

WINNER
30
MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2023
Best Actress

Priscilla

EEN FILM VAN
SOFIA COPPOLA

MET
CAILEE SPAENY EN JACOB ELORDI

cinéart

PERSMAP

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**Meer over de film:
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[Cineart.nl/films/priscilla](https://www.cineart.nl/films/priscilla)

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Synopsis

PRISCILLA, de nieuwe film van Sofia Coppola (THE VIRGIN SUICIDES, LOST IN TRANSLATION), toont de onzichtbare kant van een van de grootste Amerikaanse mythes uit de popgeschiedenis: de lange relatie en het turbulente huwelijk van Elvis en Priscilla.

Wanneer tiener Priscilla Beaulieu op een feestje Elvis Presley ontmoet, verandert de internationale rock-'n-roll superster op intieme momenten onverwachts in iemand anders: een meeslepende liefde, een steun in eenzame dagen, een kwetsbare, beste vriend. De film volgt Priscilla van een Duitse legerbasis tot aan Elvis' droomlandgoed Graceland. Een gevoelig en betoverend portret over liefde, fantasie en roem.

PRISCILLA werd geselecteerd voor de hoofdcompetitie van het Filmfestival van Venetië, waar actrice Cailee Spaeny de prijs won voor Beste Actrice. De film is gebaseerd op de memoires van Priscilla Presley 'Elvis & Me'.



Director: Sofia Coppola

BIOGRAPHY

Sofia Coppola heeft haar achtste film PRISCILLA gebaseerd op de memoire 'Elvis and Me' van Priscilla Beaulieu Presley. De rollen worden vertolkt door Cailee Spaeny en Jacob Elordi en de film is geproduceerd door Coppola, Youree Henley en Lorenzo Mieli.

Coppola schreef in 2017 geschiedenis toen ze slechts als tweede vrouw ooit de prijs wist te winnen voor Beste Regie op het Filmfestival van Cannes voor haar film THE BEGUILED, met Nicole Kidman, Kirsten Dunst, Elle Fanning en Colin Farrell. De enige andere keer dat een vrouw de prijs won was in 1961, toen Yuliya Solntseva de prijs binnensleepte.

Coppola's regiedebuut was THE VIRGIN SUICIDES (1999) die ze baseerde op het gelijknamige boek van Jeffrey Eugenides. De rollen werden vertolkt door Kirsten Dunst, Josh Hartnett, James Woods en Kathleen Turner. De film had z'n wereldpremière op het Filmfestival van Cannes, en won later de MTV Movie Award voor beste nieuwe filmmaker.



Coppola's volgende film, LOST IN TRANSLATION (2003), van Focus Features, was te zien op de Toronto, Venice, en Telluride Film Festivals. Met de film won ze de Academy Award voor Beste originele script, naast nominaties voor Beste regie en Beste film. Bill Murray en Scarlett Johansson wonnen een BAFTA award voor resp. beste acteur en beste actrice, naast talloze andere accolades die de cast en crew wereldwijd vergaarde.

Haar derde film als schrijver/regisseur, MARIE ANTOINETTE (2006), was deels gebaseerd op Antonia Fraser's biografie 'Marie Antoinette: The Journey', en beleefde zijn première op het Filmfestival van Cannes. Coppola was tevens producent van de film en Kirsten Dunst nam de rol van Marie Antoinette voor haar rekening. De kostuumontwerper, Milena Canonero, won de Academy Award voor haar werk aan de film.

SOMEWHERE (2010) was gefilmd op Chateau Marmont in Los Angeles. Ze schreef, regisseerde en produceerde de film met Stephen Dorff en Elle Fanning. Hij ging in première op het 67e Venice Film Festival, waar hij werd beloond met de Gouden Leeuw.

Haar volgende film, THE BLING RING, (2013) gebaseerd op waargebeurde verhalen, volgde een groep tieners op een zinderende en gestoorde reeks misdaden in de Hollywood Hills. De cast bestond uit Emma Watson, Leslie Mann, Taissa Farmiga, en Katie Chang.

A VERY MURRAY CHRISTMAS werd uitgebracht door Netflix in december 2015. Coppola schreef, produceerde en regisseerde de film waarin Bill Murray een all-star cast bij elkaar verzamelt voor een avond vol muziek, komedie en vrolijkheid in deze hommage aan de klassieke, feestelijke variété shows.

Recentelijk schreef en regisseerde ze ON THE ROCKS (2020) met Rashida Jones, Bill Murray en Marlon Wayans. Het verhaal volgt een jonge moeder die weer in contact komt met haar playboy vader op avontuur in New York.

Ze is een van de producenten van FAIRYLAND gebaseerd op het gelauwerde boek van Alysia Abbot, geregisseerd door haar vriend Andrew Durham.

Naast haar filmcarrière regisseerde Sofia een productie van Verdi's klassieker LA TRAVIATA, in het Rome Opera House, waarvoor ze samenwerkte met modeontwerper Valentino Garavani en productieontwerper Nathan Crowley. In 2022 creëerde ze een ruimte voor de Metropolitan Museum of Art's expositie In America: An Anthology of Fashion.

Coppola groeide op in het Noorden van California en studeerde Fine Art aan het California Institute of the Arts.

FILMOGRAPHY

DIRECTOR SOFIA COPPOLA

- 2023 PRISCILLA
Venice International Film Festival - Winner Best Actress
- 2020 ON THE ROCKS
- 2017 THE BEGUILLED
Cannes Film Festival - Winner Best Director
- 2017 LA TRAVIATA
- 2015 A VERY MURRAY CHRISTMAS
- 2013 THE BLING RING
Cannes Film Festival - Un Certain Regard - Opening Film
- 2010 SOMEWHERE
Venice International Film Festival - Winner Golden Lion
- 2006 MARIE ANTOINETTE
Cannes Film Festival - Official Selection - In Competition
Academy Awards - Winner Best Achievement in Costume Design
- 2003 LOST IN TRANSLATION
Venice International Film Festival - Winner Upstream Prize
Film Independent Spirit Awards - Winner Best Feature, Best Director, Best Screenplay & Best Male Lead
Golden Globes - Winner Best Motion Picture, Best Performance by an Actor in a Motion Picture, Best Screenplay
BAFTA Awards - Winner Best Performance by an Actor in a Leading Role, Best Performance by an Actress in a Leading Role
Academy Awards - Winner Best Original Screenplay
- 1999 THE VIRGIN SUICIDES
Cannes Film Festival
Sundance Film Festival
MTV Movie + TV Awards - Winner Best New Director
Young Hollywood Awards - Winner Best Director

Production Notes

“Wife to the king, icon to the world, destined for more”

By the age of 21, she was one of the most famous women in the world, the symbolic queen of American rock and roll. Yet Priscilla Presley, the long-time love and only wife of Elvis, was barely known at all. Her narrative has long been eclipsed by the overwhelming heat and flash of his, but within its contours lies an alternate and private history, though one mirroring the culture—a girl’s story of yearning, growing up inside a lushly fabricated fairy tale, and ultimately awakening to very real personal desires and the layers and complexities of power.

