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MARVEL STUDIOS

the Fantastic 4

FIRST STEPS

PRESENTED IN FANTASYVISION
AB 24. JULI
IM KINO



Willkommen in der Familie!

Regie: Matt Shakman

**Mit Pedro Pascal, Vanessa Kirby, Joseph Quinn, Ebon Moss-Bachrach,
Ralph Ineson, Julia Garner, Paul Walter Hauser,
Natasha Lyonne, Sarah Niles u.v.m.**

Deutscher Kinostart: 24. Juli 2025

Bei Rückfragen stehen wir Ihnen gern jederzeit zur Verfügung:

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PLANET ERDE
...und der Kosmos

PRODUCTION NOTES

ZUM RELEASE: Juli 2025

Vor dem pulsierenden Hintergrund einer von den 1960er Jahren inspirierten, retro-futuristischen Welt stellt Marvel Studios' THE FANTASTIC FOUR: FIRST STEPS Marvels erste Familie vor – Reed Richards/Mr. Fantastic (Pedro Pascal), Sue Storm/Die Unsichtbare (Vanessa Kirby), Johnny Storm/Die menschliche Fackel (Joseph Quinn) und Ben Grimm/Das Ding (Ebon Moss-Bachrach) – die sich ihrer bisher größten Herausforderung stellen muss.

Sie sind gezwungen, ihre Rollen als Superhelden mit der Stärke ihrer Familienbande in Einklang zu bringen und müssen die Erde vor einem gefährlichen Weltraumgott namens Galactus (Ralph Ineson) und seiner rätselhaften Begleiterin Silver Surfer (Julia Garner), verteidigen. Und wenn Galactus' Plan, den gesamten Planeten und jeden, der darauf lebt, zu verschlingen, nicht schon schlimm genug wäre, wird es plötzlich auch noch sehr persönlich.

In dem actiongeladenen Abenteuer sind außerdem Paul Walter Hauser, John Malkovich, Natasha Lyonne und Sarah Niles zu sehen. Matt Shakman führt Regie, Kevin Feige produziert den Film und Louis D'Esposito, Grant Curtis und Tim Lewis fungieren als ausführende Produzenten. Marvel Studios' THE FANTASTIC FOUR: FIRST STEPS startet am 24. Juli 2025 in den deutschen Kinos.

MARVEL STUDIOS' "THE FANTASTIC FOUR: FIRST STEPS" VENTURES INTO THEATERS AROUND THE WORLD THIS SUMMER

Personal is the key: the Fantastic Four are a relatable family – one that bickers, loves and struggles just like any other. While often celebrated as heroes, they are emotionally complex characters who question whether their powers are a blessing or a curse. "One of the most exciting things about the Fantastic Four is that they are people first – and inventors, leaders, astronauts and explorers second," says director Matt Shakman. "They're Super Heroes only when they have to be. And that's what I love about them. They are messy. They're like us. They struggle with problems the way that we do. The Fantastic Four

are Marvel's First Family for a reason. They are the first Super Heroes that felt like us on the page. And I think that's why so many people have responded to them since the beginning."

Executive producer Grant Curtis was pleased with Shakman's ability to balance the real-life relatability with the fantastic. "Matt has an incredible ability to take both grounded story and spectacle and blend them together," says Curtis. "We saw that in a masterful way in 'WandaVision.' His deft hand with family and adventure is what really ignited the spark for Matt to helm 'The Fantastic Four.' In addition, he lived, breathed and loved the Fantastic Four comics as a kid. This was special to him; doing it right was a must for him. He grew up reading the comics; he grew up going to the comic bookstore to see their next adventure."

Filling the shoes of Marvel's First Family are Pedro Pascal as Reed Richards/Mister Fantastic, Vanessa Kirby as Sue Storm/Invisible Woman, Ebon Moss-Bachrach as Ben Grimm/The Thing, and Joseph Quinn as Johnny Storm/Human Torch. The action-adventure also stars Ralph Ineson as Galactus, Julia Garner as Shalla-Bal/Silver Surfer, Natasha Lyonne as Rachel Rozman, Paul Walter Hauser as Harvey Elder/Mole Man, Sarah Niles as Lynne Nichols and Mark Gatiss as Ted Gilbert.

Featuring music by Oscar®-winning composer Michael Giacchino ("Up," "Ratatouille"), "The Fantastic Four: First Steps" is directed by Matt Shakman from a screenplay by Josh Friedman and Eric Pearson and Jeff Kaplan & Ian Springer. It is produced by Kevin Feige, p.g.a., and executive produced by Louis D'Esposito, Grant Curtis, Tim Lewis and Robert Kulzer. The film launches in theaters on July 25.

THE BIRTH OF THE FANTASTIC FOUR: THE COMICS

Created by Stan Lee and Jack Kirby, "The Fantastic Four" debuted in 1961. Seeking to break the mold of Super-Hero storytelling, Lee and Kirby thought a team of heroes who were people first and Super Heroes second could reignite interest in the genre. Their collaboration led to a creation that would change the course of one of Marvel's most influential comics, laying the foundation for the Marvel Universe as we know it today. Issues featuring the Super-Hero team have been published in every decade since its debut – more than 700 issues in total.

Reed Richards, Sue Storm, Ben Grimm and Sue's brother, Johnny Storm, were forever changed during an experimental space flight that exposed them to cosmic rays, granting them incredible

superhuman powers. United by their shared experience, the four pledged to stay together as a team. They quickly became media sensations, and their celebrity status only grew as they explored the uncharted regions of the universe and confronted evil wherever they found it.

True to the spirit of the comics, "The Fantastic Four: First Steps" emphasizes practical effects with a focus on bringing the characters' iconic powers to life in a tangible way when possible. Reed's stretching, Sue's invisibility, Johnny's flame and Ben's strength are integral to the film's action and storytelling. These abilities, which have captivated fans for decades, are showcased in a way that honors their origins while launching them into the MCU.

At its core, "The Fantastic Four: First Steps" is a story about family. The film explores the balance between being a family and being Super Heroes against the backdrop of space exploration and community. Just as the 1960s inspired the original Fantastic Four, the film captures that same spirit of wonder, ambition and hope for the future.

LIGHTS, CAMERA, ACTION!

Filming, which mostly took place at Pinewood Studios just outside London, started on July 30, 2024, shooting for 85 days. More than 30 incredible sets were built across eight sound stages on two massive backlots. The production also shot on location at a former mine in Derbyshire and at the Palaccio de Congressos de Oviedo in the Asturias region of Northern Spain. A few other London locations were used: Sandys Row Synagogue in East London provided the setting for the Yancy Street synagogue, and an exterior street scene where The Thing finds H.E.R.B.I.E. was shot at Catherine Wheel Alley in London.

Director Matt Shakman assembled his creative dream team, featuring director of photography Jess Hall, production designer Kasra Farahani, costume designer Alexandra Byrne and hair and make-up designer Elizabeth Yianni Georgiou. Adding their talents to the team are editors Nona Khodai and Tim Roche, VFX supervisor Scott Stokdyk, set decorator Jille Azis, SFX supervisor Alistair Williams and sound mixer John Casali.

