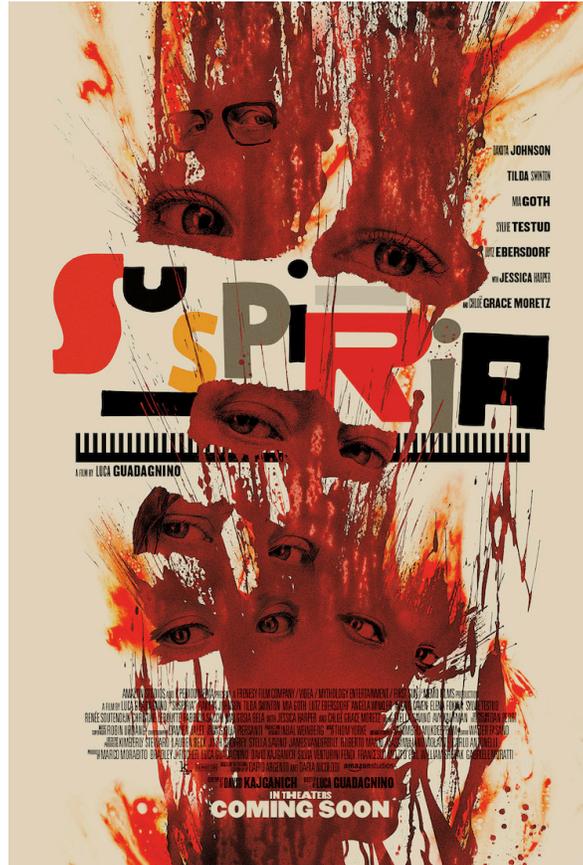




TRANSMISSION



A Film by Luca Guadagnino

Runtime: 152 minutes

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SUSPIRIA

Logline

A darkness swirls at the center of a world-renowned dance company, one that will engulf the troupe's artistic director (Swinton), an ambitious young dancer (Johnson), and a grieving psychotherapist (Ebersdorf). Some will succumb to the nightmare. Others will finally wake up.

Short Synopsis

Young American dancer Susie Bannion arrives in 1970s Berlin to audition for the world-renowned Helena Markos Dance Company, stunning the troupe's famed choreographer, Madame Blanc, with her raw talent. When she vaults to the role of lead dancer, Olga, the previous lead, breaks down and accuses the company's female directors of being witches. As rehearsals intensify for the final performance of the company's signature piece, Susie and Madame Blanc grow strangely close, suggesting that Susie's purpose in the company goes beyond merely dancing. Meanwhile, an inquisitive psychotherapist trying to uncover the company's dark secrets enlists the help of another dancer, who probes the depths of the studio's hidden underground chambers, where horrific discoveries await.

Long Synopsis

Oscar[®] nominee Luca Guadagnino (*Call Me by Your Name*) directs an unsettling and original take on the 1977 cult horror classic *Suspiria*. In this riveting psychological thriller, American dancer Susie Bannion arrives in 1970s Berlin hoping to join the world-renowned Helena Markos Dance Company. In her very first rehearsal, Susie stuns the company's famed choreographer, Madame Blanc, with her talent, vaulting to the position of lead dancer. Olga, the previous lead, breaks down and accuses the "Mothers" who run the company of being witches. But before she can flee, she is captured and tortured by a mysterious force somehow connected to Susie's dancing. Despite these early warning signs, Susie continues her rise to the top of the dance academy at all costs. As rehearsals continue for the final performance of the company's signature piece, "Volk," Susie and Madame Blanc grow strangely close, suggesting that Susie's purpose in the dance company goes beyond dancing.

Meanwhile, psychotherapist Dr. Klemperer discovers a disturbing diary from his patient, a former Markos dancer named Patricia, outlining an ancient demonic religion practiced by the

Mothers. After Patricia mysteriously disappears, the doctor tries to alert the police but gets nowhere. Taking matters into his own hands, he approaches a dancer named Sara for help. Following their meeting, Sara ventures into the depths of the dance studio's hidden chambers, where strange and horrific discoveries await.

Suspiria features a powerful female cast, including Academy Award winner Tilda Swinton (*We Need to Talk About Kevin*, *Doctor Strange*), Dakota Johnson (the *Fifty Shades of Grey* franchise), Chloë Grace Moretz (*If I Stay*, *The Miseducation of Cameron Post*) and Mia Goth (*A Cure for Wellness*), and haunting music composed by Radiohead lead singer Thom Yorke.

ABOUT THE PRODUCTION

The first thing you would notice is the blood.

It poured from the dancer's severed head, dripping down her torso like a sinister necklace, then collected in a crimson pool near two feet, still arched en pointe.

Above the dancer, the poster read: "UN FILM DI DARIO ARGENTO."

And beneath her, just one evocative word: "SUSPIRIA."

Needless to say, 10-year-old Luca Guadagnino was captivated.

He first spied the poster for *Suspria* at a movie theater in northern Italy, where Guadagnino had been sent to summer camp. "It was a trying time for me," he confesses. "I was not the popular one; I was the shy one. I had already nurtured a passion for things the average kid wasn't fond of, like cinema, and an attraction for the morbid."

Every day, the children crossed through the deserted village of Cesenatico, and it was there that the future Oscar® nominee saw the stark one-sheet for Argento's classic 1977 horror film hung in front of a shuttered theater. It left an indelible impression.

"I didn't know what it was about," he recalls. "I didn't know the title was Latin. But the image was so powerful that I started to nurture it and nurture it. We walked through the village daily, but the only moment I really cared about was walking past the cinema so I could admire the poster again. That's how I discovered Dario Argento and *Suspria*, and it forged one of my primary identities, both as a filmmaker and as a man."

For years Guadagnino knew little else about *Suspria* beyond that startling image and the name of its director. But at age 13, he stumbled upon a broadcast of *Suspria* on Italian public television just as his family was about to sit down for dinner.

"I said, 'I don't want to eat,' and went and locked myself into a room all alone to watch it," he says. The film was all that he imagined and much more. "I was terrified and exhilarated by its crazy boldness, its formal dare, the music, the evocative power of the concept of witches. This movie made such a humongous impression on me that I started thinking, 'I want to watch it again. I want to read more about it.' I even went to the public library to find newspapers from the time it came out."

It wasn't long before Guadagnino began fantasizing about remaking the movie. "I had notebooks in which I would write, '*Suspria* by Luca Guadagnino.' Influenced by Dario's film, I

started to think of a *Suspiria* that could be mine.”

