

Presseheft

LIKE A COMPLETE UNKNOWN

Regie: James Mangold

Mit: Timothée Chalamet, Edward Norton, Elle Fanning, Monica Barbaro, Boyd Holbrook, Dan Fogler, Norbert Leo Butz und Scoot McNairy

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Für Rückfragen stehen wir Ihnen jederzeit zur Verfügung:

Bundesweite Presseagentur:

Schmidt Schumacher Presseagentur:

Simone Rauchhaus Tel.: 030 – 26 39 13 20

Barbara Schmidt Tel.: 030 – 26 39 13 13

info@schmidtschumacher.de

The Walt Disney Company Germany:

Melanie Hahn

Tel.: 089 – 99340 -0

Mail: pressede@disney.com

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Trailer

<https://youtu.be/nylknvGt8Lg>

Filmlänge: 140 Minuten

Kurzinhalt

New York, Anfang der 1960er Jahre. Die Musikszene pulsiert und alles ist geprägt von einer immensen kulturellen Aufbruchstimmung. Ein geheimnisvoller 19-jähriger aus Minnesota kommt mit seiner Gitarre und seinem außergewöhnlichen Talent ins West Village – und wird den Lauf der Geschichte amerikanischer Musik grundlegend verändern. Während er auf seinem Weg zum Ruhm engste Freundschaften und Beziehungen aufbaut, ändert er auch seine Einstellung zur Folk-Bewegung, von der er sich nicht vereinnahmen lassen will. Er trifft eine provokante Entscheidung, die einen kulturellen Nachhall in der ganzen Welt auslöst. Timothée Chalamet spielt und singt die Rolle des Bob Dylan in James Mangolds **LIKE A COMPLETE UNKNOWN**, der wahren und elektrisierenden Geschichte hinter dem Aufstieg des legendärsten Singer-Songwriters aller Zeiten.

Pressenotiz

Searchlight Pictures präsentiert **LIKE A COMPLETE UNKNOWN**, den neuen Film des Oscar®-nominierten James Mangold („Walk the Line“, „Le Mans 66 – Gegen jede Chance“). Die Hauptrolle übernimmt der Oscar®-nominierte Timothée Chalamet („Call Me by Your Name“, „Dune“). An seiner Seite spielen der mehrfach Oscar®- und BAFTA-nominierte Edward Norton („Fight Club“, „Birdman oder (Die unverhoffte Macht der Ahnungslosigkeit)“), Elle Fanning („The Great“, „Maleficent – Die dunkle Fee“), Monica Barbaro („Top Gun: Maverick“), Boyd Holbrook („Logan: The Wolverine“, „The Bikeriders“), Dan Fogler („Phantastische Tierwesen und wo sie zu finden sind“, „The Walking Dead“) sowie Norbert Leo Butz („Dan in Real Life“) und Scoot McNairy („Argo“, „12 Years A Slave“).

A COMPLETE UNKNOWN

STARRING

Timothée Chalamet

as Bob Dylan

Edward Norton

as Pete Seeger

Elle Fanning

as Sylvie Russo

Monica Barbaro

as Joan Baez

Boyd Holbrook

as Johnny Cash

Dan Fogler

as Albert Grossman

Norbert Leo Butz

as Alan Lomax

& Scoot McNairy

as Woody Guthrie

Directed by

James Mangold

Produced by

**Fred Berger, p.g.a., James Mangold, p.g.a., Alex Heineman, p.g.a.,
Bob Bookman, Peter Jaysen, Alan Gasmer, Jeff Rosen, Timothée Chalamet**

Director of Photography

Phedon Papamichael, ASC, GSC, GCA

Production Designer

François Audouy

Costume Designer

Arianne Phillips

Make-up Department Head

Stacey Panepinto

Hair Department Head

Jaime Leigh McIntosh

Edited by

Andrew Buckland, ACE, Scott Morris

Casting by

Yesi Ramirez, CSA

A COMPLETE UNKNOWN

New York, 1961. Against the backdrop of a vibrant music scene and tumultuous cultural upheaval, an enigmatic 19-year-old from Minnesota arrives with his guitar and revolutionary talent, destined to change the course of American music. He forges intimate relationships with music icons of Greenwich Village on his meteoric rise, culminating in a groundbreaking and controversial performance that reverberates worldwide. Timothée Chalamet stars and sings as Bob Dylan in James Mangold's *A COMPLETE UNKNOWN*, the electric true story behind the rise of one of the most iconic singer-songwriters in history.

Directed by Academy Award® nominee James Mangold (*Girl, Interrupted*, *Walk the Line*, *3:10 to Yuma*, *Logan*, *Ford v. Ferrari*), *A COMPLETE UNKNOWN* starring three-time Golden Globe® and Academy Award® nominee **Timothée Chalamet** (*Call Me by Your Name*, *Dune*), Academy Award® nominee **Edward Norton** (*American History X*, *Birdman*), **Elle Fanning** ('The Great') and **Monica Barbaro** (*Top Gun: Maverick*). With a screenplay by Mangold and **Jay Cocks** (*Silence*, *Gangs of New York*), the film is produced by Range's Academy Award® nominee **Fred Berger** (*La La Land*), Mangold via his Turnpike Films, The Picture Company's **Alex Heineman**, Veritas Entertainment Group's **Bob Bookman**, **Peter Jaysen** and **Alan Gasmer**, and Bob Dylan's longtime representative **Jeff Rosen**, along with Chalamet. **Michael Bederman** (*Spotlight*), **Brian Kavanaugh-Jones** (*The Bikeriders*, *Longlegs*), and **Andrew Rona** are executive producers. **Boyd Holbrook** (*The Bikeriders*, *Logan*), **Scot McNairy** (*Nightbitch*, *12 Years a Slave*), **Dan Fogler** (*Fantastic Beasts and Where to Find Them*), **Norbert Leo Butz** (*Fosse/Verdon*), **Will Harrison** ('Daisy Jones & the Six'), **P.J. Byrne** (*Babylon*), **Eriko Hatsune** (*Emperor*) and musician **Big Bill Morganfield** round out the cast.

Joining Mangold behind the camera are Academy Award®-nominated cinematographer **Phedon Papamichael**, (*Nebraska*, *Ford v Ferrari*), production designer **François Audouy** (*Logan*, *Ford v Ferrari*), Academy Award®-winning film editor **Andrew Buckland** (*Ford v Ferrari*, *Indiana Jones and the Dial of Destiny*) and **Scott Morris** (*Ad Astra*, *Armageddon Time*), and Academy Award®-nominated costume designer **Arianne Phillips** (*Walk the Line*, *Once Upon a Time in Hollywood*).

The music team is led by Grammy® Award-winning executive music producer **Nick Baxter** (*Maestro*, *The Color Purple*) and Grammy® Award-winning music supervisor **Steven Gizicki** (*La La Land*, *In the Heights*), while the sound team features supervising music editor **Ted Caplan** (*Ford v. Ferrari*, *3:10 to Yuma*), Academy Award®-nominated production mixer **Tod A. Maitland** (*West Side Story*, *The Greatest Showman*), Academy Award®-winning re-recording mixer **Paul Massey** (*The Martian*, *Bohemian Rhapsody*), Academy Award®-nominated re-recording mixer **David Giammarco** (*Ford v. Ferrari*, *3:10 to Yuma*), and Academy Award®-winning sound editor **Donald Sylvester** (*Walk the Line*, *Ford v. Ferrari*).

THE STORY – FROM VAGABOND TO VISIONARY

“How many roads must a man walk down before you call him a man?”

~Bob Dylan

Discussing **A COMPLETE UNKNOWN**, Oscar®-nominated filmmaker **James Mangold** says, “This is a story about a specific moment in a person’s life, not their whole life. And it is about a world where so much is communicated with song.” What interested him even more about this time in Dylan’s life were the personal questions the material raised – notions of inherent genius and talent which certain artists are simply born with – and the blessings and burdens of that talent which can, at the same time, make you wildly popular yet utterly alone.

In the early 1960s, the United States was a nation in the throes of redefining itself, grappling with profound social, political, and cultural upheaval, with anti-war and civil rights activism at the forefront. It was a moment of openness in the arts for expressionism, with everything happening, it seemed, in lower Manhattan. The blossoming of modern jazz with Miles Davis, the evolution of daring comedy with Lenny Bruce, the explosion of pop art and Andy Warhol’s famed Factory Studio – and the folk music movement, precipitated by Woody Guthrie and Pete Seeger. Young Bob Dylan arrived in January of 1961, guitar in hand and taken in by a movement unknowingly in search of a leader.

That’s the backdrop against which **A COMPLETE UNKNOWN** unfolds, which charts the four years marking his rise from hard-scrabbling vagabond to rock-and-roll icon.

“In one of the first scenes, Dylan finds Woody Guthrie in this VA hospital in New Jersey and sings a song that he wrote for him,” explains Mangold. “You have this community that takes him in, and the culture ends up elevating him until he’s bigger than the movement he was taken into.”

Mangold was immediately taken by the currents of this story – of Dylan the iconoclast, the relationships surrounding him, and his specific rise to stardom in a four-year span. He also wanted to capture Dylan’s joy and exhilaration when he first plugged in his guitar and played with an electric band. Mangold, whose vision and style unites his diverse award-winning films with humanist themes, intimate performances, and striking staging and imagery, had already explored the music biopic space. Award-winning *Walk the Line*, which he wrote, directed and produced, ultimately led to Reese Witherspoon’s Oscar®-winning performance as June Carter Cash. He had also mined the rich terrain of interpersonal relationships and subtle storytelling in his breakout 1995 indie *Heavy*, which won the Special Jury Prize for Directing at the Sundance Film Festival. And after years of success with Oscar®-nominated films spanning westerns to superhero blockbusters like *3:10 to Yuma*, *Ford v. Ferrari*, and *Logan*, he was eager to explore another story that portrayed the crossroads of music, celebrity, and culture. But he knew a standard-order biopic was the wrong recipe, for any exploration of an artist, especially for Bob Dylan. And now, after 19 films spanning the multiverse of cinematic genres, Mangold comes full circle with **A COMPLETE UNKNOWN**, portraying a musical drama steeped in the feeling of a time and place crucial to music history.