Executing a production of this scope and scale is a massive team effort. Filmmakers wanted to pay homage to more than 60 years of Fantastic Four history in the comics while bringing fresh energy to the world and characters. Striking that balance of tradition and reinvention was central to the film's approach. "The Fantastic Four were born in the '60s, and so we felt they belonged

there," says director Matt Shakman. "The way to bring them into the MCU was to put them in that era. What made the '60s so great was the JFK optimism, the space race and looking to the stars, the idea that technology can solve everything, and the future is bright. All of that is the DNA of 'The Fantastic Four.'"

CASTING CALL: BUILDING THE FAMILY AND THEIR FOES

According to executive producer Grant Curtis, what sets the Fantastic Four apart from other heroes is the fact that they're family. "The Marvel Cinematic Universe has explored themes of family in the past with the Avengers and the Guardians of the Galaxy – but they're the family you choose, the family you can walk away from," says Curtis. "But what if your Super-Hero team is also your nuclear family – the family you can't walk away from. What if they're your brother, your sister, your husband, your wife, your best friend from college? We realized we had a new canvas to paint on."

CHARACTERS AND TALENT

REED RICHARDS is a brilliant inventor, astronaut and explorer, often referred to as an imaginaut due to his ability to dream and drive humanity forward, and that's who he was before he became Mister Fantastic. Though his achievements benefit mankind, Reed struggles with personal connections. He's often more comfortable dealing with the cosmic challenges of the universe than addressing the day-to-day problems. Reed is defined by his visionary ideas and the immense responsibility of protecting the world that he shoulders.

Pedro Pascal portrays the husband, inventor and Super Hero. Says Matt Shakman, "Pedro is a brilliant actor with so much humanity, so much intelligence in what he does. He has gravitas. You can believe him as being the head of this very important group, the leader that humanity looks to when everything's in trouble. We needed someone who has the intelligence of a Doctor Strange or Tony Stark, but also a lot of heart. He's not arrogant or flashy, just grounded with that 'dad energy' that makes him easy to connect with. Pedro is amazing in this role."

According to Pascal, the character's powers make perfect sense. "Reed Richards has stretching powers," says the actor. "He is elastic and can stretch every part of his body. I just loved the metaphor of stretching himself too thin, or overextending himself, because I think he can get too much in his head at times."

Pascal adds that Reed's special skills extend into his domestic life. "He might grab a box of cereal from across the room."

The story explores Reed's strong connection and marriage to Sue Storm. Their dynamic makes them an ideal team – while Reed thinks things through more carefully, Sue acts on instinct.

SUE STORM is one of the most powerful and multidimensional figures in Marvel. Invisible Woman represents an evolution of the original character, growing in both strength and complexity. In "The Fantastic Four: First Steps," Sue is a resilient, emotionally rich and resourceful character who commands respect and admiration.

Vanessa Kirby was called on to bring the heroine to life. "Vanessa is able to convey Sue's power and humanity so brilliantly," says Shakman. "She's tough, but she's also the emotional leader. She's great in terms of handling all situations. And she's a little bit of an adrenaline junkie. She flies by the seat of her pants."

Sue is also shown as head of the Future Foundation. Says Vanessa Kirby, "We wanted to focus on her leading efforts to advance humanity and make positive changes without it being about her breaking barriers as a woman. I really appreciated that approach because I didn't want gender to be the focus."

Kirby worked with coach Jennifer White to establish a movement language for creating force fields and demonstrating her powers of invisibility. Kirby liked the idea of the energy starting from a central point, flowing into her arms and hands, and growing from there. Together, they developed a general pattern for each motion, which varied based on the urgency and intensity of the situation; the movements ranged from ethereal and airy to more immediate and aggressive.

BEN GRIMM was a talented athlete and a fighter pilot before becoming The Thing. When he was transformed into a nearly indestructible rocky being, Ben leaned into his ability to protect and defend. But while his powers include endurance, durability and crushing strength, the transformation also made him feel isolated and self-conscious; he feels he can no longer live a normal life. "The Thing is the biggest, strongest, toughest character in the comics, but he's also got the softest and sweetest inside," says Shakman. "He's an incredibly sensitive person. Ebon Moss-Bachrach is the perfect actor to bring that strength and vulnerability to life simultaneously."

Moss-Bachrach was fascinated by the character. "At his core, he's a deeply conflicted man inside this rock exterior," says the actor. "From an acting point of view, it's great fuel with endless material to explore and play with to try and marry these two very disparate characters."

Indeed. Ben Grimm is always battling that tension between being connected to the human world and being someone who doesn't quite belong. In the film, he returns to his childhood home on Yancy Street, discovering an opportunity to reconnect with his past, which elevates his more sensitive side.

According to Shakman, Moss-Bachrach's performance is the heart of the character on screen. "I really leaned into everything that makes Ebon such a brilliant actor – the unique way he moves and speaks. All those nuances translate into the CGI version of the character, giving it depth and making it feel authentic."

JOHNNY STORM is a classic adrenaline junkie who's defined by his powers and the thrill of being a hero. As Human Torch, his fiery personality comes to life, but Johnny's always lived on the edge, chasing the next rush. He certainly wouldn't mind finding a meaningful connection, and when he meets his match, he can't stop thinking about her.

Joseph Quinn was called on to bring the spirited hero to life. "He is a bit of a lost soul, always looking for love, as many of us are, and finding it in the wrong places sometimes," says Quinn. "But he's trying to make sense of this extraordinary situation he finds himself in – and he's often on fire."

Shakman also worked with Quinn on "Game of Thrones." "He is a brilliant actor capable of so many different approaches in tones and styles," says the director. "He brings a lot of charm, a lot of depth, as well as humor to what he does. He is the perfect actor to reinvent and imagine this character anew."

GALACTUS is among the most powerful and fearsome cosmic entities in the Marvel Universe, first appearing in Fantastic Four No. 48 in 1966. Known as a Devourer of Worlds, Galactus is not a villain in the traditional sense but more of an intergalactic force of nature that must consume planets to survive.

Ralph Ineson, who portrays the character, describes Galactus as a cosmic gardener. "It's necessity," says Ineson. "He's keeping the universe in balance. The feelings and thoughts of mortals of whatever planet he's eating are not really of any consequence to him."

In "The Fantastic Four: First Steps," Galactus becomes aware of intelligent life on Earth thanks to Reed's latest experiments. Once Earth is chosen as the ravenous giant's next meal, Silver Surfer conveys the alarming news, triggering action from the heroes.

Ineson embraced the enormity of Galactus by focusing on the idea of size and power. He worked on deepening his breath, experimenting with a more yogic style. To help visualize Galactus' immense power, Ineson watched videos of natural disasters like tsunamis and tornadoes. But it's his voice that truly anchors the role. "I have a naturally deep speaking voice," says the actor. "But this character gave me the chance to take it even deeper, to make Galactus sound like a being who hasn't spoken in millions of years, like it's struggling to crank up, with a rough, tired and deep quality to reflect Galactus' long silence and immense age."