Now, as a follow-up to the most acclaimed film of his career, Best Picture Oscar® nominee *Call Me by Your Name*, Guadagnino has finally brought his oldest cinematic dream to vivid life, a deeply personal homage to the film that awed and inspired him from an early age.

Tilda Swinton, one of the film’s stars and a longtime collaborator of Guadagnino, calls the new *Suspiria* a “cover version” rather than a remake. “As we know in music, covers often sound very different from the original song,” says the actress. “The impulse to make this film comes out of a deep affection for Argento’s incomparable classic. We all have these particular booster jets, seed beds that fire us up. I’m so happy for Luca that he has finally made what he started visualizing so many years ago.”

THE PATH TO *SUSPIRIA*

Italian producer Marco Morabito worked alongside Guadagnino for more than 10 years to help him realize his long-held vision. “*Suspiria* and *I Am Love* were the first projects we decided to develop as we started working together a long time ago,” he says. “It took more than a year just to get the remake rights. It was Luca’s obsession that pushed us not to give up.”

The film is also produced by Brad Fischer, whose credits include such auteur-driven genre films as Martin Scorsese’s *Shutter Island*, David Fincher’s *Zodiac* and Darren Aronofsky’s *Black Swan*. “It is a wonderful twist of fate that we were able to make a film like this in Hollywood today,” Fischer says, “and the credit for that belongs both to Luca as well as the team at K. Period and Amazon — Ted Hope and Scott Foundas in particular — whose support for visionary filmmakers is really what made it possible.”

To pen the script, Guadagnino hired American writer David Kajganich, who also wrote the director’s 2015 drama *A Bigger Splash*, a reimagining of the 1969 French film *La piscine* (*The Swimming Pool*) starring Swinton and Dakota Johnson. Kajganich remembers the jolt of seeing Argento’s *Suspiria* for the first time. “It’s like being dragged into a lava lamp by a lunatic and stabbed to death,” he laughs. “It’s upsetting. It’s perplexing. I remember being struck by how the film’s absence of story logic — its *opposition* to logic, really — didn’t detract from many people’s experience of watching it. It hits people like a fever dream. I have friends for whom Argento’s *Suspiria* trumps all other horror films. And given the complexity and depth in that canon, I think that’s quite an achievement.”

Early on in their discussions, writer and director agreed the new film would be set in 1977, the year Argento's film was released. "It was a way we could bring social context into the story," says Kajganich. "As hermetically sealed as Argento's film is inside its own aesthetic interests, we wanted the opposite for this film."

The script starts with the same premise as the original: a young American dancer named Susie finds herself drawn to a dance company that secretly houses a coven of witches. But while the original takes place in the small southwestern German city of Freiburg, Guadagnino's version is set in a divided Cold War Berlin at a time when terror attacks from the far-left Baader-Meinhof Group have reached a fever pitch. So the young dancers' dawning awareness about the true nature of the Markos Company is mirrored by their growing understanding of the compromised world they are entering.

"Moving the bulk of our story to Berlin during the tense final weeks of the Baader-Meinhof era meant we could situate the dance company right in the middle of a recent example of society's battle with its addiction to fascism," says Kajganich. "At the time, there was an anger rising up in Germany's youth about what their parents and grandparents had perpetrated on Europe with the war, which the older generations had not yet fully understood — let alone taken responsibility for."

Guadagnino calls the story "a fable of a very specific time and place, where the past was so dark that it goes hand in hand with digging into the darkness of the self." He adds that the film reflects the feminism that swept Europe in the 1970s "in the way we describe the archetypical figure of the witch and the way the movie showcases a variety of female characters and empowers and de-victimizes the women."

THE WOMEN OF *SUSPIRIA*

To play the lead character of Susie, the young woman who joins the Helena Markos Dance Company as an untrained novice, Guadagnino cast Dakota Johnson. Best known for her role as Anastasia Steele in the *50 Shades of Grey* trilogy, Johnson also co-starred in Guadagnino's 2015 film *A Bigger Splash*, and it was during that production that the director first broached the idea of *Suspiria* to her.

"He said he had a plan to do a reimagining of it and asked if I would want to work with him again," says the actress. "We had fallen so deeply in love with each other by then that I would have done anything he was directing."

Though Johnson had not yet seen the original *Suspiria*, she was immediately intrigued by the subject matter. “I love dance movies, I love movies about women and the push and pull between them, and I *love* films about witchcraft,” she says. “It’s always been a very enticing subject for me.”

When she finally watched Argento’s horror classic, Johnson immediately understood the sway it held over Guadagnino and so many other cineastes. “It was such a visually delectable masterpiece,” she says. “I can see how it influenced the horror genre for decades. It’s definitely of a different time period, but I wouldn’t describe it as dated. You’re still enraptured.”

The actress spent the year before production began developing her character — formulating her past, her future, and her relationship with dance. When we first meet Susie she has turned her back on everything she knows in America and come to Berlin as though called by something deep within her.

“Susie comes from a Mennonite family and was born feeling as though her soul did not match up with the religion, the people, the rules,” says Johnson. “She wants to explore the world and sexuality and movement. And she has this innate power within her that I’m not sure she’s even aware of.”

Though Susie comes from a sheltered background, she proves to be a fast learner, and her ascent within the company surprises her and everyone around her. “She’s like a little lamb that’s in awe of the world, and she’s shocked by everything, but she’s not timid,” says Johnson. “She wants it. She wants to drink it all in. It’s an aggressive, unnerving way for a woman to behave in Berlin at that time, and you fear for her naiveté.”

Kajganich notes that it’s difficult to talk about Susie’s character without revealing important twists of the plot. “I will say, however, that Dakota has mentioned she did some therapy after the shoot and I’m not surprised. For our film to work, Susie had to be the subject of one harrowing storyline, as well as the object of another even darker one. It was not an easy role.”

The emotional demands aside, Johnson says the experience of filming *Suspiria* was remarkable, in part because of the film’s predominantly female cast and its lack of a conventional romantic storyline. “It was the most nurturing, loving environment,” she says. “You go in thinking, ‘Okay, I’m going to film this psychotic story in an abandoned hotel with a cast of 40 women. It’s going to be mayhem!’ And yeah, everyone was on the same menstrual cycle — the whole thing was so witchy — but there was such a foundation of support and love and true, deep connections with one another. It was so liberating, and it made me feel proud to show this way of filmmaking to the

world: There doesn't have to be a leading man, or a male-female story to get the point of love across."

