



FOX SEARCHLIGHT PICTURES Presents

A MYTHOLOGY ENTERTAINMENT / VINSON FILMS Production

A RADIO SILENCE Film

READY OR NOT

SAMARA WEAVING
ADAM BRODY
MARK O'BRIEN
with HENRY CZERNY
and ANDIE MacDOWELL

DIRECTED BY.....MATT BETTINELLI-OLPIN & TYLER GILLETT
WRITTEN BY.....GUY BUSICK & R. CHRISTOPHER MURPHY
PRODUCED BY.....TRIPP VINSON
.....JAMES VANDERBILT
.....WILLIAM SHERAK
.....BRADLEY J. FISCHER
EXECUTIVE PRODUCERS.....CHAD VILLELLA
.....TARA FARNEY
.....TRACEY NYBERG
.....DANIEL BEKERMAN
DIRECTOR OF PHOTOGRAPHY.....BRETT JUTKIEWICZ
FILM EDITOR.....TEREL GIBSON, ACE
COSTUME DESIGNER.....AVERY PLEWES
PRODUCTION DESIGNER.....ANDREW M. STEARN
MUSIC BY.....BRIAN TYLER

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READY OR NOT

Fox Searchlight Pictures' **READY OR NOT** follows a young bride (Samara Weaving) as she joins her new husband's (Mark O'Brien) rich, eccentric family (Adam Brody, Henry Czerny, Andie MacDowell) in a time-honored tradition that turns into a lethal game with everyone fighting for their survival.

Directed by Matt Bettinelli-Olpin & Tyler Gillett, **READY OR NOT** is written by Guy Busick & R. Christopher Murphy, and stars Samara Weaving, Adam Brody, Mark O'Brien, with Henry Czerny and Andie MacDowell. **READY OR NOT** is produced by Tripp Vinson, James Vanderbilt, William Sherak and Bradley J. Fischer, and executive produced by Chad Villella, Tara Farney, Tracey Nyberg and Daniel Bekerman. The filmmaking team includes director of photography Brett Jutkiewicz, film editor Terel Gibson, costume designer Avery Plewes, production designer Andrew M. Stearn and music by Brian Tyler.

READY OR NOT

GRACE

You said your family was *fucked up*.
You didn't say psycho killers...

In **READY OR NOT**, the stakes are high as a newlywed literally fights for her life, trying to survive her in-laws in a deadly game of hide and seek on her wedding night. Samara Weaving (*THREE BILLBOARDS OUTSIDE EBBING, MISSOURI, THE BABYSITTER*) plays Grace, a spirited young woman from modest beginnings who has been wooed by wealthy Alex Le Domas (Mark O'Brien, "City on a Hill"). Their 18-month courtship is culminating in a marriage ceremony at his family estate, where the mansion is imposing and so is the Le Domas clan, headed by Alex's parents Tony and Becky (Henry Czerny, "Sharp Objects" and Andie MacDowell, *FOUR WEDDINGS AND A FUNERAL*).

With a fortune built on board games, this eccentric family is bound by time-honored traditions. "The rich really *are* different," Alex's brother Daniel (Adam Brody, *SHAZAM!*) cautions Grace before she heads down the aisle.

The wedding goes off without a hitch, but the carefully planned celebration has a detour mapped out for the bride. Grace — still in her wedding dress — unsuspectingly joins her new husband and in-laws for a midnight gathering to play what they describe as a traditional family game. As a new member of the family, she must draw a card from a deck to determine which game they will all play — as danger lingers in the air, Grace unsuspectingly chooses the rare "Hide and Seek" card. With only a few moments head start, Grace is to leave Alex behind and stay hidden and quiet somewhere on the premises. The others fan out to find her before sunrise...

Soon Grace makes the terrifying discovery that she is being hunted in lethal blood sport. Pushed to her limits physically and emotionally, Grace becomes hellbent on not only staying alive, but attempts to change the game forever by fighting back in any way she can.

READY OR NOT

A Killer Game of Hide and Seek

The filmmaking trio collectively known as Radio Silence (SOUTHBOUND, DEVIL'S DUE V/H/S), comprised of directors Matt Bettinelli-Olpin and Tyler Gillet, and executive producer Chad Villella, are known for their unique blending of comedy, adventure, and horror, with an eye for original screenplays that are comparably distinctive. For READY OR NOT, co-director Gillett talks about the idea of taking a conventional story to the extreme: "We loved the idea that you could take something that's as familiar and relatable as marrying into a family and give it a genre bend in a playful way – but also in a dangerous and extreme way."

The film's premise comes from the scriptwriting team Guy Busick and R. Christopher Murphy, who have been friends and writing partners for decades. Says Gillett, "It was refreshing to read a totally original idea." Adds Villella, "It really stood out to us."

The screenwriters appreciated films like the classic ROSEMARY'S BABY, in which Mia Farrow memorably starred as the rattled yet tenacious Rosemary. Busick recalls, "The stakes are deadly in ROSEMARY'S BABY, and it's very character-driven. The movie is terrifying but there's also a hint of mischief in it and a hint of the absurd." He and Murphy reveled in the idea of a female-driven thriller — both contemporary and timeless — that would place a young woman into next-level conflict with her new in-laws, a nocturnal fight for survival.

The audience's entry into the family's bizarre backroom rituals comes through the story's fish out of water heroine, Grace, whose unfortunate destiny is to play the family "game" to determine her fate. Musing on the tantalizing nature of the game, executive producer Tara Farney says, "You pick the card and that is your fate, but the card also picks you. There's a little underlying message that the devil is seeking out people who are pure of heart, and Grace is just that. He can't wait to get rid of her." But the devil didn't count on Grace fighting back.

Ready with a confident first draft, the screenwriters took the script to friend James Vanderbilt (MURDER MYSTERY, ZODIAC). An accomplished writer and director, Vanderbilt committed his production company Mythology Entertainment to the project and then partnered with producer Tripp Vinson (MURDER MYSTERY, SAN ANDREAS) and his Vinson Films production company. Development on the script continued quickly, with Vinson recognizing the

story's appeal in the rich lineage of horror movies including *THE MOST DANGEROUS GAME*, *CABIN IN THE WOODS* and *YOU'RE NEXT* – where human beings are hunted for sport.

“*READY OR NOT* is a little bit outside the box,” says Vinson. “I knew we were not going to get the big budget of a comic book movie. But that allowed us to take creative risks.”

When the call went out for directors, Radio Silence answered. Vinson admits, “I was a little apprehensive when I heard that *three* people were going to be coming in and talking to us about *READY OR NOT*.” But since the filmmaking collective — consisting of directors Matt Bettinelli-Olpin and Tyler Gillett, and executive producer Chad Villella — had begun working together in 2009, their reputation had grown by way of their short films and feature work.

Gillett explains, “It’s like being in a band. The three of us have all worked together to create a very specific sound. We know how everyone has tuned instruments, and we’re all good at different things.”

Bettinelli-Olpin adds, “There were great character elements, and that excited us. The journey that Grace goes on pulls you in.”

The screenwriters were thrilled with the director team choice. Busick notes, “We knew that Matt, Tyler and Chad would not only do the script justice but also elevate it with their particular style — fitting perfectly with our vision for the story.” Murphy adds, “From the moment they showed us concept art of what they were going for it was, ‘You get it.’ There was never any doubt.” Executive producer Tara Farney adds, “They understood the tone of this movie completely and know how to balance the irony and comedy with horror.”

“Crafting a good scare is actually similar to crafting a good joke. You set it up and there is a punchline,” said Gillett.

The actors on set appreciated the team’s “go for it” approach to their work on the film. “They would come prepared, but they all worked with us very constructively on set. As directors, Tyler Gillett is a craftsman with the camera and Matt Bettinelli-Olpin will talk to the actors first, but they switch off; it’s kind of symbiotic,” adds cast member Mark O’Brien.

Gillett sums it up, “The three of us — Matt, Chad, and myself — wouldn’t be doing this if we weren’t friends and we didn’t love working together. This wouldn’t be as much fun if it was just one person!”

MEET THE LE DOMAS FAMILY. THEY’RE LOADED.

Once Fox Searchlight Pictures gave the green light for filming *READY OR NOT* in 2018, the filmmakers began looking for actors to embody the dysfunctional and deadly — Le Domas family.

Producer Tripp Vinson comments, “Casting READY OR NOT was a great opportunity because it was an ensemble centered on a family with a strange shared history. The trick was finding actors who have chemistry together.” Co-director Tyler Gillett confides, “That was our big fear going into the shoot; corralling that number of people — and hoping and praying they all get along!”

He continues, “With our tight filming schedule, all it would have taken was friction between just two actors for things to get catastrophic.” Instead, “we hit the lottery with this group,” says Bettinelli-Olpin.

Cast member Adam Brody sums up the ensemble experience, “Being in close quarters with the other actors for the entirety of this shoot got us familiar and friendly — and into family dynamics. I spent a lot of time with everyone in a confined space — and I only like everyone all the more for it!”

“What’s a great way to bond with your movie family?” says Samara Weaving. “On day one, with a bow-and-arrow being pointed at you, followed by a face being bashed in. Nice to meet you!”