Dylan’s ascent came at a pivotal moment, with the Cold War looming over every aspect of life. The Cuban Missile Crisis would eventually bring the world to the brink of catastrophe, followed by the 1963 JFK assassination that would shatter the nation’s innocence. Amid this turmoil, the Civil Rights Movement gained momentum, exemplified by the 1963 March on Washington at the Lincoln Memorial where Dylan performed shortly before Martin Luther King delivered his “I Have a Dream” speech. This time reflected a dense clash between old norms and emerging ideals. While many took to the streets, Dylan channeled his beliefs into music that ignited a generation, and over the course of the following six decades, he would ultimately solidify his status as an iconic figure. Artists throughout the years and across genres would

continue to reprise his timeless songs and lyrics. Yet despite his influence, Dylan, refusing to be boxed in by artistic norms, somehow also manages to remain an enigma to the culture at large.

Mangold had also directed superstar Angelina Jolie to her very first Academy Award® nomination (and ultimate win) with *Girl, Interrupted* – so he knew the value in working with the perfect storm of charismatic movie star and intuitive actor. Mangold and **Timothée Chalamet**, fresh from critical and awards attention for films like *Call Me by Your Name* and *Dune*, embarked on a dynamic creative partnership. Chalamet admits he knew very little about Dylan other than his status as an American musical icon, but he was eager to tackle the role because he recognized a fascinating and layered human at the center of this incredible artistic output.

Producer **Jeff Rosen**, Dylan’s longtime manager, had been working toward such a film, initially optioning author Elijah Wald’s 2015 book [Dylan Goes Electric!: Newport, Seeger, Dylan, and the Night That Split the Sixties](#) and working with Oscar®-nominated screenwriter **Jay Cocks** to adapt the book – which documents the watershed moment in 1965 when Dylan shocked the world with a plugged-in, band-backed set at the Newport Folk Festival. In 2018, Searchlight Pictures and the creative and producing team of Mangold, Chalamet, **Fred Berger**, **Alex Heineman**, **Bob Bookman**, **Peter Jaysen**, **Alan Gasmer**, and Rosen, came together to breathe cinematic life to this iconic story.

THE ICON – TIMOTHEE CHALAMET AS BOB DYLAN

“There are two versions of a Bob Dylan movie you could make,” Chalamet says. “You’ve got a version that is a behavioral master class on a guy who didn’t really make eye contact that often and the mystery that surrounded him, or you do something that could be disingenuous to his life and work, a greatest-hits compilation that sort of ignores the fact that his career wasn’t a straight trajectory. Jim was quick to walk a fine line between demystifying Bob and not doing a sycophantic thing.”

When COVID-19 struck in 2020, it was followed by a series of industry strikes that held production at bay. The delay amounted to a prolonged period of preparation for Chalamet that only further cemented his comfort with the role and his understanding of the man he was set to portray, along with his proficiency as a musician and singer.

“Once I was in it, there was no coming back,” Chalamet says. “I was fully in the Church of Bob.”

Chalamet had his work cut out for him. For Mangold, there was no version of **A COMPLETE UNKNOWN** that didn’t feature actors doing their own singing. Mangold built off the rapturous response to the real vocals of Joaquin Phoenix and Reese Witherspoon as Johnny and June Carter Cash in *Walk the Line* as performers whose on-screen portrayals were steeped in the authenticity of live recordings. After all, **A COMPLETE UNKNOWN** would be a movie about music that is unadorned and authentic. Mangold’s vision for these kinds of films is to avoid falling victim to facsimile while striving toward something more transcendent. He knew that as a spectator, feeling could best come through live performance in the way that Dylan himself won over his fan for decades on the road.

The director says, “I didn’t want Timmy to disappear. It’s a performance. I wanted Timmy to bring who he is to Bob. If it becomes just a series of mannerisms and vocal impressions, there is no one really there.”

Adds producer Heineman, “As Jim would put it, you have to create your own version of the character. You can’t just do mimicry or try to create exactly who the person is. So, while Timothée studied Bob tremendously and obviously learned the music and everything about the world that Bob lived in, he also created his own version of Bob.”

Chalamet dedicated himself to intense musical study and training for five years, which allowed him to not only hone in on the required skillset, but to explore Dylan’s songs and make them his own. Meanwhile, he and celebrated voice coach **Eric Vetro** watched hours of Dylan’s performances and interviews, paying close attention to small details like his posture and how that influenced his voice.

“If you really want to capture the essence of Bob, it’s very multi-layered,” Vetro says. “He has a lot of different qualities to his voice. It’s sort of like a wine. And Timothée has a really good ear. He can grab onto an idea really fast and he knows how to execute it as an actor.”

The actor’s aptitude also stretched to Dylan’s chosen instrument, according to guitar coach **Larry Saltzman**. Throughout the years of production delays, Chalamet mastered both the guitar and harmonica. His portrayal includes live performances of Dylan’s iconic songs, adding depth and authenticity to the film.

“When learning guitar, there’s a rhythmic thing that has to happen, and I believe that people are either born with this or they’re not,” Saltzman says. “And it’s so important when you watch Bob play because he’s an orchestra of one. I would show a song to Timmy and I would explain to him, ‘Don’t get nervous if this takes you a minute. This is difficult.’ But somehow, within 90 seconds, the guy was doing it. He had really inhabited the person and musician that Dylan is.”

In **A COMPLETE UNKNOWN**, the music itself is a full partner in telling the story. Every well-worn classic and every chosen lyric is part of Mangold’s narrative fabric. Fluidity was key, and Chalamet’s prowess in this regard was uncanny, according to music producer **Nick Baxter**.

“We knew that we needed to capture a lot of this stuff on set and have our actors prepared to do it,” Baxter says. “The fact that Timmy learned these songs and can perform them under all different circumstances, for example scenes where he’s writing, or showing someone a song for the first time, or performing, is incredible. He’s not beholden to anything. He can stop, walk away from the mic, mess up a lyric, add a harmonica solo, and he can go up and down in tempo and pace the song differently. I don’t know if this movie would really work without him being able to do that.”

THE COMMUNITY – A MOVEMENT OF MISFITS AND DREAMERS

“All I really want to do is, baby, be friends with you.”

~*Bob Dylan*

Mangold’s biggest takeaway when he first approached the material was its fable-like qualities. In his vision, Young Dylan had a sense of his own destiny when he travelled in 1961 to Manhattan with nothing in his pockets and a guitar on his back to meet his hero, Woody Guthrie.

“We didn’t want to draw conjecture that would have demystified the way life was for Bob in Minnesota,” Chalamet says. “That’s why I love the title of the movie, **A COMPLETE UNKNOWN**. Some stuff is left to the imagination, because Bob’s ethos as an artist is the myth of self-creation.”

In this era, Woody Guthrie was seen as a divine figure in folk music. “He’s sort of the dying god you meet at the beginning of the film,” Chalamet says, as Dylan finds that his hero has been ravaged by Huntington’s disease. Meanwhile, Guthrie’s close friend Pete Seeger is primed to assume the folk throne. But then, through a combination of talent, intuition, and determination, Dylan arrives, ultimately taking over the movement.

Says actor **Scot McNairy**, who plays the role of Dylan’s hero Guthrie, “Bob really dives into it. He leans into this relationship, and it’s a relationship that grows over the course of time, until Woody’s death.”

McNairy was raised in West Texas with an appreciation of Guthrie’s music and activism. He was aware that at this point, when we meet Guthrie in the film, he had lost his ability to speak due to the progression of his neurodegenerative condition. “It is one of the hardest roles that I’ve ever played,” he says. “You’re trying to act without all the tools that you’re really used to. Your mannerisms, your tone, your physicality, all of that is taken away from you. The only thing you have to speak with is your eyes.”

For the role of Seeger, Mangold tapped Oscar®-nominated actor **Edward Norton** in something of an against-type move. “Not only does Edward have a kind of physical resemblance to Pete that’s striking, but I think there was also an opportunity for him to do something different,” Mangold says. “Edward often plays darker characters. Pete is a kind of angel, he’s a folk music version of Fred Rogers. It’s very hard to find stories about Pete losing his temper. Whether he was being pursued by the government or in conflict with others about civil rights or anything, he always found a kind of even cheerful way to address his nemeses.”

For Norton, the opportunity to learn and play Seeger’s banjo-bound music was a huge hook in and of itself. He’s an actor drawn to those kinds of rich and challenging tasks.

“Pete Seeger played an older style of banjo that even some of the really good players today don’t play anymore,” Norton says. “He played in a very folksy, simple style, but he was doing something complex. Peter Yarrow [of Peter, Paul and Mary] said that Pete Seeger was the only person who sang a song three times at the same time. He sang it, he taught you to sing it and he harmonized with it once he’d taught you to sing it.”

But technical challenges aside, Norton was drawn, as was Chalamet, to the chance to engage a new generation with Seeger and Dylan’s contributions to the cultural fabric. Theirs remains one of the most consequential partnerships in music history, all the more so for how they grew apart, a considerable narrative thread in **A COMPLETE UNKNOWN**.

“There’s something really interesting to me about the evolution of their alliance,” Norton says. “The reasons you might admire Bob Dylan and Pete Seeger can be divergent without diminishing either one. What’s interesting about their relationship has to do with the way that people can cross paths, be on the same path and then diverge without judgment. There’s so much polarization today, and this relationship is ultimately about finding empathy and being able to understand where someone is coming from.”