Sofia Coppola presents a view of Priscilla’s time with Elvis from the mysterious interior. The tale unfolds like an intimate memory from a childlike, dreamy, but eventually widening point of view, as Priscilla lives out an alternately tantalizing, suffocating, and transforming fantasy, and experiences a singularly American coming-of-age. Her story spans from age 14—when she first meets Elvis as a bored, lonely Air Force brat living in Germany—to 24, when she departs the candy-colored dreamland of Graceland as a young mother hungry to explore her own unwritten future. In the decade between, Coppola handcrafts an immersive, deliciously glamorous existence, but also a delicate, close-up vision of a young woman clamoring to define herself in a world where she’s constantly defined by others.

Coppola has a radically reverse take on biography. She comes at the biopic as anything but exacting chronology; instead, it’s all about visceral encapsulation of mood, style, and deeply internalized feelings: biography not as deconstruction of personality but evocation of identity’s creation. Her *Marie Antoinette* (2006) was as historically irreverent as it was unapologetically youth-saturated, taking a fresh look at the indulgence of Versailles through the eyes of a naïve child thrust into a realm of power in which she had to find her own solace.

Priscilla, too, is whisked as a teenager into a life of royalty, albeit that of a particularly American variety. And while the atmosphere and accoutrements (not to mention the drugs and rock and roll) of 1960s Memphis make for a vastly different world from Versailles, Coppola’s focus is again distinct. The cultural and sexual shockwaves of the rock revolution and the complexities of Elvis’s magnetism are here seen through the filter of a teenager chasing a tenuous romantic dream. By candidly evoking how the rise and fall of their courtship felt from the inside—the closeness of it, the passion, the enchantment, the strangeness, the claustrophobia, and the growing urge to break out—Coppola gives Priscilla ownership of her story.

Says Coppola, “Reading Priscilla’s story for the first time, I was struck by how relatable her story was even in such an unusual setting, and how we saw her as such a striking figure next to Elvis, but she wasn’t looked at beyond that. Priscilla was mainly seen in the world of entertainment tabloids as ‘Elvis’s child bride’ but I felt there was a much more interesting story to tell—about a girlish wish that came true but wasn’t what she imagined, about coming-of-age inside both incredible fame and great loneliness, about how people learn to live inside of bubbles and also feel the need to burst them,

about the strength it took for her to realize that as much as she loved Elvis, she had to go. Elvis was such a vital part of American cultural history, but Priscilla's life is equally part of that history.”

Coppola continues, “Priscilla has traditionally been this minor character in the Elvis story, but she saw the whole history through a fascinating and completely different lens. I was interested in exploring what it was like to be a teenager in Graceland, to grow up inside this extremely amplified atmosphere, in a complicated marriage, and how extraordinary it was to walk away from that world to lead her own life.”

For the screenplay's framework, Coppola drew primarily from Presley's 1985 bestseller 'Elvis and Me', an unflinchingly candid yet still lovelorn memoir, which captured Coppola's imagination. She explains, “I found it to be a kind of Alice in Wonderland, a girl's journey into an unimaginable fantasy and how she comes out the other end seeing things more clearly. There was something so fascinating, and so touching, to me about her story. What it would be like to go into Graceland as a child and leave as an adult? I started to think about how you might illustrate that as an impressionistic memory.”

The memoir is where Coppola found the film's swirling structure, evoking all the layers of girlhood memory, but also the way such memories are later haunted by longing, by compassion for one's choices and for the flaws of love.

Coppola additionally had extensive personal conversations with Priscilla in the here and now, from which she gleaned more of Priscilla's perspective—and as perspectives often do, it has shifted somewhat from when she wrote the book. A long-time admirer of Coppola's filmography, Priscilla was forthcoming with the filmmaker and the two spoke of emotions and impressions as much as events. From the start, Coppola chose to suspend even the faintest notion of judgment in favor of staying true to Priscilla's sometimes startling reminiscences.

“Her story raises many questions because she was so young, and you wonder how her parents could even have allowed her to leave Germany to live with Elvis while she was still in high school,” Coppola says. “But I wanted to be very open and empathetic, and to really hear from her what her experience was like, and to reflect that honestly. To me, it is an extreme experience of what it was like to be a woman in that era—but also of growing up in general.”

It was 1959 when Priscilla first encountered Elvis. Her stepfather was stationed in Germany as a Captain in the U.S. Air Force and Elvis, already the progenitor of modern mega-stardom with millions of gasping fans worldwide, had enlisted as a regular soldier in the Army. Invited to a party with the rock star, Priscilla remembers her shock to find herself faced with an awkward, nervous Elvis, a side of him she'd never imagined. To her even greater dismay, he began to confide in her, sharing his grief over his recently deceased mother. Despite her parents' profound alarm over the approaches of an older man, one at the center of a searing gossip machine, Elvis managed to keep assuaging their worst fears. Priscilla and Elvis continued to grow closer even after he returned to the U.S. in 1960. In 1963, Priscilla's parents gave consent for 17-year-old Priscilla to join Elvis in Memphis—where she attended Immaculate Conception High School, an all-girls

Catholic school, while living at Graceland.

Though they slept in the same bed upon her arrival at Graceland, Priscilla has said that, at his insistence, she and Elvis avoided sex during their seven-plus year courtship, right up until their wedding night in 1967. Exactly nine months later, Lisa Marie Presley, their only child, was born. Five years after that, with both embroiled in affairs, Priscilla made the decision to leave Elvis. They divorced in 1973, though were seen holding hands leaving the courtroom—and Priscilla recounted that Elvis crooned Dolly Parton’s ‘I Will Always Love You’ to her as she drove away.