Samara Weaving as “Grace”

Weapon of Choice: Whatever Can Help Her Stay Alive

The crucial role to cast was the lead of Grace, the bride whose shocking discoveries about her new in-laws galvanize her into action. Gillett reports, “We had seen Samara Weaving’s previous work—there’s a fearlessness to the way that she approaches all of her performances, and this movie was going to live or die by how well Grace was portrayed.”

Bending the rules for the long line of female protagonists in genre fare before her, screenwriter R. Christopher Murphy muses that “with Grace we are turning on its head the horror genre trope of the ‘final girl;’ where in many horror films, you have a cast of innocents stalked by one psycho and one final girl remaining to challenge the killer. But in READY OR NOT Grace is the only intended victim, one whom several people are hunting.”

“Firstly,” Weaving boldly corrects, “it should be ‘final woman.’ I hadn’t heard that term, but in a lot of horror films women in danger are crying or screaming. In READY OR NOT we turn that on its head and make Grace a bad-ass.”

“I wanted to bring out her anger at this family. What drives her to fight back to survive until the sun rises isn’t fear, although that definitely enters into it. Her fighting back had to be part of her personality as well as her actions; she’s had a hard life.”

Co-director Matt Bettinelli-Olpin remarks, “Sam made it important to herself, and to all of us, that the movie not get repetitive and that there be an arc for Grace. We were so grateful for her attention to detail from moment to moment.” Says Gillett: “Even when Grace is in her most

vulnerable and scared moments, there's a confidence in the way that Sam approaches it which maintains believability."

"She has a choice to make. Is she going to be able to rise to the occasion? Is she going to be able to survive? It makes me want to root for her," says producer Tripp Vinson.

Weaving's new onscreen husband O'Brien adds, "You meet Sam and she's so sweet but she's also a strong person — and on film she's even stronger."

Executive producer Tara Farney unequivocally adds, "She's stronger than all of them."

Andie MacDowell as "Becky"

Weapon of Choice: Bow & Arrow

Filthy rich and fully loaded, the matriarch of the Le Domas clan needed to be confident, dominant and willing to pack a punch. Andie MacDowell stepped up to the challenge. In signing on to portray Becky, MacDowell would be taking on a role in a genre she hadn't delved into before — despite having starred in a host of iconic films.

"We were all a little starstruck," admits Bettinelli-Olpin. "And I think we still are," adds Gillett. "As it turned out, Andie is such a trouper and was game for this project's weirdness and the physicality it required of her."

Producer Tripp Vinson adds about the character of Becky, "She has a cool head and is able to keep things on track as things horribly spiral out of control. She's very determined to see this through and also try to reestablish a relationship with her son, Alex."

Of her character, MacDowell states, "I don't think Becky is evil. I think she's devoted to her family 100 percent, and they are who they are. She's very protective of her family and wants things to work out; there is a deep love that she has for her son Alex, which I think grounds the story." She continues, "Becky has a dark wit, but she is also the responsible one; I enjoyed playing her impatience and sharpness."

The crew's favorite part of having Andie MacDowell on set? Villella reveals that as part of her genre debut, "Andie got to do something else she's never done before in her career: throw a punch!"

Henry Czerny as "Tony"

Weapon of Choice: Winchester Rifle

No one plays dirtier than the ridiculously rich, and Tony Le Domas is no exception. As the patriarch of the Le Domas family, the filmmakers had thought of Henry Czerny because the actor is equally accomplished at playing flustered characters and authority figures; those qualities would be essential for this role. As a bonus, Czerny's distinctive countenance was ideal for being depicted in ancestral portraits and paintings dotting the large mansion.

Czerny reveals, “My approach to Tony began with one of the script descriptions. The family’s butler, Stevens, phones him and you see written onto the phone’s caller ID ‘petulant child.’ That became my base note for the character, and as the story progresses it comes out more and more.”

Vinson says, “Tony and Becky’s relationship is, he’s a little bit of a hothead and she’s constantly trying to keep him on track. There are things he will not let go...” Gillett adds, “The camera might not be on Henry, and we might not have had conversations with him, but he would bring things to Tony in the background of a scene; it was so clear to him what the character called for.”

Adam Brody as “Daniel”

Weapon of Choice: Whiskey and a Rifle

While the Le Domas parents are reasonably secure in their perches, the next generation had to be a more conflicted group. Gillett notes that for the role of dark and twisted son Daniel, who still carries with him childhood traumas from a previous family game gathering, “We were drawn to cast Adam Brody, in part to see him do something a little outside of what we all know and love him for.”

Bettinelli-Olpin confirms, “Adam brought a sense of humor to the role, so it wasn’t just darkness; he was very aware of Daniel not being one-note.”

Brody laughs, “I got to work with a lot of blood, and it was a thrill. I also work well with corpses.” He says, “The question within Daniel is there a good person in there? In READY OR NOT, there’s a nice blend of what’s said and what’s not said.”

Mark O’Brien as “Alex”

Weapon of Choice: His Love for Grace

To play Grace’s newly minted husband Alex the team brought on actor Mark O’Brien to tackle the role. “So Alex Le Domas is a prodigal son,” says producer Tripp Vinson. “He’s torn between his love for his family, his love for Grace and this horrible deal with the devil his family has made.”

“To us, Alex is the most complicated character in the story,” comments Gillett. “He’s a man who thinks he can have everything without sacrificing anything.” “Alex definitely has his own moral compass,” Bettinelli-Olpin adds.

Mark O’Brien observes about his character, “Alex is already conflicted when we meet him because he doesn’t really know how to broach the subject of his family’s traditions to Grace. Also, he’s used to the lifestyle that his family has provided for him even though at the same time

he shuns it.” He continues, “There are moments where you see him fighting what’s underneath what he’s presenting, which is what attracted me to the role.”

Melanie Scrofano as “Emilie”

Weapon of Choice: Pistol

Actress Melanie Scrofano (“Wynonna Earp”) channels the over-energetic and deadly sister Emilie and describes her character as “a combination of clenched jaw and wide-eyed drug-fueled hyperactivity who has the heart of a sparrow.”

Scrofano says, “She is sort of the black sheep of the family. She tries her best and fails spectacularly. I like to think that’s why she’s turned to drugs. She’s married to Fitch Bradley and they have two children who are little brats. But she still wants to do right by her family.”

Kristian Bruun as “Fitch”

Weapon of Choice: Crossbow

“Orphan Black” alumni Kristian Bruun was asked to audition for the part of Emilie’s husband Fitch and was intrigued “as soon as I found out I’d be wearing a tuxedo. Fitch is a former frat boy, a little bit past his prime, who is very happy to be part of a very, very rich family. But he’s not necessarily willing to make sacrifices.”

Bruun, who provides many of the overtly comedic moments in the film, adds, “When he’s assigned an old-fashioned crossbow as his weapon, it’s: ‘Who’s supposed to be able to do anything with *this*?’”

Elyse Levesque as “Charity”

Weapon of Choice: Spear Gun

In this family game, tradition calls the shots, and cast in the deadly Le Domas-by-marriage role, as Daniel’s wife Charity, is Elyse Levesque (“Cedar Cove”), who “sped through the script so quickly that I went back and read it again; it doesn’t fit into any one genre.”

Nicky Guadagni as “Aunt Helene”

Weapon of Choice: Battle Axe

Proving that some family traditions are deadlier than others, Nicky Guadagni (SILENT HILL, LARS AND THE REAL GIRL) got to sink her teeth into the bloodthirsty and vengeful Aunt Helene.

Guadagni describes her character as “a very bitter older woman; Aunt Helene is frustrated because she feels she could have been head honcho of the family. But when she was a young woman, she was led by her heart instead of by loyalty to her family.”

Producer Tripp Vinson laughs about Aunt Helene’s stunningly blunt weapon of choice, “It’s not every movie you get to have a battle axe on set.”

John Ralston as “Stevens”

Weapon of Choice: Car

John Ralston (ON THE BASIS OF SEX, “Living in Your Car”) reveals that his sinister “head butler is an expert cleaner — in more ways than one. Stevens runs the show and is well aware of the Le Domas family’s idiosyncrasies. Once the wedding night doesn’t go as planned, he will go to any length to protect the household.”

Adds Ralston, “What was wonderful was finding a camaraderie among the cast members; the energy was exciting.”

PRODUCTION DESIGN:

The Family Funhouse

Grounding this fantastical story of a devil-worshipping family could only be done with perfectly ominous and creepy locations. Producer Tripp Vinson comments on the early decision to use practical locations and physical effects to cement an authenticity to the film, “There’s a creative advantage to shooting in practical locations.” By not relying on typical visual effects, he adds, “A lot of what you’ll see in the movie was done practically, which was fun to kind of roll up your sleeves and get your hands dirty, literally, on this movie.”

The requirements of the action-packed and highly physicalized script necessitated that not one, but three locations be pressed into service to embody the Le Domas estate. Oshawa, Ontario’s Parkwood Estates is one of Canada’s last remaining grand estates and was once the private residence of General Motors of Canada founder R.S. McLaughlin. Cast and crew used Parkwood’s surrounding lands for the wedding ceremony sequences, and a number of its 55 rooms were given over for filming READY OR NOT interior scenes. Also in Oshawa, the production utilized the local YWCA to film all of the family’s dining room scenes.