Dylan’s activist spirit was awakened on a continuum, but particularly through his relationship with two women depicted in the film: forthright artist and freedom fighter Sylvie Russo, a surrogate for the real-life Suze Rotolo, and famed singer Joan Baez.

“Sylvie is a creative soul, an intellectual, really aware, really politically motivated, beautiful and vibrant,” Mangold says. “And she sees Bob in a way not many can: she sees through him. She is the one normal person in this world of eccentrics, our ambassador who kind of holds it all together.”

For the role, Mangold cast Emmy®-nominated actress **Elle Fanning**. “Their relationship is so beautiful because as his star is rising, she wants to be with him because she loves him, but she loved him before he was ‘Bob Dylan,’” Fanning says. “She didn’t need all the glitz and glamour, and she never conformed. She was very uniquely herself and very confident in her own skin.”

Chalamet, who had worked with Fanning before, adds, “I was so grateful, because Elle is someone I’ve known a long time. The benefit you have with an actor or actress when you’ve worked with them in the past is that there is already a relationship, and that was good for Bob and Sylvie. They have this intimacy that first loves can have, where they feel like they’ve known each other a long time. It is a first love that, to this day, Bob is sort of fiercely protective over. So much so that Bob’s only request, when he read Mangold’s screenplay, was to change her name.”

Joan Baez, meanwhile, comes into Dylan’s life first as a symbol of the success he seeks, but ultimately as a fellow traveler on the road to bucking the times that needed changing.

“Joan had a leg up on him in the beginning because she had been successful since her teens,” Mangold says. “So, in meeting her, he was meeting someone already quite accomplished and quite comfortable with the rules of both the stage world and the recording world. When looking for someone to play Joan, I was looking for someone who could embody that kind of gravitas.”

He found his Joan in actress **Monica Barbaro**. Like Chalamet, Barbaro ran the gauntlet of voice coaches and guitar training, finding her own version of a legend as she inhabited the role.

“When we first meet Joan, she’s the Queen of Folk,” Barbaro says. “But she wanted to have music that said more. Then there’s Bob, writing music that was blunt, and to hear him come forward and boldly say what’s on his mind, it sent a shockwave through the folk community. I think Joan was one of the first people to really grab onto those words and use her platform to leverage the beginnings of his career.”

Indeed, Baez’s recording of Dylan’s song “It Ain’t Me Babe” and her live duets with him on others like “Blowin’ in the Wind” played a major role in his rising star.

“What they’ve encountered in one another is someone who can do something the other can’t, which produces both competition and admiration – and sparks,” Mangold says. “When you’re looking for actors to play against each other, you’re looking for actors who have different core energy. Monica brings this kind of gravity, strength, and a sense of self. Timmy is always finding which way he’s going to attack the scene.”

Barbaro took it upon herself to find the phone number of the still very formidable and vital Baez and connect with her directly during pre-production. She wanted to understand as much as she could about the real person.

“When we got off the phone, I think I let go, finally, of this piece where I felt like I had to impress her,” Barbaro says. “I sort of realized in talking to her that I could never be her, that there was no amount of studying or perfecting that I could do to become her. She’s a unicorn.” Barbaro felt a sense of relief from the pressure after their conversation, which ultimately allowed her to fully embody the role.

Rounding out the film’s trio of artistic influences on Dylan’s journey is the Man in Black himself, Johnny Cash. Played by actor **Boyd Holbrook**, Cash – the subject of Mangold’s 2005 film *Walk the Line* – comes to represent an endorsement of Dylan’s rebellion – and a partner in his progress. “Make some noise, B-D. Track some mud on the carpet,” as Cash encourages him in the film.

“Johnny Cash is an extremely masculine, grounded character, and I love the contradiction between he and Bob,” Mangold says. “I love this friendship between Johnny and Bob that existed in real life in this period, and also, how incredibly different these dudes were. Johnny is a kind of powerful, southern figure, enormous in size, large in stage presence, plays rock and roll and is a star long before Bob becomes one. But he also faces similar demons to Bob.”

Cash and Dylan were pen pals of sorts until they finally met at the 1964 Newport Folk Festival, one year before Dylan would electrify the world from that very stage. Holbrook admits he was nervous to tackle the role, but he found something compelling in Cash’s cagey nature in the story.

“He’s trying to hang on, and I think what he’s hanging onto is Bob,” Holbrook says. “It’s that resonating quality when you hear something and the hair stands up on the back of your neck. I admire that so much about Johnny, being

the senior of the group and being a real staple in music for a long time and writing to this young kid saying, ‘You’re phenomenal. What you’re doing is blowing my mind.’”

Producer Rosen provided Mangold and the production with a cache of correspondence between the two music legends, a priceless trove from which to draw on a relationship that has rarely been explored.

The rest of Dylan’s world is filled out by his famously tough manager Albert Grossman, played by **Dan Fogler**, and friend and road manager Bobby Neuwirth, played by **Will Harrison**, as well as a number of key players in the American folk music scene including paternalistic promoter Harold Leventhal (**P.J. Byrne**) and dogmatic musicologist Alan Lomax (**Norbert Leo Butz**), among others.

Key parts of Dylan’s band are **Charlie Tahan** as organ player **Al Cooper** and **Eli Brown** as guitarist Mike Bloomfield. The film also features **Eriko Hatsune** as Pete Seeger’s wife Toshi, **Big Bill Morganfield** as bluesman **Jesse Moffette** and **David Alan Basche** as music producer John Hammond.

THE LOOK – RECREATING AN ERA Production Design

Early-1960s New York was a wonderland blossoming with artistic and Boheme energy that Mangold was keen on resurrecting for the screen.

“Jim imagined a textured movie that was gritty and grimy with peeling plaster and decaying walls and rust and soot and cigarette butts and trash,” says Mangold’s production designer of the last decade, **François Audouy**. “Modern day New York has a more antiseptic sort of quality now though. It’s been sandblasted and cleaned up, we actually found that texture and these fixed-in layers became a really big asset for us. It turns out that the other side of the Hudson River looks more like New York than New York does now.”

MacDougal Street in Greenwich Village would be a central setting for the film, and the movement Dylan was set to lead. Audouy goes so far as to call it a “main character” in the movie, teeming with clubs, galleries and cafes, all packed with poets, painters and musicians feeding off of each other.

Production transformed Jersey Avenue in downtown Jersey City into the MacDougal Street of the era, fitted with storefronts dressed as famous spots like The Kettle of Fish, Café Reggio, Café Wha, Don and Elsie’s Music Box, Minetta Tavern and The Gaslight. Audouy took some artistic liberties with the geography, but kept the vibrant spirit of the location alive.

“It’s impossible to do a one-to-one recreation of a city block in New York City,” he says. “You have to adapt to the assets that you have and the buildings that you have to a certain extent, but you try to make it feel right, to recreate a memory more than just a copy.”

That’s not to say details weren’t exhaustive. If you looked into a newsstand, for example, you would find it stocked with vintage periodicals and candy. If you looked above to the second story of a building, there was era-appropriate laundry hanging from a clothesline.

“I kept pushing and pushing the scenic painters and set dressers to add that visceral sort of layering,” Audouy says. “Like the Bob Dylan lyric, ‘How does it feel?’ How can we make these settings make the audience feel something?”

And true to Mangold’s vision, there was vintage trash and authentic grime carefully strewn all over the block.

Elsewhere, the film features many live music venue scenes. A number of old theaters and bars in New Jersey served as the interiors for places like Carnegie Hall and The Gaslight. But the outdoor music festival scenes in Monterey, California and Newport, Rhode Island would be critical moments in the story, particularly the 1965 Newport climax. Production found a park near Westfield, New Jersey that was large enough to build stages for these sequences.

“This was a festival that anybody could afford. It was before corporations took over,” Audouy says. “I wanted to create this feeling where the young people were there with just a few vendors – a t-shirt vendor, a newsletter guy. It was very grassroots and very sweet, actually.”

Rosen has been deeply involved in Dylan's world for decades, yet he was still astonished when he stepped onto the Newport festival set. It's been such a critical part of Dylan's ethos and legacy all this time, but **A COMPLETE UNKNOWN** actually gave Rosen the opportunity to finally experience it himself for the first time.

"I had never been to Newport Folk Festival, but I've done documentaries on all this stuff and I looked at all this footage and as far as I was concerned, Newport Film Festival was in black and white," he says. "So, to go there and see the blue-colored tents just killed me. I still can't get over it."

The one setting that was painstakingly recreated via forensic replica was Studio A, the legendary recording space at Columbia Records where Dylan cut world-altering tracks like "Mr. Tambourine Man" and "Like a Rolling Stone." Audouy closely referenced the thousands of photographs that exist of the studio, which was sold to A&R in 1967 and later demolished in 1983.

"It is full of little details and Easter eggs," Audouy says of the resurrected space. "We recreated the sound board and the mixing board in the sound room. We matched all of the baffled walls and curtains, the same floor, all of the instruments and microphones and speakers."

One of Audouy's favorite sets was Dylan's 4th Street apartment, the interior of which was built on a soundstage. It's a location brimming with backstory.

"You can really learn a lot about Bob Dylan and what he was like as a young adult by just sitting quietly in that space and drinking in the details," Audouy says, "especially with all the layers of detail that our set decorator **Regina Graves** added to the set."

Cinematography

Audouy's look-book tome for **A COMPLETE UNKNOWN**, full of inspirational images and photographs, clocked in at a whopping 200 pages. He shared much of it with Mangold's longtime Academy Award® nominated cinematographer, **Phedon Papamichael**, including work from photographers like Don Hunstein, of course, whose session with Dylan and Suze Rotolo yielded the iconic cover of *The Freewheelin' Bob Dylan*.