Swinton, the Oscar®-winning actress with whom Guadagnino has collaborated on multiple prior films, says the director first began pitching her ideas for the movie more than 25 years ago. "As long as I can remember we've been discussing and planning *Suspiria*. All those years of mastication, of marination, lend a deep ease to a project. I've experienced this long gestation scenario before with other filmmakers and I love it. It means the work evolves so incrementally and with such detail that shooting is an easy business."

Her character, Madame Blanc, is a renowned choreographer and the leader of the Helena Markos Dance Company. "Blanc is the artist," says Swinton. "She is a dancer and choreographer of genius, a charismatic and powerful teacher who inspires real love and devotion in her dancers. But her conflict is a keen one: She has done a deal with the supernatural for the sake of the preservation of her company and must live with the consequences.

"Ambivalence and a sort of twilight loneliness is her lot," adds the actress. "She feels herself deeply compromised by the witchcraft she employs. The turbulent context of the Berlin she has survived and is living through is still an alienating one. Beautiful and cheerful are out: 'We must break the nose of every beautiful thing.'"

Unfamiliar with the world of modern dance, Kajganich conducted extensive research in order to write the character convincingly. "I studied Martha Graham, Mary Wigman, Pina Bausch, Sasha Waltz — all the luminaries," says the screenwriter. "I spent time in Berlin following Sasha around, interviewing her at length and attending rehearsals with her and her dancers to see how someone like Blanc might talk about movement, how she might mentor dancers and direct a large company.

"That taught me the right words," he continues, "but when it came to creating a voice for Blanc, a nervous system, I went to one of the great wells of inspiration for this film: the work of Rainer Fassbinder. Some of the most potent women on film came out the crucible of his collaborations with his actresses — including the great Ingrid Caven who plays Vendegast in our film — and I did my best to construct Blanc's way of using words and occupying scenes in a Fassbinderian way."

Though Blanc has earned the devotion of her dancers, she is on less steady footing within her witch cohort. "Blanc leads the dance company in our story, but not the coven, and that puts her in a complicated situation," says Kajganich. "It was important that the audience be able to connect

with her, that she never feels divorced from our world. There is something surprisingly sincere in Blanc, even nurturing, though her corners can be very sharp.”

Guadagnino had complete confidence in his two lead actresses’ ability to navigate the film’s steep emotional terrain. “They are both incredibly talented performers,” says the filmmaker. “I think the movie needed to be an extreme journey. But to do it in a way that is not just sensationalist but emotionally extreme, you have to have someone who can go places with you and can have an absolute trust in an uncompromising depiction of the way we can be extreme as people. Both Dakota and Tilda have that capacity on their own, and the three of us have a lot of fun going for extremes together.”

Morabito, who also produced *A Bigger Splash*, says the two women’s performances exceeded even his sky-high expectations. “Working with Tilda is pure pleasure. She makes everything so easy and always delivers the best performance. She always left me speechless. Dakota’s interpretation is truly remarkable. She had to face her dark side constantly, and that raised her performance to a very high level. She delivered every single scene with a rare power. I’ve never seen Dakota like this before. I hope to have the chance to work with her again.”

Not long after arriving at the Helena Markos Dance Company, Susie befriends Sara, a fellow dancer played by rising star Mia Goth. The actress, who says she was excited just to be able to audition for Guadagnino, first spoke with him via Skype. “I’ve always been a huge fan of his,” she says, “so to even have that meeting in and of itself was a huge deal for me.”

Goth was intrigued by the way her character turns from a fierce defender of the company into a probing skeptic whose investigations could destroy everything she knows. “She comes from a place of privilege and hasn’t had to struggle much until the point we meet her,” says the actress. “Luca would say that it was her curiosity, her obsession, that got her into the trouble she found herself in. It’s the curiosity that killed the cat.”

The director is unreserved in his praise for Goth’s performance. “I have to say, she is magnificent in the movie,” he enthuses.

Like her castmates, Goth was thrilled to be part of an ensemble that featured so many talented actresses. “It was actually really empowering,” she says. “You don’t get the opportunity to do something like that very often, and we really supported each other. There should be more of that, because I think the end product is really incredible.”

Another young actress cast in a pivotal role is Chloë Grace Moretz, who kicks off the movie with a nerve-jangling scene. “Luca and I had been trying to work together for several years but it had

never worked out, for one reason or another,” says Moretz. “He approached me about this film and it worked, thank goodness!”

Moretz plays Patricia, a dancer who has fled the Markos troupe after getting too close to the coven’s deepest secrets. In a meeting with her psychotherapist, Patricia’s intense fear could be misconstrued as paranoia, and her eventual disappearance causes others at the company to wonder what motivated her — and what became of her.

“She was a normal girl — well-liked and grounded — who wanted to be a dancer,” says the actress. “Without giving too much away, she finds herself the object of some malicious attention and begins to spiral down.”

Moretz says Guadagnino allowed her to approach the role in whatever way she wanted — “Nothing was off limits.” But one aspect of the part came as a last-minute surprise: “I wasn’t aware that I would need to speak German until two or three weeks prior! I rushed to learn the language and then had to integrate both English and German throughout the scene. It felt very frantic, which worked beautifully for the vibe.”

THE LOOK OF *SUSPIRIA*

To shoot the film, Guadagnino reunited with director of photography Sayombhu Mukdeeprom, who won an Independent Spirit Award for his work on *Call Me by Your Name*. The wintry look of *Suspiria* is a far cry from the sun-dappled warmth Mukdeeprom captured in that film, but also differs from the super-saturated look of Argento’s *Suspiria*.

“Many people expect the film to be in vivid color like the original,” says Mukdeeprom. “But upon reading the first script I started to see the movie in my own way, and I didn’t feel an element of strong color.”

Instead, the film’s visual style flowed organically from its setting, according to Guadagnino. “We wanted to tell a story set in Berlin, 1977, and we wanted to make a film from that era as if we were there, which is the same attitude I applied to portraying the ’80s in *Call Me by Your Name*.”

The director was specifically inspired by the work of Fassbinder, the prolific German filmmaker whose vast oeuvre includes *The Marriage of Maria Braun* (1978), *Veronika Voss* (1982) and the television epic “Berlin Alexanderplatz” (1980).

“Sayombhu and I discussed Michael Ballhaus and Xaver Schwarzenberger’s work for Fassbinder as well as the paintings of Balthus,” says Guadagnino. “We wanted to encompass

something that was from the period and the place rather than mimic a mood or find a random one. The palette includes a variety of grays and browns and rust and pale blues and greens. We really wanted it to be a reflection of the period and the German cinema of the period.”