Two weeks after cameras rolled at Parkwood in October 2018, the production decamped to Toronto and its historic Casa Loma; the only full-sized castle within range of North America, it was built in 1911 at a cost of some \$3.5 million and remains a top destination for visitors to the city. Casa Loma afforded the READY OR NOT troupe winding and ornate interiors for deadly pursuits; and the family’s board games ethos can be seen as further manifesting in the form of the CLUE-style trappings.

Filming in the two houses offered a key creative advantage: the camera would be able to move around and follow characters — fast! — through hallways and into rooms. So even though

you don't have the comfort and the control of being on a soundstage, there's a lot of creativity that results.

Adding to the advantages of filming practically was the authentic creativity oozing from the production design team. Producer Tripp Vinson was impressed by production designer Andrew Stern's commitment to the look and feel of the family's classic board games, and the sinister backstory of the Le Domas dynasty which was the extra touch the film needed, "He met with Radio Silence, he got started immediately on images and artwork. We all responded to the direction he was headed in of the classic games feel dating back to carnivals, with a sense of history."

When first walking into these locations co-screenwriter Guy Busick felt like he was actually stepping into his movie, the very one that he and R. Christopher Murphy had scripted. He offers, "Being on the sets was surreal. Everyone seemed to have been on the same wavelength. It was like walking through your own dream," marvels Murphy.

"You won't know what's around the corner, and I mean that figuratively and literally," exclaimed cast member Mark O'Brien.

Actor Kristian Bruun adds, "There are secret passageways. The rumor is that there's a ghost. It's beyond opulent!"

The filmmakers also opted for practical physical props and stunts to go with the practical locations in the film. This too had been a mandate early on in the pre-production phase so that the cast could get more into character. Producer Tripp Vinson states, "I credit Radio Silence for making that choice and seeing it through. It can be frustrating waiting around to get practical effects just right, but once you do it's worth it."

While this proved especially challenging given the trying stunts and graphically detailed demises, cast and crew weathered rigged exploding blood bags with aplomb while hitting their respective marks. Vinson adds, "One of the really fun things we did on this movie was blow a bunch of people up. And, we did it practically. We had many, many body bags and blood bags that exploded on set."

O'Brien feels that keeping the physical element of props and stunts "raises the stakes a bit more, when you actually have the blood there. It puts you more into the world you're playing." Director Bettinelli-Olpin agreed and added, "This movie is such a mix of gags, and great character stuff – and for us, that's what makes the movie so exciting."

Actress Nicky Guadagni reveals, "I'd never held a battle-axe before. It felt great running around the house with it. There was a light version made of rubber, and a much heavier version made out of metal."

Cast member Elyse Levesque reports, “My character Charity’s weapon of choice is a spear gun. It was awesome running around with it, though I wouldn’t know if I was using it right; to me, it doesn’t seem like the most efficient weapon.”

Weaving notes that “the weapon of choice for Grace in this scenario is, whatever she can get her hands on” — yielding some nasty and funny surprises.

Day after day — or, night after night — on the demanding four-week shoot, everyone making READY OR NOT noticed how Weaving would always have a smile at the ready. “Horror films are really so much fun to do. I cover my eyes during scary movies, but here I knew what was going to happen [in my scenes] so it was sometimes hard to keep a straight face. Also, the ‘blood’ tastes like caramel; it’s delicious as well as terrifying!” Producer Tripp Vinson sheepishly adds, “I don’t know that we could throw more blood and guts on her.”

Even though shooting on set might not be as scary as what ends up on screen, co-director Gillett hails the team behind the scenes that pulls everything together for the perfect fright, “Nothing is really scary when you’re shooting it. You have to trust that in the edit and when all of these performances come together, and you’ve got great music and great sound design, that’s when something goes from fun on set to something that’s truly thrilling or terrifying for an audience.”

With each gory scene the filmmakers were keen on startling the audience — whether with shrieks or giggles — but no one had more fun with character deaths than the cast themselves. Executive producer Tara Farney remembers, “Every character has a very fun death. So I think our cast had a lot of fun with that.” She continues, “In the days we shot those scenes, everyone’s getting bloody and there’s blood everywhere. It’s absolutely disgusting, but our actors were crowding around video village and they wanted playback to see themselves die. Everyone was having a lot of fun with it.”

“All the deaths are devilishly put together,” states Bruun. “Pun intended.” Murphy remarks, “The kills encapsulate the tone of READY OR NOT. They’re brutal and violent — yet at the same time you can’t help but giggle a little bit.”

GRACE’S COSTUME:

Saying Yes to the Dress

Samara Weaving was not only in close creative collaboration with her fellow actors and directors but also with another iconic character: her wedding dress.

More than any other costume in the film, Grace’s wedding dress externalizes and expresses all that she fights through on this night of fright.

Co-director Matt Bettinelli-Olpin says, “The dress represents the course of the movie as a whole; we’d always discussed how READY OR NOT starts grand and classical before it degrades and degrades. The camera moves get quicker and the music gets crazier. The dress is gorgeous at the start, but by the end...”

In watching the dress devolve and break down with Grace in READY OR NOT, audiences will see the garment mimic other memorable — and malleable — costumes for genre movie heroines such as Carrie White’s (Sissy Spacek) prom dress in CARRIE; Tree Gelbman’s (Jessica Rothe) long-sleeved T-shirt in HAPPY DEATH DAY; and The Bride/Beatrix Kiddo’s (Uma Thurman) track suit and violently disrupted wedding dress in KILL BILL.

“It had to be just right from the start. When you see Grace for the first time, you see the dress — and in it she ends up going to extremes,” co-director Tyler Gillett adds.

Weaving’s onscreen groom, actor Mark O’Brien, remembers “thinking when I first read the script how the role of Grace was going to be so physical for whomever is playing her, and melding with the costume — cut, ripped, blood-spattered, but tough and overcoming in a bride’s dress *the whole time*.”

Producer Tripp Vinson reports, “In the movie, there are 15-17 different looks all with the same dress in various stages of disrepair for Grace. The script was gone through with Avery scene by scene and notations were made about what and where the alterations would be.”

Since Grace is, as she readily admits, a woman from humble beginnings marrying into a wealthy family, Plewes reveals that “we decided that she would have grown up idolizing someone like Kate Middleton, and now dresses as who she thinks the family would want to see. I specifically picked a very basic lace.”

The READY OR NOT color palette, as overseen by cinematographer Brett Jutkiewicz, was also a consideration; Plewes notes that “we went with a warm cream color, almost yellow. Based on the way Brett would be shooting, I knew that the dress needed to have a rich undertone and not be the classic off-white ‘movie white.’”

Plewes prepared “hundreds of bridal images” and sat with Weaving and the directors to finalize the look. She remembers, “We collectively settled on something modest and covered-up; from there I began sketching and we then landed on the look you see in READY OR NOT.

She adds that since “Radio Silence and I decided that the dress would be a road map of what transpires with Grace, we realized the more we gave ourselves to work with the more could be played with over the course of the shoot. By creating something that had a lot of coverage, texture, and length there could be different stages; each instance where anything happened to it was numbered by us.

Plewes remarks, “I chose to use the different textures of satin, and tulle because they each would absorb blood differently, and also tear in different ways — creating even more

variation in texture. Tyler, from Radio Silence, liked the idea of lace because it would photograph nicely and pick up blood beautifully.”

Plewes engineered how the wear-and-tear — literally — would progress. She reveals, “A complete dress would have proved too expensive, which is why I built the dress in five parts. It’s built in such a way that it could be taken apart, including by Grace herself in some scenes that we pre-rigged. This way I could maximize multiples for our stains and tears. So the corset, skirt, skirt lining, sash, and lace top were all made separately, built by my tailor.”

The lone accessory, at least at first, is the yellow Converse Chuck Taylor sneaker shoes that Plewes wanted Grace to be wearing “sort of as a reference to her past life, and to show how down-to-earth and casual she is. It is also the color of optimism, which Grace must keep within her, and it is a color that would track during Brett’s night shooting.

“What I hadn’t realized was that those had been discontinued. So we bought light grey Converse Chuck Taylors and had them custom-painted for READY OR NOT; I mixed the color myself because I was so hellbent on it.”

As the night darkens and Grace is plunged into kill-or-be-killed violence, the dress itself takes on darker hues. Plewes reminds that “she’s got the same thing on, but it’s gotten tattered and bloody— and so has the corset she wears underneath.”

Weaving praises Plewes and her team for their “amazing work. She adds, “Every day seemed to bring me a different dress with different layers of goo on it.” Choosing her words carefully, Weaving dubs the wardrobe unit “bloody geniuses!”

When asked for trade secrets of keeping costuming clean and intact, Plewes says, “You can use mop oil, shaving cream, your own saliva; that’s the magic trifecta.” But she cautions that when making a genre movie, “Don’t send things to dry cleaners. It never goes over well; they will get freaked out, no matter how well you know them.”

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CAST BIOS

SAMARA WEAVING (Grace), with her fellow actors from the ensemble of Fox Searchlight Pictures' *THREE BILLBOARDS OUTSIDE EBBING, MISSOURI*, shared the Screen Actors Guild Award for Outstanding Performance by a Cast in a Motion Picture. Writer/director Martin McDonagh's film won two Academy Awards, among many other honors around the world. Ms. Weaving next portrayed the title character in one of Netflix's most-streamed movies, *THE BABYSITTER*, written by Brian Duffield and directed by McG; and starred alongside Natalie Dormer in Amazon's miniseries "Picnic at Hanging Rock."