Galactus' stunning costume design was a unique challenge for costume designer Alexandra Byrne and her team, not only due to the size but also the complexity of the armor. The suit is designed at a normal human size, later scaled up via movie magic for the enormous onscreen character. Every detail needed to be meticulously crafted so that when it was enlarged it still felt completely real. Ryan Meinerding, Marvel's head of visual development, envisioned Galactus and his armor resembling a spaceship itself. This idea helped shape the design – Galactus could be both a living being and a giant spaceship. The result was one of the most detailed and largest costumes ever built. They filmed the character almost like a miniature, which required extensive lighting to ensure everything was perfectly focused. More lights meant more heat, so Ineson had a personal air-conditioning unit in his costume between setups to keep his body temperature down.

There were also challenges for hair and make-up designer Elizabeth Yianni Georgiou. The design mixes traditional makeup enhanced by VFX. The hair and make-up team worked to match the character's skin tones with the suit, using golds and dark greens with lots of shimmer to keep Galactus' human qualities intact.

SILVER SURFER, with her metallic, ethereal presence, exudes strength, mystery and fearlessness. Herald to Galactus, Silver Surfer travels the cosmos, seeking valuable and vulnerable planets for the insatiable giant to consume. But the herald does not seem to relish this thankless task.

Julia Garner was cast as the elusive character. "She's calm, but it's also indifference," says Garner. "She's not going to give

her cards away quickly. As the messenger, she simply delivers the facts without getting caught up in hypothetical conversations."

Silver Surfer's mysterious outer shell disguises a complicated history. "When something is deeply suppressed and pushed down, it builds up until something triggers it – like opening Pandora's box," says Garner. "As an actor, I found that incredibly interesting to explore. She's such a complex character to portray."

Garner's first day on set was a grand introduction to the role. The scene captured Silver Surfer's delivery of a chilling message to New Yorkers, standing atop a tower 30 feet above 300 extras during a cold, windy November night shoot on a Pinewood backlot.

According to the actress, the iconic surfboard added to her performance. "The board is definitely an extension of her," she says. "It's like how a person's posture or walk can reveal their mood. How I move on the board reflects my inner state. If she's upset, her movements might be more erratic; if she's calm or stoic, her surfing is steadier."

In preparation for the role, Garner learned Zenn-Lavian, a constructed language for the film. "It's a fun language to dive into, and so cool to be playing a character who speaks an alien language," she says.

HARVEY ELDER aka MOLE MAN is a former foe of the Fantastic Four, but they've enjoyed a fragile peace for some time. A brilliant scientist rejected for his appearance and ideas, Mole Man found solace and community underground with mutant-like beings known as the Moleoids. In "The Fantastic Four: First Steps," Harvey's relationship with Sue Storm is a good one, built on mutual respect and a kind of kinship. She understands Harvey.

Reimagining the comic-book villain Mole Man was an exciting challenge for filmmakers, whose goal was to make him feel like a real person within the established world. The character had to be relatable while staying true to Mole Man's comic roots. So, he's outfitted with realistic, everyday clothing.

Paul Walter Hauser, who plays the eccentric personality, was a big fan of the costume. "They really gave me everything I could have dreamed of as a fan – gloves and the makeshift, low-income cape. Everything feels like it's been lived in for a long time, the smell, the feel, the look – it really helps to explore the character.

"There are some flashy moments," continues Hauser. "But in the end, I grounded him in reality – more like a disgruntled

figure from your past, like a grouchy principal, a neighbor you don't get along with, or a senator you'd never vote for. That's the vibe I was aiming for."

LYNNE NICHOLS is chief of staff for the Fantastic Four and the Future Foundation. Dedicated and capable, she gets the job done. Lynne has a special relationship with Sue Storm, built on mutual understanding and respect.

Sarah Niles, who was called on to play Lynne, says the character isn't shy. "She's really headstrong with a witty, dry sense of humor," says Niles. "She really keeps the Four on their toes and moving forward."

Niles adds that the character has great style. "She's got great hairstyles, and she wears a lot of color – there's a lot of pinks and blues. I feel she has a certain confidence about her that's reflected in her costume."

H.E.R.B.I.E. (Humanoid Experimental Robot B-Type Integrated Electronics) is the glue that holds Marvel's First Family together. He's Reed Richards' right-hand robot in the lab, Ben Grimm's surefire co-chef in the kitchen and everyone's ready assistant.

H.E.R.B.I.E. was a practical and complex SFX build with VFX enhancements to create the rolling and hovering effects. SFX supervisor Alistair Williams and his team had creative freedom to make the robot move and emote, while staying true to his comic-book origins. H.E.R.B.I.E. has moving parts, including fingers, elbows, shoulders and his head, which required motors and power sources. Says Williams, "We explored quite a lot of the emoting and range of movement and realized quite quickly it was a combination of things that gave H.E.R.B.I.E. his character. If he didn't have moving arms, it takes a little bit away from his character. If his head didn't tilt, or his eyes didn't spin, or if we didn't have the little mouth nubs moving, we'd lose something. He really is a sum of his parts."

H.E.R.B.I.E. was a 16-week build. He's constructed of 3D-printed resin, Perspex and aluminium. On set, H.E.R.B.I.E. was operated by a five-man team. There was also a simpler version of the robot that was puppeteered by Jack Parker on sets that were harder for the remote-controlled version to access.

H.E.R.B.I.E.

Dimensions:

- Height: 970mm/38"
- Width: 450mm/17.7"

- Depth: 300mm/11.8"
- Weight: 41.5kg/91.5 lbs
- Wheel Base Width: 729mm/28.3"
- Wheel Base Depth: 520mm/20.5"

Range of Motion:

- Head: Roll, Pitch, Yaw $\pm 12^\circ$
- Shoulders Marching: $- 30^\circ$ to 180°
- Shoulders Flapping: 70°
- Elbows 0° to 80°
- Wrists $\pm 100^\circ$
- Lean: Roll, Pitch $\pm 14^\circ$

5-Operator Team:

- Head
- Eyes/mouth
- Arms
- Grippers
- Driving/leaning

Power / Control:

- STIGA E 450 48V battery converted to 24V, 12V & 5V DC circuits
- Radio control used for the head, eyes, mouth, grippers, driving and leaning
- TRIO motion control system used for the shoulders, elbows and wrists

Materials:

- 3D-printed resin for the body panels, arms and grippers
- Perspex, aluminum & printed resin for the head and facial features

SFX Design & Build:

- 16-week design, prototype and build time

SETTINGS, SETS AND LOCATIONS

The filmmakers blended key elements from the source material with creative innovation to offer a fresh take for fans. Jack Kirby's iconic aesthetic plays a significant role, influencing key moments throughout the film. Set in an alternate 1960s shaped by Reed Richards' groundbreaking innovations, the world presents a retro-futuristic vision where technology and design have advanced distinctively. The Fantastic Four universe features robots, monorails and flying cars, merging the familiar with the fantastical.

Says director Matt Shakman, "We took the best of the 1960s and added our own spin. We didn't want to miss the opportunity to celebrate the fact that this is an Earth you haven't seen before. It's a bit retro future, inspired by what people in the 1960s imagined the future might look like. It's still a recognizable New York City, a recognizable Earth. But it has these tendrils of a retro future running through it. Reed Richards, smartest person in the universe, has been smart since he was a little kid. He won several Nobel Prizes before he got out of college. So, he's been impacting the world since before he became a Super Hero; now that he is one, his reach has increased. Robots are everywhere. AI, in a way, is everywhere. The world has advanced and modernized in terms of energy technologies. It's a progressive version of the '60s."