The two talked a lot about the Kodachrome look of the 1960s and the way color was captured on film stock back then. But in terms of specs, the past collided with the future as Papamichael, whose collaboration with Mangold goes back 20 years to the 2003 thriller *Identity*, shot the film with the Sony Venice 2 digital camera.

"I'm not a very technical cinematographer, but I do find this tool amazing because it has a very high sensitivity to light," he says. "And I have these custom-made lenses that are a hybrid of very old B-series anamorphic lenses from the '60s and '70s. It has the feel and the texture of *The French Connection* or *The Last Detail*. And wider lensing is what we typically use with Jim. The anamorphic aspect ratio allows for close-up shots that still capture the surrounding environment, including blocking and interactions."

The super sensitivity of the Venice made it possible to shoot in low light more easily, which was useful for seeing lots of beautiful texture and detail, particularly for night scenes in the city.

Costume Design

Academy Award® nominated costume designer **Arianne Phillips'** tenure with Mangold goes back even further than Papamichael's, to the director's Oscar®-winning 1999 drama *Girl, Interrupted*. She was excited to reunite for another musical icon's story, having spent much of her early career dressing rock stars like Madonna and Lenny Kravitz.

"I felt a very personal connection to the milieu and what was happening at that time," Phillips says. "And I know that those early experiences, for my parents, really shaped the people they became, in terms of their values, sensibilities – their sense of purpose and justice."

The costumes tell a very specific story in the film, depicting Dylan's growth from young and eager newcomer to confident and influential superstar. Early on, he is very much influenced by his hero, Woody Guthrie. He dresses like a working man – plaid shirts, Pendleton jackets, carpenter-style jeans. That was a departure from how adults dressed

at the time. “It was a rebellion,” as Phillips puts it, an identification with the proletariat, which itself became a style of resistance.

“There was a protocol of the way people had been dressing pre-1960s,” Phillips says. “It was pretty formal compared to how we dress today. They wore hats. You didn’t wear dungarees to work or really on the street. You see young people changing this, and this period is pre-flower child. This is pre-hippie in 1961 to 65.”

As the film progresses, Dylan finds his voice and place in the world, but also his own style, one that comes as a result of his experiences here and abroad. “There is an influence of when he was going back and forth to England and then started hanging out with musicians,” Phillips says. “It’s interesting because he was a big fan of Buddy Holly when he was younger, and you see that in his hair and his clothes. Then Woody Guthrie kicked in. Then you see the influence of when he met the Beatles. He was creating his own style that would last almost 60 years later. Today it is this kind of rock-and-roll archetype that we know, the leather jackets, the black pea coats, the striped trousers.”

But while the film is on some level an intimate character study, Phillips notes that it is also deceptively robust from her perch. She dressed upwards of 4,500 background actors for the film, on top of the more than 100 speaking parts and roughly 15 principal stars. Dylan’s character alone has more than 60 wardrobe changes.

“There is a scale and scope to this movie,” Phillips says. “I started in Los Angeles, amassing a stock of costumes to dress our background from all the different costume houses. We hunted and gathered from vintage stores and flea markets. Once we came to New Jersey and we were all together, it was really fun and a wonderful flow between departments. It felt like a factory, where we had rehearsals going on and actors coming for fittings and hair and makeup.”

Like Audouy and Papamichael, Phillips immersed herself in film and photo research, but she echoes their sentiment that the idea was to keep the look authentic yet not beholden. There is also a reality to the designs and color palette without being overly stylized.

“The way that Phedon has shot and lit the film has a feeling of grittiness to it, which I know is very important to Jim, that we were able to show that kind of gritty patina of early New York,” Phillips says. “So, for me, it was a lot of color control in terms of darks and lights and certain colors. I’m constantly calibrating for the way that the film’s being lit.”

Chalamet obviously had numerous fitting sessions with Phillips. She found the actor to be incredibly generous with his time and collaborative. Phillips says, “He would come with a guitar and we would be able to really discover and excavate Bob together. I feel like I was able to help guide the visual journey of Bob while he was working on the musical journey of Bob. We were in a wonderful kind of think tank together, working to create who our Bob Dylan was going to be.”

Hair and Makeup Design

Bob Dylan’s overall look is a striking one, instantly recognizable even in silhouette or amid stage-light glare. A big part of that equation, to start, is the hair.

“Phedon and I loved when Bob’s hair came alive, like it did on the Greatest Hits album cover,” Mangold says. “But I think there are three really identifiable looks in the film. There’s the kid who arrives in New York. Then there’s the young Bob, once he’s got a recording deal. And then there’s the ‘64, ‘65 Bob with the ‘fro and the Ray-Bans. Each one of those looks takes a tremendous amount of synergistic work that hopefully conjures the imagination, but also doesn’t erase the actor.”

“I looked at hundreds of images of Bob during the years we cover in the movie,” says makeup department head **Stacey Panepinto**. “His face changed as he matured. He lost his roundness. So, we did some things to help cheat that. He also had various sideburn lengths that we used to help show the passage of time. Other little details include his inconsistent shaving, his lengthy and sometimes dirty fingernails and dark shadows under his eyes.”

Chalamet had strong ideas about a nose prosthetic for the film. He ultimately decided on something that registered subtlety, creating enough of a change in his face to bring Dylan to the fore without it being a talking point.

“With Timothée, I worked alongside another makeup artist to apply his prosthetic while he was also having his hair done,” Panepinto says. “The three of us tried to get him through hair and makeup in about 90 minutes each day.”

Panepinto was also tasked with transforming Edward Norton and Boyd Holbrook into Pete Seeger and Johnny Cash, respectively. The latter was particularly fun for her.

“Boyd is light-haired and light-eyed,” she says, quite the remove from Cash’s dark-haired, dark-eyed crooner. “Most days there were two or three makeup artists working on him at one time to get him ready. We tested three different noses as well as ear prosthetics. We dyed his eyebrows, eyelashes and hair and gave him a tan and dark contacts as well.”

As for Norton, Mangold gave the actor free rein over his Seeger metamorphosis. The hair and teeth would be a huge part of this effort, and in the end, Norton took things to the next level.

“He had a cosmetic dentist modify his teeth to make them look more like Pete’s for this role,” Panepinto reveals.

THE MUSIC – SOUND AND FURY

It was going to be chaos to capture the many live, improvisational musical performances on set every day, but the production had a secret weapon in its sound department. Production mixer **Tod A. Maitland** has been nominated for five Academy Awards® and, more to the point, has pioneered and refined the on-set recording process for live musical performances on films like Oliver Stone’s *The Doors* and Steven Spielberg’s *West Side Story*.

“Back in the old days, you would basically just go with a pre-recorded piece of sound and you would play that back,” says Maitland. “So, whenever you’re watching the movie, you hear them talking, talking, talking, then, all of a sudden, it’s, like – boom, they’re transported into this beautiful sound environment and it sounds totally fake. In modern movies, we try to make them more real. Even if we have to use playback, there are ways to make it work so that it will sound like it’s not a big jump from what we’re filming.”

When Maitland read the script for **A COMPLETE UNKNOWN**, he assumed the music would all be recorded live on set. But once he started the job, it became clear that the plan would involve playback, just for the sake of time. The only pieces earmarked specifically for live recordings were a songwriting scene and the hospital moment when Dylan sings a song for Woody Guthrie.

But things changed quickly thanks to Chalamet’s fortitude. Maitland recounts that pivotal early moment on set, the first time there was a performance scene in front of an audience, when Dylan plays Carnegie Hall.

“Up until five minutes before we were going to shoot that scene, we were going to use playback,” Maitland says. “Timmy comes out and he says, ‘I’m going live.’ And then there was a big discussion and Timmy said, ‘Look, I’ve worked five years for this part. I’ve been working on my guitar. I’ve been working on everything. I am not going to use playback.’”

After that, they never went back to the original plan.

“We have done this movie 98% live, and no earpieces,” Maitland says. “Even if you’re recording live, a lot of times you’ll have the music in the earpiece. This way, you can record the dialogue live and then you can edit the dialogue and add the music on after – that makes it a lot easier for post-production. But on this, there’s no timing mechanism or anything and it’s just become a new way for me to work. I’ve never worked in this unrestricted a manner.”

“A lot of the film is just Bob and his guitar, so that, to me, needs to feel like the space that you’re in,” Maitland says. “Every venue that we shoot in, we use a different vintage microphone so that we can create a real tapestry of sounds. Every microphone sounds very different.”

The biggest sound days were those dedicated to recreating the 1965 Newport Folk Festival. The microphone count was up to 30. “We shot the entire show, our 22-minute segment, from beginning to end,” Maitland says.

The scene begins with a chain gang singing group, then an emcee, then Baez, Dylan and Seeger. At the same time, there are scenes going on in the wings of the stage with dialogue running while the artists are singing.

“I recorded all of them at the same time, plus I have microphones that are out in the field recording ambiance, recording the crowd,” Maitland says.

For music producer **Nick Baxter** and music supervisor **Steven Gizicki**, who spent a good chunk of their lives in recording studios, shooting the session sequences in the hyper-realistic and completely functional Studio A set was quite a treat. They cast real musicians for the scenes when Dylan and his new band record classics like “Subterranean Homesick Blues” and “Like a Rolling Stone.”

“We were lucky to have the stems for all the band songs, and it has been quite a journey exploring them,” Baxter says. “Jeff Rosen has been super helpful and instrumental in helping us gather historical recordings. To hear the guys kind of finding the song as they’re recording, that is really a part of the vibe. Bob is known for not doing a lot of takes. Once they find the song, the vibe, that’s it. There’s no need to do it again.”

A sequence depicting the recording of enduring staple “Like a Rolling Stone” is a prime example of how important this texture was.

“It’s really lyric-driven and just vibe- and spirit-driven,” Baxter says. “If you just play it without all that stuff, it really doesn’t work. The song just falls apart very quickly. So, that one was a puzzle. We were just stripping it down and making sure we did our best to represent the magic of some of those recordings, because they really are incredible.”