Among her upcoming independent features are Colin & James Kresel's *LAST MOMENT OF CLARITY*; and Jason Lei Howden's *GUNS AKIMBO*, with Daniel Radcliffe. A native of Australia, Ms. Weaving is also known for her portrayal of Nelson on the Golden Globe Award-nominated Showtime television series "SMILF."

She is currently at work on the highly anticipated and long-awaited comedy adventure *BILL & TED FACE THE MUSIC*, directed by Dean Parisot, in which Ms. Weaving portrays Thea Preston, daughter of Bill S. Preston, Esquire (played anew by Alex Winter).

ADAM BRODY (Daniel Le Domas) was most recently seen in the blockbuster *SHAZAM!*, directed by David Sandberg.

Mr. Brody's many other films include, also for Fox Searchlight Pictures, Jason Reitman's *THANK YOU FOR SMOKING* and David Talbert's *BAGGAGE CLAIM*; Doug Liman's smash *MR. & MRS. SMITH*; Julian Farino's *THE ORANGES*; Michael Wilson's *SHOWING ROOTS*; Susanna Fogel's *LIFE PARTNERS*; Leslye Headland's *SLEEPING WITH OTHER PEOPLE*; Lorene Scafaria's *SEEKING A FRIEND FOR THE END OF THE WORLD*; Rob Epstein and Jeffrey Friedman's *LOVELACE*; and, upcoming, writer/director Emerald Fennell's *PROMISING YOUNG WOMAN*, opposite Carey Mulligan.

He starred in the lead role of Neil LaBute's film version of *SOME GIRL(S)*, directed by Daisy von Scherler Mayer, reuniting with Mr. LaBute for the latter's streaming series "Billy & Billie;" and starred in Whit Stillman's *DAMSELS IN DISTRESS* and *THE COSMOPOLITANS*. He memorably portrayed Seth Cohen on the popular television series "The O.C." and has made guest appearances on "The League," "New Girl," and "Single Parents."

Mr. Brody starred for three seasons on the Sony/Crackle streaming series "StartUp," on which he was also producer; and in the summer 2019 limited series "Curfew."

MARK O'BRIEN (Alex Le Domas) most recently starred on the Showtime television series "City on a Hill," with Kevin Bacon, Aldis Hodge, and Jonathan Tucker; the drama premiered in the summer of 2019.

An actor and filmmaker, he is known to audiences in his native Canada for starring in the long-running and award-winning CBC television series "Republic of Doyle," on which he directed several episodes; he earned Canadian Comedy Award nominations for both his acting and his directing on the show.

Mr. O'Brien's other series work has included a regular role on the acclaimed "Halt and Catch Fire" and a guest-starring arc on the cult favorite "Hannibal."

His feature film credits include Jason Reitman's THE FRONT RUNNER, opposite Hugh Jackman; Drew Goddard's BAD TIMES AT THE EL ROYALE, with Jeff Bridges; David Rosenthal's HOW IT ENDS; Jennifer Yuh Nelson's THE DARKEST MINDS; Andrew Niccol's ANON; and, alongside Amy Adams, the Best Picture Oscar-nominated ARRIVAL, directed by Denis Villeneuve. He next appears in MARRIAGE STORY by Noah Baumbach; and recently starred as hockey great Terry Sawchuk in Adriana and Jane Maggs' GOALIE.

He has directed nine short films, including BETTER PEOPLE and SWEETIEFACE; the latter two won multiple awards, including for Mr. O'Brien as Best Emerging Filmmaker at the 2013 Lakeshorts International Film Festival.

He holds a Bachelor of Arts from Memorial University of Newfoundland, which in 2015 awarded him a Horizon Alumni Award.

HENRY CZERNY (Tony Le Domas) has starred in memorable movies and television programs ranging from blockbuster successes to award winners, always evincing versatility and garnering praise.

He was most recently seen in HBO's riveting limited series "Sharp Objects," with all episodes directed by Jean-Marc Vallée, starring opposite Amy Adams and Patricia Clarkson. This followed his run on all four seasons of the hit television series "Revenge," with Emily VanCamp and Madeleine Stowe; guest arcs on such shows as "The Tudors" and "Quantico," starring with Sigourney Weaver in the true-life telefilm "Prayers for Bobby," directed by Russell Mulcahy; and portraying real-life activist lawyer David Boies in the ABC miniseries "When We Rise."

A classically trained actor, his stage work includes performing at the Toronto Free Theatre. The Toronto native came to industry attention with his Gemini Award-winning performance in the searing fact-based miniseries "The Boys of St. Vincent," directed by John Smith, which was released theatrically in the U.S. to further acclaim. He was again a Gemini Award winner for his guest appearance on "The Eleventh Hour."

Mr. Czerny's numerous films include the first *MISSION: IMPOSSIBLE*, directed by Brian De Palma and starring with Tom Cruise; Phillip Noyce's *CLEAR AND PRESENT DANGER*, opposite Harrison Ford; Ang Lee's *THE ICE STORM*; Joe Carnahan's *THE A-TEAM*; Andrew Currie's *FIDO*; Scott Derrickson's *THE EXORCISM OF EMILY ROSE*; Atom Egoyan's *REMEMBER*, alongside Christopher Plummer; and Stephen Simon's *CONVERSATIONS WITH GOD*, portraying author Neale Donald Walsch (as well as the voice of God).

ANDIE MacDOWELL (Becky Le Domas) is an accomplished actress who has attained global recognition for characterizations romantic, comedic and dramatic.

She received a Golden Globe Award nomination for her performance in the beloved classic *FOUR WEDDINGS AND A FUNERAL*, directed by Mike Newell and written by Richard Curtis; she recently reprised her iconic role of Carrie for the short film reunion benefiting the Red Nose Day charities. During the hit run of the original movie, Ms. MacDowell also topped the box office charts with her starring role in the Western *BAD GIRLS*, directed by Jonathan Kaplan.

She had previously starred in the classic comedy *GROUNDHOG DAY* opposite Bill Murray for director Harold Ramis; the film has since been inducted into the National Film Registry by the Library of Congress. She was again a Golden Globe Award nominee for *GREEN CARD*, starring with Gérard Depardieu for director Peter Weir.

Her first accolades came for Steven Soderbergh's *SEX, LIES AND VIDEOTAPE*, which was one of the most acclaimed independent features of the 1980s. The film won the top prize, the Palme d'Or, at the Cannes International Film Festival; and Ms MacDowell won the Independent Spirit and Los Angeles Film Critics Association awards for Best Actress as well as earned her first Golden Globe Award nomination, among other honors.

Among her many other films have been the ever-popular *ST. ELMO'S FIRE*, directed by Joel Schumacher; *MULTIPLICITY*, reuniting her with director Harold Ramis; Nora Ephron's *MICHAEL*; Diane Keaton's *UNSTRUNG HEROES*; Wim Wenders' *THE END OF VIOLENCE*; Debbie Goodstein's *MIGHTY FINE*, in which she costarred with her real-life daughter Rainey Qualley; Joseph Kosinski's firefighters tribute *ONLY THE BRAVE*; Gregory Jacobs' *MAGIC MIKE XXL*; Russell Harbaugh's *LOVE AFTER LOVE*; and Robert Altman's *THE PLAYER* and *SHORT CUTS*. The latter film brought Ms. MacDowell and her fellow actors special ensemble prizes at the Golden Globe Awards and the Venice International Film Festival.

Her television work includes starring for three seasons alongside her *READY OR NOT* onscreen daughter-in-law, Elyse Levesque, in the series "Cedar Cove;" and the acclaimed telefilms "Dinner with Friends" and "Riding the Bus with My Sister," directed respectively by Norman Jewison and Anjelica Huston.

Ms. MacDowell began her career as a model. Since 1986, she has been the worldwide spokesperson for L’Oreal Paris cosmetics and hair products; this is the longest such relationship in the history of beauty brands.

She currently sits on the board of the National Forest Foundation. Her conservation, preservation, education, and philanthropic work has also encompassed her being the national spokesperson for both the Ovarian Cancer Research Fund and the American Heart Association.

MELANIE SCROFANO (Emilie Le Domas) took an interest in acting as a young teenager raised in Ottawa, Ontario. Since then, she taken on roles that showcase her talents both comedic and dramatic.

She plays the lead role on the hit Syfy television series “Wynonna Earp,” which will soon begin production on its fourth season. Riding herd over the blend of Western action and supernatural horror, Ms. Scrofano stars as Wynonna, great-great-granddaughter of lawman Wyatt Earp; she and the show have earned the following of devoted fans known as Earpers. She has played recurring roles on several television series, including “Designated Survivor,” ‘LetterKenny,” “Damien,” “Degrassi: The Next Generation,” and “Bad Blood.”

Ms. Scrofano’s feature film credits include Kevin Greutert’s SAW VI, acknowledged as one of the best in the franchise; ROBOCOP, directed by José Padilha; and Robin Pront’s upcoming THE SILENCING, with Nikolaj Coster-Waldau.