To create the environments, the filmmakers wanted to be strategic in their use of VFX, so production designer Kasra Farahani and set decorator Jille Azis approached the design by focusing on practical in-camera builds to create a tangible and relatable world. The dynamic sets were built on a massive scale. Says Azis, "We theorized that the Fantastic Four lived in the real world, but because of their superpowers they could create a more fantasy world."

Baxter Building

Home for the Reed family is a penthouse apartment in the Baxter Building, an extraordinary build on Pinewood's W Stage, boasting a two-tiered, split-level design with a sunken conversation pit, a central floating fireplace and a mezzanine. The aesthetic balances futurism with warmth, incorporating natural materials to evoke the sense of a family home. "We were trying very hard to create an environment that had a great deal of warmth and felt like a home for a family," says Farahani. "Yet it was in a penthouse of a high-rise in Manhattan, so we drew a lot of inspiration from single-family-home mid-century architecture, especially from the West Coast. We incorporated natural materials, woods, flagstone and greenery – ferns that were common in the era – to create a warm and natural environment."

Inspired by mid-century American modernism and futurism, the Baxter Building is imagined standing on the east side of Manhattan in Midtown, with design inspiration from iconic architects like Eero Saarinen and Oscar Niemeyer. The building's striking features include a grand plaza, a launchpad over the East River, and a bridge connecting it to the Excelsior, the Fantastic Four's spaceship.

The vibrant orange kitchen, a hallmark of mid-century color palettes, features typical materials like Formica, laminate and fiberglass. The oval dining table, where the family gathers every Sunday, reflects a classic mid-century vibe, along with a revolving fridge filled with American foods from the '60s.

On the upper level, Sue and Reed's bedroom features a sunken mini living room. A large arched door leads to a bathroom with a water closet and a mid-century-modern shower. The set decoration team worked meticulously to reflect each character's essence through carefully chosen props and books. The team added a touch of humor with a collection of driving manuals - a nod to Reed's comic-book struggles with passing his driving test.

Johnny's bedroom mirrors the architecture of Sue and Reed's with a rugged, man-cave vibe that embraces Johnny's adventurous spirit. The room features darker walls, a round bed, a fur rug and an elevated audio station. Memorabilia illustrate Johnny's passion for adrenaline.

To pay tribute to previous roles played by the cast, the set decoration team curated a selection of books and objects.

- "The World of Rome" (1961) is a nod to Pedro Pascal's role in "Gladiator 2."
- "Princess Margaret" (1960) honors Vanessa Kirby's portrayal of Princess Margaret in "The Crown."

This Baxter Building is both a home and headquarters for the Future Foundation, a large NGO led by Sue Storm in the base of the building. The interior was filmed on location in Spain.

Future Foundation

Production traveled to Oviedo in the Asturias region of Northern Spain for a four-day shoot at the Palacio de Exposiciones y Congresos, a striking and unique building designed by the renowned architect Santiago Calatrava. The interior of this architectural marvel served as the perfect setting for the lobby and the Future Foundation assembly hall within the Baxter Building. The futuristic design of the Palace, particularly its Main Hall, is accented by the building's signature white color - an element commonly found in Calatrava's works. The seamless blend of modern design and clean aesthetics had a strong visual connection with the established look of the Baxter Building sets.

"There's something about the spirit of this building," says production designer Kasra Farahani. "Though much more recent than mid-century, the timeless, elegant curves feel like a modern

interpretation or descendant of the futuristic, optimistic design language of the mid-century that served as our inspiration for the entire Baxter aesthetic."

Sue Storm gives an important speech in this setting, addressing a room full of delegates. The set decoration team conducted thorough research into the United Nations in New York during the 1960s, ensuring authenticity in the details. They meticulously selected which countries to represent, creating custom flags. The scene is crafted to showcase Sue doing good in the world – promoting peace, prosperity and the strong values that the Fantastic Four stand for.

To create the perfect environment for this scene, the set was styled with the iconic Fantastic Four aesthetic. Furniture was custom-designed and built specifically for the location, as no pre-made or rental pieces were available at the necessary scale. Every detail was carefully crafted to complement the vision of the story.

Reed's Lab

Reed's lab was a remarkable build on Pinewood's S Stage. Inspired by 1960s sci-fi films, the design of the lab focused on creating a space for caustic experimentation within a skyscraper, ensuring it was an absorptive environment to withstand explosions. Says Farahani, "Reed's lab exists in a building full of people, so it was important it had a bunker-like feel that would withstand concussive blasts in case an experiment goes wrong."

Reed's lab is divided into three color-coded functional areas: a red workstation for hands-on tasks like electronics, chemistry and robotics; a yellow space for contemplation and discussion, featuring Reed's rolling chalkboard for working out theories and problem-solving; and a blue mission-control area with retro-futuristic computer stations, large monitors and custom-designed peripherals for intercepting audio signals from space and analyzing stellar positions. The lab also includes a gantry system overhead for moving heavy objects and enhancing its functionality.

- The ceiling was made using 69 individual 3D CNC pieces, each of which was made into a mold, and then cast to make the repeat vaulted ceiling patterns.
- The heat made from the tungsten lights in the test melted the resin windows, so electrical had to make a heat shield to protect the resin and keep the heat down on set.
- There are volumetric displays in the blue zone that spin at 3,000 rpm. Special SFX rigs were built to make sure they didn't shake the workstations.

- Workstations were made using the biggest resin printer in Europe.

Fantasticar

The Fantasticar perfectly captures the vibe of its time, blending futuristic designs with a mix of retro influences and sci-fi touches. It's a cool evolution of its comic-book version, with a more literal take on a car.

The car features a unique seating arrangement with a diamond configuration: the driver's seat is centrally located in the front seat – it is adjustable, depending on who is behind the wheel. Two side-by-side seats are in the second row, and the fourth seat is centered in the back. The canopies open electronically to reveal the vehicle's sleek design. At about 19 feet long and 7 feet wide, the Fantisticar looks bold and powerful.

The vehicle was designed in tandem with the Excelsior – the two vehicles share a similar design language. As iconic fantasy vessels, the Fantasticar and Excelsior reflect that magical, archetypal look of mid-century futurism, including the turbine intakes at the front of the Fantasticar.

Excelsior

Marvel's First Family wouldn't be complete without high-tech transportation into space. Enter the iconic spaceship Excelsior, inspired by the comics' alternate-universe spaceship – its name is a nod to Stan Lee's signature catchphrase.

Research into 1960s-era space technology, particularly the Apollo missions, influenced the design of consoles and instruments on set. Inspiration was drawn from sci-fi films, embracing a highly stylized vision of space travel and exploration. NASA astronaut Rick Mastracchio consulted on the smaller details of the spacecraft, such as Velcro tabs for securing equipment, fabric loops for attaching tethers, and handrails for movement in zero gravity. Additionally, consoles were positioned higher than usual to accommodate characters floating in space. The design also drew from the aesthetic seen in Reed's lab and the Fantasticar, providing a cohesive visual language across sets and vehicles.

