin to look to the stars. Perhaps it will be a young Junior Stargazer who contributes at NASA, a decade and a half hence, when we first walk on the moon. In 1955, a feeling permeated the world of engineering and science: anything and everything is possible.

This exact sentiment, the desire to build new worlds, was as strongly felt on earth, in the arts. A revolution that began on stage in the 1930s and 1940s was reaching bloom by the 1950s, in the plays of Tennessee Williams and with stars like James Dean and Marlon Brando. As much as any of the plays that were written, films made, and the roles inhabited by iconic stars during this period, it is the real lives of the people who made these great works that tell the story of mid-century America. It is these people we meet while they perform in “Asteroid City.” The town may be close-to-nowhere, but it is *Asteroid City,* the film, where we peek backstage at the actors in and out of character, and where Broadway meets the West.

Wistful characters often appear in Wes Anderson’s films: Richie, Margot and Chas Tenenbaum longing to connect with their father, or the brothers looking for their mother in *The Darjeeling Limited.* In *Asteroid City*, Augie Steenbeck faces fatherhood without his beloved partner, forced to make peace with his father-in-law and form a new family unit, and, when he can work up the guts, tell his children that their mother has passed away, but that they have been driving for days with her ashes in the tupperware.

A young love will blossom, a scientist will offer her mentorship to a remarkable pupil, a widower and divorcee will find connection for a few nights - everyone will have the trajectory of their future life just ever-so-slightly adjusted. As always in his work, empathy will exist between filmmaker and audience, *Asteroid City* clung to their hearts.

**ABOUT THE PRODUCTION**

*Asteroid City* is a new kind of Wes Anderson creation, yet instantly familiar in feeling and mood. It is a dreamlike place to contemplate the universe: love and loneliness, grief and hope, the meaning of life (and death). Anderson always takes us places we have never been before, with astounding detail and scale, but the essence of his world building is always rooted in the individuals who populate it. Anderson takes us on a journey to the desert, but the roads to the destination connect two sides of Americana in the 1950s: the theater and the West.

“I do always feel that a movie for me is not just one idea,” Anderson says. “It's sort of at least two sort of separate things that come together and start to become a movie.” The first idea conceived by Anderson and Roman Coppola began in the east metropolis, but soon pointed elsewhere. “I wanted to do a theater movie. I was thinking of it like Paul Newman and Joanne Woodward…And we had an idea of doing a making-of-the-play that they’re working on… we were calling “Automat”, and it was going to be set entirely in an Automat. The other thing we were sort of talking about was something kind of Sam Shepard….So we shifted out of “Automat” and into the desert.”

The worlds of stage of screen were also under the literal and figurative clouds of the Cold War. An era of heightened political anxiety dovetailed with fears about falling missiles, and the pop-culture explosion of fascination of aliens and other interplanetary visitors. From nuclear bombs to Martian invasions, adults and children, everyone looked to the skies. Anderson: “There’s some quality that connects those things, something about the Eisenhower era and it’s xenophobia.”

It was not long before artists - actors and directors specifically - many of whom, such as Elia Kazan, who were deeply inspired by Russian acting methods, began their career mixing politics and art in the Group Theatre.

*Asteroid City* is a story of people in a certain moment of history, and Anderson asks himself, “What emotionally is underneath the Actors Studio? What is happening to them? When you set a movie at this time: what’s the America that we’re trying to write about?”

**STAR GAZING**

Like a dream, the movie is a mix of ideas and places. It starts in black-and-white on a studio set that recalls shows from television’s Golden Age, like *Playhouse 90*—basically Broadway on TV—which showcased live teleplays directed by John Frankenheimer and Sidney Lumet, and featured stars like Lee Cobb and James Dean. And at that time, no theatrical outfit was more renowned than the Actors Studio, where legends like Dean, Marlon Brando, Julie Harris, Sidney Poitier and Rod Steiger studied under Kazan and Lee Strasberg. For so many actors of this generation (along with future filmmakers and screenwriters), the leap from stage to movie screen included a stop on these televised dramas.

“When I started wanting to make movies, this period was the center of everything,” says Anderson. “We were watching The Godfather and Taxi Driver and Brian De Palma. But, maybe even more: Marlon Brando and James Dean, Montgomery Clift and Kazan. The emotion of this period of movies and their relationship to the stage. This block of movies I’m talking about which maybe sort of begins with A Streetcar Named Desire. Tennessee Williams is a big voice of this urgency and the wounded whatever-it-is of these characters.”

The theater is deeply embedded in Anderson’s storytelling. The communal, improvisational sets, the vocabulary of an unmistakable visual ballet, a literal stage for working out the unresolvable. As seen in Anderson’s first feature film, *Bottle Rocket:* about a pair of aspiring criminals with a penchant for theatrical heists; or with Max Fischer in Rushmore and Margot Tenenbaum in the Royal Tenenbaums, theater is a device for processing internal dramas; before we dive into *The Life Aquatic,* the story begins on stage.

Anderson began writing one-acts in 4th grade; years later he met Owen Wilson in a playwriting seminar, and cast him in one of his college plays, a riff on Sam Shepard called *A Night in Tunisia*. “I love Sam Shepard, I’ve always loved Sam Shepard,” he says. “Owen and I were really quite fixated on Sam Shepard before we made our first movie together. This guy was a big part of our lives at that time. I remember reading something about him talking about these men who had come back from the Second World War, and they were never the same, these violent and disturbed fathers. What he grew up with.”

That love for Sam Shephard would become the inspiration for the character of Augie Steenbeck. Augie too has been to the battlefield, not as a soldier, but rather as a war photographer. Augie’s father-in-law, Stanley, despite being a man of leisure, carries a pistol, a handle peeking above his waistband. In an interview with journalist Matt Zoller Seitz, Anderson suggests that maybe this habit of Stanley’s, like other men of his time, began at war and continued into domestic life. It is precisely the kind of detail that Anderson integrates so seamlessly into his work: attention is never called to it, no explanation is ever offered, yet its deliberate placement tells us about the character in a second what elsewhere would be belabored with a lengthy explanation of purpose.

In 1955, the war still permeated a country full of veterans, their families and children. Anderson notes “Something is happening where middle-America has gone out into the world and they've come back damaged. Wounded and desperate and lost, and clashing with the country club surface the country wishes to have and protect. It’s two sides of the railroad tracks.”Though not explosively charged, and played delicately by Schwartzman and Hanks, this sentiment is evident between Augie and Stanley, who never thought his son-in-law was good enough for his daughter. However, unlike many Hollywood melodramas of the period, there is no great tragedy, and because of their shared devotion to the four children, they remain a family.

It is Schwartzman, their longtime collaborator, that Anderson and Coppola knew had to be the center of the film. “The movie was written for Jason,” says Anderson. “Here's a character Jason has never played before, which draws on facets of what we know he is and what he can do, and we build a whole movie around it.” Schwartzman has often been part of their writing process, and recalls when Anderson first proposed it. “Basically he said, ‘I’ve got an idea, and I want to work on it with Roman because I want you to be in it, and I think that it would be best if the two of us wrote it and prepared it, and then you could read it as one whole thing.’”

He was eager to jump in. “The pandemic begins, so even more, it’s a time of such chaos and uncertainty and confusion,” says Schwartzman, “so to have this thing that I’m gonna potentially make out there with Wes was almost like the lighthouse in the fog of all of that. I don’t even know what it is yet—it just is the lighthouse. That’s all I know. And it really was helpful to have that. I feel very grateful for that.”

Soon, the character of Augie Steenbeck and the actor who plays him, Jonas Hall, both portrayed in the film by Schwartzman, began to take shape. As Schwartzman revealed during a recent interview, he listened to audio of Stanley Kubrick, wanting to capture a clenched jaw tone of speech, and purchased a darkroom for his home. Some visual references will be more obvious to viewers, such as when Jones is seen with his sweater pulled over his chin, a nod to Roy Schatt’s legendary “Torn Sweater” series of James Dean portraits.

**PARENTS AND CHILDREN**

There is a malaise that hangs over Augie Steenbeck, much as it does over Jones Hall. Augie—as portrayed by Jones—carries the weight of having just lost his wife, perhaps more comfortable on the front taking pictures than debating with Stanley when and how best to tell his four children that their mother has died, and her ashes are now in the tupperware.

AUGIE

*The time is never right.*

STANLEY

*The time is always wrong.*

How to grapple with grief? It is just one of the many themes Anderson explores in *Asteroid City.*

Examining the emotional lives of characters that audiences can see their reflection in is skilled work at which Anderson excels in his chosen métier, particularly when touching on experiences thorny at best, and often devastating, “I guess maybe deaths,” says Anderson. “These are the biggest milestones in our lives. These losses. That’s what the movies are about, I think, possibly. The cosmic force of our lost people.”

Jones Hall, the actor, fiddling insecurely with his pipe and lighter and beard, all sorts of “actorly business,” as Anderson says, are the signs of a performer trying to figure out how to play his role. When first seen backstage with his feet up in Converse sneakers, the young actor exudes hip, but remains hidden. We have seen this image before, and it’s impossible not to think of James Dean.

Like Jones Hall, the actress Midge Campbell and playwright Conrad Earp, also conjure up recognizable faces of the era. For Campbell (and the actress who portrays her, Mercedes Ford, also played by Johansson), Marilyn Monroe came to mind, a movie star who was also attracted to the Actors Studio in her final years. “She was a movie star who sort of aspired to be more like the great actors of the stage, and her relationship with the Actors Studio became part of the Actors Studio, itself,” says Anderson. “There’s a lore around it.”

Monroe, in turn, reminded them of her husband, the playwright Arthur Miller.“Our playwright is some mixture of the writers from this period, William Inge and Arthur Miller,” says Anderson. “But somehow emotionally underneath it, I guess the one that sort of moves us the most is Tennessee Williams, even if our play is not a great Tennessee Williams sort of play. We ended up putting him living in something like Truman Capote’s house in Montauk. It does all sort of swirl together.”

Monroe’s final role was in the Miller-scripted *The Misfits*, and says Anderson, “That brings us out West. It’s the tie to New York City. It’s a room in Gramercy Park, but it’s also a herd of wild horses. ...But also with that character, I think a bit about Kim Stanley, mostly a stage actress. Jane Russell is another. It's a swirl of characters with a lot of Marilyn Monroe.”

Johansson’s performance stunned Schwartzman. “She is amazing,” he says. “I can’t speak for her, but an example would be—the process I’ve just been talking about for the last 45 minutes took about nine months of figuring out and trial and error—a lot of error. Who knows if it ever was right? I feel like she came there, had worked on it clearly, but we just… we rehearsed a few times, Wes would say “have it more like this,” and before my eyes, she created the character. And I just was like, “How do I get to that point?” How do I do it where it doesn’t take me nine months to do what she just did in nine minutes?”

Watching the veteran actors was one thing: “Even more impressive to me is the kids being able to do that. A bunch of 14-year-old kids, or a 17-year-old? How do they get into a period mindset? It was far out.”

Grace Edwards, who plays Dinah, “is very interesting,” says Anderson, “because she has this air about her that makes her seem like somebody from the Fifties that you might meet at a soda fountain. There were times when I’d tell her something and she’d go, “Alllll right,” and I’d say, “What? You don’t think that’s a good idea? You’re 15.” But I later found out she was reacting that way because she knew my previous instructions so well that she knew that I had just contradicted a note I’d given her before.”

Ryan, who appeared in Moonrise Kingdom, recalls first getting the script. “Wes told me that it was one of the stranger things that he's conjured up, and he wasn't kidding.” Prior to shooting, video calls with Anderson and Schwartzman helped father and son develop their relationship. “Wes has a vision, but he's not afraid to collaborate and ask for input from everyone,” says Ryan.

Besides Ryan, Grace Edwards and Ethan Josh Lee had previous acting experience, and Sophia Lillis caught Anderson’s eye in *IT*. But Anderson finds his cast in some unexpected places, and sometimes the connection to the young inventors is too good to ignore. In the case of Aristou Meehan, who plays Clifford, Anderson found online, “We knew about him because he had done this YouTube video where he’d built these robotic arms.He had submitted himself into the auditioning process, but for me, the main thing was the video of him doing these octopus-type robotic arms. I said, ‘Oh! We should find out who this is.’”

Grappling with the unknown—the grief of death and the fear of aliens, of new experiences, art and invention—this is what happens in Asteroid City.

Just as Schwartzman thought of Kubrick, another cosmic meditation from the middle of the century also comes to mind. In *2001*, Kubrick, says Anderson, “tells us a story, but he gives us an experience we don’t necessarily understand every step of the way. He puts us in a place where we have never even remotely been.”The references to *Close Encounters* are hardly oblique, in fact deliberate nods of inspiration. Be it from a rock formation that resembles The Devil’s Tower, or the character’s life changing encounter with an alien from outer space and the subsequent fake military cover story to keep the residents of Asteroid City quarantined. There is also a larger Spielbergian feeling that infuses the scenes of children outmaneuvering the authorities to get word of the alien out to the world.