For Coppola, Priscilla’s passage from enthrallment to isolation to discovering herself outside of Elvis’s myth, is widely relatable, even if her circumstances with Elvis are wildly not. One of the first ideas that captured her was that of Priscilla attending a traditional Catholic school by day while bantering with Elvis’s Graceland entourage by night.

“Imagine you’re up all night long partying with Elvis, picking out which pistol goes with which dress, and then you go to twelfth grade in the morning, with all your classmates whispering about you,” muses Coppola. “I began to see her journey as a very heightened, exotic version of things many girls experience growing up and becoming women—separating from our parents, becoming mothers, and finding our real identities along the way.”



Priscilla's fantasy of life with Elvis soon collided into the social conventions of the period. "Priscilla found she was expected to stay at home because that's what wives did. Even after she finished school, Elvis would go off to Hollywood without her and she was supposed to sit and wait for him. She couldn't have a job, there were constant rumors of his affairs, and she was incredibly lonely amid all the glamour of Graceland," observes Coppola. "When she got pregnant, she hoped they'd have more time together, but it was the beginning of the end. Elvis loved his daughter, but I don't think he was down for sharing the realities of raising a child, and Priscilla couldn't be his playmate anymore because her whole focus changed as a mother."

Coppola specifically crafted her film's version of Elvis—usually the driving force of any narrative, as she puts it—"as a side character in Priscilla's story." This slyly flips the script, revealing the personal effects of the power differential on Priscilla. At the same time, Coppola wanted to be true to the friends-whispering-in-the-dark nature of their relationship, the part that kept Priscilla so enchanted.

Coppola says of her take on biography, "What I've always liked most about movies is that feeling you get when you are completely immersed into someone else's world—seeing the things you can relate to from your own world, and also things that surprise or unsettle you. These are the movies I'm drawn to making. So, I wanted audiences to 100% walk in Priscilla's shoes. At the same time, I wanted to be sensitive to what all the characters are going through—for example, to her parents who I think felt really torn between needing to protect their daughter and allowing her to follow her heart. But it was vital that the story never leaves Priscilla's perspective."

That frame also turned the story into a variant on the "stranger in a strange house" movie as it becomes less about Elvis and more about a teenager wrestling with her agency while being pulled into a beautiful, cloistered world that threatens to swallow her. "A lot of teen girls have fantasy crushes on famous, older men but this one became a reality," says Coppola. "What interested me was exploring not only how that played out but how the things that Priscilla wanted changed as she grew up inside Graceland."

As Priscilla is drawn into the Graceland vortex, the acuteness of the film's vibrant colors and opulent design also pull the viewer further into her shaky dreamworld. There is a sense of mounting disquiet and isolation, but also of love that can't be expressed.

Regardless of how necessary Priscilla found it to leave Graceland, Coppola notes one thing is eminently clear about how Priscilla sees the story: "Priscilla and Elvis always felt a deep and meaningful connection that lasted throughout his life and continues in hers."

CASTING PRISCILLA

With the entire movie channeled through Priscilla's POV, Coppola looked for a performer able to simultaneously embody her youthful naivete and her inner growth in the hothouse of Graceland. She found that in rising star Cailee Spaeny, who recently took her first lead in *The Craft: Legacy* and won accolades as single mother Erin McMenamin in the hit HBO series *Mare of Easttown*.

“Talking to Priscilla, I always found something very sweet and soft and open about her and when I saw Cailee, I saw those qualities,” reflects Coppola. “Cailee is so expressive with her face, and she has an incredible ability to move between different stages of life. We shot the film out of order, but somehow, she could be a 15-year-old in Germany in the morning and in the afternoon be pregnant in her 20s at Graceland, and both felt equally true.”

Spaeny dove deep into research for the role, watching footage, listening to music, reading extensively from work inside the period. “She really put all of herself into it. Most of all, I found Cailee able to connect you to her emotions in a way that is beautifully mysterious,” says Coppola.

For Priscilla’s Elvis, Coppola wanted someone willing to venture a bit outside the mold of countless Elvises of film, television, and literature. “Since this is Elvis from Priscilla’s perspective, the picture of him is built entirely on the way she talks about him,” Coppola notes. “It’s the private side of Elvis, the offstage side nobody else saw. We don’t really see him performing very much in this story, and the role is much more about the way he was at home alone with Priscilla and the vulnerabilities, doubts, and flaws that she saw.”

Jacob Elordi, the young Australian who came to the fore in HBO’s acclaimed *Euphoria* and will also be seen this year in Emerald Fennell’s *Saltburn*, latched onto the idea of a more insecure and eccentric Elvis from the start. “Jacob really went for it,” says Coppola. “He already has a lot of natural charisma, but he really tried to embody not just the physicality of him, but also the emotional side as Priscilla knew him. He drew from Priscilla’s descriptions of Elvis as someone who was always searching for something elusive and easily frustrated.”

The film’s supporting cast includes Dagmara Dominczyk, well known as PR executive Karolina Novotny in the hit series *Succession*. She plays Priscilla’s conflicted mother, Anne, as a woman caught between a profound urge to shield her daughter from a perilous relationship and potential heartbreak, and the desire to help Priscilla pursue the life she so determinedly wants. Dominczyk says of Anne, “She’s a mother who is deeply, deeply concerned for her teenage daughter. She doesn’t know what it might mean for Priscilla that she is falling in love with a man who is a megastar or what kind of life might follow from that. Priscilla’s at such a tender age. Anne fears she could be terribly hurt in this situation. But equally, she doesn’t want to be the one standing in the way of her daughter’s happiness.”

Rounding out the cast is Ari Cohen in the role of Captain Beaulieu, Priscilla’s adoptive father (her biological father died in a plane crash, after which her mother remarried) and Tim Post as Elvis’s father, Vernon, who managed Graceland.

Post recalls that Coppola’s emphasis on setting an enveloping vibe for cast and crew made the set unlike any other. “For instance, when we were filming the scene where Priscilla first meets Elvis at a house party, there was this amazing amber glow of cigarettes, drinks, and people having a good time, and before each take, Sofia would play the song ‘Sweet Nothin’s.’ You felt completely brought into that world. That’s the magic of what she does, and music and feeling are such a central part of her filmmaking.

Between set-ups, there was always music playing, which relaxed everyone and helped everything to come from a creative, loving space.”