For production designer Inbal Weinberg that meant steering clear of the lurid aesthetic of Argento’s masterpiece. “The 1970s *Suspria* is of course an iconic horror film with a very stylized look and color scheme, but it’s specific to its time and too unique to re-create,” she says. “Instead, Luca and I agreed that our film should have a realistic quality to it, and we wanted to juxtapose that realism with the supernatural elements that are slowly exposed in the film. We felt the more authentic the environment, the scarier it would be when things start going wrong.”

To research the project, Weinberg flew to Berlin, where she visited museums and remnants of the Berlin Wall in addition to devouring books and movies from the period.

Although many of the exterior scenes in *Suspria* were shot on location in Germany, most of the interiors, including those in the dance company building, were filmed at an abandoned grand hotel in the mountains of northern Italy. “After looking at various alternatives we decided to shoot there, despite its dilapidated state,” says Weinberg. Just to make the building inhabitable required major renovations to the electrical and plumbing systems, and even installing heating. “We had to remove debris and fix walls and ceilings that had collapsed. And all of this before we even started designing our sets!”

The massive effort was well worth it in the end, says Guadagnino. “I loved the place for its vastness and for the way its spaces were related to one another. With Inbal we totally remade it to look like a German modernist building.”

More than just a shooting location, the repurposed hotel became a temporary studio, according to Swinton. “It was a holding space to create all our interior environments in peace and with all the freedom studio shooting can bestow,” says the actress, though she notes that the location was not without its drawbacks. “With that freedom came the extreme cold of the winter months, the challenge of working in a building with zero integrated heating, and telecom antennae sprouting out of the roof giving everybody on the crew jangling headaches.”

Even with all the improvements in place, Weinberg concurs, the work conditions were difficult throughout the shoot, especially once winter set in. “It was certainly a challenging location, but it somehow fit our project perfectly. I’m sure that the darkness of the plot seeped into the walls, and vice versa.”

For Guadagnino's longtime costume designer, Giulia Piersanti, *Suspiria* represented a stark divergence from the half-buttoned shirts and short shorts of *Call Me by Your Name*. But she was no less dedicated to creating wardrobes that precisely matched each character's persona. "Determining the background of a character from a personal, social, and cultural perspective, and how the period and story affects them, is always my priority in designing costumes," she says. "It's the first thing I discuss with Luca. And where there is freedom to imagine, I attribute subcultures or interests to them to determine wardrobe choices."

Guadagnino praises Piersanti's ability to add another layer of richness to the characters through their clothing. "Giulia made all these pieces that felt like they came from the closet of each person," he says. "We didn't want the look of the movie to be flamboyant for the sake of it, so we went for a variety of sportswear from the period that could in a way be interchangeable between characters, but at the same time, each of them has a specific personality. Giulia was magnificent at looking at every person in Dave's script and making sure to convey something about their personality and the period."

While staying largely within the film's muted palette, Piersanti managed to subtly foreshadow the film's explosive climax. "Color is very important to me," says the costume designer. "I often use my favorite colors: muddy browns, beiges and army greens, which are also true to the visual research of the period and place. I also wanted red accents to give a feel of what is to come."

For the dance company's signature piece, "Volk," Piersanti created ropery costumes that are almost harness-like, evoking a BDSM influence. "It shows that this company is built on pleasure and pain," says Guadagnino.

Piersanti explains that the idea came from a photo she had of a work by the artist Christo portraying a woman wrapped in heavy ropes. "When I proposed the idea to Luca and our choreographer, Damien Jalet, Damien told us he had worked with ropes before, so we found common ground," she says. "We hand-knotted each costume in red bondage rope in our shop, specifically looking at bondage techniques and photographer Nobuyoshi Araki's work."

Further sartorial surprises arise as the film delves deeper into the coven. "When the movie leans into the darker side of this world, there is a very upsetting use of clothing, like the witches wearing dresses made out of hair," says Guadagnino. "This was an amazing idea of Giulia's that led us to a world of really powerful, disturbing imagery."

Piersanti credits Guadagnino for inspiring her to do some of her most creative and original work. "He is the smartest, wittiest, most multitalented and most interesting person I know, and this

shows in his work as a director,” she says. “Luca is a true master and *Suspiria* has a vision that I cannot compare to anything else.”

THE RHYTHM OF *SUSPIRIA*

The dance sequences in *Suspiria* are crucial: They must cast a spell on the audience to such a degree that we believe the dancers’ movements are imbued with a primal, powerful force. For Guadagnino, finding the right choreographer and aesthetic was paramount.

“I wanted to step away from the idea that this is a movie about ballet,” says Guadagnino. “For me, the radicalism of contemporary dance was the most important thing. The dance in the movie is deeply rooted in the flesh and blood of the characters, and I didn’t want it to be an occasion for a brief moment of beauty in movement. I wanted dance to be part of who these people are and how they behave.”

The project led Guadagnino to Damien Jalet, the 41-year-old French and Belgian choreographer behind the Olivier-winning show “Babel(words).” “We wanted someone who had a primal sense of radicalism and community,” says the director. “It turned out Damien was also a big fan of Dario’s film.”

The choreographer acknowledges he was initially somewhat skeptical about the idea of redoing *Suspiria*. “But Luca very quickly convinced me that he had a true vision behind it and also a very personal and deep connection to Argento’s version,” says Jalet. “And when he told me he wanted to make dance the true expression of the power of the witches, their secret language somehow, it was an incredibly inspiring starting point. What I really love in his way of working is that once he has very carefully chosen his collaborators, he gives them an incredible amount of trust, which is very empowering.”

Johnson began dance training while she was still filming *Fifty Shades Freed* in Vancouver. After Jalet joined the project, she spent three weeks in Varese, Italy, working eight hours a day with the other dancers. “I danced when I was younger for about 10 years, so luckily I had a bit of a background and my body has muscle memory,” she says. “And I can understand choreography, so that was an incredible plus for me.”

To some extent, too, it was important that Susie feel different and less formal than the other dancers. Since she grew up without professional training, Susie has become a magpie for dance, pulling from any documentary or show she can get her hands on.

“For the audition piece in the movie, Damien and I went through it and said, ‘Which moves are things she’s seen in ‘The Nutcracker,’ or a Mary Wigman movie, or one of Madame Blanc’s shows?’” recounts Johnson. “It’s a little bit of ballet, a little bit of lyrical and jazz, and then you have German expressionist dance and her own expression, which is very sharp and fierce and linear.”

“Susie is coming from a farming environment, and we somehow wanted her to have a very grounded, very sharp, yet very sensual quality,” says Jalet, who pointed out that during her audition, Susie eschews traditional ballet shoes. “It was not written in the script, but we felt the contact of the feet with the wood would bring a more sensual, primal quality to her movements.”