Asteroid City takes us on a similar journey. “Ultimately, I hope somebody had the experience watching the movie where all this stuff that swirls around it is interesting, and enhances it, and informs it. But hopefully the thing itself, the kind of movie it is, we’re aiming for something a little more in the vein of a poem. That's sort of our goal. A poetic meditation on something or other. There certainly isn't a genre we can put it in.”

**CLOSE ENCOUNTERS**

In Asteroid City, the alien encounter is a moment of wonder and confusion. (Not unlike, in its way, the loss of a partner or a parent.) Augie can take a photo, proving it’s real; but a picture offers no explanation or comprehension. And yet, their lives are changed. All Augie can muster is: “I think the Alien stole the Asteroid.”

The appearance of the Alien—as one would expect it to!—causes an emergency in Asteroid City. Scientists debate, the military mobilizes, a quarantine begins. But these measures, ultimately, are less important than what the sighting does to the people who witnessed it, leaving themperplexed, enchanted, and newly aware of themselves. For Dr. Hickenlooper, the alien represents a new scientific milestone, the discovery of a lifetime; for the General, a new sense of purpose. And for everyone else, especially the children, the new possibilities of the universe also reveal new possibilities on earth.

In the summer of 1947, a mysterious silvery craft crashed into the desert near Roswell, NM. The military only gave partial accounts of what had happened, and it didn’t take long for the incident to hit the papers, fueling a cosmic mystery that still looms large in the American imagination. By the time of *Asteroid City*, America’s flying-saucer obsession had spread to books and TV and movies, supercharged by the dreams of the Atomic Age and of a red-hot Space Race—along with the nightmares of a growing Cold War hysteria, which saw anything alien as a possible threat. In one famous encounter in 1955, a family in Kentucky claimed to have fought off an attack by small, green aliens, holding them off with gunfire "for four hours." (The case is still debated; skeptics have attributed the account to natural phenomena like meteors, owls, and intoxication.) In many ways the aliens were a sublimation of so many fears: not just of Communism and Soviet invasion and nuclear annihilation, but of unemployment and inflation.

By then the alien mystery had not only become the subject of a government investigation, but had also been fueled by the government itself: UFOs became a handy cover story for classified U.S. military programs. (The UFO that crashed in Roswell, it turned out, was a top-secret U.S. balloon developed to spy on the Soviet nuclear program.) More recently, grainy US Navy videos of UFOs and subsequent government reports have suggested that the culprit could be a foreign rival, but some details and a continued secrecy have also left open the door to other possibilities: that the “aliens” are actually American aircraft—or they’re actually aliens. The mystery persists.

The alien was always going to be at the center of the story, an unfolding mystery that provokes self-examination throughout the town. As they approached the first encounter, Anderson and Coppola also found themselves stepping into the unknown. “We were writing the story,” says Anderson, “and we didn't know the details of it until we got to that moment. And it's a kind of thing where it just sort of feels like it reveals itself to you. So it feels a bit like it's happening to you as a writer, as the people sitting there making the thing up.”

The creation of the Alien was, if not an intergalactic partnership, certainly international. First, the spaceship from which he descends, and the crater he steps into, were fabricated as miniatures; no CGI was used. The Alien was originally conceived to be seven feet, considerably taller than Jeff Goldblum, who does himself tower at 6’ 4”. Mark Coulier, Oscar winner for his makeup work *The Iron Lady* and *The Grand Budapest Hotel*, designed a suit that Goldblum could wear stilts, on which he practiced.

The Alien we see on screen is a puppet, photographed in stop motion, but instead of acting against a green screen, Goldblum donned the costume, and inhabited the movements and performance of the astral visitor. Next, Andy Gent, who previously created the creatures in *The Fantastic Mr. Fox* and *Isle of Dogs,* built a three foot Alien - unusually large for stop motion work. Then, after being tested in London, Kim Keukelerie, a previous Anderson collaborator also renowned for her work with Tim Burton and Aardman Studios, picked up the work in France, animating the interstellar visitor.

Everyone in Asteroid City who encounters the Alien is knocked slightly out of their orbit when introduced to the infinite. They may “not be alone” in the cosmos, but they are also no longer alone as individuals.

**WELCOME JUNIOR STARGAZERS AND SPACE CADETS**

Ricky Cho - The Collapsing Star Ribbon of Success

Clifford Kellogg - The Black Hole Badge of Triumph

Dinah Campbell - The Red Giant Sash of Honor

Shelly Borden - The Distant Nebula Laurel Crown

Woodrow Steenbeck - The White Dwarf Medal of Achievement

The lives and imaginations of young people are an eternal theme in Anderson’s films. Fiercely independent, sometimes fragile amid the hardships of growing up, fanciful yet resourceful: essentially, the recognizable experience of childhood and teendom we all are living or have lived through. In *Asteroid City*, like *Rushmore* and *Moonrise Kingdom*, it is a group of teens that set the wheels of the plot moving. The five “Junior Stargazers” do what kids do best: inspire great pride while also worrying their anxious parents, tentatively finding love, and finding a way through uncertainty toward new possibilities.

To find a space for themselves on the starry, crowded set, Anderson urged the real life kids to strengthen their bonds on and off camera. “Wes made sure all the kids stayed together,” says producer Jeremy Dawson. “When they ate a meal or did some activities or watched movies, they did that together, so that they would actually become this little gang.”

Anderson found inspiration in the sprawling panorama of Altman’s *Nashville,* an epic of multiple storylines and intermingling characters. His goal, beyond just camaraderie, was one of collective creativity among the cast, “The thing I always love about Altman,” he says, “is how he has this approach of getting these ingredients, and he’s seeing what happens to this, maybe add a little something here and push it around there, and then see what happens and what can this person do…And I felt a bit of that during the making of this movie because we had such a big cast and they would do things on their own…The way these kids worked was very much in line with that. And I like that. They’ve grown this together.”

Before arriving in Spain, Anderson shared animated storyboards with his cast, along with reading material. For Grace Edwards, who plays Dinah, there were a handful of biographies about filmmakers during Hollywood’s Golden Age. This was partly for finding the life of her character, but also for enjoyment, “I envisioned Midge bringing Dinah to all of her film shoots and introducing her to all of her co-stars—being the 1950’s, it was quite a star-lit time to be a part of Hollywood,” she says. “I believe, however, this was more for fun rather than preparation.”

And perhaps the way that filmmaker François Truffaut and his young ensemble in *Small Change* (a favorite film of Anderson) so tenderly tapped into childhood—Anderson encouraged the cast to play around. Along with their parental chaperons, the gang of five stayed together, rooming nearby each other, and sharing activities. “When we got to Spain, we also watched Billy Wilder’s Ace in the Hole, so we could see how a desert town becomes a massive tourist attraction.”

“They really were kind of in their own age bubble,” says Schwartzman. “I’d walk downstairs and see them and just kind of go “Hey” and look down because they were all just sitting playing games and laughing and having a life. And I just felt like, ‘OK. I’m not part of this thing.’

He also had to admit: the kids hadsomething too. Watching the veteran actors slipping easily into their roles was one thing, but, “even more impressive to me is the kids being able to do that. A bunch of 14-year-old kids, or a 17-year-old? How do they get into a period mindset? It was far out.”

Some of the young cast had had experience with their older co-stars before, including Ethan Lee, who plays Ricky Cho. “Ethan, oddly, had already played the son of a Steven Park character in a Miranda July movie, but the part was cut out,” Anderson reports. “So when I cast him, he said, ‘I have played Steve Park’s son before.’”

Grace Edwards took time on the set to get an education on moviemaking, thanks to the film loader, Truman. “He taught me how to load the Arri camera magazines with a darkroom tent, mark the cases according to the film type/length, and permitted me to write the emulsion codes and postal addresses on the boxes of exposed film before sending them off to the lab in Paris for developing.”

Woodrow Steenbeck, particularly, is not only aware of the strange signals coming from outer space, but also from his father and grandfather. It may have taken Augie Steenbeck to let his children know their mother had died, but as Woodrow says, he began to sense it. There are no emotional outbursts, no tears, but more touchingly, a sense that his life has changed henceforth, and if not now, then soon he will face his grief.

“I haven’t experienced a lot of grief in my life, fortunately, at least not so far,” says Jake Ryan. “But I’ve watched people experience grief and from my point of view, it looks like it’s remembering certain points in time when they were there, and what it makes them feel. Sometimes it can be the little things, like looking out of a window and remembering and finding some lost memory that was there that you haven't thought of in a while. Sometimes grief is a powerful motivator. It can inspire you to change things or create things.”

The kids may outwit the adults, but they know the truth too: they need each other, for support and guidance. Sometimes the adults know it, too. When Dr. Hickenlooper invites Woodrow to be her protege, it’s because she spots in him a kindred spirit.“It’s all worthwhile. In your lifetime…Your curiosity is your most important asset. Trust it. Trust your curiosity.”

The kids are gumshoes, journalists, explorers and experimenters, experts in curiosity. They are warm and welcoming to each other immediately. Perhaps a few decades from now, they will remember this time as Jason Schwartzman thinks back on when he was a young thespian himself.

“I know this sounds like the most cliché thing you could say, but I sort of think of myself as the youngest person around, especially for a while in that group with Wes and everyone. They’ve known me since I was 17. And it was just bizarre to realize that they were the same age I was when I first met Wes, and that the years have gone on.”

As the years go on for this quintet of characters, we can imagine that there were no goodbyes at the end of their time in Asteroid City, just a “Talk to you soon,” likely on some kind of communication device they invent.

**POP. 87**

For a film as singularly American as *Asteroid City*, it was in Spain, on the outskirts of Chinchón, where production occurred. Other locations were first considered and scouted, including Death Valley, however it was the environs of Chinchón that provided the ideal landscape, unobstructed views, hundreds of yards in all directions, and natural light required to build what would become a completely immersive world.

This was not Chinchón’s first brush with international cinema, Orson Welles shot some of *The Immortal Story* in the medieval town, and around the same town square and parador where Anderson’s cast and crew billeted. For *Asteroid City*, it served as a base of operations and a Covid bubble—hair and makeup was in the hotel, and where communal, outdoor meals took place—and the nearby desert doubled as the Southwest. This method of creating a primary location, and keeping the production there, is Anderson’s preference, “I find that a more entertaining way to work. We can focus on the characters and stay a unit.”

The town of Asteroid City itself, designed by longtime Anderson collaborator Adam Stockhausen (Oscar winner for *The Grand Budapest Hotel*) would, in time, become a functioning town, but first it needed to be scouted, researched, conceived, and developed; no easy task in a pandemic, when forced to work remotely. “This time was so unusual,” Stockhausen says. “We were working virtually, connected to people there, standing in the field. Later, a very small group of us would show up and I’m telling myself, ‘I think it will work. Everything is telling me that it's going to work.’ But you’re depending on a sort of magic thing that happens when your mind believes what you're looking at. It's not mathematical.”

The farm field was flattened, and soon, as if by an act of architectural and engineering wizardry, Asteroid City formed underneath the Spanish sun. The luncheonette, the garage and the motel were all constructed as real buildings in what was now a functioning mini-town. And surrounding the town, in all directions, the set continued as desert. Says producer Jeremy Dawson, “Experientially, we wanted that feeling that you're actually in Asteroid City. With the opening pan, you see in every direction. The car chase went right down the road, almost a kilometer long. You saw the set everywhere. The most transported I have ever felt on a film set, because of the scale.”

The mountains, boulders, and rocks were all constructed, too. The scale is so grand, the work so convincing, the scope so enormous, it is impossible to believe it isn’t really landscape, and that there was barely any greenscreen used. Stockhausen naturally made use of forced perspective: the town becomes desert and heads endlessly to the horizon, all on a set the size of a football field, and it is imperceptible to tell where it begins and ends, and achieves a hyper-reality. “When you look off in the distance and see the ramp of the highway and the mountains off in the distance, they're pieces of scenery, and well over 1000 feet away. Some are five, six stories tall.”

For Anderson and Stockhausen, a major inspiration for the look of the landscape (as well as the town) was *Bad Day at Black Rock*, the 1955 film directed by John Sturges, and starring Spencer Tracy. Shot on location around Death Valley and Mojave Desert, the film provided real topography that Stockhausen then worked to duplicate with sculptors and painters. Other key design inspirations included Billy Wilder’s *Ace in the Hole,* in which a small carnival and caravan of people spring up in a desert outpost, much like in *Asteroid City*, after the alien has landed. Also, Wilder’s *Kiss Me, Stupid,* in which the action is focused around a very real gas station, surrounded by studio backlot artificiality. Anderson and Stockhausen looked at Frank Capra’s classic *It Happened One Night* as a reference for the motor court, even down to the shadows cast through the overhead lattice work during Asteroid City’s outdoor picnic scene.