KRISTIAN BRUUN (Fitch Bradley) starred as Donnie Hendrix, alongside leading lady Tatiana Maslany, through all five seasons of the celebrated television series “Orphan Black.”

The Toronto-born actor — who divides his time among Canada, the U.S., and Finland — also recurred for five seasons on the hit “Murdoch Mysteries,” playing Constable Jackson. More recently, he starred opposite Jerry O’Connell in “Carter.” After guest-starring on the first two seasons of “The Handmaid’s Tale,” Mr. Bruun’s next major television project is the limited series “Departure,” with Christopher Plummer and Archie Panjabi.

His feature films have included Anton Corbijn’s LIFE; Alejandro Amenábar’s REGRESSION; Jeremy LaLonde’s HOW TO PLAN AN ORGY IN A SMALL TOWN and upcoming THE GO-GETTERS; Dan Slater’s ASHES; Molly McGlynn’s MARY GOES ROUND; and Amy Jo Johnson’s THE SPACE BETWEEN.

Mr. Bruun is a graduate of Valley Forge Military Academy, Queen’s University at Kingston, and the theatre school at George Brown College.

ELYSE LEVESQUE (Charity Le Domas) starred for three seasons alongside her READY OR NOT onscreen mother-in-law, Andie MacDowell, in the television series “Cedar Cove.”

The Saskatchewan's breakout role was as Chloe Armstrong on the sci-fi adventure series "Stargate Universe," appearing on every episode of the popular show. She started on television at age 11, on "Incredible Story Studio," before graduating to a starring role on the futuristic "2030 CE."

Among Ms. Levesque's other notable television work has been the Stuart Gordon-directed episode of "Masters of Horror," starring as Virginia Poe opposite Jeffrey Combs as Edgar Allan Poe; a season-long guest arc on the long-running "The Originals;" and a role in the final season of the acclaimed "Orphan Black." Most recently she guest-starred on "The Good Doctor."

Ms. Levesque was named Best Supporting Actress at the Hollywood Reel Independent Film Festival for her performance in the movie SPARE CHANGE; she starred with Lissa Lauria in the feature directed by Arturo Guzman and Jonathan Talbert. Among her other feature credits are Carl Bessai's NORMAL, with Carrie-Anne Moss; and, upcoming, THE BIG UGLY. The latter, written and directed by Scott Wiper, teams her with Malcolm McDowell and Ron Perlman. She starred in, with Erin Boyes, and produced the short film FRUITCAKE, directed by Sarah Baker Grillo and Seth Sherwood.

NICKY GUADAGNI (Helene Le Domas) is originally from Montreal. She majored in drama at Dawson College before training at the Royal Academy of Dramatic Art in London.

Her first role after graduation was in The Tempest, starring on London's West End opposite legendary actor Paul Scofield.

She has since performed Shakespeare all across Canada, and has starred in many other works at venues including but not limited to Stratford Third Stage; Factory Theatre; the National Arts Centre; Tarragon Theatre; Canadian Stage Dream in High Park; and Theatre Passe Muraille. At the latter, she both starred in and adapted In the Wings; and performed her own one-woman show Hooked, winning the Toronto Alliance for the Performing Arts' Dora Mavor Moore Award for Best Actress. She has also performed the latter in both non-theatrical and theatrical venues, additionally taking the stage version to the Edinburgh Festival and the Seattle Fringe Festival; and has produced a short film version.

Ms. Guadagni's notable films have included Vincenzo Natali's award-winning CUBE; David Cronenberg's cult favorite CRASH; Christophe Gans' hit SILENT HILL; and Craig Gillespie's LARS AND THE REAL GIRL, which was Oscar-nominated for Best Original Screenplay (by Nancy Oliver).

She has been nominated for four Gemini Awards, winning for her performances on television in "Major Crime" and "Blue Murder." She guest-starred in the second season of "The Handmaid's Tale;" and played 13 different roles across the series "A Nero Wolfe Mystery."

Ms. Guadagni's voiceover work has encompassed CBC radio dramas, audiobooks, documentary narration, and radio and television commercials. She has taught acting and/or directed at George Brown College, the University of Toronto, and The National Theatre School.

JOHN RALSTON (Stevens) is known for starring in HBO Canada's subversive show "Living in Your Car;" for several "Degrassi" series; for his fresh take on iconic villain Ming the Merciless in the "Flash Gordon" revival; and as the title character's father on the long-running sitcom "Life with Derek."

Initially a teacher, he pursued music interests and soon segued to the stage, gaining invaluable experience in repertory and regional theatre throughout Canada. He starred in *The Plough and the Stars* and *The School for Scandal*, both directed by Joe Dowling; in George Walker's award-winning *Suburban Motel* plays; and in *Twelfth Night*, staged by Canadian theatre legend William Hutt.

Mr. Ralston's film work has included roles in Ernie Barbarash's *POUND OF FLESH*, starring alongside Jean-Claude Van Damme; Mimi Leder's *ON THE BASIS OF SEX*, with Felicity Jones; Robert Budreau's *STOCKHOLM*; Kim Nguyen's *TWO LOVERS AND A BEAR*, opposite Tatiana Maslany; and Jason Stone's *THE CALLING*, with Susan Sarandon. His many television credits also include key roles on the series "Good God" and "Bomb Girls;" and guest roles on "Reign," "Street Legal," and "Queer as Folk," among other shows.

Mr. Ralston works extensively in voiceover, including in the documentary field; he narrated the controversial "Beyond the Red Wall: The Persecution of Falun Gong," directed by Peter Rowe.

FILMMAKER BIOS

RADIO SILENCE:

MATT BETTINELLI-OLPIN & TYLER GILLETT (Directors) and CHAD VILLELLA (Executive Producer) are the trio who comprise the filmmaking collective known as Radio Silence. This multifaceted team of filmmakers partnered up beginning in 2009.

They got their start making "no-budget" short films and created a successful online channel monikered Chad, Matt & Rob that would go on to garner over 100 million views. Embracing the do-it-yourself (DIY) ethic, it was "all hands on deck" as they did everything from create to shoot to act to edit. Radio Silence made a groundbreaking series of Interactive Adventures for the channel, allowing viewers to choose their own path through stories, as well as a popular trilogy of horrific prank-gone-wrong shorts.

The unique genre-blending and approaches continued once Radio Silence segued into feature films. Their segment of the horror anthology V/H/S, entitled “10/31/98,” was a standout, attracting notice at film festivals around the world. The team then made DEVIL’S DUE, starring Allison Miller and Zach Gilford, which was released nationwide by 20th Century Fox. Bringing a further twist to the multi-part horror feature, they returned with SOUTHBOUND.

Radio Silence is currently at work, for 20th Century Fox, on a film adaptation of Bryce Moore’s book The Memory Thief.

GUY BUSICK & R. CHRISTOPHER MURPHY (Screenwriters) met and became friends in the eighth grade.

Despite attending different colleges (USC Cinematic Arts and Pepperdine University, respectively), they regrouped and began writing scripts. They sold one, entitled ARCHETYPE, to 20th Century Fox.

From there, the team created and sold original television projects; and wrote for the cult favorite series “Stan Against Evil,” which aired for three seasons on IFC and starred John C. McGinley.

Currently, Mr. Busick and Mr. Murphy are both story editors and writers-in-the-room on the second season of the Stephen King universe-inspired “Castle Rock,” which is now in production for streaming via Hulu.

TRIPP VINSON (Producer) is a film and television producer with over 15 years’ experience in both studio and independent features. In 2011 he launched his own production company, Vinson Films, following several years as a partner at Contrafilm, which was based at New Line Cinema.

His credits as producer include such box office hits as Scott Derrickson’s breakout feature THE EXORCISM OF EMILY ROSE, starring Laura Linney and Jennifer Carpenter in her breakthrough role; Mikael Håfström’s THE RITE, starring Anthony Hopkins; Andrew Davis’ THE GUARDIAN, starring Kevin Costner and Ashton Kutcher; and Brad Peyton’s JOURNEY 2: THE MYSTERIOUS ISLAND, starring Dwayne Johnson. He had previously executive-produced the latter film’s predecessor, JOURNEY TO THE CENTER OF THE EARTH, directed by Eric Brevig; and later reteamed with Mr. Peyton and Mr. Johnson on an even bigger blockbuster, SAN ANDREAS, which grossed \$470 million worldwide.

Among his early successes at Contrafilm was CHOKE, released by Fox Searchlight Pictures following its world premiere at the Sundance Film Festival, where its cast was awarded a Special Jury Prize; the movie based on the Chuck Palahniuk novel was directed by Clark Gregg and starred then-up-and-coming actors Sam Rockwell and Gillian Jacobs.

Mr. Vinson's recent projects as producer have included Nicholas McCarthy's thriller THE PRODIGY, starring Taylor Schilling; and the comedy MURDER MYSTERY. The latter was another of his collaborations with Ready or Not producer James Vanderbilt, who also wrote the original screenplay directed by Kyle Newacheck and starring Adam Sandler and Jennifer Aniston; it recently scored Netflix's highest opening-weekend views for a movie.

Vinson Films has multiple movies in development with Walt Disney Pictures; and is developing projects with Warner Bros., New Line Cinema, Amblin Pictures, and CBS, among other studios.