ENCORE – BRINGING IT ALL BACK HOME

“How does it feel?
To be without a home
Like a complete unknown
Like a rolling stone?”

~Bob Dylan

While evoking these specific cultural moments in this music legend’s life, **A COMPLETE UNKNOWN** aims to have universal appeal as well. Much like Dylan himself, its capacity lies in connecting across generations.

Mangold felt fortunate to spend time speaking in person with Dylan throughout the screenwriting and pre-production process, one of the things that became clear to him was the burden of what to do with your dream once you’ve manifested it.

“You can be really good at writing songs and you can be really good at recording them and singing them and playing them,” he says, “but that doesn’t make you necessarily good or receptive to what stardom or fame brings or the burdens of putting a shine on and being available to millions of people who love you or hate you or resent you or have expectations for you.”

For Chalamet, it was an opportunity to study and absorb one of the most consequential figures of all time, and to perhaps even leverage his own connection with today’s audience to expand that imprint all the more.

“Lots of things are inspired by Bob without people really knowing about it,” Chalamet says. “So, this is like a humble entreaty to create a bridge to Bob Dylan, for not only a younger audience, but for audiences that don’t know him.”

Producer Heineman adds, while a younger audience might not be as familiar with Dylan as an older audience, they can definitely be galvanized by the tale of a self-made success story. His lyrics resonate as much now as when they were written in the 60s and are often covered and performed by artists inspired by Dylan’s timeless songwriting.

“It’s not just about Bob Dylan,” he says. “It’s about the birth of an artist. It’s about someone, as Bob would say, creating themselves, and I think it’s universally inspirational to people that if you have a dream, you can manifest it.”

To Mangold’s early point, **A COMPLETE UNKNOWN** represents just a sliver of Bob Dylan’s life and times. But it’s a thematically resonant sliver that gives insight into how a star was born and how a culture shifted. Dylan’s controversial set at the 1965 Newport Folk Festival, which continues today, incinerated barriers between genres and generations. It popularized folk rock in an instant and marked a stark divide between yesterday and tomorrow. His August release that year, *Highway 61 Revisited*, featuring anthem of the era “Like a Rolling Stone,” went on to be counted among the greatest albums of all time. In 2023, he released his 40th studio album, showing no signs of fading from the rock-and-roll culture he helped to create.

ABOUT THE FILMMAKERS

James Mangold – Director, Writer, Producer

James Mangold is an Oscar®-nominated writer director whose body of work resists easy categorization; that challenges us to consider that a filmmaker's voice is not merely defined by genre or repeated motif, but rather by how their films make us feel. Mangold has moved from Sundance Independent to a superstar cop noir, from mental institution drama to romantic fantasy, and from pulp horror to musical biopic. He oscillates through traditional westerns to round-the-world capers, from two films about a beloved comic book hero to a period car racing film which was nominated for Best Picture at the Academy Awards®.

Some award-winning films Mangold has written and directed include *Heavy*, *Cop Land*, *Girl Interrupted*, *Walk the Line*, *3:10 to Yuma*, *Logan*, and *Ford V. Ferrari*.

The son of renowned painters Robert Mangold and Sylvia Plimack Mangold, James was raised in New York's Hudson Valley. He graduated in film and acting from The California Institute of the Arts and broke into the film business at the age of 21, the recipient of a prestigious writer director deal with Disney Studios. After a few years in Hollywood he decided to go to Columbia University's film school, where he began writing *Heavy* (1995), while studying under Oscar®-winning director Milos Forman. That film went on to win the Director's Prize at the 1995 Sundance Film Festival and was selected to represent the United States at Director's Fortnight in Cannes.

Following the critical success of *Heavy*, Mangold began production on his second film *Cop Land*, an Urban Western which was set in modern-day New Jersey starring Sylvester Stallone, Harvey Keitel, Robert DeNiro, Ray Liotta and Janeane Garafalo. Mangold followed his all-male police thriller with a period psychological drama starring an entirely female cast, adapting Susanna Kaysen's *Girl, Interrupted* (1999). Angelina Jolie went on to win a Best Supporting Actress Golden Globe® and Oscar® for her performance as Lisa, the charming sociopath who befriends the protagonist played by Winona Ryder. Mangold then went on to make the fantasy / romantic comedy *Kate and Leopold* (2001), starring Meg Ryan and Hugh Jackman, followed by the mind-bending thriller *Identity* (2003), starring John Cusack and Ray Liotta.

In 2005, *Walk the Line* was a breakthrough film for Mangold as a co-writer and director. It was an enormous success with critics and audiences alike, starring Joaquin Phoenix and Reese Witherspoon as the legendary musical couple Johnny Cash and June Carter Cash, who Mangold collaborated with on the development of the film. Both actors performed their own vocals and took home Golden Globes® for their performances. The film also won the Golden Globe® for Best Motion Picture – Musical or Comedy. At the Oscars®, the film received five nominations, and Witherspoon won Best Performance by an Actress.

Next, Mangold co-wrote and directed a remake of the classic western, *3:10 TO YUMA* (2007), based on the Elmore Leonard short story, which showcased Oscar®-winning actors Christian Bale and Russell Crowe. The film was released by Lionsgate and was met with much critical acclaim.

In 2010, Mangold directed action film *Knight and Day*, which proved to be an international box office success, grossing over \$250 million worldwide. 2013 saw the release of Mangold's action/adventure/sci-fi fantasy *The Wolverine*, starring Hugh Jackman, based on the popular Marvel Comics character. The character of Wolverine was laid to rest in the landmark 2017 film *Logan*, which Mangold directed and co-wrote. The film received enormous critical acclaim, becoming the best-reviewed film of the X-Men franchise. The script (which Mangold co-wrote) was nominated for Best Adapted Screenplay at the Oscars® and the film, which was one of the highest grossing films of 2017, is widely considered one of the best films of the genre.

His next film was the critically acclaimed *Ford V. Ferrari* (2019). Oscar®-nominated for Best Picture, the film stars Matt Damon as legendary car racer and sports car builder Carroll Shelby opposite Christian Bale as renegade driver Ken Miles.

In 2020, Mangold was approached by Harrison Ford, Steven Spielberg and Kathleen Kennedy about directing a final chapter in the saga of Indiana Jones. Mangold set to work with Jez and John-Henry Butterworth writing a script for *Indiana Jones and the Dial Of Destiny* (2023) starring Ford, Phoebe Waller-Bridge, Antonio Banderas, John Rhys-Davies, Boyd Holbrook, Toby Jones and Mads Mikkelsen.

Mangold's films have been recognized with Academy Award®, Golden Globe®, SAG, BAFTA, Sundance Film Festival and various guilds and critics wins and nominations. Mangold is repped by WME and Management 360.

Fred Berger – Producer

Fred Berger is an Academy-Award nominated, Emmy, BAFTA, and Golden Globe winning film and television producer based in Los Angeles.

Berger produced Damien Chazelle's musical *La La Land*, which won a record seven Golden Globes and six Academy Awards (nominated for a record 14). The film has grossed nearly \$500m worldwide and earned Berger awards from the PGA, BAFTA, Critics Choice, AFI, and NY Film Critics Circle among others.

Berger also won an Emmy and was nominated for a PGA award for Cory Finley's *Bad Education*, which secured a record-breaking deal from HBO Films.

In 2016, Berger partnered with Brian Kavanaugh-Jones (*The Bikeriders*, *Longlegs*) under their Automatik banner, where they have produced over 70 films together from a wide range of top filmmakers including Damien Chazelle, Jeff Nichols, Osgood Perkins, Alma Har'el, Karyn Kusama, Leigh Whannell, James Wan, Nia DaCosta, Michael Pearce, Max Minghella, and Gia Coppola.

In 2023, Berger and Kavanaugh-Jones merged Automatik with leading management company, Range, joining as co-presidents of Film & Production.

In 2024, Berger and Kavanaugh-Jones released Osgood Perkins' film *Longlegs* (Nicolas Cage) to stellar reviews and NEON's all-time best box-office opening as well as Jeff Nichols' lauded film *The Bikeriders* (Austin Butler, Jodie Comer, and Tom Hardy) via Focus Features.

The duo is in post on two more films from Osgood Perkins, *The Monkey* (based on a Stephen King short story) and *Keeper* (Tatiana Maslany) and Max Minghella's *Shell* (Elisabeth Moss and Kate Hudson), and are prepping Lance Oppenheim's *Primetime* for A24. They are also in production on two series via their TV banner *Station 26* -- 'Black Rabbit', a Netflix limited series starring Jason Bateman and Jude Law, and 'Night Beast' for Amazon.

Alex Heineman – Producer

Alex Heineman is a veteran feature film producer and former studio executive. Heineman co-founded The Picture Company with his producing partner Andrew Rona in 2015. The Picture Company has a long-term deal with Studiocanal, providing commercially driven, elevated movies and television for the European content giant. Outside of Studiocanal, The Picture Company has numerous projects at other studios.

Upcoming releases for Heineman and The Picture Company include the James McAvoy-led thriller *Control* directed by Robert Schwentke, which also stars Julianne Moore and is based on the acclaimed 'Shipworm' podcast. Heineman's recent releases include *Role Play* in January of 2024, and *Gunpowder Milkshake* in July of 2021, both of which launched as the number one movie on their platforms during their release weeks.

Prior to forming The Picture Company, from 2009 until 2013 Heineman was EVP of Silver Pictures, where he developed and produced several films for the company, including the comedy hit *Project X*, a project Heineman hatched the original idea for which went on to gross over \$100 million on a micro budget, and the global action hit *Non-Stop* starring Liam Neeson. Before that, Heineman was Vice President of Rogue Pictures, where he was responsible for shepherding a number of projects, including *The Strangers*, a remake of Wes Craven's *The Last House on the Left*, and the Oscar® nominated animated film *Coraline*.