For the sections of the film taking place on the New York stage, be it the labyrinth of the Tarkington Theatre adjourning alleyway, the Actors Studio-esque classroom, or the set of the Playwright’s beach house—essentially anything that appears in black and white in the film—usually would all be shot on a stage, and unlike the exteriors, did not require a particular solar light. Yet, when in Spain…

“In each town near Chinchón, there is a tiny, little theater,” Stockhausen reports. “We took those as locations, and all of the backstage shots, the scene introducing the actors, were all set up there. The opening broadcast stage is one of those theaters with everything ripped out, the control booth that the camera pushes through is bolted onto the balcony as a little constructed item.”

As with *The French Dispatch*, shot around the town of Angouleme in France, the production wound up in some unlikely places*.* “For one set, we were in literally a garlic warehouse. I mean, I think it's kind of a nice smell but a bit overwhelming, it is 10 tons of garlic.”

“To be honest you never quite know that it's going to work,” says Stockhausen, of the careful ballet of design and construction that goes into each Anderson film. “There's always an element of, well, I hope so.”

**LAST TRAIN TO SAN FERNANDO**

The music of *Asteroid City* captures a vast imaginary west, somewhere between tumbleweeds and roadrunners and mushroom clouds, between the mythos of the American cowboy and fantastic tales of space aliens. The thought of space and the desert sent composer Alexandre Desplat to the film’s twinkly, mysterious two tone motif, “It's not taking place in outer space, but there is the presence of a meteorite, there is something… otherworldly.”

“And then when I think about the desert, I try to put myself in that very zone. You hear wind. And when there are some buildings nearby or wires, there's this kind of weird tinkling sound. So it was one of the first times that I wrote something for Wes before seeing anything. I played that to Wes, and he was excited about it, and said, ‘Oh, do me a favor, make a few versions, I'll take them to play on the set,’ which he did.”

As usual, he and Anderson then played with the motif, exchanging ideas for instrumentation—banjo, glockenspiel, celeste, violin, mandolin, sometimes French horn and tuba—or “let’s mix all the instruments together and create another sound!” Rather than specific musical references, Desplat took inspiration from the characters’ stories and emotional journeys, into longing and loss and grief. “The surface seems so neat and so eccentric and fun,” but in the family's grief, in the loss of a partner and a mother, there is something deep and emotional, and I try to capture that. The fact that the mother has disappeared is not something very real for the kids to understand, for any kids to understand.”

As it evokes the unknown and the unreal, the theme is also a guide, says Desplat, helping spirit the audience through the movie’s imaginary worlds, from the town to the theater and back. “It's ethereal, it's just a vapor that's floating around me and takes me to the world of space,” he says. “These two notes that take you anywhere you want. It’s a hypnotic little motif.”

To complement the score, Anderson’s longtime music supervisor Randy Poster casts a wide sonic net. “Wes and I throw each other clues, and throw each other songs, and I basically pursue everything in that world we’re making.”

That included “Last Train to San Fernando,” a calypso song indelibly rendered in skiffle fashion by Johnny Duncan and the Blue Grass Boys in 1957. Skiffle’s mix of folk, blues, country, bluegrass, and jazz—often with homemade instruments like the washboard, jugs, washtub bass, cigar-box fiddle, and musical saw, along with acoustic guitar and banjo—conjures up a wild, vagabond lifestyle, attuned to the whistles of coming trains.

“Skiffle songs are railroad songs,” musician Billy Bragg told The Paris Review. The young American folk revivalists of the time were looking elsewhere, but for a generation of British teens, skiffle landed like an atomic bomb. (The same year Duncan recorded his hit, a teenager in Liverpool named John Lennon formed his skiffle band The Quarrymen; Paul McCartney joined that October, George Harrison a few months later. When Duncan came to town, they all went to see him.) But you don’t hear much skiffle these days, and not in movies. The same goes for a long tradition of cowboy music, pre-country and western, which remain a relatively unexplored frontier on film, says Poster. “With Wes, it's always a lot of fun because we tend to explore areas of music that aren't really picked-over. Basically, I have always felt that my mission has been to find everything for consideration.”

The sound of midcentury country western, particularly the haunting baritone laments of Tennessee Ernie Ford and the choral serenades of Roy Rogers, inspired the original song, “Dear Alien,” written by Jarvis Cocker and Anderson. The cowboy band in the film, including Cocker and guitarist Seu Jorge, recorded it live. For the backstage/theatrical sections of the film, Poster listened to another slice of Americana: the movie musicals of the era, notably those by Betty Comden and Adolph Greene. Together, somewhere between the plaintiveness of the desert and the imagination of the stage, the music ushers us to the worlds far above the campfire.

**APPENDIX**

A black-and-white television test pattern that suggests it’s the 1950’s. We are on a television soundstage, where our dapper Host (Bryan Cranston) explains: “Tonight’s program takes us backstage to witness first-hand the creation, start to finish, of a new play mounted on the American stage.”The Host introduces us to the Playwright, Conrad Earp (Ed Norton), perched at his typewriter. It’s the first read-through of the play, and he introduces us to his main characters, sitting in various poses backstage, with their scripts.

The picture is now color and widescreen and it’s a bright desert day. A freight train rolls along rusty tracks. A roadrunner darts and sprints, and we see a decorative covered-wagon roadside sign which reads “Asteroid City, Pop. 87.”

The town: a luncheonette, a phone booth, a motel, an unfinished highway ramp, a service station. White, wooden, ranch-style fencing punctuated by telephone poles, electric wires, and palm trees. A billboard advertising the regional monument: The Arid Plains Meteorite. In the desert distance: a modestly-sized astronomical observatory next to a field of small radio telescopes.

**ACT I**

A tow-truck pulls to a stop outside of a filling station, a wood-paneled station wagon in its winch. The doors swing open and out step our players, now in costume. There’s Augie Steenbeck (Jason Schwartzman), war photographer, recent widower, in his early forties; his teenage son Woodrow (Jake Ryan), and his daughters, Andromeda, Pandora, and Cassiopeia.

Breakfast at the luncheonette, and back to the garage, the car is dead. Augie places a call from the phone booth, speaks to his father-in-law Stanley Zak (Tom Hanks), and asks him to come pick up the girls. Zak inquires if Augie has told his children that their mother is dead, Augie says no.

**ACT I, iv-v**

Station wagons and a bus arrive in town, including Montana (Rupert Friend) and his band of musician cowboys, and a class of ten eight-year-old pupils accompanied by their teacher June (Maya Hawke), Midge Campbell (Scarlett Johanson), a film actress, and her daughter Dinah (Grace Edwards), one of five young scientists there to receive an award.

JJ (Liev Schrieber), a businessman accompanied by his son, Clifford (Aristou Meehan)

Sandy (Hope Davis) and her daughter, Shelly (Sophia Lillis), both in brown-and-white gingham girl scout-type uniforms.

At the motor court check-in office, the motel Manager (Steve Carrell), amiably greets Roger (Stephen Park), a scientist, and his son Ricky (Ethan Josh Lee).

Augie, sitting outside with his family, is clutching a sealed bowl and telling his children the truth: their mother has recently passed away, he couldn’t bring himself to tell them, and her cremated remains are in the Tupperware.

**INT. TELEVISION STUDIO**

The host resumes his narration, and the lights come up on a new set: the Playwright’s study. We learn that the character of Augie Steenbeck was to become indelibly connected to the actor who “created” the role, a former carpenter named Jones Hall (Jason Scwartzman). This meeting is, “(in our fanciful telling) a matter of theatrical lore and legend.”

Jones asks the Playwright why he has Augie burn his hand on the Quicky-Griddle. He doesn’t know, but Augie offers his interpretation: “The way I read it: he was looking for an excuse why his heart was beating so fast.”He now speaks in Augie’s quiet, city accent, delivering his lines to an imaginary Woodrow. The Playwright expresses his admiration. They move toward each other and embrace.

**ACT I, scenes vi-ix**

In the luncheonette, Augie sees Midge down the counter and takes a picture. He didn’t ask permission, Midge says. Woodrow and Dinah meet eyes, and Woodrow quickly returns to his milkshake.

Outside, a congregation of parents, guardians, schoolchildren, and military personnel, are gathered at the center of the meteor crater, below the observatory. Above a stage, a giant banner proclaims “Asteroid Day”. Nearby, a souvenir sits in a cage: a small, spherical rock.

General Grif Gibson (Jeffrey Wright) welcomes the audience and introduces the days to come: a tour of the observatory; a picnic supper; the viewing of the Astronomical Ellipses at its peak; and the awarding of the annual Hickenlooper Scholarship.

Gibson launches into his speech, hailing the young scientists, but concludes, ruefully: “If you wanted to live a nice, quiet, peaceful life: you picked the wrong time to get born.”Awards are handed out to the young scientists. Woodrow notes, his invention, which places images on the moon, may have applications in the development of interstellar advertising.

Next, we’re in the observatory, where Dr. Hickenlooper (Tilda Swinton). Woodrow asks about a scoreboard decorated with varicolored light-bulbs and panels, perhaps a galactic calendar?

Outside, a buffet. At one table, J.J., Roger, and Sandy debate the chances of extraterrestrial life. Midge, sitting with Augie at another table, removes her sunglasses, revealing a black eye. It’s not real, just for a part, she says.

The other teens invite Woodrow to join their table, and soon he reveals his mother’s death. Pressed for details, he produces a photograph: A snapshot of a dazzling, dark-eyed, thirty-year-old brunette in a one-piece bathing suit laughing, exuberant, as she bathes in an inflatable swimming pool on a downtown fire escape.

**INT. TELEVISION STUDIO**

We’re in black and white again, the host stands before another set: a train’s sleeping compartment, headed for California, carrying Mercedes Ford, the actress who plays Midge. A young man - the actor who plays Woodrow - leaps in and produces two notes from the play’s director, Schubert Green. The Host returns to explain they depart and head back East arriving before curtain.

Back in Asteroid City, the teens play a memory game.

**ACT 1, Scenes viii-xvii**

In her cabin, Midge is reading aloud from a screenplay, rehearsing herself. Augie is across the way in his cabin where he has set up a darkroom. On film, she confesses, she likes to play abused alcoholics, and one day she’lll probably be discovered lifeless in an overflowing bathtub with an empty bottle of sleeping pills spilled all over the floor. The sad thing is, she says, she’s actually a very gifted comedienne. Augie agrees.

Outside the cabins, Andromeda, Pandora, and Cassiopeia are putting the Tupperware salad bowl in the ground. Stanley, their grandfather, arrives in a Cadillac.

It’s midnight and the congregation has assembled on picnic blankets in the center of the crater. Dr. Hickenlooper announces the night’s attraction: an Astronomical Ellipses. The young people and adults put homemade cardboard box devices over their heads. Suddenly, a faint, green glow begins to irradiate their faces. A spacecraft exactly the diameter of the crater silently descends, and an alien climbs down, tucks the meteorite under its arm and returns to the spacecraft. The hatch spirals shut; and the vessel rises straight up a thousand feet, then darts away. In the stunned silence, Augie states the obvious: “The alien stole the asteroid.”

**INT. THEATER PROSCENIUM**

Our host introduces us to Schubert Green (Adrien Brody), the theater director, whom, we learn, lived in the scenic bay of the Tarkington Theatre for all 785 performances of “Asteroid City.” He pulls from a box a model of the stage-version of the hexagonal spacecraft, pressed a button and it illuminates, dazzling.

**ACT II, scenes i-ii**

Signs on roadblocks read: Strict Quarantine!

Inside the observatory, General Gibson, with his aide-de-camp (Tony Revolori), says he has informed the President of the extraterrestrial encounters, and to detain all possible witnesses and place them under group arrest for a period of no less than one week, and to secure the site and cease the dissemination of information; and publicly deny all aspects of the event for a period of no less than 100 years. What’ll they do about all the Junior Stargazers, and the adults? The General decides they’ll need to think of a cover story.

**ACT II, scenes iii-vii**

Outside, the schoolchildren sit at one of the picnic tables with notebooks and pencils. June attempts to proceed with her lesson plan. But the children can’t forget the alien. Their parents have been notified. America remains at peace.

Woodrow, Dinah and Dr. Hickenlooper are standing beneath the observatory’s telescope, debating which way the alien went. Woodrow recalls how his mother made up her own constellations. There’s “The Coat Hanger”, “The Leaky Faucet” and “Fried Egg with Spatula.” Dinah says her mother has a star named after her: Midge Campbell X-9 Major. Dr. Hickenlooper interjects that she never had children, but sometimes wonders if she wished she should have. Dinah to go again. She confesses to him that sometimes, she thinks she feels more at home outside the earth’s atmosphere. Woodrow, enchanted, says he does too.

Through their cabin windows, Midge confesses to Augie that while she loves her daughter, she’s not a good mother. She doesn’t feel guilt either. She tells Augie she thinks she knows now what she realizes the two of them are: Two catastrophically wounded people who don’t express the depths of their pain—because they don’t want to. That’s their connection, she says. He agrees.