PRISCILLA’S GRACELAND

In 1957, in Elvis’s first year of stardom, as hordes of fans began massing outside his Memphis residence, Presley purchased his dream home: then known as Graceland Farms, an estate built in 1939 replete with an 8-bedroom Colonial Revival mansion. Purchased for \$100,000, Elvis could not have foreseen it would later become an iconic U.S. landmark, a mecca of pure Americana visited by half a million people yearly. For Elvis, it was simply a sanctuary. In search of privacy, he had a pink fieldstone wall installed around the 17,000 square-foot house, carving out an inner sanctum beyond the reach of prying paparazzi.

Coppola wanted to bring audiences inside a Graceland unseen by outsiders, the gossamer bubble world that Priscilla entered in 1963 with both wide-eyed joy and trepidation, not the palace of kitsch nor the tourist attraction. A Graceland full of confectionary colors, gauzy textures, and the meaning-laden trinkets of childhood. A Graceland both born out of make-believe and a desire for finding a home, both lusciously alluring and haunted by loneliness.



To etch transporting details into the visuals, she put together a team of long-trusted and new creative collaborators. Though Coppola typically undertakes exquisitely curated designs for all her films, this time she felt the creative elements converging in a different way. “This film felt in a way like it was the culmination of all of my previous experiences coming together,” she says.

Oscar-nominated Philippe Le Sourd, who shot *The Beguiled* and *On the Rocks* for Coppola, brought his sensitive touch and keen eye for light-play to the primarily interior

shoot. “Philippe is so great at listening closely,” comments Coppola. “He understood exactly what I wanted to do with the film and helped me not only to capture the time period but more so to convey deeply complex and internal emotions visually. We talked at length about how to make every frame feel as if you’re seeing this world through Priscilla’s eyes.”

Production designer Tamara Deverell, who was recently Oscar nominated for cultivating the heightened period noir of Guillermo Del Toro’s *Nightmare Alley*, found an enthusiastic collaboration with Coppola as the two embarked on a journey of imaginative curation, building their own mini-Graceland on Toronto soundstages. The work of renowned 60s photographer and Memphis native William Eggleston—with its sensual colors and emphasis on the oddly arresting beauty of everyday objects—was a major influence. “Eggleston was the very first reference Sofia gave me, and we really embraced that kind of composition style and color quality,” says Deverell. Coppola told Deverell right off the bat that she had in mind a highly impressionistic, rather than hyperaccurate, approach. Following that idea, Deverell matched the authentic layout of Graceland during Priscilla’s life there—but from there made everything even more tactile and alluring, as if popping out from deep, melancholic memories. Coppola gave Deverell one ground-setting piece of direction early on: when Priscilla first arrives at Graceland from her sheltered life in Germany, it should feel as if she is walking “into a wedding cake.”

This led to an almost edible, mouth-watering palette of soft, candied colors. “Priscilla’s Graceland is a world of pastel pinks, baby-blues, rich golds, and creams,” says Deverell. “It’s our own idea of her world but one that still resembles the real Graceland in its outlines. It builds the idea of Priscilla emerging from the dark, dreary palette of her life in Germany into this burst of warmth and color, a world of flowers, swimming pools, and sunlight. We worked really, really hard to get the story’s palette just right.”

Elvis had Graceland completely renovated in the mid 70s, after Priscilla had moved out, and what tourists see today is the refurbished mansion he lived in at his untimely death in 1977. But this gave Deverell even more free reign to play. “I equate what we did to writing a poetic ode to Graceland,” she says. “It was more about playing with ideas about these two characters and how they saw things. Sofia and I really wanted to engage that part of your brain that feels like you’re going into a memory. Every fabric, every composition, every space, we thought about through the lens of Priscilla’s memories.”

Deverell continues, “We did use some of the objects we knew Elvis had in the house, like these little cookie ceramic animals he liked and the Jesus in their bedroom. We also built a facsimile of his famous white piano, because it needed to have all the gold elements added—it’s a one-of-a-kind piano you can’t just find.”

While the downstairs of Graceland is a wispy, sun-dappled mid-Century show palace, the upstairs bedroom, where many key scenes take place, is a more shadowy, freighted place. “There are almost no existing pictures of the upstairs of Graceland in the 60s,” notes Deverell. “So again, we followed our own vision, using lots of blacks and golds that reflected Elvis’s personal style during that period, and those dark, heavy drapes that keep the world out.”

“It’s this kind of dark man-cave that they get lost in when they talk,” comments Coppola. “Priscilla writes evocatively about seeing Elvis’s bedroom for the first time in her book

and I really wanted to capture that kind of feeling.” Coppola credits Deverell with bringing the film’s mix of the meticulous, nostalgic, and emotional to life. “Tamara was incredible. We could never have pulled this off without her and her team, who recreated everything from newspaper clippings to vintage plane tickets, and brought in so many perfect period details. It was an essential part of the storytelling and Tamara was constantly innovating, turning hair salons into hospital rooms. She created a complete world that feels like nowhere else.”

The film’s costumes, as well as hair and makeup, were equally instrumental for immersing audiences into the fabric of Priscilla’s life. “Elvis and Priscilla were very into clothing and style,” notes Coppola. “The glamour of their world was enticing from the start. But it’s also a significant part of her story that as Priscilla grows up, and it becomes the 70s, her style evolves into something new. In a sense, she takes it all off and becomes her own person. She becomes more independent, wearing what she wants. Elvis didn’t like her to wear prints and she starts wearing prints to defy that. It’s another element of her emotional development.”

Stacey Battat, who has worked with Coppola since 2010’s *Somewhere*, designed costumes that evolve from demure 50s petticoat dresses to groovy 70s miniskirts, as well as encompassing a few of Elvis’s iconic stage outfits. Battat had the exhilarating challenge of clothing stylish characters over perhaps the most extreme decade of fashion changes in history. Says Coppola of Battat’s work, “I just loved getting to watch Stacey and her team combine the many fashion evolutions of this time period with the evolution of the characters.”

Priscilla’s clothing goes through its own revolution as she leaves behind schoolgirl uniforms for the height of couture. “In the 50s, as an American in Germany, her clothing is prim and proper. All the girls are wearing stockings and even gloves. But by the time you get to the 70s, the rules change, the shapes are freer and since Priscilla has access to the very finest clothes, she starts to really express herself with fashion,” says Battat.