Heineman is a member of the Academy of Motion Picture Arts and Sciences, a member of the PGA and of Producers United, and is an alumni of the coveted Hollywood Reporter 35 Under 35 power list.

Bob Bookman – Producer

Forthcoming.

Peter Jaysen – Producer

Peter Jaysen has over 35 years of experience in film, television, digital, and branded entertainment. An Emmy®-nominated producer, director, and media executive, he has overseen projects from concept to distribution, handling financing, budgeting, staffing, casting, production, marketing, and sales.

In 2012, Jaysen co-founded Veritas Entertainment with Gasmer, producing acclaimed shows such as ‘The Mosquito Coast’, ‘Dublin Murders’, ‘A Spy Among Friends’, and ‘You Me Her’. The company won the 2018 Producers Guild of America award for Best TV Movie for the HBO adaptation of *Fahrenheit 451*. Jaysen also launched Team Jaysen, a consulting company that has worked with brands like Pepsi, Mt. Dew, and Playboy, creating multi-platform content strategies. He recently executive produced the 13-hour ‘American Playboy’ series for Amazon Studios.

Before this, Jaysen headed the branded entertainment division at Alpha Media Group (formerly Dennis Publishing) for seven years, where he created popular TV formats like ‘Super Group’ and ‘Maxim Hot 100’, and produced feature films including *Fired Up* and *Mardi Gras*. Jaysen also developed the film *Mother Trucker* with Craig Brewer, based on a *Maxim* article.

Earlier in his career, Jaysen was president of development and production at Creative Light Entertainment, overseeing independent films, cable movies, and interactive properties. He also worked in television news and entertainment, producing for Dateline (where he earned an Emmy® nomination) and Entertainment Tonight.

Alan Gasmer – Producer

Before opening his production company, Veritas Entertainment, Alan Gasmer was a highly regarded film agent at the William Morris Agency, rising to become Senior Vice President and running the Motion Picture Literary Department. He was described in *Vanity Fair* as “the King of Specs” for his part in creating and supplying the spec screenplay marketplace that turned into highly profitable movies. After twenty-five years as an agent, Gasmer successfully segued to producing with the award-winning and global hit series “Vikings.”

Gasmer has also produced several television shows, including “Vikings: Valhalla,” “The Mosquito Coast,” “You Me Her,” the five-time Emmy® nominated “Fahrenheit 451,” winner of the PGA award for Best TV Movie, “The Dublin Murders,” and “A Spy Among Friends.” His company’s production arm, Veritas Entertainment, signed a First Look at Legendary Television, and they have many projects in development for broadcast, cable, and digital networks.

Gasmer is a member of the PGA (Producers Guild of America), AMPAS (Motion Picture Academy), BAFTA (British Academy of Film and Television Society), HRTS (Hollywood Radio and Television Society), a participant at the Banff World Media Festival, and regularly attends Content London and MIPCOM in Cannes.

Jeff Rosen – Producer

Jeff Rosen has spent the past 35 years as President of the Bob Dylan Music Company, which coordinates the professional interests of one of the world’s preeminent cultural figures. He has produced feature films and documentaries, most recently *Rolling Thunder Revue: A Bob Dylan Story by Martin Scorsese*, as well as the acclaimed 18-volume Bob Dylan Bootleg Series on Columbia Records. He has also worked as a consultant in the music and technology worlds. A three-time Grammy award winner, Rosen was named by *Hollywood Reporter* as one of the top deal makers of 2020 for orchestrating the sale of Bob Dylan’s music publishing catalog to Universal Music Group.

Jay Cocks – Co-writer

Jay Cocks has been Oscar®-nominated twice for his screenplays of *The Age of Innocence* and *Gangs of New York*. His other work includes *Silence*, directed by Martin Scorsese, and *Strange Days*, directed by Kathryn Bigelow and based on an original script by James Cameron. He was previously a film critic and music critic for *Time* magazine.

Phedon Papamichael, ASC, GSC – Director of Photography

Two-time Academy Award®-nominated cinematographer and independent film director Phedon Papamichael was born in Athens, Greece. Working as a photojournalist, Papamichael moved to NYC, where he began to cross over

into directing, screenwriting and cinematography. Following a call from John Cassavetes, Papamichael moved to Los Angeles, where he began his feature career as a Director of Photography for Roger Corman.

He now counts over fifty feature films to his credit as Director of Photography, many critically acclaimed films with 5 nominated for Best Picture Academy Award®. Notable credits include *Unstrung Heroes* (dir: Diane Keaton), *The Million Dollar Hotel* (dir: Wim Wenders), *Walk the Line* (dir: James Mangold), *Pursuit Of Happyness*, *The Ides of March* (dir: George Clooney), *Sideways*, *The Descendants* and *Nebraska* (dir: Alexander Payne) for which Phedon received an Academy Award®, BAFTA and ASC Nomination and won the BSC Award.

Ford v. Ferrari was honored with 4 Academy Award® Nominations and garnered another BAFTA and ASC nom for Papamichael. His most recent features include *The Trial of The Chicago 7*, which was honored with 6 Academy Award® Nominations, including Best Picture and Best Cinematography, and James Mangold's *Indiana Jones and the Dial of Destiny*.

Andrew Buckland – Editor

Andrew Buckland, ACE is an Academy Award®-winning film editor who won the Oscar® for his work on *Ford V. Ferrari* alongside Michael McCusker, ACE.

He received his B.F.A. in Film from Purchase College before transitioning into editing. Landing his first job on Alan Pakula's *The Devil's Own*, Andrew has been a part of the editorial teams on many high-profile films including Mike Nichol's *Closer* and *Charlie Wilson's War*.

Buckland subsequently directed two documentary films – *The Long Wall Home* and *Somos Wichi*, which won the 2012 Documentary Expose Award at The Peace On Earth Film Festival, Chicago USA.

Buckland began his collaboration with James Mangold on *Knight and Day* and *The Wolverine*, and later edited *Ford V. Ferrari*, and *Indiana Jones and the Dial of Destiny*. Other credits include Co-Editing Tate Taylor's *The Girl on the Train* and Additional Editing *Get On Up*.

Scott Morris – Editor

Scott Morris is a film editor with over 10 years' experience. In addition to James Gray, he has collaborated with directors Adam McKay and Gareth Edwards. In 2022 he was named one of Variety's top 10 Artisans to Watch.

His last film, *The Creator* was nominated for two Oscars®. His previous collaborations with James Gray on *Armageddon Time* and *Ad Astra* were selected for competition in the Cannes and Venice film festivals respectively. *Ad Astra* went on to be nominated for an Oscar®. He worked as an additional editor on Adam McKay's film, *Don't Look Up*. It was nominated for 4 Oscars®, including Best Film Editing for Hank Corwin. Scott is a graduate of Emerson College and represented by CAA.

François Audouy – Production Designer

François Audouy is a seasoned creative storyteller who has channeled his passion for movies, world-building, and production design into a 30-year career as one of the most sought-after designers in narrative entertainment. His work has drawn the attention of top filmmakers, leading to collaborations on critically acclaimed films such as *Air*, directed by Ben Affleck, and *Ford vs. Ferrari*, directed by James Mangold, the latter of which was nominated for Best Picture and earned an Art Directors Guild (ADG) nomination for Excellence in Period Production Design. Audouy's collaboration with Mangold also includes *The Wolverine* and *Logan*, which earned him the ADG Award for Best Production Design in Contemporary Film.

Audouy recent wrapped "The Residence," an eight-part series created by Paul William Davies. The murder mystery, set within the White House, resulted in the largest set build of the Executive Mansion ever accomplished.

His additional design credits include *Ghostbusters: Afterlife* (earning another ADG nomination), *Dracula Untold*, and *Abraham Lincoln: Vampire Hunter*. Audouy has also brought his talents to music videos, creating captivating sets for artists such as Billie Eilish and Harry Styles, both of which earned him ADG Excellence in Production Design Awards. Other music video collaborations include work for Coldplay, P!nk, Camila Cabello, and Dua Lipa.

Earlier in his career, Audouy made his mark as an Art Director and Concept Artist, contributing to iconic films like *Men in Black*, *Minority Report*, *Zodiac*, *Watchmen*, *Spider-Man*, *Avatar*, and *Jurassic World*.

Arianne Phillips – Costume Designer

Three-time Academy Award® nominated costume designer Arianne Phillips is one of the most unique creative forces in fashion and entertainment. As a multi-dimensional visual artist, she brings her exemplary vision to film, fashion, theater, opera, music, and media. In addition to *A Complete Unknown*, 2024 is proving to be an exceptional year for Arianne, with the deft touch of Arianne's versatility featured in *Joker 2: Folie A Deux*.

Phillips' cutting-edge designs earned her Oscar® nominations for Quentin Tarantino's *Once Upon A Time... In Hollywood*, James Mangold's *Walk the Line* and Madonna's *W.E.* She received the coveted "Campari Passion Award" at the Venice Film Festival for her work on Olivia Wilde's *Don't Worry Darling*, the first ever woman to be awarded this honor. Additionally, Arianne has received one award and eight nominations from the Costume Designers Guild, two BAFTAS nominations, a Critics Choice Awards nomination, and a Tony Awards nomination.

Phillips recently received the Hamilton Behind the Camera Award for her work on *A Complete Unknown*.

Stacey Panepinto – Makeup Department Head

Stacey Panepinto has worked in the industry for over 15 years. She started her career in independent films working as the Makeup Department Head on the films *Choke*, *The Savages* and *The Visitor*. She got her break working on the hit series "30 Rock" as personal to Alec Baldwin.