Near the bungalows, Sandy stops Midge to tell her how much she loved one of her performances, even if it seemed no one else did. She notices someone off screen, and the camera pans to the Host, standing a few feet away. He wonders aloud if he’s not in the scene? He realizes his mistake, and shuffles off screen. Sandy and Midge pick up where they left off, and Sandy asks who gave Midge her black eye. It’s just greasepaint, says Midge.

As Augie, Stanley and Woodrow walk down the center of the roadblocked highway, the men discuss the logistics of their new life together. Stanley acknowledges to Augie he doesn’t love him, but his family needs him, and they’re welcome to stay with him as long as they wish. Augie admits to Woodrow that he had considered abandoning them, but not anymore. Woodrow forgives him for considering it.

Clifford approaches a guard standing in front of the telephone booth, and asks if he will insert some change. The camera moves up, across and down to Ricky is wearing a radio headset at an improvised telecommunications console, he speaks to a classmate on the outside: we’ve got a scoop.

**INT. TELEVISION STUDIO**

Black and white, and the lights come up on another set: a rehearsal space that is Saltzburg Keitel’s (Willem Dafoe) classroom. One by one, we see his students, the actors who play Roger, Shelly, the Mechanic, Montana, Midge and Augie. The Host reveals this is before they became major stars. Keitel is joined by the Playwright, who asks if they can help him improvise a scene for a play that may eventually be called “The Cosmic Wilderness”, and takes place in the desert. The teacher starts in on his exercise, extolling the creative power of sleep to his students. He urges the players to work on the scene from the outside in: be inert—then dream. On cue: the students do.

**ACT III**

**(to be played relentlessly, without a break)**

In all directions encircling the town, the press and the public push up against the barricades.A Ferris wheel. Tourists. Toy meteorites. Vendors. Headline: “High School Student Breaks Alien Invasion Story: Exposes Military Cover-up.”

June explains to the pupils that their parents have arrived, and are sequestered.

One of the boys has written a song about the Alien, backed by Montana and his band, he sings his composition “Dear Alien”:

Dear alien, who art in heaven,

Lean and skinny, ’bout six-foot-seven;

Though we know ye ain’t our brother:

Are you friend or foe (or other)?

Augie helps Midge rehearse a heavy scene; unimpressed by his reading, she urges him to use his grief. She then reveals that her daughter saw the two of them in his bedroom. Augie suggests they tell Dinah they were just rehearsing again. But it’s too late, Midge already admitted everything.

Augie says he didn’t like the way the alien looked at them. Like they’re doomed. Maybe we are, she says. He looks down at his electric Quickie-Griddle, slaps down his palm, and jerks it away, burned. Midge asks to see his hand, and is incredulous, almost delighted: he actually did it.

It’s evening now, and the five teenagers are sitting together in a circle near a tent. Dr. Hickenlooper follows an electrical cable into the tent, and discovers inside an array of sophisticated gadgetry. Woodrow explains they’re trying to contact the alien. She’s hurt: she wants to be included.

Then Dr. Hickenlooper asks about a bulletin board, displaying a large concept-drawing depicting the moon with the American flag projected onto it; and, thumb-tacked around it, alternative symbols: a cross, a Star of David, a pentagram, an eye, a pyramid, a yin/yang, the Coca-Cola logo, and the photograph of Woodrow’s mother. Woodrow explains they’re looking for the right symbol. A universal message, not only to earthlings. Woodrow says this is our chance to be actually—worthwhile.

Dr. Hickenlooper pulls Woodrow aside to tell him it’s all worthwhile. She gestures at the scientific apparatus and praises his curiosity and suggests that, when this is all over, maybe Woodrow could be her protégé?

The entire congregation has re-assembled once more at the center of the impact crater. General Gibson announces that, while Asteroid Day had to be suspended due to the circumstances. Woodrow points to the “date” on the display. It’s today. Suddenly: the congregation is bathed in the familiar green light. From a hatch, the alien’s fingers reach out slowly, cupping the meteorite. It tosses it back, and the rock lands in its original spot. The hatch spirals shut and the ship departs again. Augie clarifies: he thinks the alien only borrowed the asteroid. General Gibson picks up the rock, then flips it over to reveal a hand-painted labeling of indecipherable runic characters, and informs everyone that the lifting of the quarantine, which he had just announced, is now canceled.

Suddenly the entire congregation erupts into chaos. Woodrow tinkers with his device and the moon hologram blinks on. Dinah looks up at the sky, and projected on the surface of the actual moon itself, sees the initials “W.S. + D.C” inside the outline of a heart-shape. Woodrow and Dinah kiss.

Augie, standing next to Midge, wonders aloud again: why does his character burn his hand on the Quickie-Griddle? He still doesn’t understand the play, he says, as he turns and walks briskly to the edge of the crater, which reveals itself to be a painted backdrop. Midge turns and watches as he opens a door and walks out.

We now see the theater set from backstage, in black and white, Augie/Jones steps through the backdrop door. A stagehand is still pulling a pulley for the chaotic scene that’s still happening on the other side of the set. The Host, perplexed, asks where he’s going. He crosses into the wings, past a make-up table where the actor playing the Alien (Jeff Goldblum) is having his prosthetics applied.

The actor continues into the makeshift bedroom installation where the director is sleeping on his folding bunk. Schubert is confused—isn’t he supposed to be on stage?—and the actor explains that he’s got time before his next line. But he needs an answer to a question: is he playing Augie right? The director explains that there’s too much actorly “business”, but yes. He didn’t become Augie; Augie became him.

Jones/Augie feels lost, he says, heart-broken: his character is so wounded, someone who had everything they wanted, then lost it before he even noticed. He says he doesn’t understand the play. The director says, “It doesn’t matter. Just keep telling the story. You’re doing him right.”

He walks through the stage door, to an exterior alley. Standing on a low fire escape, he lights a cigarette. Across the alley, smoking on a similar fire escape next to a similar stage door, is the actress in the photograph of Augie’s deceased wife. He recognizes her from an earlier rehearsal of “Asteroid City”, her scene was cut after one rehearsal.

Actress/Wife asks him if he remembers their lines. He doesn’t, so she reminds him: they meet in a dream on a moon of the alien’s planet, Magnavox-27, and recites their dreamy scene perfectly. The part where he tells her what he thinks she’d say to the alien, and when he takes one last photo of her, and she says she hopes it comes out. He remembers his last line, *“All my pictures come out.”* The spell breaks. The door cracks open, and the actor playing the Mechanic tells him he’s missed his cue.

Back in the darkness of the theater/TV studio, the Host explains that six months into the run, Conrad Earp was killed in a car crash. We are now back in Saltzburg Keitel’s rehearsal space, the day the Playwright visited. The students wander around in the daze, as we last saw them. Suddenly, Jones/Augie yells “You can’t wake up if you don’t fall asleep!”

The other actors murmur, wondering who said that, and what’s it even mean? One of the actresses repeats the line. Another actor says it loudly, as they repeat in unison, and the Alien himself—now fully made-up, the meteorite tucked under his arm—quietly emerges from the scrum and moves to the front of the stage. The lights dim and the alien is alone in a bright spotlight. The host, nearby, watching, turns to us and smiles.

**Epilogue**

The town, in bright, full color again: deserted. The quarantine has been lifted. Through his window, Augie is studying the empty cabin across the way. The motel manager appears where Midge was. Everyone’s checked out, he says. Behind the cabin, Stanley and his grandchildren, arrange flowers around the burial place of their loved ones ashes.

Augie, Stanley, Woodrow, and the three sisters eat breakfast in the luncheonette. Woodrow reveals that he won the scholarship. How does he plan to spend it? Probably on his girlfriend, says Woodrow. The waitress hands Augie a slip of paper: Midge Campbell left her address. (It’s just a post office box.)

A distant boom shudders the building. Another atom bomb test. Everyone climbs into the Eldorado, now overflowing with boxes and luggage. At the railroad crossing, another freight train passes. The Eldorado pulls up, waits for the caboose to clear, and drives away into the hot desert as the roadrunner scoots by.

### **Cast of characters**

The HOST — our guide to this evening’s program.

CONRAD EARP — playwright, author of “Asteroid City”.

AUGIE STEENBECK/JONES HALL (war photographer/actor) — recent widower, in his early forties, father to Woodrow, Andromeda, Pandora, and Cassiopeia.

MIDGE CAMPBELL/MERCEDES FORD (movie star/actress) — glamorous in her dark sunglasses; the bruise is only for a role.

STANLEY ZAK (Augie’s father-in-law) — sixty-five, retired, who once attended law school with Midge’s former agent.

GRIF GIBSON — five-star general and master of ceremonies for the Junior Stargazer Convention and Asteroid Day, commemorating September 23, 3007 B.C., when the Arid Plains meteorite made impact

DR. HICKENLOOPER — astronomer who leads the Junior Stargazers and Space Cadets in the viewing of the Astronomical Ellipses at its peak, oversees the annual Hickenlooper Scholarship; never had children, but sometimes wonders if she wished she should have.

JUNE — school teacher to a class of ten eight-year-old pupils.

MONTANA/ASQUITH EDEN (cowboy/actor) — traveling troubadour, stranded with his band in Asteroid City, prepared to reckon a notion.

SCHUBERT GREEN (theater director) — director of “Asteroid City” who lived in the scenic bay of the Tarkington Theatre for all 785 performances of the production. He also discovered the actor who plays Augie, Jones Hall.

SALTZBURG KEITEL — drama instructor, co-founder of a revolutionary theater collective, tutor to a generation of young, anxious luminaries.

The ALIEN - did he steal the asteroid or just borrow it?

WOODROW (Augie’s son) — teenage brainiac; his doughnut-shaped contraption can place images on the moon.

DINAH (Midge’s daughter) — fifteen-year-old scientist; her botanical incubation box can speed up photosynthesis (but turns vegetables toxic).

CLIFFORD (J.J.’s son) — connoisseur of daring feats, inventor of electromagnetic death-ray.

SHELLY/LUCRETIA SHAVER (Sandy’s daughter/actress) —  inventor/discoverer of an extraterrestrial element.

RICKY — jet pack inventor and co-editor of *The Weekly Bobcat,* which breaks the story of Asteroid City’s surprise visitation; could be facing a charge of treason.

FOCUS FEATURES

and

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American Empirical Picture

**ASTEROID CITY**

Photographed on

kodak FILM

with the

arriflex CAMERA SYSTEM

Color by

Company 3

Soundtrack available on

abkco RECORDS

starring

Jason SCHWARTZMAN

as

augie steenbeck

Scarlett JOHANSSON

as

midge campbell

Tom HANKS

as

stanley zak

Jeffrey WRIGHT

as

general gibson

Tilda SWINTON

as

dr. Hickenlooper

Bryan CRANSTON

as

the host

Edward NORTON

as

conrad earp

Adrien BRODY

as

schubert green

Liev SCHREIBER

as

j.j. kellogg

Hope DAVIS

as

sandy borden

Stephen PARK

as

roger cho

Rupert FRIEND

as

montana

Maya HAWKE

as

june douglas

Steve CARELL

as

the motel manager

Matt DILLON

as

the mechanic

Hong CHAU

as

polly

Willem DAFOE

as

saltzburg keitel

Margot ROBBIE

as

the actress/wife

Tony REVOLORI

as

the aide-de-camp

Jake RYAN

as

WOODROW

Grace EDWARDS

as

DINAH

Aristou MEEHAN

as

CLIFFORD

Sophia LILLIS

as

SHELLY

Ethan Josh LEE

as

RICKY

Jeff GOLDBLUM

as

the alien

director of photography

production designer

costume designer

film editor

additional editor

music by

music supervisor

co-producers

make-up and hair designer

casting

line producer

associate producer

second unit director

animatic/title sequence editor

storyboard artist

script supervisor

key grip

first assistant camera

unit manager

prop master

stand-by prop masters

sound mixer

re-recording mixers/supervising sound editors

music editor

Robert YEOMAN, ASC

Adam STOCKHAUSEN

Milena CANONERO

Barney PILLING, ACE

Andrew WEISBLUM, ACE

Alexandre DESPLAT

Randall POSTER

Octavia PEISSEL

John PEET

Julie DARTNELL

Douglas AIBEL, CSA

Frédéric BLUM

Molly ROSENBLATT

Martin SCALI

Edward BURSCH

Jay CLARKE

Jennifer FURCHES

Sanjay SAMI

Vincent SCOTET

Bertrand GIRARD

Sandy HAMILTON

Mike DRURY

Benoît HERLIN

Valentino GIANNÌ

Wayne LEMMER

Chris SCARABOSIO

Robin BAYNTON

graphic designer

colorist

first assistant director

executive producers

Erica DORN

Gareth SPENSLEY

Atilla Salih YÜCER

Roman COPPOLA

Henning MOLFENTER

Christoph FISSER

Charlie WOEBCKEN

produced by

Wes ANDERSON

Steven RALES

Jeremy DAWSON

story by

Wes ANDERSON

and Roman COPPOLA

screenplay by

Wes ANDERSON

directed by

Wes ANDERSON

CAST (in order of appearance)