JAMES VANDERBILT (Producer) has been making stuff up for a living ever since he graduated from the University of Southern California's Filmic Writing Program. He sold his first screenplay 48 hours before graduating. It was promptly not made.

The talented writer, director, and producer has since brought forth a diverse catalogue of films. His directorial debut, TRUTH, which starred Cate Blanchett and Robert Redford, was the Opening Night Film at the Rome Film Festival and was named one of the Top 10 Films of 2015 by The New York Times.

Mr. Vanderbilt has written and produced movies including David Fincher's ZODIAC, for which he was nominated for a Writers Guild Award, and Roland Emmerich's WHITE HOUSE DOWN, for which he was not.

His screenwriting credits also include THE AMAZING SPIDER-MAN films; BASIC; THE RUNDOWN; THE LOSERS; and the recent MURDER MYSTERY, starring Adam Sandler and Jennifer Aniston, which he also produced and which broke Netflix records. In addition to the latter movie and READY OR NOT, his producing credits include the critically acclaimed SUSPIRIA, directed by Luca Guadagnino; the hit THE HOUSE WITH A CLOCK IN ITS WALLS, directed by Eli Roth; and the groundbreaking Netflix science-fiction series "Altered Carbon."

WILLIAM SHERAK (Producer) previously, as a partner in the production company Mythology Entertainment, produced James Vanderbilt's TRUTH, starring Cate Blanchett and Robert Redford; Luca Guadagnino's SUSPIRIA, starring Dakota Johnson and Tilda Swinton; Sylvain White's SLENDER MAN, starring Joey King; and Eli Roth's THE HOUSE WITH A CLOCK IN ITS WALLS, starring Jack Black and Ms. Blanchett.

He is the President of Deluxe Post-Production and in that capacity heads Stereo D, the 2D-to-3D conversion company that he co-founded in 2009 and which Deluxe acquired in 2011, as well as the production services provider Deluxe Animation Studios (DAS), formed in 2017 with facilities in Burbank, Toronto, and India; global color grading and post-production house

EFILM; Deluxe's operations in Toronto, Spain, and India; and the award-winning UK creative agency Editpool.

Under Mr. Sherak, the company has seen impressive growth creating new technologies and building the business to meet the demands of an ever-changing digital marketplace for feature films. He quickly established Stereo D as the 2,000-employee-strong international industry leader in high-quality conversion and augmentation visual effects with its work on such movies as AVATAR, THE AVENGERS, BLACK PANTHER, STAR WARS: THE FORCE AWAKENS, and the 3D reissues of JURASSIC PARK and TITANIC.

Mr. Sherak began his career in 1997 at Davis Entertainment; he soon co-founded the production company Blue Star Entertainment and signed an overall production deal with Revolution Studios, producing such features as DADDY DAY CARE, directed by Steve Carr and starring Eddie Murphy; and DARKNESS FALLS, directed by Jonathan Liebesman. For television, he packaged the hit television series "Anger Management," starring Charlie Sheen, and produced "Are We There Yet?," starring Terry Crews; both series ran for over 100 episodes.

Among his other features as producer have been the hit comedy ROLE MODELS, directed by David Wain and starring Paul Rudd and Seann William Scott; George Gallo's MIDDLE MEN; and BANGKOK DANGEROUS, directed by The Pang Brothers and starring Nicolas Cage, which opened in the #1 spot at the domestic box office.

BRADLEY J. FISCHER (Producer) has been a prominent motion picture and television producer for nearly 20 years.

He produced David Fincher's critically acclaimed ZODIAC, starring Jake Gyllenhaal, Mark Ruffalo, and Robert Downey Jr. as well as Martin Scorsese's blockbuster SHUTTER ISLAND, starring Leonardo DiCaprio and Mr. Ruffalo; and executive-produced Darren Aronofsky's BLACK SWAN, for which Natalie Portman won the Best Actress Academy Award. In 2018, Mr. Fischer had three of the movies he produced hit theaters in as many months. These were Sylvain White's SLENDER MAN, starring Joey King; Eli Roth's THE HOUSE WITH A CLOCK IN ITS WALLS, starring Jack Black and Cate Blanchett; and Luca Guadagnino's SUSPIRIA, starring Dakota Johnson and Tilda Swinton. Also in 2018, he produced the documentary feature AMERICAN DREAM/AMERICAN NIGHTMARE, directed by Antoine Fuqua; and was named Producer of the Year at the Capri Hollywood Film Festival.

His upcoming projects include THE LONG WALK at New Line, based on the Richard Bachman novel and to be directed by André Øvredal; THE BRIGANDS OF RATTLECREEK, with Matthew McConaughey starring for director Park Chan-wook; THE LAST VOYAGE OF THE DEMETER, with Amblin Partners; and, in cooperation with the Stanley Kubrick estate at

Warner Bros., THE OVERLOOK HOTEL. The latter is a prequel to THE SHINING, with Mark Romanek slated to direct. Also upcoming is a new season of the popular Netflix series “Altered Carbon,” based on the science-fiction novel by Richard Morgan, which Mr. Fischer is executive-producing.

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

Mr. Fischer serves on the board of directors of the Stella Adler Studio of Acting in Los Angeles. He graduated from Columbia University with a BA in Film Studies and Psychology.

TARA FARNEY (Executive Producer) has been working with READY OR NOT producer Tripp Vinson for a decade, after getting her start in television. She joined Mr. Vinson when in 2011 he launched his own production company, Vinson Films.

Movies with the company that she has co-produced have included Nicholas McCarthy’s thriller THE PRODIGY, starring Taylor Schilling; and the comedy MURDER MYSTERY, directed by Kyle Newacheck and starring Adam Sandler and Jennifer Aniston, which recently broke Netflix film premieres-viewing records.

TRACEY NYBERG (Executive Producer) was always a fan of movies. But it was not until the summer after her junior year at Stanford University that she took an internship which showed her a career path into film. Finishing her college degree in History, she moved to Los Angeles.

She worked as an assistant at an agency before becoming an executive at Will Smith’s Overbrook Productions, working with the actor/producer on his movies I AM LEGEND, HANCOCK, and SEVEN POUNDS. Her next job was at Temple Hill Entertainment, where she oversaw development of the pilot for the hit series “Revenge,” starring Henry Czerny of READY OR NOT; and executive-produced films including George Tillman Jr.’s THE LONGEST RIDE, starring Britt Robertson and Oona Chaplin, and Lasse Hallström’s SAFE HAVEN, starring Julianne Hough and Josh Duhamel.

As the Executive Vice President of Development at Mythology Entertainment, Ms. Nyberg helped bring to the screen movies including Eli Roth’s hit THE HOUSE WITH A CLOCK IN ITS WALLS, which she executive-produced. She is now an executive at Aggregate Films, Jason Bateman and Michael Costigan’s production company.

DANIEL BEKERMAN (Executive Producer) is the founder and president of Scythia Films, with extensive experience in creative and service producing as well as financing. Based in Ontario, Canada, he has produced over 25 films in the last five years.

He was producer on THE WITCH, a U.S./Canada co-production that won the Directing Award (for Robert Eggers) at the 2015 Sundance Film Festival, as well as two Independent Spirit Awards; THE WITCH became one of the top-grossing independent films worldwide of recent years.

Mr. Bekerman's recent projects have included Per Fly's BACKSTABBING FOR BEGINNERS, starring Theo James and Ben Kingsley; the Tribeca Film Festival hit COME TO DADDY, a Canadian/Irish/New Zealand Treaty co-production directed by Ant Timpson and starring Elijah Wood; and Slater Jewell-Kemker's documentary YOUTH UNSTOPPABLE, shot over 10 years to capture the vibrant untold story of the Global Youth Climate Movement.

His projects in post-production at Scythia include the U.K./Canada co-production FALLING, written and directed by Viggo Mortensen, who stars in the intimate family-ties drama alongside Lance Henriksen and Laura Linney; and PERCY, an inter-provincial co-production. The latter feature is directed by Clark Johnson and stars Christopher Walden as real-life Saskatchewan farmer Percy Schmeiser, who appealed his case against a corporation and its GMOs all the way to the Supreme Court.

Scythia is named after the RMS Scythia, the boat which ferried emigrants from Europe to Canada, among them Mr. Bekerman's own father. The company recently announced a development fund in partnership with Stellar Citizens; the fund's first optioned project is the book The Eden Express, by Mark Vonnegut.

BRETT JUTKIEWICZ (Director of Photography) discovered filmmaking as a teenager, when he commandeered his father's Hi8 camcorder to shoot skate videos with his friends in Long Island, NY.

In high school, he skipped class to print black-and-white photographs in the darkroom. Later, he studied film at Boston University, collaborating there with other young filmmakers including director Josh Safdie. When the latter made his first feature, THE PLEASURE OF BEING ROBBED, Mr. Jutkiewicz was the film's cinematographer, and the movie's reception at the Cannes International Film Festival became the jumping-off point for his career as director of photography.

Since then he has shot movies both short and feature-length, commercials, and music videos. The independent feature films that he has been cinematographer on have included Britt Poulton and Dan Madison Savage's THEM THAT FOLLOW, starring Kaitlyn Dever and Olivia Colman; Lena Dunham's CREATIVE NONFICTION; Shannon Plumb's TOWHEADS; and Josh and Benny Safdie's DADDY LONGLEGS.