In creating Madame Blanc’s work, Jalet paid homage to dance icons like Wigman and Bausch. “I never wanted to literally copy or re-create their work,” he says. “The idea was more to connect to the source of inspirations that animated their works, or the cultural references or physical principles they were inspired by.”

Goth also spent months training alongside Johnson to learn the film’s complicated dances. “It was a long process, but really rewarding,” she says. “I hadn’t really had much dance experience, and I didn’t necessarily know what it was going to entail, but my respect for dance has now gone through the roof. They work so hard, 10 hours a day sometimes, and it’s all-encompassing.”

Johnson agrees. “The dancers are some of the most extraordinary people I’ve ever met,” she says. “There were two dancers assigned to me to help me move my body and really find a way to learn the choreography, and for the things I couldn’t do, I had this incredible body double named Tonya who was so brilliant. The dancers were so patient with me and so helpful and smart. It was incredible to see how beautiful the connection is that dancers have with their bodies, and I hope that’s something that came through in my performance.”

Johnson gave her all to the dance sequences, and she admits they took a toll: In fact, one of the film’s key dances sent her to the emergency room. “I threw my back out really badly on the last take of that scene,” says Johnson. “I felt like I had tossed my torso from my legs. It’s not delicate work ... you’re being really rough with yourself, and suddenly behaving like a professional dancer when you’re not.”

The sequence that injured Johnson is already one of *Suspiria*’s most notorious. Accomplished by Guadagnino’s longtime editor Walter Fasano, it is a master class in cross-cutting: As Susie dances under Blanc’s watchful eyes, a supernatural link is formed between her and Olga (Elena Fokina), a member of the coven who has dared to go against the witches only to find herself

trapped in a nearby mirrored room. For every move that Susie makes in her dance, Olga's limbs move violently against her will, eventually tearing her body apart.

"That scene is exactly as we discussed it would be for years," observes Swinton. "Walter is an extraordinary auteur of an editor: His musicality is always apparent in his work, but, naturally, with *Suspiria*, the conductor in him is fully let out to play. I think we are all extremely proud of that sequence and his phenomenal skills which it celebrates so articulately. All of those involved, not least the extraordinary dancers, ignite the film with this sequence. And Damien Jalet's choreography — so distinctive, evocative and powerful throughout — is a miracle here."

Fischer singles out Fokina for the gut-wrenching performance she delivers as the dance's victim. "What people won't necessarily realize is that with every sharp elbow, wrist and knee thrown by Dakota, Elena is actually, physically throwing herself against the walls and floor of that studio. There is no stuntwoman in a single one of those shots, and the only VFX are prosthetic appliances to emphasize her injuries and the removal of equipment and crew reflections from the mirrors."

According to Fasano, the scene was one of the most challenging and time-consuming sequences in the movie to cut. "From the first dailies to the very first draft of the sequence, I think it took almost six weeks to get the edit of those three minutes," says the editor, who worked closely with Jalet to analyze the women's dance moves and create a proper connection between Johnson and Fokina.

"I loved that scene from the beginning," says Jalet, "because in one room, the dance celebrates the force of life, and in the other one, that of destruction. It's an Eros-Thanatos *pas de deux*. I guess that's why the scene is profoundly disturbing: It's repulsive and attractive at the same time."

In the decades since Guadagnino and Fasano first began mulling *Suspiria*, Fasano has gone on to edit three of Argento's films. Still, he says that when it came to editing this new take on *Suspiria*, he wasn't tempted to copy the original's distinctive rhythms. "It was more of a driving force than anything specific, because anything we had to learn from Argento was already in the blood and in the body. The two movies are extremely different. The source of inspiration while editing, for me, was the German cinema of the '70s — mostly Fassbinder, but also Werner Herzog."

Suspiria presented vastly different challenges from his last acclaimed collaboration with Guadagnino, says Fasano. "*Call Me by Your Name* is the sun, and *Suspiria* is darkness," he says. "What I can tell you for sure is that Luca never goes the easy way. He always tries to find new challenges,

new thematic takes. When he talks about a new project, for sure it is not something you would have expected.”

THE SOUND OF *SUSPIRIA*

Guadagnino has mostly used pre-existing music to score his previous films, so he was initially reluctant to work with a composer to create an original score. He also knew that whoever did the score for *Suspiria* would be compared to Goblin, the prog-rock band that provided the iconic soundtrack for Argento’s movie.

But the director eventually became convinced that original music was just what his film needed. “There was something about the energy of the movie I was looking for — the fear, the evil, the humanity,” he says. “So I started to think, what about a soundtrack that encompasses a powerful modernity?”

For that, Guadagnino approached Thom Yorke, who has delivered some of the most acclaimed albums of all time with his band Radiohead. *Suspiria* is Yorke’s debut as a feature-film composer, though his Radiohead bandmate Jonny Greenwood was nominated for an Oscar® this past year for composing the score to Paul Thomas Anderson’s *Phantom Thread*.

“Thom has a depth and commitment in his music and a relentless search that makes him the musical voice of our generation,” says Guadagnino. “At the same time, he is someone who has never shied away from really relentless, disturbing music. I knew he would be the most uncompromising author of music for my movie.”

Yorke committed wholeheartedly to the project, sending the team music cues even before *Suspiria* began shooting. “It was an extraordinary experience,” says Guadagnino. “It helped me, the cast, and the editor Walter to create and build the way we wanted.”

THE DREAM OF *SUSPIRIA*

Now, with his lifelong dream fully realized, Guadagnino hopes the film will have the same effect on others that Argento’s original had on him.

“I want people to see this movie and be impacted by it in a very unconscious way,” Guadagnino says. “I want them to think about who they are in relationship to their upbringing. I want people to reflect on their relationship with their mothers. And I want them to see the extreme

power of women, who are so strong and motivated. They are not victims. They are complex, fantastic, disturbing, powerful, and sometimes evil.”

Kajganich believes Guadagnino has succeeded in creating an homage to a revered horror classic that also takes viewers on a thrilling journey into uncharted cinematic territory. “Luca is a great humanist, and unafraid of exploring the darkness in people, but he is always, *always* ready to play,” says the writer. “This film is completely insane. It’s like a demented slumber party at Luca Guadagnino’s house. And you are all invited.”

And if Guadagnino’s version inspires new filmmakers to revisit the tale of this occultist dance company decades from now, Swinton is all for it. “Wouldn’t it be cool if one day, somebody might be inspired to imagine a ‘cover’ of what we have made?” she muses. “It is a lovely thought.”