The color palette for the Excelsior is minimalistic, inspired by real spacecraft, such as the Apollo missions and modern vessels like the ISS and space shuttle Atlantis. The base color is light gray, accented by a blue band that mirrors the hue used in Reed's lab. The metallic gray used on the structural buttresses in the

navigation bay evokes the appearance of milled metal, reinforcing the ship's superstructure.

Fabric elements were incorporated around the main windows and edges to echo those seen on real spacecraft. Soft storage areas, inspired by those on the ISS and shuttles, provide a place for crew belongings. The set's glossy walls and floors reflect light, creating a dynamic interplay with the LEDs, the screens and the lighting from outside.

Predominately made of fiberglass, almost all the curved surfaces were milled using a 5-axis CNC machine. The art department provided 3D models that were then carved by machine from blocks of high-density foam. These were then molded and cast in fiberglass, and joined to timber ribs to provide structure. The set features a removable cockpit that was separated from the main set by using a winch system. The cockpit always sat on top of a custom gimbal made by the SFX team, enabling gimbal work to simulate flying or takeoffs. The set also featured multiple removable panels for the many stunt cables and rigs that were required for zero-gravity sequences.

The exterior of Excelsior is a VFX build, incorporating early mid-century futurism with a touch of pulp aesthetics, evident in the multiple booster rockets.

- The full set was approximately 80 feet long and 30 feet wide
- The set took about 12 weeks to build, including the installation of a rostrum for the set to sit on before the walls were erected.
- Dressing took about three weeks
- The controls on Ben Grimm's cockpit station are larger so he can operate them with his huge hands
- H.E.R.B.I.E. has a compartment just behind the cockpit where he docks with the ship.
- The central ceiling piece aboard the ship was inspired by the TWA hotel hallway at JFK Airport.

The Excelsior is the setting for an intense zero-gravity sequence, in which cast members performed most of the stunts themselves. To simulate weightlessness, the filmmakers used concealed ceiling tracks for moving actors up and down the fuselage. The performers were taught to push off to avoid creating a pendulum and exposing the wires, with puppeteers in gray suits helping to control their speed and riggers controlling their movement from outside the set using over 10,000 feet of wire.

There were 28 individual wire rigs in the ship, and the ceiling panels were removable for various practical effects.

Times Square

Times Square, which hosts several key moments in the film, uniquely captures the retro-futuristic vision of mid-century New York, blending classic buildings like Horn & Hardart, Leighton's haberdashery and Whelan's Drug Store with futuristic elements like a monorail and fantasy bubble cars. The Times Square set was a huge build with three different versions created during filming.

- The set is just 22 percent smaller than the real-life locale.
- Some buildings were as high as 30 feet tall.
- Power and steam were routed via underground pipes.
- It was a 15-week build.
- Six billboards were hand-painted by scenic artists.
- The manholes were six feet deep with ladders.
- There were 1,300 light bulbs for RKO Palace.
- The buildings that were actually there in 1964 include Horn & Hardart, Whelan's, Leighton's, RKO Palace, Embassy Theatre and Forum Cinema.
- In the Horn & Hardart automat, filmmakers placed vending machines/automatic dispensers from the second season of "Loki."
- The movie marquee includes fictional 1960s box office hits "Attack of the Fungi," "The Emperor's Twin" and "Dear Margaret."

Yancy Street

Yancy Street contrasts with Times Square by representing classic New York before Reed Richards' influence. Located away from Midtown's hustle, Yancy Street has a close-knit, community feel. The neighborhood is painted in warm colors and brick tones, creating an inviting and optimistic atmosphere. Yancy Street features a Jewish bakery, a synagogue, an Italian barbershop, a Puerto Rican deli and a trendy record store. "We wanted Yancy Street to feel like part of the normal world, not the futuristic one," says set decorator Jille Azis. "When Ben Grimm visits, it feels like home – a place to escape the stress and reconnect with the past."

- Filmmakers inherited a set from "Deadpool & Wolverine" and dramatically revamped the street that Wade lived on, taking it

from a contemporary Greenwich Village look to the Lower East Side in the 1960s.

- Ben Grimm's apartment block number, 7135, was pulled from Marvel Comics' "The Thing" No. 1 (1983).
- The buildings are 22 feet tall; the synagogue is slightly taller at 25 feet so that full top-floor windows would fit.
- Steam pipes for the manholes and power cables for the streetlights were laid before the tarmac went down, nearly a year and a half before filming began.
- Six of the shops have full interiors.
- Many shops feature hand-painted signs and window painting.
- Shop names like King Dry Cleaners, Stanley's Service Center and Sheckerberg's Pawn Shop are all references to shops on Yancy Street in the comics.
- The synagogue exterior's design was inspired by several New York synagogues of the era.

The set evolved with the timing of the story - Halloween gave way to late November and later, a snowy December.

Subterranea (Middleton Mine)

Middleton Mine is a massive old limestone quarry in the U.K. Referred to as a mine due to its underground structure, it was used as the setting for Subterranea. The mine consists of five levels and spans 32 miles of tunnels. Prior to filming, the area needed to be scaled, a three-week process in which all loose rocks are removed. The team dressed 725 feet of the mine, with 55- to 60-foot ceilings. They chose a visually striking section that had the height and space required to accommodate Mole Man's bus and the necessary equipment for the filming crew.

The design of the massive underground cathedral was approached with a focus on portraying the sense of community among the inhabitants of this subterranean world. Graphics throughout the environment helped define its unique character, while extensive pipework was added, aged and weathered to enhance its rugged look. Existing elements were also aged to ensure that anything new seamlessly blended with the long-established industrial atmosphere.

A particularly enjoyable part of the dressing process was creating Mole Man's headquarters, housed in an old bus. A scientific genius known in the comics for plotting revenge on the surface world, Mole Man had plans to alter the Earth's rotation using an atomic gyroscope. In a nod to this, the design team

incorporated geological science equipment like gyroscopes and geological books into his office, reflecting his intellect and past schemes.

The Moleoids were reimagined as part of an underground society – scavengers living unnoticed beneath the surface. The make-up team collaborated with prosthetics designer Barrie Gower to perfect their big-eyed look. “The idea is that they have evolved and developed over decades so that they’re able to see better in their environment,” he says. “Their facial structure has changed to accommodate their enlarged eyes.”

VISUAL EFFECTS HELP BRING IT ALL TO LIFE

The visual effects team, led by Academy Award®-winning VFX supervisor Scott Stokdyk, played a crucial role in bringing to life the retro-futuristic New York of the 1960s depicted in the film, as well as the space sequences.

The world-building process involves creating a seamless integration of digital and physical environments, achieved by capturing detailed data from physical elements such as buildings, streets, props and lighting setups.

The physical build was massive and the VFX build was 10 to 100 times larger. In addition to extending the tops of the buildings, the team expanded the sets with the retro-futuristic vibe established in the story. From New York to the World Ship to the Excelsior, VFX completed the desired imagery.