host

conrad earp

augie steenbeck

woodrow

midge campbell

dinah

june

montana

general gibson

sandy borden

roger cho

j.j. kellogg

clifford

ricky

shelly

stanley zak

andromeda

pandora

cassiopeia

waitress

cashier

cook

mechanic

romulus

bus driver

chaperone

bernice

billy

dwight

other pupils

other cowboys

bodyguard/driver

motel manager

Bryan CRANSTON

Edward NORTON

Jason SCHWARTZMAN

Jake RYAN

Scarlett JOHANSSON

Grace EDWARDS

Maya HAWKE

Rupert FRIEND

Jeffrey WRIGHT

Hope DAVIS

Stephen PARK

Liev SCHREIBER

Aristou MEEHAN

Ethan Josh LEE

Sophia LILLIS

Tom HANKS

Ella FARIS

Gracie FARIS

Willan FARIS

Deanna DUNAGAN

Vandi CLARK

Pedro PLACER

Matt DILLON

Iván LÓPEZ

Aaron ZIOBROWSKI

Celia BERMEJO

Zoe BERNARD

Brayden FRASURE

Preston George MOTA

Kyleigh FULLER

Henry Sebastian RHOADES

Jack EYMAN

Sebastian STEPHENS

Willa SKYE

Annalise MACKULIN

Calhoun METCALF

Seu JORGE

Jarvis COCKER

Pere MALLÉN

Jean-Yves LOZAC'H

Damien BONNARD

Steve CARELL

motel handyman

conrad earp's secretary

aide-de-camp

larkings executive

detective #1

detective #2

dr. hickenlooper

mary

military-science ensigns

"stunt double"

the alien

schubert green

lunky

polly

telephone booth guard

mrs. weatherford

skip weatherford

saltzburg keitel

newsboys

actress/wife

Ramón RÓDENAS

Wendy NOTTINGHAM

Tony REVOLORI

Bob BALABAN

Fisher STEVENS

Mike MAGGART

Tilda SWINTON

Elvira ARCE

Nicolas AVINÉE

Mohamed BELHADJINE

Katy HEFFERNAN-SMITH

Jeff GOLDBLUM

Adrien BRODY

Paul KYNMAN

Hong CHAU

Sam MARRA

Rita WILSON

Ara HOLLYDAY

Willem DAFOE

Kenneth & Christian BATE

Margot ROBBIE

backstage sound man

engineer

pilotman

brakeman

hobo

caddy

outlaws on the run

state troopers

cameraman

motel guests (at shower)

motel gardener

motel maid

t-shirt vendor

bookseller

man with soda

hot dog stand

girls on blanket

Sandy HAMILTON

Roberto MORENO DE MATIAS

Francisco SERRANO

Francisco Javier Gomez PEIRO

Jacinto Domingo TORIJA

Alvaro Olivas MARQUES

Dominique FOUASSIER

Pablo AMOROS

Yann TREMBLAY

Sébastien FOUASSIER

Carlos ARIMÓN

Antonio GRAZIANO

Nuria GIGORRO

Raquel Jiménez MARTINEZ

Jorge Francisco Mena GARCIA

Ana Isabel Comendador MARTíNEZ

Carlos SAEZ

Karine NIEDERMAN

Jesús Olivas SANTOS

Jose Luis FIGUEROA

Pascale COPPOLA

souvenir booth

Matilda CLARKE

boy in spacesuit

ferris wheel crew

Milagros AHIJŌN

Paula DOMINGO

Crístian García JIMÉNEZ

Junior HARRIS

Robert TATTAM

Eusebio Mateo DÍAZ

other actors/students

Stéphane BAK

Tom HUDSON

Rodolphe PAULY

Aimee MULLINS

Valérie SADOUN

Erica DORN

Julia KRUGER

Anisse ELIAS

Rebecca CORNFORD

Avery LOOSER

Guy TREVELLYAN

Truman HANKS

Honor NORTHRIDGE

Eliel FORD

Caris YEOMAN

Yann POZZOLI

Sonia GASCÓN

Marian HUÉLAMO

Timothy CORDUKES

Carmen MÉNDEZ

Ainhoa ALDANONDO

Marta RUBIO

Marcos PEREIRO

Susana HORNOS

Alicia SAN LORENZO

Palmira FERRER

scientists

Jose Antonio Turiégano CARRASCO

Pilar Ramírez ESCALONA

Virginia Romano ÁLVAREZ

Milagros Reyeros RUIZ

Jonatan Buitrago DÍAZ

Ricardo Mohedas TIÑANA

Carlos ARROYO

Ismael González CARRASCO

Celedonio Guijarro CANO

train porter

seamstress

recording secretary

Juan Abad MOLINA

Patricia COLIN

Elena URIZ

military-science officers

Celedonio Guijarro CANO

Jose Segovia ORTIZ

Enrique Ruiz GRANADO

Juan Carlos Iglesias GÓMEZ

Oscar Minguez GARCIA-PATRON

Guillermo GARCÍA

military science guards

David Navarro ROMERO

Javier Gigorro DE LAS PEÑAS

Alejandro García APARICIO

Diego Maldonado DAVILA

David Rodríguez MORENO

Mario Perez LOMAS

Alejandro Urbina ESCALONA

David Verdejo ESCRIBANO

Adrián Corpa FERNÁNDEZ

Jesús Jiménez CALER

Francisco Corrales RUBIO

Sergio Martinez MARTINEZ

Félix Israel Pinilla DE LA GUIA

Jay LAU

Mario Turiégano DELGADO

Pedro Padilla PEREZ

parents on tv screen

Randall POSTER

Matthew FRASURE

Chris FARIS

Erika Leigh GODWIN

Sara GREISBERG

Manuela MARTINEZ ZAFRA

roadrunner and alien puppets by

alien animated by

roadrunner puppeteers

animation director of photography

additional animators

miniatures by

alien prosthetics supervisor

Andy GENT

Kim KEUKELEIRE

Andy GENT

Simon BUCKLEY

Olly TAYLOR

Tristan OLIVER

Mark WARING

Max MARTIN

Simon WEISSE

Mark COULIER

2nd asst. camera

loader

unit photographer

additional stills by

best boy grip

gaffer

tv lighting designer

best boy electric

rigging gaffer

"boom operator

sound utility

Félix TERREYRE SAINT-CAST

Truman HANKS

Roger DO MINH

Valérie SADOUN

Benjamin VIAL

Óscar CANO

Gregory FROMENTIN

Matt DAW

Pablo DOLADO

Xavier ALCRUDO

Carlos BUJEDO

Jaime LLANOS REBATO

Gianluigi GALLO

first asst. editor

asst. editor

trainee asst. editor

asst. storyboard artist

vfx supervising producer

vfx supervisor

vfx editors

Caroline ROWLANDS

Lucy BENSON

Fran BARBA

Joe DEAHL

Adam BUCKNER

Tim LEDBURY

Carlo MILILLO

Simon HARRIS

wardrobe supervisor

asst. costume designers

Patricia COLIN

Raffaella FANTASIA

key set costumer

on-set costumer

asst. wardrobe supervisor

workshop coordinator

costume illustrators

Marco PIEMONTESE

Sara O’DONNELL

Chloé LESUEUR

Alexis VÉRITÉ

Sonia ISLA

Patrizia BARBERA

Elisabetta FRIJIA

Christian CORDELLA

supervising art director

art directors

stand-by art director

senior supervising art director (rocks and mesas)

concept artists

draftspersons

3D artist

Stéphane CRESSEND

Antonio CALVO

Gabriel LISTE

Leonardo GRILLO

Alejandro CYMERMAN

Fernando CONTRERAS

Carmen RUIZ DE HUIDOBRO

Stefano MARIA ORTOLANI

Turlo GRIFFIN

Victor GEORGIEV

Carl SPRAGUE

Alexios CHRYSIKOS

Ana Martínez FERNÁNDEZ

Damián GALÁN

Borja MORANT

Alessandro AGLIETTI

art dpt. researcher

art dpt. coordinator

asst. art dpt. coordinator

"scenic painter "

sign painters

stand-by painter

graphic designer

asst. graphic designers

art dpt. asst.

art dpt. p.a.

Emily LUTYENS

Christine MOUCHARD

Rosa PARIENTE

Timothy Robin FREEMAN

François MOREL

Vincent AUDOIN

Catherine LITTLE

Lucile GAUVAIN

Celia CASTERÁ GARCIÁ

Nina FELÍS

Caris YEOMAN

Laura COLOMER

art dpt. Intern

Manon DOMANGE

asst. set decorators

leadman

asst. set dec. buyers

"storewoman "

asst. storeman

set dec. p.a.

stand-by set dressers

Kat TEDESCO

Sonia NOLLA

Pablo ALVARADO

María Teresa SIMANCAS

Louise PICHON

Neanna BODYCOMB

Aitana OZAETA

Gonzalo RECIO

Emma BRADFORD

Octavio TAPIA

Juan PEREIRA

set dressers

Pau ALBIN

Mikel ANGEL

Esteban VIEYTES

José Manuel MOLINOS

Pedro GODOY

José Luis OLID

Pablo BAR

Pablo SEOANE

Ángel Roberto COLLANTES

Estanislao VILLAR

Jesús ORTIZ

Joaquín MONTEZ

asst. set dressers

Juan ISIDRO PLAZA

Héctor ECHÁVARRI

Rubén TAMAYO

Manuel IGLESIA

Ramón RUBIRA

Adrián GARCÍA

Samuel COCA

Rubén ISIDRO

set dec. scenic painters

drapers

set dec. electrician

property buyer

asst. property buyer

propmakers

stand-by property assts.

Tania WAHLBECK

Cristina ACUÑA

Carlos SAPONI

Juana GUERRERO

Félix DÍAZ

Elia ROBLES

Charlotte OSINGA

Jorge ALMORIL

Paco SANTAMARÍA

Jamil SUMIRI

Deborah HEWITT

key 2nd asst. director

floor 2nd asst. director

stunt coordinator

regional line producer

asst. to regional line producer

production managers

health supervisor

Gemma NUNN

Óscar SANTAMARÍA

Dominique FOUASSIER

Fernando VICTORIA DE LECEA

Irene DEL CAMPO

Nico SANTAVICCA

Pauline GALTIÉ

Francesca REIDY

"DEAR ALIEN (WHO ART IN HEAVEN)"

written by

produced by

with apologies to greg delanty

vocals

lap-steel guitar

washboard

guitar

banjo

double-bass

Wes ANDERSON & Jarvis COCKER

Richard HAWLEY

Preston George MOTA

Rupert FRIEND

Jarvis COCKER

Seu JORGE

Jean-Yves LOZAC'H

Pere MALLÉN

ROCK MODEL TEAM

Art Department Coordinator

Assistant Art Department Coordinator

Draftspersons

Federico Costantini

Silvia Ortolani

Giulia Chiara Crugnola

Daniela Giovannoni

CONSTRUCTION DEPARTMENT

Set Construction

Key Construction Manager

Assistant Construction Manager

Construction Coordinator Assistant

Construction Buyers

Construction Department

Construction Manager Tool Rental

Construction Manager Assistant

Construction Buyer Prep

Construction Coordinator

Crazy Producciones

José Altit

Salvador López

Marga Lavin

Eric Mateos

Heloany Mesquita

Álvaro López

Algete Workshop

Alberto Feito

Mónica Feito

Zulema Feito Lavin

Rocío Palomino

Head Carpenters

Jesús María Antón Rodríguez

Construction Coordinator Strike

Foreman

First Official Carpenters

Antonio Sánchez Cáceres

Juan Carlos Aboin de la Cruz

David Mohedano Garrido

Francisco Javier Hernández Moyano

Rosa Pariente

Jesús Leive

Javier Orgaz

Sequera

Luis Candelas

Nacho Martínez

Miguel Ángel Bonilla Moya

Fernando Ramírez Suarez

Otaviano de Oliveira

Roberto Feito Lavin

Antonio Segura García

José Cañuelo Sola

Francisco Manuel Ponce Romero

Ion Apostol

Jose Antonio Ramos Muñoz

David Cordero Lagomazzini

Jesús Barba Salas

Juan Jorge Sánchez-Mira

Manuel Romo Pérez

Juan Manuel Rodríguez Durán

Juan B. Granero

Ismael López de la Vara

José Miguel Pérez Espinosa

Juan Luis López Barrul

Ionut Alexandru Bitere

Luis Garnacho Olivar

León McGregor

Iustin Adrián Lixandru

David Muñoz Llaguno

Mani Martínez Herrada

Óscar Sánchez Abril

José Manuel Aguado Martín

Juan Guzman Arroyo

Eulogio Tendero González

Juan Carlos Oyarzo Troncoso

Alberto Parraga Santos

Paulino García Conde

Rubén Martínez Aranda

Second Official Carpenters

Carpenter Assistants

On-Set Stand-by Construction

Lead Welders

First Official Welders

Second Official Welders

Welder Assistants

Head Carpenters

Marco Gervasini

Carlos Elescano

José Miguel Ramos

Francisco Manuel Salas Galo

Pedro Carpio

Sergio Ramírez Rojas

Christian Isambert Martín

Ruben Moutón Ramírez

Ian Parras Sánchez

Sergio Cordero

Alejandro Arias Soto

Paz Juste Supervía

Álvaro Gomez Carreño

Juan Fernando Diplan Sánchez

José Ignacio Peláez Rodríguez

Agustín Gil Benitez

Alberto Uceda Delgado

Fernando Yubero

Ángel Gil Moñino

Daniel Ortega Pelaz

Javier Yubero

Juan Antonio Buitrago

Joaquín Sevillano Redondo

Iván Nieto López

Jesús Pagador

Miguel Ángel Muñoz Martínez

Jaime Álvarez

José Molina

Santiago Fernández

Jorge Villanueva del Río

Rafael Antonio López Aguilera

Fabio Marulanda Luna

Antonio Segura García

Ángel Almodovar Manzanares

Titi Ciortan

Azzedine Benali Chahid

Víctor Segura García

Eduardo Mosqueda

Carlota Nieto

Daniel Artesero

Joshua Parras Sánchez

José Fernández Lago

Octavio Cervini

Mariano Cervini

Head Painters

First Official Construction

First Official Painters

First Official Sculptors

Juan Manuel Mohedano Garrido

José Antonio Rincón Acedo

Juan Manuel Carmona

Gerard Ortigosa

Nio Martinez

Raúl de Dios

Carles Truyols

Ricardo Mateos Hernández

Nacho Begni

Pablo Casemajor Caselli

Guillem Sánchez-Blanco

Morarte

Venus Alaminos

Esteban Garrido

Loli Latorre

Laura Mon

Tek J. Smith

Benito Hernández

Carlos Mokrzycki Soengas

Vero Gutiérrez Gómez

M. Mar Lara

Andrés Pérez "Kevin"