ABOUT THE CAST

DAKOTA JOHNSON (Susie) has become one of Hollywood's fastest-rising stars, playing the coveted role of Anastasia Steele in the feature adaptation of E.L. James' novel *Fifty Shades of Grey*, a worldwide phenomenon. Last year Johnson reprised her role in *Fifty Shades Darker* and starred in the third and final installment *Fifty Shades Freed* this spring. Johnson previously starred opposite Johnny Depp in the Whitey Bulger biopic *Black Mass*, directed by Scott Cooper. Up next for Johnson is *The Peanut Butter Falcon*, co-starring Shia LaBeouf, and she is currently shooting Drew Goddard's *Bad Times at the El Royale*.

After bursting onto the scene with her performance in David Fincher's critically acclaimed *The Social Network*, Johnson went on to appear in the comedies *The Five-Year Engagement*, opposite Jason Segal and Emily Blunt; *21 Jump Street*, alongside Jonah Hill and Channing Tatum; and *How to Be Single*, with Rebel Wilson, Leslie Mann and Alison Brie. She had a starring role alongside Tilda Swinton, Ralph Fiennes and Matthias Schoenaerts in Luca Guadagnino's *A Bigger Splash*, a remake of Jacques Deray's *La Piscine*.

TILDA SWINTON (Madame Blanc) won both the BAFTA award and Academy Award[®] in 2008 for Best Supporting Actress for her performance in Tony Gilroy's *Michael Clayton*. In 2011 Swinton starred in and executive produced *We Need to Talk About Kevin*, with Lynne Ramsay directing. The film debuted in the main competition at the Cannes Film Festival to huge critical acclaim and garnered multiple honors including Golden Globe[®] and BAFTA nominations for Swinton for Best Actress.

Swinton has established rewarding filmmaking relationships with Joel and Ethan Coen, Lynn Hershman Leeson, John Maybury, Jim Jarmusch and Wes Anderson. She collaborated with Luca Guadagnino on the documentary short *Tilda Swinton: The Love Factory* and the features *I Am Love* (which she also produced) and *A Bigger Splash*. Additionally, Swinton worked with Bong Joon Ho on the international hits *Snowpiercer* and *Okja*.

The actress' other film credits include Judd Apatow's *Trainwreck*, opposite Amy Schumer; Scott Derrickson's *Doctor Strange*, alongside Benedict Cumberbatch; and David Michôd's *War Machine*, with Brad Pitt. She recently wrapped production on Armando Iannucci's *The Personal History of David Copperfield*.

Swinton started making films with the English experimental director Derek Jarman in 1985, beginning with *Caravaggio*. They made seven more films together before Jarman's death in 1994, including *The Last of England*, *The Garden*, *War Requiem*, *Edward II* (for which Swinton won the Best Actress award at the 1991 Venice International Film Festival) and *Wittgenstein*. She gained wider international recognition in 1992 with her portrayal of the title character in Sally Potter's *Orlando*, based on the novel by Virginia Woolf.

Swinton is the mother of twins and lives in the Scottish Highlands.

MIA GOTH (Sara) is an English actress who has established herself as a rising star over the past several years. She recently completed production opposite Rob Pattinson and Juliette Binoche on *High Life*, the first English-language film from director Claire Denis. Earlier in 2018 Goth starred opposite George MacKay and Charlie Heaton in *Marrowbone*, for director Sergio G. Sánchez. Last year she was seen in Gore Verbinski's *A Cure for Wellness*, opposite Dane DeHaan.

Previously, Goth starred in Stephen Fingleton's sci-fi thriller *The Survivalist*, alongside Martin McCann. The film premiered at the Tribeca Film Festival and earned Goth a nomination for Most Promising Newcomer at the 2015 British Independent Film Awards. She also appeared in *Everest*, opposite Robin Wright, Jake Gyllenhaal and Josh Brolin. Goth starred opposite Charlotte Gainsbourg and Shia LaBeouf in Lars von Trier's *Nymphomaniac: Volume II*, which marked her acting debut.

On the small screen, Goth guest-starred on the acclaimed PBS series "Wallander" as well as "The Tunnel," for Sky Network and Canal+ in the U.K.

Goth is currently featured as one of the faces of Prada's new La Femme fragrance campaign.

CHLOË GRACE MORETZ (Patricia) has been captivating audiences since she was 5 years old, when she was cast in a lead role in the remake of *The Amityville Horror* produced by Michael Bay. She has appeared in nearly 30 films since then, working with some of the industry's elite filmmakers and gaining accolades along the way. Her breakout role as Hit Girl in Matthew Vaughn's cult classic film *Kick-Ass* was followed by a starring role in Matt Reeves' remake *Let Me In*, which landed her on *Time*'s prestigious "Top 10 Performances of the Year" list, as well as *The New York Times*' "Best Performances of 2010" list. Moretz also received a 2014 *People* magazine award for Next Generation Star, for her prolific work in television and film.

Moretz can currently be seen in the title role in the drama *The Miseducation of Cameron Post*, which premiered at Sundance 2018 and won the Grand Jury Prize. Moretz will next be seen in Neil Jordan's thriller *Greta*, opposite Isabelle Huppert.

Previously, Moretz starred opposite Ansel Elgort in Sacha Gervasi's *November Criminals*, an adaptation of Sam Munson's novel of the same name. She also appeared in Gerard Barrett's *Brain on Fire*, alongside Tyler Perry, Carrie-Anne Moss and Richard Armitage.

Moretz's other film credits include Nicholas Stoller's *Neighbors 2: Sorority Rising*, opposite Zac Efron, Seth Rogen and Rose Byrne; *The 5th Wave*, an adaptation of Rick Yancey's novel; *If I Stay*, which won a 2015 People's Choice Award for Favorite Dramatic Movie; Oliver Assayas' *Clouds of Sils Maria*, alongside Juliette Binoche; *The Equalizer*, opposite Denzel Washington; the independent film *Laggies*, with Keira Knightley and Sam Rockwell; horror remake *Carrie*, alongside Julianne Moore; sequel *Kick-Ass 2*, reprising her iconic role as Hit Girl; Martin Scorsese's *Hugo*, opposite Sir Ben Kingsley; and Tim Burton's *Dark Shadows*, alongside Johnny Depp and Michelle Pfeiffer. Moretz also lent her voice to *The Tale of the Princess Kaguya*, which received a 2015 Academy Award nomination for Best Animated Feature Film of the Year.