He lives and works in New York, and goes wherever the camera takes him.

TEREL GIBSON, ACE (Film Editor) graduated from Emory University, moved to New York, and immediately fell in love with the art of film editing.

He got his film education collaborating with editors such as Lisa Zeno Churgin (on the Oscar-winning THE CIDER HOUSE RULES), Andy Keir and Carol Littleton (on BELOVED, directed by Jonathan Demme), and Pamela Martin (on the Oscar-winning LITTLE MISS SUNSHINE and THE FIGHTER).

Since branching out on his own as lead editor, Mr. Gibson's credits have included writer/director Boots Riley's SORRY TO BOTHER YOU, the Independent Spirit Award winner for Best First Feature; Jordan Vogt-Roberts' THE KINGS OF SUMMER; and now READY OR NOT, his first collaboration with Radio Silence.

ANDREW M. STEARN (Production Designer) was the longtime production designer on the hit television series "Nikita," through all four seasons of the show starring Maggie Q.

His other credits as production designer include the award-winning first season of "The Handmaid's Tale;" episodes of "Killjoys" and "Falling Water;" and the telefilm "Warrior," directed by Phillip Noyce and starring Natalie Martinez. With READY OR NOT, he adds feature films to his production design portfolio.

Earlier in his career, as art director, Mr. Stearn had worked on such feature films as Rob Marshall's CHICAGO, which won six Academy Awards including Best Picture and Best Art Direction/Set Decoration (John Myhre and Gordon Sim); John Singleton's FOUR BROTHERS and John Moore's MAX PAYNE, both starring Mark Wahlberg; Louis Leterrier's THE INCREDIBLE HULK; Peter Chelsom's SERENDIPITY; Walter Salles' DARK WATER; and Mary Harron's AMERICAN PSYCHO.

BRIAN TYLER (Music), a multiple BAFTA and Emmy Award nominee, has been a composer and conductor on over 70 feature films.

Among the hit movies for which he has composed the scores have been Joss Whedon's AVENGERS: AGE OF ULTRON; five from the FAST AND FURIOUS franchise, including James Wan's FURIOUS 7; Shane Black's IRON MAN 3; Alan Taylor's THOR: THE DARK WORLD; Jon Chu's CRAZY RICH ASIANS; Justin Baldoni's FIVE FEET APART; both NOW YOU SEE ME films; and Adam Shankman's WHAT MEN WANT. He is currently completing work scoring director Elizabeth Banks' fresh take on CHARLIE'S ANGELS.

Mr. Tyler began scoring features shortly after completing his Master's Degree from Harvard University as well as receiving his Bachelor's Degree from UCLA. Among his early collaborations were scoring movies for directors Bill Paxton (FRAILTY and THE GREATEST GAME EVER PLAYED) and William Friedkin (THE HUNTED and BUG). His many other credits

as composer include all three of THE EXPENDABLES movies, which followed his collaboration with director/star Sylvester Stallone on RAMBO; and writer/director James Vanderbilt's TRUTH, starring Cate Blanchett and Robert Redford.

His work in films also encompasses arranging and conducting the logo music for Universal Pictures and Marvel Studios. Mr. Tyler has additionally composed the themes for the NFL on ESPN; for the nationally televised U.S. Open Championships; and for Formula 1 that is heard before every race globally broadcast. Also for broadcast, he has composed music for television series including dozens of episodes of "Hawaii Five-O" and the new hit "Yellowstone." He is a multi-instrumentalist skilled at playing piano, guitar, drums, bass, cello, world percussion, guitarviol, charango, and bouzouki, among others. Mr. Tyler performs electronic music under the alter ego Madsonik.

He has conducted symphonic concerts of his movies around the globe; and frequently conducts the London Philharmonic, the Philharmonic Orchestra of London, and the Hollywood Studio Symphony. His honors include 26 BMI Music Awards, five ASCAP Music Awards, and 12 Goldspirit Awards including Composer of the Year; Mr. Tyler was also named Film Composer of the Year at the 2014 Cue Awards.

AVERY PLEWES (Costume Designer) was born in Toronto and moved to New York City to pursue a career in fashion. There, she interned with iconic fashion designer Betsey Johnson and took night classes in fashion construction technique at Parsons School of Design.

Returning to Canada, Ms. Plewes worked as the Design Director for Erin Kleinberg's eponymous label. She designed two seasons of clothing that were sold at Barneys New York, Intermix, and Holt Renfrew; were featured on the fashion-forward television series "Gossip Girl;" and were worn by Kim Kardashian and Florence Welch, among others.

She segued from fashion to costume design, and knew that she had found her vocation. Her first major job was working as Key Costume Buyer on the hit television series "Suits," which began her collaboration with actor Patrick J. Adams; she personally dressed him for events and would later design the costumes for the short film WE ARE HERE, which he directed and co-wrote with his co-star Troian Bellisario.

Ms. Plewes' first movie as costume design was Stella Meghie's award-winning debut feature JEAN OF THE JONESES; she reunited with the director on the latter's next film, EVERYTHING, EVERYTHING, starring Amandla Stenberg and Nick Robinson. Most recently, she was costume designer on Justin Kelly's JT LeROY, starring Kristen Stewart and Laura Dern.

In addition to her film work she has been the costume designer on music videos and commercials, including ones for General Mills, Clorox, and Microsoft products.

CREDITS

Grace	SAMARA WEAVING
Daniel	ADAM BRODY
Alex	MARK O'BRIEN
Tony	HENRY CZERNY
Becky	ANDIE MACDOWELL
Emilie	MELANIE SCROFANO
Fitch	KRISTIAN BRUUN
Charity	ELYSE LEVESQUE
Aunt Helene	NICKY GUADAGNI
Stevens	JOHN RALSTON
Georgie	LIAM MACDONALD
Gabe	ETHAN TAVARES
Clara	HANNEKE TALBOT
Tina	CELINE TSAI
Dora	DANIELA BARBOSA
Young Alex	CHASE CHURCHILL
Young Daniel	ETIENNE KELLICI
Charles	ANDREW ANTHONY
Young Helene	ELANA DUNKELMAN
Young Becky	KATE ZIEGLER
Masked Family Member #1	JAMES EDDY
Masked Family Member #2	ADAM WINLOVE-SMITH
Police Officer	ALICIA RICHARDSON
Justin	NAT FAXON

Stunt Coordinator

ERIC BRYSON

Stunts

JENNIFER VEY

JEN GEORGOPOULOS

DONNY STOCKFORD

JEANETTE ROXBOROUGH

BAS REITSMA

EDWARD A. QUEFFELEC

DARREN MARSMAN

DUNCAN McLEOD

Unit Production Manager

ASHLEY SHIELDS-MUIR

First Assistant Director

JOANNA MOORE

Second Assistant Director

ELLIOTT KATHRYN
WHITTAKER

Made in Association with TSG ENTERTAINMENT

TITLE	NAMES
Art Director	BRADLEY GREAVES
First Assistant Art Director	STEPHANIE COLLINS
Second Assistant Art Director	LAURA HOKSTAD
Trainee Assistant Art Director	LIAT SHALOM
Set Decorator	MIKE LEANDRO
Set Decoration Buyer	FIONA ANDREW
Leadman	DARREN KELLY
On-Set Dresser	LESLIE WHITTAKER
Set Dressers	JOHN KURTZ MARTIN BUDD DENNA McNAUGHT SEAN KIRBY
Third Assistant Director	GINO SANDOVAL
Fourth Assistant Director	KIM LE NGUYEN
Set Production Assistants	STEPHANIE BEAUNE CODY CAVERLEY
A Camera Operator / Steadicam	ADAM Q. TUPPER
B Camera Operators	ROBERT STECKO CUDAH ANDARAWEWA
A Camera First Assistant	ARI MAGDER
B Camera First Assistant	CHIRAYOUTH JIM SAYSANA
Second Assistant Camera	SAVANNA SLONIMSKI ANGELA CHAO
Camera Department Trainees	SEAN KOLUMBUS LAURA LOAIZA

Still Photographer	ERIC ZACHANOWICH
D.I.T.	STEPHEN CRONE
Playback Coordinator	PETER BOWMAN
Script Supervisor	ZOË BIGIO
Production Sound Mixer	TREVOR GOULET
Boom Operators	EVAN GILLMAN MICHAEL LEE TAYLOR
Cableman	MATT FARRIER
Post Production Supervisor	GREGOR HUTCHISON
First Assistant Editor	KATHRYN PRESCOTT
Assistant Editor	MIKE TWIN JONES
Post Production PA	SARA NEUFELD
Production Services by	BOB INDUSTRIES, LLC
Associate Producers	T.K. KNOWLES JOHN O'GRADY
Sound Designer	ADAM STEIN
Re-Recording Mixers	CHRISTIAN COOKE C.A.S. COLIN McLELLAN

Gaffer	RANDY BROWN
Best Boy Electric	JOHN BELLIVEAU
Electrics	STEWY WELLS MIKE DAIGLE CHRIS RITCHIE
Genny Operators	STEPHEN D. CROSGREY SAM ELDRIDGE
Key Grip	DAVID MASON
Best Boy Grip	JOE HOWE
Dolly Grip	RICHARD D. LEKO
Company Grips	KENROY EBANKS MIKEY SARCIRON SHAWN MacKAY
Costume Designer	AVERY PLEWES
Assistant Costume Designer	HEATHER CREPP
Set Costumers	ANITA SHAPANSKI JOANNA WATSON
Makeup Head of Department	JULIA VALENTE
Key Makeup	CLAUDIA GEDGE
Hair Head of Department	JENNY ARBOUR
Key Hair Stylist	NATHAN RIVAL
Location Manager	MARK ALLEYNE