Aside from world building, the VFX team also tackled a host of other challenges. Among them is Ben Grimm and his complicated look as The Thing. Ebon Moss-Bachrach’s performances were recorded through motion capture. Cameras tracked the actor’s every move, providing the VFX team a digital road map. By applying the motion data to their build of The Thing, the end result incorporates the nuances of Moss-Bachrach’s performance. Every scene featuring The Thing was also shot with a suited double that represented the character’s ultimate size and shape so that the camera could frame shots effectively. Artists added texture to the character’s surface, lighting that matches the scene and shadows to make him blend perfectly with the environment.

Sue’s powers, including her force fields and invisibility, were inspired, in part, by 1960s and 1970s visual effects aesthetics. The goal was to create effects that feel simpler and cleaner. Techniques such as chromatic aberrations (separating red, green and blue colors) and optical looks were employed to create prismatic, retro-inspired effects. Modern techniques were utilized

to achieve a retro look, maintaining the illusion of simplicity with a technically sophisticated approach.

SUITING UP

Costume designer Alexandra Byrne kicked off costuming for "The Fantastic Four: First Steps" by heading to the source: the comics. She focused on the classic editions to capture the essence of the 1960s, retro-futuristic style.

What made the process especially exciting for Byrne was blending authentic elements of the 1960s with the classic comic-book feel of the Fantastic Four. The goal was to ground the film in a specific time - but as the characters leaned into their powers, the aesthetic shifts, introducing futuristic technology and extraordinary elements that elevate the story. This creative freedom allowed the team to incorporate forward-thinking details into the space suits, while also embracing early US spaceflight technology.

The rudimentary design of their suits in the film's first visit to space helped introduce this world of space travel. "It feels like they're going on a real adventure," says Byrne. "We looked at early Gemini and Mercury space suits from NASA as our reference and used those as the foundation for designing our early Air Force suits."

For the more up-to-date EVA suits worn during their second adventure in space, Byrne was able to increase the retro-futuristic vibe by adding a bit of Reed's technology to make them look more advanced than what would have been possible, but not so futuristic that they felt too modern or sci-fi.

Space suits come with a lot of hardware - helmets, life support systems, tech. It's extensive and must be incorporated in a way that enhances without prohibiting the performers' movements. According to Byrne, the soft parts of the suits are just as tricky. Each suit has hundreds of individual pieces - it takes a lot of time and effort to assemble just one. The team had to create suits for the actors, as well as for the stunt doubles. Additional suits were required for circumstances including those incurring damage on-screen and special stunt requirements.

Extensive research and development went into incorporating the kind of technology that made these suits feel like more than just clothes. Important to the final look, of course, was the color - the team ultimately landed on what became known as "blue number 9" after considering hundreds of shades and testing several on camera and with varied lighting.

Working the Crowd

Creating authentic crowd scenes for a film set in the 1960s required meticulous attention to detail, especially with large crowds in iconic New York locations like Times Square, Midtown and Yancy Street. More than 200 background artists were pre-fitted for their costumes. The fitting process spanned six weeks, sourcing wardrobe from multiple costume houses. Byrne provided storyboards and mood boards that guided the selection of clothing and accessories, ensuring each piece matched the film's vision. The culmination of this extensive process was a vibrant, period-specific portrayal of 1960s New York, including a standout Halloween scene on Yancy Street.

HITTING THE RIGHT NOTE

Composer Michael Giacchino, who won an Oscar®, Golden Globe®, BAFTA, Broadcast Film Critics' Choice Award and two GRAMMY® Awards for his evocative score for Disney and Pixar's 2009 feature "Up," was called on to create the score for "The Fantastic Four: First Steps."

"For a movie that encapsulates space-race adventure and intimate family dynamics, I knew I needed a composer with incredible range who was capable of carefully balancing a multitude of tones," says director Matt Shakman. "I also needed someone gifted at creating memorable themes, as singular as the F4 themselves. There is no one better than Michael Giacchino. He was the first person who came to mind. He has broken my heart with 'Up' and 'Inside Out,' and thrilled me with 'Star Trek,' 'The Incredibles' and 'The Batman.' From humor to heart to adrenaline-fueled action, there's nothing he can't do. His work on 'Fantastic Four' is gorgeous from start to finish. He poured his soul into creating a truly memorable and soaring score. He is the secret sauce holding the movie's optimistic world together. I never tire of listening to this score and never stop thanking my stars that he said 'yes.'"

According to Giacchino, the score is "a love letter to exploration and to the idea of the evolution of character. The score is emotional, hopeful and a little bit of a throwback. The tone is kind of a mash-up between the Disneyland Electrical Parade and 'The Right Stuff' – like if wonder and responsibility had a baby and raised it on analog synths."

The film's compelling setting served as the launch pad for the score. "That whole retro-future spirit is baked into the movie,

and the score leans into it in a big way – especially early on,” says Giacchino. “You’ll hear vintage synths, space-age percussion, big melodic brass-textures that nod to that era’s optimism about science and the unknown. But it’s always grounded in the characters. It’s not just style for style’s sake – it’s emotional.”

The composer kept top of mind where the action was taking place. Earth, he says, is warmer, featuring piano, strings and acoustic instruments. Space, on the other hand, invited more eccentric sounds. “I used more evolving synth textures, deep pads, layered choir elements,” says Giacchino. “But the emotional tone never changes just because the scenery does – it’s all still rooted in the family.”

Marvel’s First Family inspired a unique approach. While some scores might feature a theme for a main character – or a few themes that represent a few characters – “The Fantastic Four: First Steps” called for a single theme that reflects family unity. According to Giacchino, that core theme can be heard in action scenes, as well as quieter moments. “It gets broken apart, stretched, twisted,” he says. “Sometimes it’s barely there, just a hint. Other times, it comes roaring in with the full orchestra. But it’s always about them, together – even when they’re apart.”

The retro setting invited atypical instrumentation – vintage gear like ARP 2600, Mellotron and a “tape-delayed celeste that gives this really dreamy, starry feel,” Giacchino says, adding that it added a unique flavor, especially for the space sequences.

Space, of course, is home to the story’s villain. “Galactus isn’t just big – he’s existential,” says Giacchino. “So, the music reflects that. His presence is more like a shift in the atmosphere than a theme you hum. You feel it before you hear it – deep sub-bass, dissonant choir swells, slow-building low brass. It’s meant to feel ancient, cosmic and way beyond our scale. He’s not fighting the heroes. He’s just coming.”

The score was recorded at the legendary Abbey Road Studios in London with a 101-piece orchestra and a 100-person choir.

ABOUT THE CAST

PEDRO PASCAL (Reed Richards/Mister Fantastic) was recently seen starring as General Marcus Acacius in Ridley Scott's "Gladiator II." He appears in A24's "Materialists," directed by Celine Song alongside Dakota Johnson and Chris Evans, and will also star in next year's "The Mandalorian and Grogu."

In 2023 Pascal starred opposite Ethan Hawke in Pedro Almodóvar's short film "Strange Way of Life," which premiered at the 2023 Cannes Film Festival. Pascal can also be seen in Anna Boden and Ryan Fleck's independent film "Freaky Tales," which premiered at the 2024 Sundance Film Festival.