Toño Torres

José Barrena Ruiz

Pedro Carpio

Alejandro Arias Soto

David Navarro

Juan Antonio Milán

Jesús Martínez

Ramón Barrena

José Romero Lozano

Celia Martín Andrés

Alejandro Sureda Manzano

Kamen Stefanov Kalchev

Roberto Bolea Martínez

Amanda Luna

Celia Martín Andrés

Diana Calvo Eger

Miky Alonso

Mike Martínez

Mónica Porro Domenech

Ana Trimiño

Yaiza Rodríguez

Miguel Ángel Ruiz Regadera

Kike Melia

Second Official Sculptor

Modelists

Proyectists

Proyectist Assistants

Assemblers

Truck driver

Machinery Driver

Driver

Strike Machinery Driver

Manager Labour

Labourers

Juan Manuel Ledesma

Dmytro Savchynets

Francisco José Valderrama

Ana Valle

Armando Martínez Galera

Francisco Javier Martínez

Ivana Nicolini

Pedro García Nogales

Bohdan

Rafael Ruiz Regadera

Jesús Pérez Ceballos

Manuel Rodríguez Aza

Javier Pérez Antelo

Piru

Abraham Bustamante del Cura

Marco Bustamante del Cura

Pelayo Palacios Jiménez

Antonio López Martín

Ilias Bouassid

Ángel Eduardo Fernández Rodríguez

Arturo Herrero Montero

Marta Mirás

Pedro Carnicer

Miguel Peral

Alberto Alfonsel Hidalgo

José Carlos Arribas

David Sánchez

Sol Vélez

Javier Ortega Maresca

Álvarlo Carlos Iglesias Vargas

Ruben Muro

Eduardo Cuevas Moreno

Saúl Meliá García

Luis Francés

Tato Daf

Raúl del Cerro

Javier Veliz del Carpio

Juan Montero Calvo

Daniel Felipe Ramírez Rojas

Mafrangel Ramírez

Javier Pérez Antelo

Strike Assistants

Rafa Herrero

Óscar Sánchez Morales

Alejandro López Lozano

Elena Mayors

Susi Lizarralde

María Jesús García Alcañíz

Daniel Pascual de Hita

Anxo Martínez

Sergio Ingelmo

Juanlu López Ruiz

Tete Marín

Patricia Florensa

Karlitos KRZ

Zelia Balot

Alejandra López-Peláez Miranda

Daniel Olhagaray

Nicolás Cobián

Álvaro Pazos

Aram Almeida

Tato Daf

CONSTRUCTION (FRENCH TEAM)

Construction Manager

Head Carpenter

Senior Carpenters

Carpenters

Construction Grips

Sculptors

Stephane Guerreau

Alexandre Blin

Matthias Navarro

Alejandro Vasquez

Benjamin Malaurent

Manuel François

Marion Murail

Julien Lebouvier

Hervé Pesquer

Luis Lelong

Fabrice Laurent

Quentin Le Mao

Xavier Blin

Marianne Micheluzzi

François-Pierre Deberre

Muriel Nicolle

Brigitte Baudet

Kevin Ducrot

François Roux

Benjamin Vermot

Myriam Valet

Sylvain Guillaume

Sandrine Boutin

CONSTRUCTION (ITALIAN TEAM)

Head Sculptor

Head of Plaster

Sculptors

Assistant Head Sculptor/Tool Maker

Assistant Sculptor

Assistant Head of Plaster

Francesco Motolese

Giuseppe Pelli

Luigi Ottolino

Laura Scavuzzo

Rosanna Proietti

Dionisio Rossi

Antonio Motolese

Jordan Patrignani

Giulia Tucci

COSTUME DEPARTMENT

On-Set Junior Assistant

Head Tailor

Tailors

Milliner

Seamstresses

Key Pulling Costumer

Crowd Costumers

Costume PAs

Jorge Castaño

Nathalie Paillon

Roberto Misciali

Julio Prieto

Virginia « Gigi » Gómez

Karine Niederman

Marine Alisé

Beatriz Alvarez

Patrick Bosano

Raffaella Cocina

Lola García

Mar García

Francesca Gennari

Lucie Lajudie

Mariola Martinez

Sergio Rodriguez

Lana Svetlana

Gigi de Vidal

Pascaline Suty

Daniel González

Eléa Talandier

Louise Delage

Yann Pozzoli

Costume Accountant

Charlotte Nguyen

Costume Buyer

Costume Runners

Dailies

Mya Schmalz

Rubén Martín

Bastian Gouveia

Benoît Demoucron

Camille Talandier

Léo Moreau

Camille Nguyen

GREENS DEPARTMENT

Greens Manager

Assistant Greens Managers

Greensman

Greens Utilities

David Carr

Abel Jiménez

Gabi Picola

Francisco "Chico" Amellones

Clara Guerrero

Arturo Herrero

Isaac Ramos

Lucía Buitrago

Dani Sánchez

Erik Urbanos

Carlos Torreblanca

HAIR & MAKE-UP DEPARTMENT

Hair & Make-up Supervisor

Crowd Hair & Make-up Supervisor

Hair & Make-up Artists

Hair Stylist

Crowd Make-up Artists

Crowd Hairdressers

Hair & Make-up Junior

Key Crowd Hair & Make-up Juniors

Claire Burgess

Julia Vernon

Claire Matthews

Laura Pollock

Kirsty Mcqueen

Ann Fenton

Charlie Hounslow

Niall Mann

Inma Azorín

Manolo García

Pilar Camacho

Mariona Trías

Elvira Guijarro

Selmo Del Campo

Soledad Padilla

Korina McKendry Young

Ria Knoll

Anastasia Storey

Wigmakers

Hair & Make-up Trainee

Crowd Hair & Make-up Trainees

Sophia Bowerman

Gemma Dillon

Hanna Hincapié

Coral Peñas

Itziar Costas

GRIP & ELECTRIC DEPARTMENT

Key Rigging Grips

Rigging Grips

Grips

Dailies

Interior Set Best Boy

Electricians

Rigger Gaffer

Rigging Electricians

Lighting Programmers

Alfredo Arcos

Christian Trujillo

Roberto Gómez

Jorge Cortell

Miguel Ángel Bardavío

Jorge Martín

Adrián Fernández

Álvaro Fernández

José Ángel Manrique

Roger Sandaker

Pablo García

Léo Badani

Maxime Perrard

Gonzalo Félix De Castro

Jean-Baptiste Félix

Javier Guerrero

Víctor Sarasa

Ignacio Solera

Chus López

Débora Witte

Eric Parladé

Eric Solé

Carles Bixquert

Karla Denisse Mantuano

Gumersindo Ignacio Corrales

Rodrigo Ardiles

Gonzalo Mañana

Raúl Peña

Sergio Mantecón

Alberto Palacín

Javier Ruiz

John Mcgarrigle

Sarah Brown

Dailies

Nacho Solera

Helium Balloon Technician

David Catalán

Paco Lara

Ricardo De Blas de Blas

Chisko Blanco

Raúl Fernández Serra

COULIER CREATURES FX

Key Prosthetics Technicians

Prosthetics Coordinator

Prosthetics Fabricator

Maquette Sculptor

Sculptor

Key Mould Designer

Mould Makers

Z-Brush Artist

Prosthetics Mechanic

Prosthetics Foam Maker

Silicone Technician

Prosthetics Technicians

Workshop Technician

Prosthetics Coordinator

Paul Jones

Adam Edwards

Jo Keeble-Smith

Jessie Hinton

Josh Weston

Chris Campbell

Tom Packwood

Giulia Scati

Dilan Alves

Sebastian Lochmann

Adam Keenan

Reza Karim

Kate Woodhead

Brodie Mayhew

Emily Martin

Francesca Rivera-Arill

Pheobe Horton

ARCH MODEL STUDIO

Supervising Model Maker

Coordinator

Roadrunner and Alien Puppet Fabricated by

Miniatures by

Andy Gent

Lisa Hill

Vicky Ball

Jade Gerrard

Christie Matta

Louise Norman

Angela Pang

Molly Porter

Marina Ralph

Andrew Saunders

Sofia Serrano

Gary Welch

Oliver Arnell Argles

Mick Chippington

Patrycja Cichocka

Runner

Glass Flowers by

Locomotive Fabrication by

Additional Train Cars by

Alien drawing by

Asquith Eden Portrait by

Billboards and Additional Paintings by

Cowboy Paintings by

Yoyo Instruction by

Dialect Coaching by

Yodeling Consultant

Lasso Consultant

Additional Roadrunner Puppeteer

Marian Grolmus

Ben Martin

Rose Popham

Cléa Raguideau

Agatha Roudaut

Sarah Welsman

Linda Barnett

Wesley Fleming

Steve Tune

Jason Belletire

Willa Skye

Emma Wesley

David Meikle

Michael Bergt

Luke Roberts

Paula Jack

Peggy Hall

Jennie Knaggs

Felipe Lleras Garcia

Néstor Navarro

ASSISTANT DIRECTORS

Crowd Second Assistant Director

Second Second Assistant Director

Third Assistant Director

Set PAs

Crowd Third Assistant Director

Base PA

Floor Second Assistant Director (Pre-Production)

Additional Crowd Assistant Directors

Minors PA Daily

Assistant Director Dailies

Crowd Dailies

Eva Ferradas

María Badía

Guy Trevellyan

Eliel Ford

Honor Northridge

Rebecca Cornford

Avery Looser

Chris Downs

Elvira Morales

Rosa Fortuño

Olalla Herrero

Emmanuel Granados

Victor Luis Quintero

Ybare Seco

Guillermo Serrano

Rafael Rojas

Gonzalo Fernández

Alejandra Rey

María Bardi

CASTING & CROWD

Casting Associate

Los Angeles Casting Associate

UK Casting by

UK Casting Assistant

UK Junior Casting Assistant

Spanish Casting

Extras Casting by

Assistant Extras Casting

Second Extras Casting Assistants

Street Casting

Matthew Glasner, CSA

Deborah Maxwell Dion

Jina Jay

Matt Sheppard

Monica Siyanga

Rosa Binod

Sara Bilbatua

Jorge Guardado

Pilar Casado

Tamara A. Piñeiro

Ángel Villarroel Castro

Luis E. Parés

PRODUCTION DEPARTMENT

Producer's Assistant

Assistant Production Manager

Production Coordinator

Assistant Production Coordinator

Second Assistant Production Managers

Accommodation Coordinator

Travel Coordinator

Office PA

Office Runner

Production Trainee

Visa Coordinator

Digital Systems Manager

Assistants to Mr. Anderson (FR)

Assistant to Mr. Anderson (UK)

Assistant to Mr. Anderson (SP)

Assistant to Mr. Anderson (US)

Assistant to Mr. Rales

Executive Assistant to Scarlett Johansson

Cast Liaisons

Cast Liaison PA

Parador PA

Production Intern (FR)