Panepinto also served as Makeup Department Head on *Happiest Season* starring Kristen Stewart, Aubrey Plaza, and Mackenzie Davis and *Ben is Back* starring Julia Roberts and Lucas Hedges. Panepinto has served as Makeup Department Head on a number of TV shows, including Hulu's "The Path" and Apple's "Little Voice."

As a personal makeup artist and groomer, Panepinto has worked with A-list talent including Kristen Stewart, Laura Dern, Anjelica Huston, Alec Baldwin, Mario Thomas, Nicholas Hoult, and Brad Pitt.

Jaime Leigh McIntosh – Hair Department Head

Jaime Leigh McIntosh is a BAFTA and Emmy® Award-nominated Hairstylist, who worked as the Hair Department Head on Christopher Nolan's *Oppenheimer*, Damien Chazelle's *Babylon*, Andrew Dominik's *Blonde* and Olivia Wilde's *Don't Worry Darling*, as well as the Personal Hairstylist to Michelle Pfeiffer on "The First Lady," which earned her an Emmy®-nomination for "Outstanding Period And/Or Character Hairstyling." Other recent projects include Taika Waititi's *Next Goal Wins*; Ti West's *Maxxxine* and as personal hairstylist to Ana de Armas on Len Wiseman's *Ballerina*. Originally from Aotearoa New Zealand, McIntosh is now based in Los Angeles, California.

Ted Caplan – Supervising Music Editor

Ted Caplan is an award-winning music and sound editor who's worked on many films over his 30-year career including *Ford v Ferrari*, *Deadpool* and *Deadpool 2*, *Catch Me If You Can*, *3:10 to Yuma*, *Logan* and *X-Men Origins: Wolverine*. He lives in Sherman Oaks with his amazing family and moody dog, Harrison.

Donald Sylvester – Supervising Sound Editor

Donald Sylvester is best known for his work with director James Mangold, a partnership they began twenty years ago with the critically acclaimed, award-winning *Walk the Line*, for which Sylvester won a BAFTA for Best Sound. Their collaborations include *3:10 to Yuma*, *The Wolverine*, *Logan* and *Ford v Ferrari* (for which Sylvester received an Oscar for Best Sound Editing). *A Complete Unknown* is their eighth collaboration.

Sylvester's additional notable credits include George Tillman Jr.'s *The Hate U Give* and Josh Boone's *The Fault in Our Stars*.

After college, Sylvester left hometown Atlanta to pursue music production in Hollywood. When Don married film editor Penelope Shaw, it was Penny who suggested his ear for music would be best suited for movie soundtracks.

In Sylvester's nearly 40-year career he has worked in all aspects of theatrical film sound, including sound effects, dialog, music and mixing, earning more than 100 motion picture sound credits along the way.

Tod Maitland – Sound Mixer

Tod Maitland is a 5-time Academy Award® nominated, BAFTA winning sound mixer with over 100 feature film credits. His films range in time and diversity from *Tootsie* to *West Side Story*, *JFK*, *Seabiscuit*, *I am Legend*, *The Irishman*, *Joker*, and the TV series, 'Fallout'. Always at the forefront of technology, Maitland has become a leader in the art of capturing sound for modern movie musicals. From when he first worked on *The Doors* with Oliver Stone, he was hooked, marking a 30-year journey to make production-sound better on musicals: better sounding, better efficiency and better technology. He has filmed 13 music-based films to date.

Beyond production sound, Maitland collaborated with Wylie Stateman and Lon Bender to create The Hollywood Edge Sound Libraries. Maitland is also Head of Sound at NYU Tisch Grad Film School. He was the commencement speaker at his college and is currently a consultant for Shure Microphones among other ventures. Maitland splits his time with his family between NYC and the Catskills where his hobbies include – enjoying friends, writing, inventing and building things.

Paul Massey – Re-recording Mixer

Paul Massey is an English Re-Recording Dialogue and Music Mixer based in Southern California. He has been nominated for ten Academy Awards® in the category Best Sound and has worked on 220-plus films since 1982. He won the Academy Award® for Best Sound Mixing in 2019 for *Bohemian Rhapsody* along with John Casali and Tim Cavagin. In 2022, Massey received the Cinema Audio Society's Career Achievement Award at the 58th annual CAS Awards.

David Giammarco – Re-recording Mixer

Forthcoming.

Steven Gizicki – Music Supervisor

Grammy®-winning, three-time Guild of Music Supervisors Award winner and Emmy®-nominated Music Supervisor Steven Gizicki is best known for his work on Damien Chazelle's musical *La La Land*. That now-classic film scored rare double wins in the Best Original Song and Original Score categories at both the Academy Awards® and Golden Globes®. And Gizicki himself was awarded a Grammy® for his work on the soundtrack album and two prizes from the Guild of Music Supervisors.

Gizicki's additional large-scale musical projects include Lin-Manuel Miranda's *tick...tick...BOOM!*, for which he won top honors at the 2022 Guild Of Music Supervisors Awards, and Jon Chu's *In the Heights*, which scored Gizicki his second number one soundtrack album and a second Grammy® nomination. Recent projects include the Academy Award®-winning stop-motion musical *Guillermo del Toro's Pinocchio* with legendary composer Alexandre Desplat and Bradley Cooper's Leonard Bernstein biopic *Maestro*, for which Gizicki recently received his third Grammy® nomination.

Gizicki is currently in post-production on Max Minghella's futuristic thriller *Shell* starring Elizabeth Moss and Kate Hudson. His next project will be *Tuner*, the debut dramatic feature from Academy Award® winning filmmaker Daniel Roher (*Navalny*).

He also led the Original Films music department at Netflix for several years, overseeing music for top-tier projects with an emphasis on musicals, awards-driven films and productions with significant on-camera music needs. Project highlights include *Don't Look Up*, *Purple Hearts*, *Leave The World Behind* and *Glass Onion: A Knives Out Mystery*.

While known primarily for his film work, Gizicki also supervised the FX limited series *Fosse/Verdon*, for which he received an Emmy® nomination.

Past projects include the films *Teen Spirit*, *Crazy Rich Asians* (overseeing on-camera music scenes), *Arctic* and *Smallfoot* as well as *Perfect Harmony* for FOX Television and oversight of music production for the immersive, interactive exhibit, *Hamilton: The Exhibition*.

Gizicki also spent numerous years as a studio music executive overseeing music at Lucasfilm under the direction of George Lucas himself, and at Disney Animation. He began his music career as a soundtrack executive at PolyGram and marketing executive at Virgin Records, where he worked closely with music icons David Bowie, Lenny Kravitz and Sex Pistols.

Nicholai Baxter – Executive Music Producer

A five-time Grammy award winner and Cinema Audio Society winner, Nicholai Baxter's musical journey began as a toddler playing piano and guitar in his family's home recording studio outside of Boston. Surrounded by songwriting, studio gear, and record-making throughout his childhood, music became an integral part of Baxter's formative years. However, with a natural aptitude for math, science, and technology, he began his collegiate studies with a focus on electrical engineering. He continued at Berklee College of Music, where music production and audio engineering proved to be the perfect fusion of these abilities, offering ample opportunities to hone his musical creativity. Baxter graduated summa cum laude, majoring in Music Production and Engineering with guitar as his principal instrument.

Baxter's career has taken him from songwriting and performing as a musician and singer to working as a music producer, mixer, and engineer. In the process, he has shown himself to be a technical and creative innovator over a wide array of projects. Upon moving to Los Angeles, Baxter focused his efforts on production and music direction by taking a leading role on several Latin pop and live concert albums, winning multiple Grammys for his work. He began to integrate more feature film work into his repertoire after experiencing the magic and power of a full symphony orchestra. Along the way, he has continued to search for new challenges, whether it be creating multi-channel dynamic audio experiences for theme park rides, enhancing the musical experience of interactive formats like video games and augmented reality environments, or carving out a reputation as one of the most sought-after and innovative music mixers.

Baxter is currently pushing the boundaries of music and sound in film as a music producer. His award-winning work includes *La La Land*, *A Star Is Born*, *CODA*, *The Color Purple*, and *Maestro*.

ABOUT THE CAST

Timothée Chalamet, producer and starring as Bob Dylan

Academy-Award® nominee and three-time Golden Globe® Award nominee Timothée Chalamet is among the most respected and influential actors of his generation. His collaborations with esteemed filmmakers have included Luca Guadagnino, Greta Gerwig, Denis Villeneuve, Adam McKay, Wes Anderson, Martin Scorsese and Christopher Nolan. Chalamet was the youngest “Best Actor” Oscar® nominee since 1939 for his breakout role in *Call Me by Your Name*. He has starred in five “Best Picture” Oscar® nominees: *Call Me by Your Name*, *Lady Bird*, *Little Women*, *Dune* and *Don’t Look Up*. Additional credits include Luca Guadagnino’s *Bones and All*, Wes Anderson’s *The French Dispatch*, Felix Van Groeningen’s *Beautiful Boy*, David Michôd’s *The King* and Christopher Nolan’s *Interstellar*.

Up next, Chalamet is currently in production on A24 and Josh Safdie’s *Marty Supreme*, inspired by the late American table tennis legend Martin 'Marty' Reisman.

Last year, Chalamet broke a 45-year-old record, previously held by John Travolta, by starring in two of the highest-grossing movies within eight months of each other, generating over \$1.2 billion at the box office. Chalamet starred in Denis Villeneuve’s *Dune: Part Two*, which grossed over \$700 million and became the highest-grossing film in Villeneuve's career; and in the movie musical *Wonka* directed Paul King, which surpassed \$600 million and became the highest-grossing Willy Wonka film, surpassing its predecessors and other Roald Dahl adaptations.

Behind the camera, Chalamet served as a producer on Luca Guadagnino’s *Bones and All*, Josh Safdie’s *Marty Supreme*, and *A Complete Unknown*. Chalamet has a multi-year first look feature film deal with Warner Bros.