Assistant Location Managers	JOHN TEIXEIRA CHRIS MOULSON
Location Scout	TRACEY SAVEIN
Location PAs	ANDRES GUILLEN MATHEW ALEXANDROPOULOS
Property Master	CHARLES McGLYNN
Assistant Property Master	GLEN ROEMER
Props Buyer	ANNE-MARIE FERNEY-TELLEZ
Special Effects by Special Effects Coordinator	AREA 1 FX STEPHEN VAN ALLEN
Special Effects First Assistant Special Effects Rigging Key Special Effects Technicians	BRENDAN KRICK DANIEL BETTI PETER T. JARVIS BARRY GALLANT
Prosthetics	STEVEN NEWBURN
Construction Coordinator	KEVIN FORSTNER
Head Carpenter	NIGEL LEWIS
On-Set Carpenter	ROBERT SMITH
Construction	JOHN NICOLA DAVE GRAVELLE THOMAS MILLER
Key Scenic	JOE BOWER
Lead Scenic	JENNY PLAUNT
On Set Scenic	DAVID LANGLEY
Head Painter	BRANDON LANGFORD

Production Coordinator	JORDAN DELIC
Assistant Production Coordinator	MICHAEL STARK
Production Assistants	BIANCA CARVALHO NICO RICE
Assistant to Radio Silence	SINCLAIR GWILLIAMS
Assistant to Mr. Vinson	LANDON RAMIREZ
Assistant to Mr. Vanderbilt	REHANA LODGE
Assistant to Mr. Bekerman	NATALIE NOVAK REMPLAKOWSKI
Production Accountant	NEIL OLSEN
First Assistant Accountant	VICTORIA DARLENE BAKSH
Payroll Accountant	ASHLEY ALCOCK
Trainee Assistant Accountant	RYAN J. WINTER
Post Production Accountant	TAYLOR FAVALE
Canadian Casting by	JOHN BUCHAN JASON KNIGHT
Casting Associate	MORGYN JOHNSTON
Background Casting	ROISIN MCGILLY
Production Counsel	GOLDENBERG NAHMIAS LLP
Script Research Services by	THE RIGHTS COMPANY
Transportation Coordinator	MICHAEL P. CURRAN

Transportation Captains	RITCHIE MIAZEK MARTIN DROVER
Picture Car Captain	GORDIE GALLANT
Transportation Tracker	JUSTIN STOKES
Swamper	ROBERT MORRISON
Unit Publicist	MARIO TASSONE
Set Medic	BASSETT JOHRI
Caterer	BLAZING KITCHEN
Key Craft Server	JIMMY DOUKAS
Assistant Craft Servers	KELLY HUGHES STEPHANIE ALLAN
Cranes and Dollies Provided by	DWIGHT CRANE
Animal Wrangler	PAUL RUTLEDGE

VISUAL EFFECTS BY DELUXE VFX TORONTO

Visual Effects Executive Producer	CHRISTA TAZZEO MORSON
Visual Effects Supervising Producer	JP GIAMOS
On-Set Visual Effects Supervisor	WOJCIECH ZIELINSKI
Visual Effects Supervisors	RICKEY VERMA DAVIS SAUNDERS
Visual Effects Production Manager	MELISSA ESPINA
Visual Effects Editor	QUENTIN HOLMES

VISUAL EFFECTS DIGITAL ARTISTS

CINDY PEREZ EDDY WOLFSON HUSSAIN TAJ MIKE LIGAMMARE PETER BAS VINESHH VICKINADAS	DAVE GO ETHAN HELMS JUSTIN BATES PAIGE REYNOLDS RICHARD RODRIGUES YANG HU	DONG GUO HAO FENG KHIZAR SHABIR PAUL RUIZ SIMON HAN
Dialogue / ADR Editor	JOE BRACCIALE	
First Assistant Sound Editor	ROSE GREGORIS	Per DGC on 4/26/19
Music Editors	KYLE CLAUSEN KEVIN BANKS M.P.S.E.	Per DGC on 4/26/19 Confirmed 5/10/19
Temp Music Editor	PHILIP TALLMAN	
Preview Engineer	LEE TUCKER	
Main Titles Designed and Produced by	FILMOGRAPH	
Title Designers	AARON BECKER JOSEPH AHN	
End Titles	DELUXE TORONTO	
Post Production by	DELUXE TORONTO	
Digital Intermediate Colourist	CHRIS WALLACE	
Digital Intermediate Editor	ERIC MYLES	
Assistant Digital Intermediate Editors	IAN PASSEY PATRICK PERRON	
Imaging Supervisor	NICK PAULOZZA	

Picture Project Manager	MARC LEARDI
Manager, Picture Operations	GARY BROWN
Dailies Operator	TIM PATTERSON
Dailies Supervisors	RUI MARTINS CHRIS DEWOLDE
Manager, Dailies Operations	CHRISTOPHER HAUFE
Data IO Manager	TOM MAYCLIM
Re-Recording Mix Assistant	FILIP HOSEK
ADR Mixer	DEVIN DOUCETTE
ADR Coordinator	BIANCA MONTEIRO
Foley Artists	STEVE BAINÉ RYAN MACNEILL
Foley Recordists	PETER PERSAUD DAN MOCTEZUMA
Foley Assistant	GINA WARK
Sound Project Manager	SHANE ALLAN
Manager, Sound Operations	MIKE BASKERVILLE
Manager, Customer Service	MIKE PATERSON
Vice President & General Manager	STEPHEN GALLOP
LA ADR Facility	BUZZY'S RECORDING
ADR Engineer	BRIAN ROTH
NY ADR Facility	SOUNDTRACK NY
ADR Mixer	MARK DeSIMONE C.A.S.

ADR Recordist	KRISTIN CATUOGNO
ADR Producer	CARLIE BERGMAN
North Bay ADR Facility	CANADORE COLLEGE
ADR Recordist	BENJAMIN LEGGETT
Score Produced by	BRIAN TYLER and JOE LISANTI
Musical Arrangements by	MAX LOMBARDO GREGORY REVERET KENNY WOOD JOSH ZIMMERMAN
Orchestrated by	BRIAN TYLER DANA NIU ROBERT ELHAI BRAD WARNAAR ROSSANO GALANTE
Score Contractor	PAUL TALKINGTON
Score Recorded by	THE SLOVAK NATIONAL SYMPHONY ORCHESTRA
Score Recorded at	SLOVAK RADIO CONCERT HALL
Music Preparation by	JANIS STONEROOK
Recording Engineer	PETER FUCHS
Score Conducted by	BRIAN TYLER and ALLAN WILSON
Score Mixed by	GREG HAYES and BRIAN TYLER
Score Mixed at	STUDIO H and BRIAN TYLER STUDIOS
Score Coordinators	SARAH TREVINO and STEPHANIE BRYANT
Piano	BRIAN TYLER and JOSH ZIMMERMAN

SONGS

LOVE ME TENDER

Written by Vera Matson and Elvis Presley
Performed by Chuck Jackson
Courtesy of Gusto Records, Inc.

BRIDAL CHORUS

Written by Richard Wagner
Courtesy of APM Music
On behalf of EMI Music Publishing

THE HIDE & SEEK SONG

Written by James Bairian, Louis N. Castle,
Daniel Iannantuono and Darren Howard
Performed by Headquarters Music
Produced by The Gifted

NO 1 LIKE U BB

Performed by The Soft White Sixties
Written by Joseph Bustos, Aaron
Eisenberg, Robert Fidel, Octavio Genera,
Ryan Noble, Elijah Thomson
Courtesy of The Soft White Sixties
By Arrangement with Ingrooves Licensing
Services

OVERTURE: THE YEAR 1812

Written by Pyotr Ilyich Tchaikovsky
Courtesy of Extreme Music

**SYMPHONY NO. 9 IN D MINOR OP. 125:
MOLTO VIVACE**

Written by Ludwig van Beethoven
Arranged by Jim Long
Courtesy of Crucial Music Corporation and
Point Classics

**SONATA NO. 7 IN D MAJOR, OP. 10, NO. 3:
III. MENUETTO ALLEGRO**

Written by Ludwig van Beethoven
Performed by Mikhail Korzhev
Courtesy of Megatrax Production Music

OVERTURE: THE YEAR 1812

Written by Pyotr Ilyich Tchaikovsky

BOSSA NOCHES

Written by Bill Le Sage
Courtesy of APM Music
On behalf of EMI Music Publishing

LOVE ME TENDER

Written by Vera Matson and Elvis Presley
Performed by Stereo Jane
Produced by The Gifted

SOUNDTRACK AVAILABLE ON



THE PRODUCERS WISH TO THANK THE FOLLOWING FOR THEIR ASSISTANCE:

PARKWOOD ESTATE

CITY OF TORONTO PARKS

LIBERTY ENTERTAINMENT GROUP

SOAPBOX FILMS



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