Pascal stars opposite Bella Ramsey in HBO's "The Last of Us," which premiered in January 2023 and debuted to record-breaking numbers and critical acclaim, garnering Pascal lead actor Emmy® and Golden Globe® nominations for his performance. He won the lead actor Critics Choice Award. "The Last of Us" Season 2 released in April of this year. Pascal also plays Din Djarin, the titular role in Disney's "The Mandalorian" series, launched in November 2019 to critical acclaim.

Pascal made his Broadway debut in 2019 in Sam Gold's production of "King Lear," playing the role of Edmund alongside Glenda Jackson and Ruth Wilson.

In 2018 Pascal appeared in Barry Jenkins' critically acclaimed "If Beale Street Could Talk." The film was nominated for a Golden Globe® and won AFI's Movie of the Year award.

Pascal starred in the first three seasons of the critically acclaimed and BAFTA- and Golden Globe®-nominated Netflix original series "Narcos" as DEA agent Javier Peña. In 2014 Pascal starred in HBO's critically acclaimed series "Game of Thrones" as fan favorite Oberyn Martell.

Additional credits include "The Unbearable Weight of Massive Talent," Judd Apatow's "The Bubble," Patty Jenkins' "Wonder Woman 1984," "Triple Frontier," "Kingsman: The Golden Circle," "The Equalizer 2," Christopher Caldwell and Zeek Earl's "Prospect," Universal's "The Adjustment Bureau" and "The Great Wall."

Pascal has originated roles in New York for the Manhattan Theatre Club, Classic Stage Company, Playwrights Horizons and Terrence McNally's Drama Desk-nominated play "Some Men" at Second Stage. He starred alongside Jennifer Ehle and Liev Schreiber in Shakespeare in the Park's production of "Macbeth" as well as its production of "Much Ado About Nothing" with Lily Rabe. He won the Los Angeles Drama Critics Circle Award and Garland for "Orphans" at the International City Theatre. Pascal has also directed

Florencia Lozano's "Underneathmybed," David Anzuelo's "Killing Play" and Daniel Talbott's "Yosemite" at Rattlestick Playwrights Theater.

Volpi Cup and BAFTA Award winner and Oscar®, Golden Globe®, Emmy® and Critics Choice nominee VANESSA KIRBY (Sue Storm/ Invisible Woman) has gained international recognition for her roles in film, television and theater.

Upcoming, Kirby will be seen in Netflix's thriller "Night Always Comes," directed by Benjamin Caron based on a novel by Willy Vlautin. Kirby stars and serves as producer under her production company, Aluna Entertainment. Kirby can also be seen starring in Ron Howard's survival thriller "Eden" alongside Jude Law, Ana de Armas, Daniel Brühl and Sydney Sweeney.

Kirby launched Aluna Entertainment under a multi-year first-look deal with Netflix. Aluna is developing a wide slate of projects across TV, film and documentary that explore the spectrum of the female experience. In 2023 Aluna executive produced the Swiss Oscar® entry "Thunder" from director Carmen Jaquier.

In 2023 Kirby was seen starring in Ridley Scott's historical epic "Napoleon" as Josephine opposite Joaquin Phoenix's Napoleon Bonaparte. Also that year, Kirby reprised her role as the White Widow in Christopher McQuarrie's "Mission: Impossible - Dead Reckoning Part One." She revisited the iconic franchise again this year as the White Widow in "Mission: Impossible - The Final Reckoning Part Two."

Kirby received critical acclaim starring in Kornél Mundruczó's "Pieces of a Woman" alongside Ellen Burstyn. For her portrayal of Martha, Kirby garnered Academy Award®, Golden Globe®, BAFTA, Critics Choice and SAG Award® nominations. Kirby received the Volpi Cup for best actress at the 2020 Venice Film Festival.

Kirby was also seen starring in Florian Zeller's "The Son" alongside Hugh Jackman and Laura Dern; "Fast and Furious Presents: Hobbs & Shaw," a spin-off from the "Fast and Furious" franchise also starring Dwayne Johnson, Idris Elba and Helen Mirren; Mona Fastvold's "The World to Come," which took the Queer Lion prize at the 2019 Venice Film Festival; and "Mission: Impossible - Fallout" alongside Tom Cruise, Henry Cavill and Rebecca Ferguson.

Kirby began her career on stage appearing in the National Theatre's "Women Beware Women" and "As You Like It." She starred in a series of hugely successful theater roles for director David Thacker, first appearing as Ann in Arthur Miller's "All My Sons," for which she received the BIZA Rising Star Award, followed by

Henrik Ibsen's "Ghosts." Additional on-stage credits include "Three Sisters," "Uncle Vanya," "The Acid Test" and "A Streetcar Named Desire," which transferred to New York. For her performance in "A Streetcar Named Desire" Kirby won the best supporting actress award at the WhatsOnStage Awards. Kirby also played the titular role in Carrie Cracknell's "Julie" at London's National Theatre.

Kirby is a Global Ambassador for War Child, a charity which supports children from across the world who are affected by war and conflict. www.warchild.org.uk.

Two-time Emmy® Award-winning actor EBON MOSS-BACHRACH (Ben Grimm/The Thing) demonstrates a dynamic range, immersing himself in memorable characters across movies, television and theater. His innate empathy and creative focus enable him to serve the story at the highest level, adding personal nuance and depth to unforgettable performances in everything from HBO's Emmy-winning "Girls" to Hulu's "The Dropout" and FX's international hit "The Bear."

Moss-Bachrach's work on "The Bear" earned him the 2023 and 2024 Emmy® Award for outstanding supporting actor in a comedy series, a 2024 Critics Choice Award for best supporting actor in a comedy series and a SAG Award® for outstanding performance by an ensemble in a comedy series, two Golden Globe® nominations for best performance by a male actor in a supporting role on television, a 2024 SAG Award® nomination for best supporting actor in a streaming series, comedy, and a 2023 Independent Spirit Award nomination for best supporting performance.

It was while studying at Columbia University that Moss-Bachrach first spent a summer in Williamstown, Mass., where he participated in a series of plays and found his theatrical calling. While still in college, he starred in Nicholas Martin's lauded revival of Sidney Kingsley's "Dead End"—the first step in developing a profile as a sought-after presence in the theater world. Standout off-Broadway performances followed in the Horton Foote-directed "When They Speak of Rita," Naomi Iizuka's "36 Views" at the Public Theatre, Christopher Shinn's "On the Mountain," Lanford Wilson's "Fifth of July," Austin Pendleton's heartfelt interpretation of Chekhov's "Three Sisters" with co-stars Jessica Hecht, Maggie Gyllenhaal and Peter Sarsgaard, and John Pollono's "Lost Girls" with Piper Perabo.

Moss-Bachrach television roles include playing a young John Quincy Adams in HBO's "John Adams," a fledgling lawyer opposite

Glenn Close and Rose Byrne in FX's "Damages," and a charming blue-collar dad in AMC's supernatural horror "NOS4A2."

His film résumé includes roles in "The Royal Tenenbaums," "Mona Lisa Smile," "The Lake House" and the Richard Shepherd-directed HBO short "Tokyo Project"—with Elisabeth Moss—as well as a striking and hilarious turn as Greta Gerwig's one-night stand in the indie feature "Lola Versus."