On the small screen, Moretz also guest-starred on the award-winning TV series "30 Rock," appearing in multiple episodes as spoiled rich girl Kaylie Hooper. She made her theatrical debut in Scott Z. Burns' Off Broadway play "The Library," directed by Steven Soderbergh.

LUTZ EBERSDORF (Dr. Josef Klemperer) was born on February 15th, 1936 in Munich, Germany.

In 1938, when Ebersdorf was just two, his family fled Nazi Germany: first for Geneva in Switzerland, and then to London. Spending most of his youth in Camberwell, London, Lutz returned to Munich in 1954, where he studied philosophy, taking a particular interest in Gestalt psychology and psychodrama. Having graduated in 1957, Ebersdorf went on to co-found the experimental theatre group Piefke Versus – a radical performance ensemble heavily influenced by the Vienna Actionists and in particular, the work of Hermann Nitsch. While supporting himself working odd-jobs for several years, Ebersdorf and the other members of the group staged sporadic performances, often in public spaces, and produced several short art films (now believed to be lost films).

Ebersdorf eventually disbanded Piefke Versus in 1964, leaving him free to pursue his studies in Kleinian psychoanalysis. He received his doctorate in 1967. Ebersdorf has worked in Berlin as a

practicing Kleinian analyst, specializing in mother-daughter relationships, since 1969. In 2016, director Luca Guadagnino approached Ebersdorf to appear in Guadagnino's remake of Dario Argento's *Suspiria*, as Dr. Josef Klemperer, a Kleinian psychoanalyst,

JESSICA HARPER (Anke) began a 40-year acting career in the Broadway cast of "Hair." She also worked Off Broadway with the avant-garde director Richard Foreman, among others. Her film work includes playing the lead in Dario Argento's horror classic *Suspiria* and co-starring roles in *Stardust Memories*, alongside Woody Allen; *Pennies From Heaven*, opposite Steve Martin; *My Favorite Year*, with Peter O'Toole; and cult classic *Phantom of the Paradise*. Harper won a CableAce Award for Best Actress for her work on "It's Garry Shandling's Show" and she has made numerous other TV appearances.

Also an author, Harper has written a dozen books for children (including the bestselling *Nora's Room*) and a memoir-cookbook called *The Crabby Cook Cookbook*. As a songwriter she has written for Bette Midler, among others, and as a recording artist she has produced seven albums of music for children. She has a podcast called "Winnetka," a 10-episode memoir.

ELENA FOKINA (Olga) trained in dance at the University for Culture and the Russian Academy for Theatrical Arts in Moscow. From 1997 to 2001, she danced with the Russian Chamber Ballet Moscow. In 2001, she began working with Ultima Vez company for the creation and tour of "Blush" (2002), "What the Body Does Not Remember" (2002), "Sonic Boom" (2003), "Puur" (2005), "Spiegel" (2006), "Menske" (2007), "Oedipus / Bet Noir" (2011), "Booty Looting" (2012), and "Talk to the Demon" (2013). She also participated in the dance films *Blush* (2004) and *Here After* (2005), directed by Wim Vandekeybus.

Other works include: "Sunset on Mars," directed by German Jauregui (2009), "Confession," directed by German Jauregui (2013), "Swan Lake," directed by Mats Ek (2015), "Juliet & Romeo," directed by Mats Ek (2016), and "Korper," directed by Sasha Waltz (2016).

Her own works included: "Pristan," (2009), Centro de las Artes de San Louis Potosi, Teatro de la Paz, Mexico. "Bielovodie" (2010), creation for Chamber Ballet Moscow, Int. House of Music, Moscow. Movendum" (2010), creation for two interpreters, Dance Agency "Tsekh", Moscow.

She has recently worked as a dancer and teacher in the Royal Swedish Ballet, Stockholm.

ABOUT THE FILMMAKERS

LUCA GUADAGNINO (Director) is a director, producer and screenwriter. Born in Italy to an Italian father and an Algerian mother, he was raised in Addis Ababa, Ethiopia. He has directed eight feature films.

MARCO MORABITO (Producer) has been involved in film production for many years and has worked with Luca Guadagnino for almost two decades. He was nominated for an Academy Award, a Golden Globe and a BAFTA award for producing Guadagnino's *Call Me By Your Name*.

Early in his career Morabito produced the documentaries *Tilda Swinton: The Love Factory* and *Cuoco Contadino*, which premiered at the Venice Film Festival. In 2006 he co-founded the production company First Sun and produced Guadagnino's *I Am Love* (2009), nominated for Best Foreign Language Film at the Golden Globes and BAFTAs as well as an Academy Award nominee for Best Costume Design. He also produced or executive produced Edoardo Gabbriellini's *The Landlords*, which premiered in competition at the Locarno Film Festival; Ferdinando Cito Filomarino's *Antonia*, presented at the Karlovy Vary Film Festival; and Guadagnino's *A Bigger Splash*, starring Tilda Swinton, Ralph Fiennes and Dakota Johnson.

BRADLEY J. FISCHER (Producer) is a prominent motion picture and television producer whose nearly 20-year Hollywood career has produced successful collaborations with filmmakers Martin Scorsese, David Fincher, Darren Aronofsky, Luca Guadagnino, Antoine Fuqua, Roland Emmerich, Eli Roth and many others. To date, his films have grossed over \$1 billion in global box-office receipts.

Among the films Fischer has produced (or executive produced) are Scorsese's *Shutter Island*, starring Leonardo DiCaprio and Mark Ruffalo; Fincher's *Zodiac*, starring Jake Gyllenhaal, Ruffalo and Robert Downey, Jr.; and Aronofsky's *Black Swan*, with Natalie Portman.

Fischer's latest releases are Roth's family chiller *The House With a Clock in Its Walls*, starring Jack Black and Cate Blanchett (Fischer's second collaboration with the Academy Award-winning actress); and Sylvain White's *Slender Man*, based on the iconic creepypasta character.

Fischer's upcoming slate includes *The Long Walk*, based on the book by Stephen King; Chanwook Park's *The Brigands of Rattleborge*, a Western written by S. Craig Zahler; *The Overlook Hotel* (a prequel to Stanley Kubrick's *The Shining*), in association with the Stanley Kubrick estate; as well as

other projects with filmmakers and writers such as Francis Lawrence, Dennis Lehane and Alex Proyas.

Fischer started his career at Phoenix Pictures, where he worked under Mike Medavoy for 13 years before forming Mythology Entertainment in 2011, partnering with James Vanderbilt and Laeta Kalogridis.

Fischer was selected by *The Hollywood Reporter* for its 13th annual “Next Generation” special issue as one of Hollywood’s top 35 executives under 35 years of age. In the spring 2008 issue of *Los Angeles Confidential* magazine Fischer was profiled as a “Power Producer.”