Katharine Stocker

Shane Vásquez

Iri Alvarez

Mario Parra Barba

Andrea Fioravanti

Borja Góngora

Marta Gónzalez Jerez

Leticia Díez

Borja Mochón

Víctor Bergada

Santiago Camarero

Anika du Toit

David Powell

Guillaume Seeleuthner

Valentin Altersitz

Lorenzo Calder-Smith

Maurizio Rampa

Anisse Elias

Lynn Williams

Meagan Rogers

Ben Adler

Julia Kruger

Camille Jayr

Sara Sternheimer

LOCATION DEPARTMENT

Location Manager

Assistant Location Managers

Location Coordinator

Location Trainees

Key Set PA

Unit Set PAs

Location Scout

Ricardo Ferrari

Julio Hernández

Ramón Masats

Paco Úbeda

Eduardo Bodegas

Rubén Gundín

Eloisa Ferrari

Alejandro Martín

Gaizka Ramos

Laura Martínez

Natalia García

Pablo Rivera

Susi Pelayo

Sara Fuente

Álvaro Luengo

Lucila Pussacq Laborde

Felix Rosell

EFFECTS, PICTURE VEHICLES & STUNTS

Special Effects Supervisor

Special Effects Designer

Special Effects Floor Supervisor

Special Effects Workshop Supervisor

Special Effects Coordinator/Buyer

Special Effects Technicians

Special Effects Workshop Technician

Special Effects Trainee

Picture Vehicles Supervisor

Picture Vehicles Coordinator

Technical Mechanics

Drivers

Assistant Stunt Coordinator

Stunt Drivers

Pau Costa Moeller

Carlos Laguna

Tono Garzón

Mariano Alvarado

Teresa Costa

Hugo Nunes

Felipe Dorado

Ernesto Gijón

Carlos Espinar

Diego Rodríguez Lobalzo

Fran Marián

Daniel Alonso

David Molina

Alberto Uguina

Sergio Tapia

Pablo Daniel Rodríguez

Alejandro Álvarez

Catalina Fernández

Sébastien Fouassier

Yann Tremblay

Stunts

Stunt Double Clifford

Stunt Rigger

Stunt Head Rigger

Stunt Rigger

Stunt Rigging Assistant

Lead Armourer

Assistant Armourers

Carlos Arimón

Pablo Amorós Leblic

Joaquín de Diego

Jorge Hernández

Juan Camilo López

Wer Jorge Huergo

Manuel Cortés

Julien Marionet

Paco de la Morena

Juan Ramón Molina

Alberto Nombela

Jaime Fortea

Manuel Vadillo

SECOND UNIT

Field Producer

Director of Photography

Floor Second Assistant Director

Second Assistant Camera

Third Assistant Camera

Best Boy Grip

Grip

Best Boy Electrician

Sound Mixer

First Assistant Camera

Construction

On-Set Construction Assistants

Dailies

May Ziadé

Just-Aurèle Meissonnier

Laura Hernandez Vela

Francesc Olivé

Lídia Villaoslada

Álvaro "Coque" Morales

David "Chavi" Vigil

Eric Belda

Armando Ciudad, ApSa

Nicolas Voisin

Miguel Ángel Morales

Carlos Serrano Sánchez

Celia Balot Sancho

Lara Chaves López

Luis Miguel Peláez

Julio Santa

Pablo García Teijido

Fanny Dujardin

Roberto J. Gómez

ACCOUNTS DEPARTMENT

Financial Controller

Production Accountant

First Assistant Production Accountant

Second Assistant Production Accountants

Béatrice Giraud

Annie Palazón Huet

Sonia Pinto

Javier Dávila

Sandra Castellano

Third Assistant Production Accountant

Accounts Cashier

Tax Rebate Accountant

Accounts Clerk

Payroll Accountants

Assistant Payroll Accountant

Post Production Accounting by

Post Production Accountants

Assistant Post Production Accountants

Coque Serrano

Isabelle Neron

Eva María Caballero

María José Gómez

Emma Fuller

Stéphane Beissy

Ruth Martín

César Hernández

Sara De La Fuente

Trevanna London Ltd

Annie Gaudet

Angela Kelway

Ali Afandizade

Yvanne Coesnon

TRANSPORT DEPARTMENT

Transport Manager

Transport Captain

Transport Assistant

Drivers

Swing Drivers

Sonia Parada

Eli Delgado

Kike Montero

Dago Pérez

Mateo Berupe

Alejandro Espinosa

Juan Galindo

Imma González

Jorge Lacalle

Virginia Lancaster

Joaquín López-Cortijo

Karl Packiam

Ignacio Pérez

David Rodríguez

Sergio Rodríguez

Jorge Alarcó

Alejo Pérez

Emilio López

Germán Del Pozo Guisado

Pedro De La Paz

Gonzalo Orús

Oscar Moratilla

HEALTH AND SAFETY DEPARTMENT

H&S Manager

Jaime Maellas

H&S Coordinator

H&S Captain

Doctors

Unit Nurses

Additional Nurses

Safety Assistants

Post Production H&S Manager

Worksite Safety Supervisor

Carmen Schmidt

Amanda Rodríguez

Sara Cordero

Fadi Adel Wahab El Fatairi

Gonzalo Parra

Sara Losa

Francisco Javier Moreno

Andrés Pérez Fernánez

Clara del Castillo

Juan Ángel Figueroa de Pablos

Maria Villanueva Llorente

Elena Bricio Ortiz

Sergio Lozano

Claudio Navas

Amanda Maroto

Heloani Mesquita

Pablo Jimenez

Africa Molly Marijuán

Maria Hernández

Laura García García

Matthew Jordan

José Manuel Ortiz Ruiz

MINIATURES UNIT BERLIN

Model & Prop Makers

Sculptors

Cindy Schnitter

Alexander Friedrich

Susanna Jerger

Nico Nitsch

Gerold Bublak

Stefan Kolbe

Lucy Weisse

Holger Delfs

Linda Blüml

Robert Wiesner

Hanns Otto

Peter Mühlenkamp

Alice Büchner

Frants Rodvalt

Gali Blay

Alessandro La Rocca

Susanne Laurentow

MINIATURES SHOOT CREW

Additional Director of Photography

Assistant Director

Camera Operators

DIT

Gaffer

Practical Electrician

Electricians

Rigger

Motion Control by

Motion Control Operator

DIT (France)

James Lewis

Nevy Rey

Mark Swaffield

Justin Noë

Ben Colson

Peter Riches

Gary Welch

Luke Greenan

Leon Pyszora

Robin Jackson

Portable Motion Control, Justin Pentecost

Stuart Galloway

Fabrice Faivre

POST PRODUCTION

Post Producer

Post Production Coordinator

Gisela Evert

Lewis Humble

POST PRODUCTION SOUND

Dialogue Editor

Sound Effects Editors

Foley Services by

Foley Artist

Foley Recordist

Foley Assistant

Sound Post Services Provided by

Head of Mix Technology

Mix Technicians

Junior Mix Technician

Head of Operations

Audio Producer

Re-Recording Studio

Sound Studio Producer

Halo Post Production Manager

Senior Mix Technician

Mix Technicians

Russell Farmarco

Luis Galdames M.P.S.E.

Taylor Flinn

Foley One

Steve Baine

Peter Persaud

Gina Wark

Goldcrest Post Production

Robbie Scott

Conor Kelly

Sarah Walsh

Anya Simoni

Simon Ray

Lilian Crock

Halo Post Production

Marie Valentino

David Turner

Tushar Manek

George Elliott

Sound Studio Runner

Alex Bird

Declan Ilett

POST PRODUCTION PICTURE

Film Laboratory

General Manager

Project Managers

Workflow Supervisor

Lab Supervisors

Film Preparation Technicians

Scanning Operators

Dailies Operator

Film Processing Technicians

Colour and Finish by

Assistant Colourist

Finishing Editor

Finishing Producers

Operations & Deliverables Manager

Finishing Assistant

Head of Production

Dailies by

Dailies Producers

Dailies Colourist

Dailies Operators

Head Of Dailies Operations

Title Design

End Crawl by

Avid Editorial Equipment Provided by

Cutting Rooms

HIVENTY

Benjamin Alimi

Audrey Birrien

Julie Léger

Thierry Beaumel

Saïd Chaouni

Daniel Dias

Li-Chen Kuo

Julia Dorigny

Bénédicte Munne

Akira Miyairi

Remi Llorens

Victor Eberlé

Grégory Tordjman

Said Naji

Company 3

Gareth Thomas

Justin Eely

Hannah Perkins

Joanna Burt

Francois Kamffer

Theresa Crooks

Laura Metcalfe

Company 3

Chris Dewolde

Jonathan Mann

Doychin Margoevski

Aaron Coot

Dan Perry

John Maltby

James Long

Erica Dorn

Jeff Kryvicky/Collider

West 7 Post Production

Gilmoora House

VISUAL EFFECTS DEPARTMENT

Visual Effects Production Manager

Visual Effects Coordinators

Compositing Supervisor

Senior Compositors

Junior Compositor

Additional Visual Effects Editor

Visual Effects by

Visual Effects Supervisor

Visual Effects by

CEO, Visual Effects Producer

Visual Effects Producer

Visual Effects Coordinators

Visual Effects Supervisor

Compositing Artists

Marta Baidek

Angeline Basil

Rebecca Cornford

Rob Caisey

Marco Buglioni

Cameron Smither

Elisa Mar Ferre

Adrian Banton

Nicolas Bossu

Denis Scolan

Gabriella Kassinou

Matthew Cannings

Red Visual Effects

Lev Kolobov

Mathematic Film

Guillaume Marien

Sebastián Eyherabide

Nadege Moreau

Carine Jacquemont

Anthony Lyant

Bastien Brenot

Boris Duong

Sonia Ferreira

Sebastien Folio

Mathieu Gaspard

Ludovic Gramont

Swan Joan

Gabriel Kerlidou

Arnaud Laplace

Teresa Lozano Pastor

Mathieu Malard

Nicolas Monnier

Philippe Nalet

Charly Nelly

Maxence Peillon

Johann Roche

Charly Saujot

Laila Sonsino

Guillaume Terrien

Tracking

Visual Effects by

CEO/Executive Producers

Visual Effects Supervisor

Visual Effects Producer

Visual Effects Production Coordinator

Compositors

Visual Effects by

Visual Effects Supervisor

Visual Effects Producers

Visual Effects by

Visual Effects Supervisor

Visual Effects Producer

2D Supervisor

Compositors

Junior Compositor

Visual Effects by

Executive Producer

Visual Effects Producer

Visual Effects Lead

Visual Effects by

Visual Effects Supervisor

Visual Effects Executive Producer

Visual Effects Producer

Visual Effects by

Visual Effects Supervisor

Executive Producer

Visual Effects Producer

Visual Effects by

Visual Effects by

Adrien Delecroix

Vast

Valentin Struklec

Thomas Rath

Franz Brandstaetter

Konstantina Vonorta

Patricia Manes Weber

David Teichert

Alek Toevski

Andrea Singh

Christos Filippou

Valerie Wöller

Jellyfish Pictures

Jonathan Cheetham

Alessandra Aucello

Mira Djovcos

Gorilla VFX

Llyr Williams

Lucy Lawson-Duckett

Jack Phillips

Anthony Williams

Tom Tatchell

Antony Jenushan Thanarajaratnam

Misc Studios

Emma Watterson

Samantha Rocca

Jo De Mey

VHQ

Kaze Andy Yau

Dayne Cowan

Annie Ng

Goodbye Kansas

Jim Parsons

Paula Pope

Katie Brown

Alchemy 24

Alkemy X

CLEARANCES

Clearances

THE PERFECT COUPLE

Wendy Cohen

Gabriel Gilden

MUSIC

Music Coordinator

Music Licensing

Music Publishing

Executive Producer for Galilea Music

Programming and Composer’s Assistant

Original Music Orchestrated and Conducted by

Score Wrangler

Meghan Currier

Jessica Dolinger

Galilea Music

Xavier Forcioli

Romain Allender

Conrad Pope

Bill Newlin

Score Recorded at Air Studios, London

MUSICIANS

Keyboards

Tuned Percussion

Harp

Upright Bass

Orchestra Leader/Violins

Violins

Timpani

Percussion

Flute/Piccolo

Oboe

Bb Clarinet

Bb/Bass Clarinet

Bassoon

Baritone Saxophone

French Horns

Simon Chamberlain

Frank Ricotti

Hugh Webb

Chris Hill

Thomas Bowes

Magnus Johnston

Jackie Hartley

Rita Manning

Steve Morris

Natalia Bonner

Tristan Fry

Paul Clarvis

Karen Jones

John Anderson

Jon Carnac

David Fuest

Gavin McNaughton

Martin Williams

Richard Watkins

Nigel Black

John Thurgood

Phillip Eastop

Trumpets

Tenor Trombones

Tenor Trombones (with Velvet mutes)

Bass Trombone

Tuba/Euphonium

Music Preparation

Music Librarian

Score Engineer & Mixer

Music Editor and Additional Score Mixing by

Digital Recordist

Assistant Engineers

Orchestra Contractors for Isobel Griffiths Ltd

Kate Moore

Simon Mundy

Andy Wood

Ed Tarrant

Dave Stewart

Owen Slade

Jill Streater

Ann Barnard

Simon Rhodes

Robin Baynton

John Prestage

Rebecca Hordern

Jack Mills

Susie Gillis

Jenny Goshawk

"“Last Train to San Fernando”