A fervent researcher, Battat dove into the extensive archives of the New York Public Library and the Metropolitan Museum to scour for fabrics, textures, and shades, as well as media coverage of the day. Following her typical pattern with Coppola, long before production began, the two began exchanging photographs and scraps of color. “I love working with Sofia because the vibe she creates is always relaxed but very focused,” says Battat. “There’s a spirit of fun, creativity, and moviemaking imagination. She truly wants everyone to have a say. So even when it came to something like Elvis’s jumpsuit, after we talked together about the authentic suit, I showed her a few options, and she’d say, ‘do the one that is most fun for you.’ It’s very nice to work with someone like that.”

Ultimately, the jumpsuit Elordi wears in the film was made by B&K Enterprises, a specialty costume shop that uses Elvis’s original designs. “Every time Jacob put it on, he seemed to channel Elvis. They also made his leather suit for the 1968 television special. Their work is incredible,” says Battat.

To craft Priscilla’s storied wedding dress in a fresh way Coppola called upon her connections at the House of Chanel. Though Priscilla actually bought her pearl-encrusted, long-sleeved lace dress straight off-the-rack at a department store, “our wedding dress in the film is a re-imagining of what Priscilla wore,” explains Battat. “It’s

in the same shape of her real dress. But then it takes influences from the contemporary lacework of Virginie Viard [the creative director of Chanel since 2019].”

Recalls Coppola, “It was an incredibly exciting day when the dress showed up and it was so gorgeous with all this handmade lace. To see Cailee in it was stunning.”

The Italian fashion house of Valentino further collaborated on Elvis’s clothing. Famously, Elvis never dressed down, donning fully coordinated outfits even when relaxing at home at Graceland. “Valentino made these beautiful knit sweaters for Jacob, as well as his wedding tuxedo, and they did spectacular work. What an incredible honor to work with these two classic fashion houses,” says Battat.

Hair and makeup are major storytelling devices of their own in the film, starting from the very first time Priscilla draws on her signature winged eyeliner as a teenager. “It was just such a different era, but I do enjoy Priscilla’s commitment to glamour,” muses Coppola. “I thought a lot about the fact that she put on false eyelashes the moment she went into labor, which is something she wrote about in her book. There was always this feeling of being watched.”

The film marks the first collaboration between hair and makeup designer Cliona Furey—an Emmy nominee for *The Secret Life of Marilyn Monroe*—and Coppola. “I pick my movies by director, and I always wanted to work with Sofia,” Furey says. “I find her style so intimate.”

It would be an exhilarating challenge, especially since the only constant to hair and makeup during the decade in which the film is set was constant change. “The colors women wore were rapidly changing, and hair went from flat to extremely bouffant then back to flat again,” Furey notes. “And for Priscilla, we were really creating the growth in her personality. When she’s younger, it’s almost as if she’s a doll, and as she grows up, she lets go of that artificiality and becomes more herself.”

Coppola also had a blast collaborating with Battat and Furey on the playful task of recreating dozens of vintage magazine covers featuring Elvis and Elvis-related gossip. “We did every one of those photos ourselves,” says Furey, “which also meant the joy of creating looks for icons like Ann-Margaret and Nancy Sinatra.”

“The magazines were such fun to do,” says Coppola. “I also felt they were necessary to be a constant reminder that Elvis was such a big cultural figure—Priscilla couldn’t help but see him in part through the media portrayal of him.”

For the film's music, Coppola worked again with her husband Thomas Mars' pop-rock band, Phoenix. The band's lush electronic leanings might not have seemed an obvious match for a story that begins in the late 50s, at the very birth of guitar bands, but Phoenix fused influences from the 50s, 60s and 70s into their own sound to create something fresh.

"The first thing that we talked about was the Frankie Avalon song 'Venus,' which was playing when Priscilla first met Elvis, and that became Priscilla's theme in the film. So, Phoenix did a bunch of different variations of 'Venus' that were really great," Coppola explains. "We also talked about bringing in the essence of that big Phil Spector sound which became another musical throughline. Phil Spector produced the Ramones song that opens the film, 'Baby I Love You,' which sounds like it's from that time but was recorded much later so it was fun to play with that idea as a kind of bridge between eras. There's both period music and more recent music throughout the film, but the songs all tie together and give the film an energy that feels like girlhood to me."

In the movie's final moments comes Dolly Parton's classic hit of wistful heartbreak, 'I Will Always Love you,' first recorded in 1973. The song was personal to Priscilla and Elvis, but to Coppola, the lyrics also mirror what she hoped to evoke: the mix of sorrow and excitement that accompanied Priscilla's choice to leave Graceland and start again.

"One reason I really wanted that song is that it was so important to me to have a woman's voice at the end of the film," Coppola says. "But also, the sentiment of Dolly's song so perfectly captures where Priscilla had arrived, determined to leave Elvis, though she still felt love for him. It was time for her to let go of the dream of Graceland and lead her own life."

The cast

CAILEE SPAENY | PRISCILLA



One of Hollywood's most promising young talents, Cailee Spaeny made her feature film debut in 2018 opposite John Boyega in Legendary's *PACIFIC RIM: UPRISING* after winning a nationwide talent search at the age of eighteen. From a small town in Missouri, Spaeny made a huge mark on Hollywood in the fall of 2018 in two studio films – Fox's *Bad Times At El Royale* and Focus Feature's Ruth Bader Ginsberg biopic *ON THE BASIS OF SEX*.

In March 2020, Spaeny made her TV debut in FX's mini-series *Devs* created by *EX-MACHINA*'s Alex Garland. Later that year, Spaeny appeared in Zoe Lister-Jone's *THE CRAFT: LEGACY*. In April 2021 Spaeny starred HBO's *MARE OF EASTTOWN* starring opposite Kate Winslet and Evan Peters. In July 2021, Spaeny starred in Daryl Wein's *HOW IT ENDS* opposite Zoe Lister-Jones. The film premiered at the 2021 Sundance Film Festival and was released on-demand and in select theaters on July 20th, 2021.

Spaeny can next be seen starring in Sofia Coppola's *PRISCILLA* as Priscilla Presley, opposite Jacob Elordi who plays Elvis. The film is based on Priscilla Presley's 1985 memoir 'Elvis and Me' focusing on Priscilla's relationship with Elvis. The film is scheduled to be released in theaters October 2023. *Priscilla* will make its world premiere at the Venice International Film Festival this fall before heading to the New York Film Festival to make its North American premiere at Alice Tully Hall on October 6, 2023. Spaeny can also next be seen starring in A24's *Civil War* directed by Alex Garland. She will star alongside Kirsten Dunst, Wagner Moura and Stephen McKinley Henderson.