Fischer serves on the board of directors of the Stella Adler Studio of Acting in Los Angeles. He is a member of the Producers Guild of America.

Fischer is a native of New York who graduated from Columbia University in 1998 with a B.A. in film studies and psychology. He currently resides in Los Angeles with his wife Karen, daughter Olivia and son Leo as well as their dogs Bentley, Zoe, Sadie and Elvis Presley, who don’t know how good they have it.

SAYOMBHU MUKDEEPROM (Director of Photography) has served as director of photography on more than 20 films. He is well known for his work with the acclaimed director Apichatpong Weerasethakul, with whom he made *Syndromes and a Century* (2006) and *Uncle Boonmee Who Can Recall His Past Lives* (2010) — winner of the Palme D’Or at Cannes — among others. In 2015, Mukdeeprom shot Ferdinando Cito Filomarino’s *Antonia*, and the following year he worked with Luca Guadagnino on *Call Me by Your Name*. He was born in Thailand in 1970.

INBAL WEINBERG (Production Designer) recently designed Martin McDonagh’s *Three Billboards Outside Ebbing, Missouri*, starring Frances McDormand, Woody Harrelson and Sam Rockwell. The film went on to win many awards, including four Golden Globes and two Academy Awards, and Weinberg was nominated for an Art Directors Guild Award. She is currently designing Dee Rees’ *The Last Thing He Wanted*, starring Anne Hathaway.

The Israel-born, New York-based production designer received her B.F.A. in film from NYU’s Tisch School of the Arts in 2003. While at school, Weinberg combined her passion for fine arts and film into a concentration on production design. After graduating she worked in various roles in the art department, serving as art director on acclaimed indie *Stephanie Daley* and Oscar® nominee *Half Nelson*, starring Ryan Gosling.

Weinberg's first feature as a production designer was Hal Hartley's *The Girl from Monday* and she later designed Courtney Hunt's *Frozen River* (Grand Jury Prize, 2008 Sundance Film Festival), Dee Rees' *Pariah*, Derek Cianfrance's *Blue Valentine* and *The Place Beyond the Pines*, Stephen Chbosky's *The Perks of Being a Wallflower*, Lance Edmonds' *Bluebird*, Theodore Melfi's *St. Vincent*, Cary Fukunaga's *Beasts of No Nation* and James Schamus' *Indignation*.

Weinberg is the co-founder of the Production Designers Collective, a global community of production designers interested in sharing knowledge and promoting the craft of production design.

GIULIA PIERSANTI (Costume Designer) was born in Rome, and grew up between Paris and Los Angeles. She studied at Parsons School of Design in NY. She has been working for the past 20 years as a freelance Fashion Designer Consulting for some of the world's best renowned luxury brands.

A Bigger Splash by Luca Guadagnino was her first step into the world of cinema. This collaboration was the result of her longtime friendship and aesthetic affinity with Luca Guadagnino. In 2016, they collaborated on their second film together, "Call Me By Your Name."

WALTER FASANO (Editor) met Luca Guadagnino in 1995 and cut the director's debut film, *The Protagonists*, as well as each of his following features, including *I Am Love* (which Fasano co-wrote), *Bertolucci on Bertolucci* (which he co-directed), *A Bigger Splash* and *Call Me By Your Name* (for which he won the Italian National Syndicate of Film Journalists' Silver Ribbon award for Best Editing). Fasano has also worked with filmmakers such as Dario Argento and Chan-wook Park.

The editor was born in 1970 in Southern Italy. After earning a degree in cinema history in Bologna, Fasano began editing feature films and documentaries. He is now a member of the Academy of Motion Picture Arts and Sciences. In addition to his editing career, Fasano is a professional radio deejay and a self-taught musician.

FERNANDA PEREZ (Makeup Artist) is an Italian/South American makeup artist who has worked with directors such as Paolo Sorrentino, Abbas Kiarostami, Chan-wook Park and Roberto Benigni. She met Luca Guadagnino in 1996 to work on his first short film, *Qui*. Since then they have built a strong friendship and professional collaboration that is ongoing.

DAMIEN JALET (Choreographer) is an independent Belgian and French choreographer and dancer whose work has been presented all over the world. His work frequently explores myths, religions and rituals, focusing on the ways that dance can capture some of these traditions. Jalet's dance performance "Babel(words)" won two Olivier Awards in 2011 (Best New Dance Production, Outstanding Achievement in Dance) as well as a Best Choreography prize at the Bolshoi in Moscow.

Jalet is interested in the capacity of dance to constantly reinvent itself by conversing with other media such as visual art, music, cinema, theater and fashion. His works are often collaborative. Jalet recently designed choreography for Gilles Delmas' documentary *The Ferryman*, an exploration of the roots of animistic rituals practiced in Bali and Japan, which screened at the 2017 Venice Film Festival. He has worked as a choreographer and dancer for many of the top ballet companies in the world. Jalet has also taught his specific technique, which uses centrifugal force, in companies and institutions such as Pina Bausch Company, ImpulsTanz Vienna, Atelier de Paris and Architanz in Tokyo.

Jalet's latest works as an art installation dance choreographer include "Les Médusés," a 30-performer installation taking place in the Louvre; "Yama," for the Scottish Dance Theatre; "Bolero," which he co-directed for the Paris Opera Ballet; "Inked," for the British Kathak dancer Aakash Odedra; "Obsidian Pieces," for the Icelandic Dance Company; "Gravity Fatigue," at Sadler's Wells in London; "Vessel," presented in major venues in Japan; and "Skid," for the Gothenburg Dance Company.

Jalet was the 2017 artistic director of the U.K. National Youth Dance Company, for which he created "Tarantiseismic," which premiered at Sadler's Wells. In 2018 he directed his first opera, "Pelléas et Mélisande," at the Antwerp Opera.

In 2013 the French government named Jalet a knight of arts and letters (*Ordre des Arts et des Lettres*).

Mark Coulier (Prosthetics Make-Up Artist) is a British make-up artist and prosthetic makeup expert, who has worked in *Harry Potter film series*, *X-Men: First Class* and *Star Wars: Episode 1*.

He and J. Roy Helland won the Academy Award® for Best Makeup and BAFTA Award for Best Makeup and Hair for *The Iron Lady*.

Coulier received his second Oscar® for the film *The Grand Budapest Hotel* at the 87th Academy Awards. His win was shared with Frances Hannon. Other titles include *World War Z*, *Spectre* and *Rush*.