Edward Norton as Pete Seeger

Edward Norton is widely regarded as one of the most versatile and accomplished actors of his generation. With a remarkable filmography that spans over 50 features, he has not only acted in but also produced 13 films, penned 5 screenplays, and directed two films, *Keeping the Faith* and *Motherless Brooklyn*. Norton has garnered critical acclaim, earning three Academy Award® nominations for his powerful performances in *Primal Fear*, *American History X*, and *Birdman*. Many of his films such as *Rounders*, *Fight Club*, *The 25th Hour* and *The Grand Budapest Hotel* have been hailed as generational touchstones. His accolades include nominations for three Screen Actors Guild Awards, two BAFTAs, and two Golden Globes®, culminating in a Golden Globe® win, an Emmy®, an Obie, and numerous other prestigious honors.

Most recently, he appeared in *Asteroid City* which marks Norton’s fifth collaboration with the visionary director Wes Anderson. He also recently captivated audiences as Miles Bron in *Glass Onion: A Knives Out Mystery*.

Norton’s most recent work as writer and director was *Motherless Brooklyn* (2019), a deeply resonant exploration of hidden power and the threats of autocracy in America. Renowned filmmaker and historian Ken Burns praised the film as "nothing less than a modern masterpiece," highlighting Norton's exceptional talent behind and in front of the camera.

Elle Fanning as Sylvie Russo

Elle Fanning was most recently seen making her Broadway debut in Brandon Jacob Jenkins’ *Appropriate* for director Lila Negebauer and opposite Sarah Paulson. The play won “Best Revival of a Play” at this year’s Tony Awards.

She has had a busy year filming the new Predator movie *Badlands* for director Dan Trachtenberg, Joachim Trier’s *Sentimental Value*, and Karim Anouz’s *Rosebushpruning*. In 2025, she’ll be in production on “Margo’s Got Money Troubles,” a series for A24 and Apple which she also executive produces. She’ll star opposite Michelle Pfeiffer and Nicole Kidman.

Fanning was previously seen starring as “Catherine the Great” in Hulu’s hit television series “The Great.” She also executive produced this satirical take on Russia’s longest ruling female leader. For her performance, Fanning was nominated for an Independent Spirit Award, an Emmy® Award for Best Actress in a Comedy Series, a Golden Globe® Award, and Best Actress nominations from SAG and Critics Choice. The series was nominated for a Gotham Award for Breakthrough Series, a SAG ensemble Award and Best Comedy Series by Critics Choice.

She also starred in and executive produced "The Girl From Plainville," a limited series for Hulu that was inspired by the true story of the controversial case of Michelle Carter (Fanning), who was convicted in 2017 of involuntary manslaughter for encouraging the suicide of her then-boyfriend via texts and phone calls. The series received rave reviews and was nominated for Critics' Choice and TCA Awards for Best Limited Series. Fanning was nominated for a Satellite Award for Best Actress in a Mini-Series or Television Film.

Fanning was nominated for a Critics' Choice Award and a British Independent Film Award for her performance in Sally Potter's film *Ginger & Rosa*. The next year, she played 'Sleeping Beauty' opposite Angelina Jolie in Disney's *Maleficent*, which earned over \$750M in worldwide box office. Other notable credits include: *Super 8*, directed by JJ Abrams; *Somewhere*, directed by Sofia Coppola; *The Neon Demon*, directed by Nicolas Winding Refn; *20th Century Women*, directed by Mike Mills; *Live By Night*, directed by Ben Affleck; *The Beguiled*, directed by Sofia Coppola; *Teen Spirit*, directed by Max Minghella; *All the Bright Places* in which she stars and produced; and *The Roads Not Taken* directed by Sally Potter.

Fanning serves as the face of the luxury brands L'Oreal Paris, Cartier, and Rabanne's Fame Fragrance.

Monica Barbaro as Joan Baez

A talented and charismatic actress, Monica Barbaro continues to expand her repertoire with new projects and dynamic roles. She most recently completed production on the second season of the hit action-comedy series "Fubar," the first season of which quickly rose the charts, becoming one of the Netflix's most watched original series upon its release in 2023. Previously, Barbaro received high praise for her breakthrough performance as "Phoenix" opposite Tom Cruise and Miles Teller in Joseph Kosinski record-breaking blockbuster *Top Gun: Maverick*, which passed the coveted \$1 billion mark at the worldwide box office and received 6 Academy Award® nominations, including Best Picture. She also appeared in the independent film *The Cathedral*, for producer David Lowery and director Ricky D'Ambrose. The film premiered at the Venice Film Festival in 2021 and was subsequently nominated for a Gotham Award for Best Feature and the John Cassavetes Award at the Independent Spirit Awards. Her other credits include *At Midnight* opposite Diego Boneta, Dick Wolf's "Chicago Justice" and "Chicago Pd," *The Good Cop*, the critically acclaimed television series "Unreal" and the Emmy®-nominated television movie, *Hemingway and Gellhorn*. Born and raised in California, Barbaro is a classically trained ballet dancer and has also studied modern dance, salsa, flamenco and West African dance.

Boyd Holbrook as Johnny Cash

Boyd Holbrook is currently starring in *The Morning Show*, opposite Marion Cotillard, Jennifer Aniston, and Greta Lee. Most recently, Holbrook can be seen in Jeff Nichols film *The Bikeriders* alongside Austin Butler, Jodie Comer, and Tom Hardy as well as James Mangold's *Indiana Jones and the Dial of Destiny* opposite Harrison Ford. Holbrook can also be seen in FX's *Justified: City Primeval*, BJ Novak's fish-out-of-water black comedy *Vengeance*, and "The Sandman" for Netflix. Boyd will reprise his role of "The Corinthian" for Season 2, which is currently in production.

His other recent theatrical projects include the lead role in Sam Ellis' fantasy-horror film *The Cursed* opposite Kelly Reilly, the lead in Shane Black's *Predator* remake, James Mangold's Oscar®-nominated film *Logan* opposite Hugh Jackman, Jason Lew's *The Free World*, sci-fi thriller *Morgan*, Gavin O'Connor's *Jane Got A Gun*, and *Run All Night*.

His streaming debut was in the critically acclaimed Netflix original series "Narcos" which received a 2016 Golden Globe® nomination for Best TV Series: Drama. For two seasons he starred opposite Pedro Pascal. In 2019, Holbrook lead the cast of feature film *In The Shadow Of The Moon* for director Jim Mickle. His other television credits include the biopic directed by Steven Soderbergh "Behind The Candelabra" with Michael Douglas and Matt Damon and the Emmy® nominated mini-series "Hatfields & McCoys" for the History Channel.

Dan Fogler as Albert Grossman

Forging an exceptional transition from theater to film & television, Tony award-winning actor Dan Fogler most recently wrapped production on the "Romeo & Juliet" pop musical film *Verona*, directed by Timothy Bogart, as well as the newly released limited series "Eric," written and executive produced by Abi Morgan. Fogler can

also be seen in the third installment of JK Rowling's Wizarding World film series *Fantastic Beasts*. Fogler helped launch the franchise in 2016 with *Fantastic Beasts and Where To Find Them*, with reviews singling out Dan's performance. On the TV side, Fogler was recently seen in the limited series "The Offer" alongside Miles Teller and Matthew Goode. Dan's previous credits include guest-starring in notable roles on "The Walking Dead" as "Luke," and ABC's "The Goldbergs" as "Uncle Marvin." Other film credits include Timothy Bogart's *Spinning Gold*, a starring role in Ang Lee's *Taking Woodstock*, *Relativity's Take Me Home Tonight*, and *Love Happens* opposite Aaron Eckhart and Jennifer Aniston. He is also known for starring in the cult classics *Fanboys* with Jay Baruchel and Kristen Bell and *Balls Of Fury* with Christopher Walken. In 2005, Fogler won a Tony Award for his performance as 'William Barfee' in the Broadway production of "The 25th Annual Putnam County Bee."

Norbert Leo Butz as Alan Lomax

Norbert Leo Butz can currently be seen playing the iconic New England Patriots coach, Bill Belichick, on the series, "American Sports Story: Aaron Hernandez." He is a two-time Tony Award winner for Best Actor in a Musical and is one of only nine actors in history to have won the award twice as lead actor. He has starred in 11 Broadway shows. His TV work includes leading in "Justified: City Primeval," "Mercy Street," and "Bloodline." His film credits include Peter Hedges' *Dan in Real Life*, *Higher Ground*, *The English Teacher*, and several others.

Scot McNairy as Woody Guthrie

Emmy® Award-nominated actor, and one of today's most highly recognized, sought after character actors, Scot's long theatrical resume includes roles in back-to-back Academy Award® winning films: *Argo*, directed by Ben Affleck, and *12 Years a Slave*, directed by Steve McQueen.

McNairy can currently be seen starring in the thriller *Speak No Evil*, opposite James McAvoy and directed by James Watkins. He also stars in *Nightbitch* opposite Amy Adams (playing her husband), directed by Marielle Heller, which had its world premiere at TIFF.

Other recent projects include the Sophia Coppola produced feature *Fairyland*; his reprised role as the series lead in the third and final season of "Narcos: Mexico," for which he was nominated in the Best Actor category at the 2022 International Emmys®; a pivotal role in the Mike Mills film *C'Mon C'Mon*, starring Joaquin Phoenix and Gaby Hoffman; starring as "Rod Rosentein" opposite Jeff Daniels in "The Comey Rule," written and directed by Billy Ray; starring in the third season of the hit series "True Detective" opposite Mahershala Ali; a supporting role in the Nicole Kidman film *Destroyer*, directed by Karyn Kusama; starring opposite Anna Kendrick in the series "Love Life"; and working with Andrew Dominik on the feature *Blonde*, starring Ana de Armas as Marilyn Monroe.