JACOB ELORDI | ELVIS



Jacob Elordi stars in the critically acclaimed HBO series *EUPHORIA* with director Sam Levinson, executive producer Drake and A24.

Audiences can next see Elordi star as Elvis Presley opposite Cailee Spaeny in Sofia Coppola's highly anticipated film *Priscilla*. The film is based on the memoir 'Elvis and Me' by Priscilla Presley. He will also star in *SALTBURN* directed by Emerald Fennell alongside Rosamund Pike and Barry Keoghan.

He will also star in Sony Pictures *THE NARROW ROAD TO THE DEEP NORTH*, a limited series set during World War II. The series is based on Richard Flanagan's Booker Prize-winning novel.

Elordi also appears in the indie film *THE SWEET EAST* with Talia Ryder. The film premiered at the 2023 Cannes Film Festival. He also stars in *ON SWIFT HORSES* with Daisy Edgar-Jones, Will Poulter and Diego Calva.

Additional credits include Legendary Pictures' high concept feature *PARALLEL* and an independent film *HE WENT THAT WAY* starring opposite Zachary Quinto as well as Adrian Lyne's feature *DEEP WATER*.

DAGMARA DOMINCZYK | ANN BEAULIEU

Dagmara Dominczyk is a television, theatre and film actress. Originally from Poland, Dominczyk pursued the arts in New York City, first at Laguardia High School of Performing Arts as a teenager and later at Carnegie Mellon University. On Broadway, she has performed in such productions as *CLOSER*, *THE VIOLET HOUR* and *ENCHANTED*, and Off-Broadway productions such as *THERE ARE NO MORE BIG SECRETS* and *RED ANGEL* with Eric Bogosian at Williamstown Film.

Dagmara's latest project, the animated film *MY LOVE AFFAIR WITH MARRIAGE* from Signe Baumane, recently had its World premiere at the Tribeca Film Festival and will have its European and Latin American premiere later this month.

Dominczyk starred as Karolina Novotney in the hit show *SUCCESSION* and as Erika Jensen in the HBO mini-series *WE OWN THIS CITY*. Her other television appearances include *PRODIGAL SON*, *THE ACCIDENTAL WOLF*, *THE DEUCE*, *BOARDWALK EMPIRE*, *PERSON OF INTEREST*, *SUITS*, *THE GOOD WIFE*, *24*, *FIVE PEOPLE YOU MEET IN HEAVEN*, *BEDFORD DIARIES*, and *LAW & ORDER: SVU*.

Dominczyk most recently starred alongside Olivia Colman, Dakota Johnson and Peter Sarsgaard in the Academy Award nominated film *THE LOST DAUGHTER*, directed by Maggie Gyllenhaal. Her other recent film appearances include *TONIGHT AT NOON*, *ABE*, and *THE ASSISTANT*. In addition, she played the role of Annika in *HIGHER GROUND*, and has also acted in films such as *TRUST THE MAN* with David Duchovny, *LONELY HEARTS* opposite Salma Hayek, *THE COUNT OF MONTE CRISTO*, *ROCK STAR*, Ryan Murphy's *RUNNING WITH SCISSORS* and *PHANTOM* with Ed Harris.

Dominczyk also wrote her first novel, *The Lullaby of Polish Girls*, published by Random House's Spiegel & Grau. Currently, Dominczyk is balancing motherhood with acting work. Upcoming for Dominczyk includes *HELLO TOMORROW!*, a science fiction dramedy television series on Apple TV+ and *BOTTOMS*, a high school sex comedy that Emma Seligman is directing for MGM's Orion Pictures and Brownstone Productions.



Production

LORENZO MIELI | PRODUCER

As the founder and CEO of fast-growing Rome-based production and finance company The Apartment Pictures, Lorenzo Mieli is bringing renewed opportunity to today's most influential filmmakers and is emerging as a major international producing force by hewing to an unwavering belief in his creative partners.

Mieli formed The Apartment in January 2020 under the aegis of global media giant Fremantle. Mieli is building the firm to reflect his intense focus on artistic excellence across theatrical and streaming movies and global scale TV series—and to recalibrate the role of independent financier as key creative risk taker. In an environment of unforgiving media consolidation and diminishing freedom of producers, he is bucking the trend by forging innovative financing models and doubling down on daring content.

Among many current feature productions, Mieli produced writer-director Sofia Coppola's *Priscilla*, which she adapted from Priscilla Presley's acclaimed memoir *Elvis And Me*, for A24. Also to be released are Luca Guadagnino's *Challengers*, starring Zendaya as an ex-tennis champion who trains her husband to compete against her ex-boyfriend and best friend, for MGM, and writer-director Angelina Jolie's *Without Blood*, starring Salma Hayek and Damien Bechir, for Fremantle. Mieli is currently in production on Luca Guadagnino's *Queer*, a romantic period drama starring Daniel Craig from a screenplay by Justin Kuritzkes, based on the 1985 novel of the same name by William S. Burroughs, and is also in production on Paolo Sorrentino's untitled film project now shooting in Italy.

Among many projects in television, Mieli is in post on the highly-anticipated Netflix series *Supersex*, about world's greatest porn star Rocco Siffredi. Mieli is in production on season four of the acclaimed HBO series, *My Brilliant Friend*, adapted from the Elena Ferrante novels; the satirical political drama series *M* about the rise and fall of Benito Mussolini, from fellow executive producers Paolo Sorrentino and Pablo Larrain, for Sky; and is in pre-production on Apple TV's upcoming limited series *Ferrari*, about the legendary car racing team owner, written by Steven Knight.

The projects follow on the heels of The Apartment's recent critically-praised horror-romance *Bones And All*, by Luca Guadagnino, starring Timothée Chalamet and based on Camille DeAngelis' novel of the same name and released by MGM, and *The Hand Of God*, by Paolo Sorrentino, which was Italy's official submission for the 2022 Oscars and released by Netflix. The film won the Silver Lion Grand Jury Prize and the Marcello Mastroianni Award at the 2021 Venice International Film Festival.

Prior to launching The Apartment, Mieli established himself on the Italian and international scene producing award-winning movies with directors such as Bernardo Bertolucci, Marco Bellocchio and Saverio Costanzo. In television, Mieli distinguished himself by spearheading internationally successful series such as *The Young Pope* and *The New Pope* by Academy Award winning director Paolo Sorrentino; *My Brilliant Friend* by Saverio Costanzo; and *We Are Who We Are* by Luca Guadagnino. Mieli additionally served as executive producer on *In Treatment* 1, 2 and 3; 1992, 1993 and 1994; and on Niccolò Ammaniti's series, *The Miracle*.