Written by Sylvester DeVere, Randolph Padmore, Kenneth St. Bernard

Performed by Johnny Duncan and The Blue Grass Boys

Courtesy of Columbia Records Nashville

By arrangement with Sony Music Entertainment"

"“Island of Dreams”

Written by Tom Springfield

Performed by The Springfields

Courtesy of KRO- NCRV, administered by The Netherlands Institute of Beeld & Geluid

The Springfields appear courtesy of Mercury Records Limited"

"“April In Portugal”

Written by Raul Ferrão and José Maria Galhardo

Performed by Les Baxter

Courtesy of Capitol Records under license from Universal Music Enterprises"

"“Ida Red”

Written by Bob Wills

Performed by Bob Wills & His Texas Playboys

Courtesy of Historic Films"

"“Canon [Canon and Gigue in D Major]”

Written by Johann Pachelbel

Performed by Henk Bouman, Musica Antiqua Köln, Reinhard Goebel

Courtesy of Deutsche Grammophon GmbH under license from Universal Music Enterprises"

"“No Help Wanted”

Written by Bill Carlisle

Performed by Les “Carrot Top” Anderson

Courtesy of Douglas S. Cramer"

"“(I Got Spurs) Jingle Jangle Jingle”

Written by Joseph Lilley, Frank Loesser

Performed by Tex Ritter and His Texans

Courtesy of Capitol Records under license from Universal Music Enterprises"

"“Orange Blossom Special”

Written by Ervin T. Rouse

Performed by Bill Monroe & His Blue Grass Boys

Courtesy of RCA Records Nashville

By arrangement with Sony Music Entertainment"

"“Steel Guitar Rag”

Written by Leon McAuliffe, Cliff Stone, Merle Travis

Performed by Spade Cooley & His Orchestra

Courtesy of Columbia Records Nashville

By arrangement with Sony Music Entertainment"

"“Cowboy Jack”

Written by A.P. Carter

Performed by Roy Rogers & The Sons of the Pioneers

Courtesy of The Orchard"

"“High Noon (Do Not Forsake Me)”

Written by Dimitri Tiomkin, Ned Washington

Performed by Tex Ritter

Courtesy of Capitol Records Nashville under license from Universal Music Enterprises"

"“Cowboy’s Lament”

Traditional

Performed by Burl Ives

Courtesy of Columbia Records

By arrangement with Sony Music Entertainment"

"“Freight Train”

Written by Elizabeth Cotten

Performed by The Charles McDevitt Skiffle Group & Nancy Whiskey

Courtesy of Sony Music Entertainment (UK) Ltd.

By arrangement with Sony Music Entertainment"

"“Rose Marie”

Written by Rudolf Friml, Oscar Hammerstein II, Otto A. Harbach, Herbert Stothart

Performed by Slim Whitman

Courtesy of Capitol Records Nashville under license from Universal Music Enterprises"

"“The Sheik Of Araby”

Written by Harry B. Smith, Ted Snyder, Francis Wheeler

Performed by Merle Travis

Courtesy of Capitol Records Nashville under license from Universal Music Enterprises"

"“Indian Love Call”

Written by Rudolf Friml, Oscar Hammerstein II, Otto Harbach

Performed by Slim Whitman

Courtesy of Capitol Records Nashville under license from Universal Music Enterprises"

"“Smoke Rings”

Written by Gene Gifford, Ned Washington

Performed by Les Paul & Mary Ford

Courtesy of Capitol Records under license from Universal Music Enterprises"

"“Sixteen Tons”

Written by Merle Travis

Performed by Tennessee Ernie Ford

Courtesy of Capitol Records Nashville under license from Universal Music Enterprises"

"“Hey, Mr. Cotton Picker”

Written by Robert Mitchum, Dok Stanford

Performed by Tennessee Ernie Ford

Courtesy of Capitol Records Nashville under license from Universal Music Enterprises"

"“The Cattle Call”

Written by Tex Owens

Performed by Eddy Arnold with Hugo Winterhalter and His Orchestra and Chorus

Courtesy of RCA Records Nashville

By arrangement with Sony Music Entertainment"

"“Blue Skies”

Written by Irving Berlin

Performed by Les Paul & His Trio

Courtesy of Geffen Records under license from Universal Music Enterprises"

"“Dear Alien”

Written by Wes Anderson, Jarvis Cocker, Richard Hawley

Produced by Richard Hawley"

"“Kaw-Liga”

Written by Fred Rose, Hank Williams

Performed by Johnny Duncan and The Blue Grass Boys

Courtesy of Columbia Records Nashville

By arrangement with Sony Music Entertainment"

"“Out of Nowhere”

Written by John Green, Edward Heyman

Performed by Franz Waxman

From the motion picture “A Place In The Sun”

Courtesy of Paramount Pictures"

"“(There'll Be) Peace In The Valley (For Me)”

Written by Thomas A. Dorsey

Performed by Red Foley, The Sunshine Boys

Courtesy of Geffen Records under license from Universal Music Enterprises"

"“How High The Moon”

Written by Nancy Hamilton, William Lewis

Performed by Les Paul & Mary Ford

Courtesy of Capitol Records under license from Universal Music Enterprises"

"“Cowboy Night Herd Song”

Written by Roy Rogers

Performed by Sons of The Pioneers featuring Roy Rogers and Lloyd Perryman

Courtesy of Columbia Records Nashville

By arrangement with Sony Music Entertainment"

"“The Streets of Laredo”

Written by Alan Lomax, John Lomax

Performed by Bing Crosby

Courtesy of RCA Records

By arrangement with Sony Music Entertainment"

"“You Can’t Wake Up If You Don’t Fall Asleep”

Written by Jarvis Cocker, Richard Hawley

Performed by Jarvis Cocker

Produced by Richard Hawley"

*[ABKCO]*

INDIAN PAINTBRUSH

Chief Financial Officer

Chief Operating Officer

SVP Digital

Financial Controller

Office Manager

Family Office Executive

Coordinator

Assistant to Deborah Wettstein

Deborah Wettstein

Gene Kang

Andy Shapiro

Kristen Yi

Kamesha Rodriguez

Joseph O. Bunting III

Amos Soffian

Malik Martin

Michelle Wiryadinata

STUDIO BABELSBERG

Production Executive

Production Executive Locations

Head of Business Affairs

Manager of Production & Development

Assistant to C. Woebcken & C. Fisser

Assistant to H. Molfenter

Financial Controller

Accountants

Head of Publicity

Legal Counsel Provided by

Sonja B. Zimmer

Markus Bensch

Katja Hörstmann

Ella Liedtke

Lukas Kaddik

Richard Levin

Wolfgang Schwedler

Ronja König

Margit Jütz

Bianca Makarewicz

Dr. Andreas Pense and Philipp Schiffmann/UNVERZAGT

CINEWORLD

Administrative Manager

Payroll Accountant

Italy Production Consultant

Barbara Cirulli

Monia Pellegrini

Cristina de Rossi

LEGAL & FINANCIAL SERVICES

Production Legal Services (US)

Avy Eschenasy and Tanya Shifman/Eschenasy Consulting

Production Legal Services (SP)

Corporate Legal Services (SP)

Production Legal Services (UK)

Production Legal Services (IT)

Production Legal Services (DE)

Production Legal Services (FR)

Music Legal Services

Additional Legal Services

Bond Consultant

Accounting Services (UK)

Covid Insurance & Incentive Financing

Chief Executive Officer

Chief Operating Officer

Trainee Solicitor

Risk & Insurance Consultant

Investment Team

Production Insurance Broker

Visas and Immigration

Spanish Tax Rebate Legal Service

Insurance (SP)

Italian Coorporate Accounting

Camera

Lighting Equipment

Grip Equipment

Vehicle Rentals

Catering

Travel Agencies

Accountancy Consultant

José María Méndez/Baker McKenzie S.L.P.

Helena Suárez/ECIJA Law Firm

Alexander Lea/Wiggin LLP

Yan Pecoraro/Portolano Cavallo

Christiane Stuetzle/Morrison & Foerster LLP

Sophie Borowsky/Crossen & Borowsky

John F.X. Walsh P.C.

Daniel Waggoner/Davis Wright Tremaine LLP

Mickey Mayerson/Paul Hastings LLP

Ali Moshref/Film Finances Inc.

Saffery Champness LLP

Nigel Walde, Matthew Parker

Great Point Media

Jim Reeve

Kok-Yee Yau

Fiona Rosala

Peter A. Marshall, E.P.I.C. Insurance

Laura Macara

Keith Kehoe

Augusta Charlton

DeWitt Stern Group

Rona Lind, Edward Shaara

CoSmopolitan Services

Teresa Valdelomar - LOYRA Abogados

Cinevent Online

Fabio Gabrielli

RVZ

Aluzine Rentals

Cinésyl

Northgate España Renting Flexible

SIXT Rent a Car

Rafael Servicios Catering

Star Craft Catering

Viajes Zafijo

Nautalia Viajes

C. Rubio Y Asociados

PARADOR DE CHINCHON

Hotel Manager

Front Office Manager

Chef

Sous Chef

Executive Housekeeper

Head of Maintenance

Food and Beverages

Restaurant Manager

Waiters

Maintenance

Receptionists

Housekeepers

Cooks

Dishwasher

Back Office

Gardener

Nieves Montisi

César Sánchez Gallego

Pablo Muñoz

José Manuel Serrano

María José Mota Fraga

Alberto Santos

Andrea Robledo

Juan Abad

Cristina Moratilla

Gabriel Soler

Charo Muñoz

Ainhoa Santos

Elena Blasco

André Resende

Carmen Torres

Iván Osorio

Irene Mingo

Juan Pedro Carrasco

Jesús Turiégano

Francisco Maeso

Beatriz Lara

Begoña González

Sonia Heras

María Antonia Buitrago

Soledad Catalán

Diamantina Resende

Laura García

Inmaculada Martínez

Manuel Pérez

Rafael Santiago

José Luis Martín

Raúl Cabrera

María Jesús García

Maria Carmen Peña

Almudena Sáez

Luis Miguel

SPECIAL THANKS

Juman Malouf

Noah Baumbach

Brian de Palma

Jake Paltrow

Martin Scorsese

Steven Spielberg

Wally Wolodarsky and Maya Forbes

Francesco Zippel

Federica Panniccia

Canon

Chanel

Hermès

Lucchese

Stetson

Tori Richard

VanMoof

Spanish Executive Production Services Provided by

Pop. 87 Films, S.L.

In association with Studio Babelsberg



Supported by

*MBB logo*

*FFA logo*

With the collaboration of

Excmo. Ayuntamiento de Chinchón - Excmo. Ayuntamiento de Colmenar de Oreja - Ilustrísimo Ayuntamiento del Real Sitio y Villa de Aranjuez

Teatro Lope de Vega Chinchón - Teatro Diéguez Colmenar de Oreja - Club de Golf de Aranjuez

Aeródromo Valle de la Laguna Valdelaguna - Asociación Club de Caza Chinchón

Comunidad de Madrid

Consejería Medio Ambiente, Vivienda y Agricultura - Dirección General Sostenibilidad y Cambio Climático - Dirección General de Biodiversidad y Recursos Naturales

Dirección General de Economía Circular

Instituto Madrileño de Investigación y Desarrollo Rural, Agrario y Alimentario (IMIDRA) - Oficina Comarcal de Agentes Forestales, Parque Sur-Este

Consejería Presidencia, Justicia e Interior - Dirección General Emergencias

Consejería Cultura, Turismo y Deportes - Oficina de Promoción de Rodajes de la Comunidad de Madrid

Consejería Transportes e Infraestructuras - Dirección General Carreteras

Gobierno de España - Ministerio Del Interior

Dirección Guardia Civil - Comandancia de Madrid

Jefatura Provincial de Tráfico de Madrid - Guardia Civil Tráfico

Secretario Cámara Agraria Chinchón, José Andrés Merodio (MERO)

Sonia Sanchez Plaza

The farmers and owners from the 11th Polygon of Chinchón

and the residents of Chinchón and Colmenar de Oreja

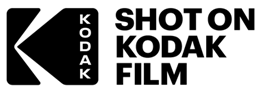
Film Madrid, Rafael Cabrera

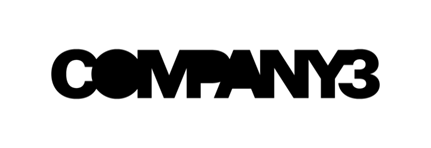
Film Shot in

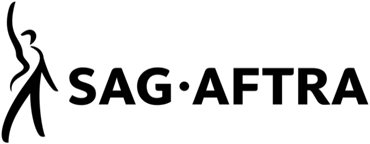
Chinchón, Colmenar de Oreja, Aranjuez y Valdelaguna (Comunidad de Madrid), Spain

This Production has benefited from the Spanish Tax Rebate in accordance with Art. 36.2





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