Instinctively entrepreneurial from a young age, Mieli began his producing career in 2001 by founding Wilder, and in 2009 he launched Wildside with Mario Gianani. In April 2010, Mieli became CEO of FremantleMedia Italia, where he oversaw such shows as X Factor and Italia's Got Talent as well as scripted programs such as A Place in the Sun and the first and second seasons of Don't Kill. Mieli was born in Rome in 1973.

YOUREE HENLEY | PRODUCER

Named one of Variety's 10 Producers to Watch, Youree Henley is best known for his longtime collaboration with Sofia Coppola. Their work together includes *The Beguiled* for which Coppola was awarded the Best Director prize at Cannes, *Somewhere*, *The Bling Ring*, and *On The Rocks*.

Born and raised in Los Angeles, Henley honed his craft on short films, music videos and commercials. It was at Roman Coppola's *The Director's Bureau* where he met both Sofia Coppola and Mike Mills. Ten years later, in 2016, Henley produced the critically acclaimed *20th Century Women* for Mills, which would be nominated for multiple awards including Oscars®, Golden Globes, Independent Spirit Awards and Critics' Choice Awards.

Youree Henley produced 2019's *A Beautiful Day In The Neighborhood*, directed by Marielle Heller and starring Tom Hanks and Matthew Rhys for Sony Pictures. The film is based on the true story of a real-life friendship between America's most beloved neighbor, Fred Rogers, and journalist Tom Junod. The film received numerous nominations including Oscars® and Golden Globes for Tom Hanks as Best Supporting Actor.

Also in 2019, Henley produced the critically acclaimed *The Lighthouse* for A24. A gripping story of two lighthouse keepers on a remote and mysterious New England island in the 1890's, directed by Robert Eggers and starring Robert Pattinson and Willem Dafoe. The film garnered many nominations including Best Picture at the 2019 Independent Spirit Awards and an Oscar® nomination for Best Cinematography.

Together with Plan B's Dede Gardener and Jeremy Kleiner, Henley produced Miranda July's film *Kajillionaire*. The film stars Gina Rodriguez, Evan Rachel Wood and Debra Winger and was distributed by Focus Features in 2020. That same year, Henley collaborated with acclaimed documentary filmmaker, Chris Smith, and worked with Sofia Coppola to develop her adaptation of Edith Warton's *Custom Of The Country* for A24 and Apple.

Henley produced *Being Mortal*, written and directed by Aziz Ansari and starring Bill Murray, Seth Rogan, and Keke Palmer in 2021. Adapted from Atul Guande's best selling book by the same name, the film looks closely at how we handle aging and suggests that the quality of our lives can, and perhaps should, be prioritized over quantity. Production was prematurely put on hold in 2022. Confident in the importance of and need for this story, Henley and Ansari remain committed to completing the film.

Henley lives in Los Angeles with partner Havilah Brewster and his two daughters, Olive and Ruby. He is a Capricorn.

BUMBLE WARD | CO-PRODUCER

Bumble Ward was born in the UK, read Philosophy at Harris Manchester College, Oxford, and spent the majority of her career in Hollywood as a press agent, writer and blogger. She started her own agency in 1994, focusing on advocacy and strategy for filmmakers and films, working with some of the leading directors in the industry. She ran film publicity at Twentieth Century Fox briefly, served twice on the board of BAFTA-LA and is a member of AMPAS. This is her second film as a producer.

She has a son and a daughter and lives just outside of London with a dog, a horse and three chickens.

CHARLES FINCH | CO-PRODUCER

Charles Finch is an international businessman, publisher, and film producer. His London based production company Standalone Pictures has projects in development with leading filmmakers including Josie Rourke, Tom Hooper, Christopher Hampton, Fernando Meirelles. Award winning film credits include David Cronenberg's Spider and Nick Broomfield's Battle for Haditha.

Charles Finch is Chairman and CEO of Finch & Partners, a global leader in marketing and brand investment.

Finch Publishing publishes the film, art, and culture magazine 'A Rabbit's Foot' which launched in 2022. The company has held interests in various publications over the last 25 years.

Charles Finch is on the board of Mubi.com, Assouline Publishing, Equipment de Vie, and Dean & DeLuca.



PHILIPPE LE SOURD | DIRECTOR OF PHOTOGRAPHY

Oscar-nominated cinematographer Philippe Le Sourd recently lensed Sofia Coppola's *Priscilla*. The two previously collaborated on her dramedy *On The Rocks* starring Bill Murray and Rashida Jones, as well as *The Beguiled*, starring Nicole Kidman, Kirsten Dunst, Elle Fanning and Colin Farrell. Le Sourd received Academy Award and ASC nominations for his stunning cinematography on Wong Kar Wai's *The Grandmaster*. The two initially worked together on Wong's short, *There's Only One Sun*. In addition, Le Sourd paired with Gabriele Muccino on the drama, *Seven Pounds*, starring Will Smith and his short *Hearttango*. Other feature credits include Ridley Scott's *A Good Year* starring Russell Crowe and Marion Cotillard; Les Freres Poiraud's *James Batailles*, Cedric Klapisch's *Peut-Être* for Warner Bros. and Vincent Ravalec's *Cantique De La Racaille*. In addition to feature films, Le Sourd has shot numerous high-profile campaigns for brands such as Dior, Lincoln, and Nike amongst others.

TAMARA DEVERELL | PRODUCTION DESIGNER

With over 30 years of experience in film and television, Academy Award nominated Tamara Deverell has devoted her many talents as a Production Designer and Art Director to a wide range of film and television projects spanning various periods and styles, from Sci-Fi to Victorian era. Tamara most recently completed the upcoming feature *Priscilla* with director Sofia Coppola. Prior to that, she designed all eight episodes of Guillermo del Toro's *Cabinet of Curiosities*. She was nominated and awarded various accolades for her work on the feature *Nightmare Alley*, including Academy Awards and BAFTA nominations, as well as winning the Art Directors Guild for period feature. Tamara completed the second season of *Star Trek: Discovery* and *Star Trek: Short Trek* for CBS in 2019. She has brought her vision to many television series including: *Incorporated*, a futuristic thriller produced by Ben Affleck and Matt Damon, and *The Strain*, produced by Guillermo del Toro and Carlton Cruse for FX network. Other television credits include: Anne Rice's *Feast for All Saints* (2001), *Souder* (2003) and *Eloise at the Plaza* and *Eloise at Christmastime* (2003, DGA and Emmy® award winners), *Happy Town* (2010), *Breakout Kings* (2011) as well as the first three seasons of the popular NBC series *Suits* (2011-2013). Additionally, Deverell's credits for Production Design in feature films include: *Firehouse Dog* (2007), *Charlie Bartlett* (2007), *Breakfast with Scot* (2007) *Cooking With Stella* (2009), *Score: A Hockey Musical* (2010) and *Still Mine* (2012).

Tamara's early career began in Montreal working in the Art Department of various film productions with noted Canadian Designer, Francois Seguin. As an Art Director, she also had the privilege of working with award-winning Production Designer Carol Spier on a variety of feature films including David Cronenberg's *Crash* (1996) and *eXistenZ* (1999), as well as Guillermo del Toro's *Mimic* (1997). Deverell also worked with Academy Award® winning Designer John Myhre as the Art Director on *X-Men* (2000).

STACEY BATTAT | COSTUME DESIGNER

Stacey Battat is a costume designer and frequent collaborator of director Sofia Coppola's, having just finished work on Sofia's upcoming Priscilla Presley biopic *Priscilla*. Battat has previously worked with Coppola on *On The Rocks*, starring Bill Murray and Rashida Jones; *The Beguiled*, starring Nicole Kidman, Elle Fanning, and Kirsten Dunst; the TV special *A Very Murray Christmas*, starring Bill Murray; *The Bling Ring* starring Emma Watson; and *Somewhere*, starring Stephen Dorff and Elle Fanning.

Other notable works include director Sebastián Lelio's *Gloria Bell*, Sony Picture Classic's *Still Alice* starring Julianne Moore, the drama *What Maisie Knew* starring Julianne Moore and Alexander Skarsgård, and Shana Feste's *Endless Love* and *Country Strong*, the latter of which stars Gwyneth Paltrow and Tim McGraw.

Battat's selected TV credits include the Showtime series *On Becoming A God In Central Florida*, starring Kirsten Dunst; the first season of the HBO series *How To Make It In America*; and the pilots of critically acclaimed shows *Girls* and *Mozart In The Jungle*.



SARAH FLACK | EDITOR

Sarah Flack has enjoyed a long-standing relationship with Sofia Coppola. Ms. Flack won a BAFTA award for editing Coppola's *Lost in Translation*, which also garnered her a nomination for an American Cinema Editors' Eddie Award, as well as a Cinemartati Award. She reteamed with the writer/director on *Marie Antoinette*, *Somewhere*, *The Bling Ring*, *The Beguiled*, *On the Rocks*, and recently wrapped on Coppola's up-coming Priscilla Presley biopic *Priscilla*.

Ms. Flack has collaborated with Steven Soderbergh on several projects, and was the film editor on his features *Full Frontal*, *The Limey* (for which she was nominated for an Online Film Critics Society Award), and *Schizopolis*. She first worked for him in 1990 as a production assistant on the Prague set of his film *Kafka*. Most recently, she edited the Soderbergh produced *Accidentally Brave*.

Her additional credits as film editor include HBO's *Cinema Verite*, which won her both an A.C.E. Award and an Emmy Award, Ted Melfi's *St Vincent* starring Bill Murray and Melissa McCarthy, Anjelica Huston's short *Haven't We Met Before*, Sam Mendes' *Away We Go*, Peter Hedges' *Dan in Real Life*, William Olsson's *Lost Girls and Love Hotels*, and Michel Gondry's *Dave Chappelle's Block Party*.

Ms. Flack graduated from Brown University with a B.A. in Political Science and in Semiotics/Film.

RANDALL POSTER | MUSIC SUPERVISOR

Randall Poster has worked on commercial projects with Sofia Coppola over the years but *Priscilla* is the first feature film on which the two have collaborated.

Poster's recent credits include Wes Anderson's *Asteroid City*; Davis Guggenheim's *Still*; Martin Scorsese's *Killers Of The Flower Moon*; and Richard Linklater's *Hit Man*.

PHOENIX | MUSIC

Phoenix is a critically-acclaimed band from France. Born out of high school friendships in Versailles, Phoenix have been nominated twice for Grammy awards, winning "Best Alternative Album" in 2010 for their record *Wolfgang Amadeus Phoenix*. They also won "Best Rock Album" in 2014 for *Bankrupt!* at the French Victoires de La Musique. Known for their sleek, highly stylized sonics and incredible, infectious melodies, Phoenix have released seven celebrated, brilliant albums, the most recent being 2022's *Alpha Zulu*. The band headlined the Coachella and Rock en Seine festivals in 2013, sold out New York City's prestigious Madison Square Garden and Los Angeles Forum, and played festivals from Glastonbury (UK) to Vieilles Charrues (FR) to Summer Sonic (JPN) and more around the globe.

Cast

Priscilla	CAILEE SPAENY
Elvis	JACOB ELORDI
Captain Beaulieu	ARI COHEN
Ann Beaulieu	DAGMARA DOMINCZYK
Vernon Presley	TIM POST
Alberta	OLIVIA BARRETT
Alan 'Hog Ears'	RODRIGO FERNANDEZ-STOLL
Joe	DANIEL BEIRNE
Jerry	DAN ABRAMOVICI
Larry	R AUSTIN BALL
Red	TIM DOWLER-COLTMAN
Charlie	MATTHEW SHAW
Dee	STEPHANIE MOORE
Terry West	LUKE HUMPHREY

Crew

Sofia Coppola	DIRECTOR & SCREENPLAY
Sofia Coppola Lorenzo Mieli	PRODUCERS
Youree Henley Priscilla Presley Roman Coppola Fred Roos	EXECUTIVE PRODUCERS
Chris Hatcher Bumble Ward Charles Finch	CO-PRODUCERS
Philippe Le Sourd	DIRECTOR OF PHOTOGRAPHY
Tamara Deverell	PRODUCTION DESIGNER
Stacey Battat	COSTUME DESIGNER
Sarah Flack	FILM EDITOR
Randall Poster	MUSIC SUPERVISOR
Phoenix	ORIGINAL MUSIC
Courtney Bright	US CASTING
Nicole Daniels John Buchan Jason Knight	CANADIAN CASTING