Following success in bringing graphic-novel favorite David "Micro" Lieberman to life on Netflix's "The Punisher," with co-star Jon Bernthal, Moss-Bachrach joined the cast of Hulu's acclaimed Theranos drama "The Dropout," perfectly portraying the frustrations of the Wall Street Journal's John Carreyrou in exposing the company as a fraud. He reunited with Lena Dunham for her feature "Sharp Stick" and appeared in Tony Gilroy's lauded Lucasfilm series "Andor," alongside Jennifer Lawrence in the comedy feature "No Hard Feelings," and opposite Sarah Paulson in Searchlight's thriller "Hold Your Breath."

Born and raised in South London, Screen International Star of Tomorrow JOSEPH QUINN (Johnny Storm/Human Torch) graduated from LAMDA in 2015. Shortly after graduating he landed the role of Arthur Havisham in the BBC series "Dickensian," a drama set within the fictional realms of Charles Dickens' acclaimed novels that brought together the most iconic characters as their lives intertwined in 19th-century London. Quinn made his theater debut in "Deathwatch" at the Print Room. Later, he had a lead role in "Wish List" at the Royal Court Theatre opposite Erin Doherty and following this Quinn starred in the critically acclaimed "Mosquitoes" at the National Theatre's Dorfman Theatre alongside Olivia Colman and Olivia Williams.

Quinn appeared as Leonard Bast in BBC One's "Howards End" alongside Hayley Atwell and Matthew Macfadyen, and as the French revolutionary leader Enjolras in the BBC One adaptation of "Les Misérables" alongside an all-star cast including Lily Collins, Josh O'Connor, Olivia Colman, David Oyelowo and Dominic West. Following this, Quinn starred opposite Oscar®-winner Dame Helen Mirren in the Sky Original/HBO series "Catherine the Great."

Quinn was next seen in the debut feature from acclaimed filmmaker Claire Oakley, "Make Up," a riveting psychosexual drama in which nothing is quite what it seems, and in 2020 joined Tom Burke and Holliday Grainger in the fourth installment of BBC One's adaptation of the No. 1 bestselling Cormoran Strike novel, "C.B. Strike: Lethal White."

Quinn starred as fan favorite Eddie Munson, an audacious '80s metalhead, in the fourth season of Netflix's mega hit "Stranger Things," garnering much critical acclaim for his role. Season Four had the biggest premiere weekend ever for an English-language TV show on Netflix and was the first season to reach No. 1 in 83 countries on the Netflix Top 10. Quinn won the best breakthrough performance award at the 2023 MTV Movie & TV Awards.

In 2023 Quinn was seen in "Hoard," a U.K. indie from debut feature director Luna Carmoon, which scored three prizes at the Venice Critics' Week, including two separate audience awards. Quinn and co-star Saura Lightfoot-Leon were nominated for best joint lead performance at the 2024 British Independent Film Awards.

Following this Quinn was seen in Paramount's "A Quiet Place: Day One" opposite Lupita Nyong'o; alongside Paul Mescal, Connie Nielsen, Pedro Pascal and Denzel Washington in Ridley Scott's "Gladiator II"; and in A24's "Warfare," written and directed by Ray Mendoza and Alex Garland.

Quinn was selected as one of Variety's 10 Actors to Watch 2022. He ranked No. 1 on IMDb's STARMeter four times in 2022. He was awarded the CinemaCon® breakthrough performer of the year award in 2024.

Yorkshire actor RALPH INESON (Galactus) is one of the UK's most varied and interesting actors with a diverse body of work made up of arthouse cinema, prestige television and studio blockbusters.

On the small screen, Ineson gained early recognition in 2001 for his role as the sardonic Chris "Finchy" Finch in the UK's beloved "The Office," written and created by Ricky Gervais and Stephen Merchant. The show is considered the apex of television mockumentaries and one of the most successful of all British comedy exports. Since then, Ineson has starred in some of the most prestigious television shows of the 21st century. In 2011, he was seen as Dagmer Cleftjaw in HBO's "Game of Thrones." In 2016, he was seen in Steven Knight's acclaimed "Peaky Blinders." In 2019, he was seen in HBO and Sky's Emmy® Award-winning "Chernobyl," which followed the Chernobyl disaster of 1986 and the cleanup efforts that followed. Other TV credits include "The It Crowd," "The Capture," Shane Meadows' "The Gallows Pole," "The Jetty" and "Ludwig."

Ineson is also recognizable for his impressive and varied film roles that include "Harry Potter and the Deathly Hallows: Part 1 and Part 2." In 2015, Ineson starred in Robert Eggers' acclaimed A24 psychological folk horror "The Witch" alongside Anya Taylor-Joy and Kate Dickie. The film follows a 1630s Puritan family who, after being exiled to the edge of a dark forest, descend into paranoia and doom

when they believe a witch is tormenting them. In 2021, Ineson starred in A24's "The Green Knight" as the title character. An adaptation of the 14th-century poem "Sir Gawain and the Green Knight," the film follows Sir Gawain, King Arthur's headstrong nephew, on a perilous quest to confront the mysterious, supernatural Green Knight and prove his worth. In 2022, Ineson collaborated with Robert Eggers again on "The Northman" and he was also seen in Lena Dunham's "Catherine Called Birdy."

Early 2025 saw Ineson's third collaboration with Robert Eggers in "Nosferatu" alongside Lily-Rose Depp, Nicholas Hoult, Willem Defoe and Emma Corrin. The film is a remake of the 1922 classic "Nosferatu: A Symphony of Horror," inspired by Bram Stoker's "Dracula." Ineson was seen as Dr. Wilhelm Sievers, a doctor that tries to treat Ellen (Depp) with conventional "modern" medicine. Ineson stars as Archduke Bellarion in the third season of Apple TV+'s "Foundation," the drama series based on Isaac Asimov's award-winning novel series of the same name. "Foundation" season three will debut globally on July 11.

Ineson also stars in Guillermo del Toro's eagerly awaited "Frankenstein," which will be out on Netflix in November. Based on Mary Shelley's 1919 classic novel, the film will also star Jacob Elordi, Christoph Waltz, Mia Goth and Lars Mikkelsen. Del Toro has been working on the film for over a decade.

JULIA GARNER (Shalla-Bal/Silver Surfer) is one of the industry's most exciting and versatile actresses in film and television. Garner was recently seen opposite Christopher Abbott in the thriller "Wolf Man," directed and co-written by Leigh Whannell.

Garner also completed production opposite Josh Brolin on the interrelated, multistory horror epic "Weapons" for New Line and Warner Bros.

Garner won three consecutive Primetime Emmy® Awards for her dynamic performance as Ruth Langmore in Netflix's award-winning series "Ozark" opposite Jason Bateman and Laura Linney. Garner received three individual Screen Actors Guild Award® nominations and a 2023 Golden Globe® Award for her performance in the series.

Garner starred as the titular character in "Inventing Anna," a nine-episode limited series created by Shonda Rhimes for Netflix. Garner's critically acclaimed portrayal earned her a Primetime Emmy® Award nomination, a Screen Actors Guild Award® nomination, and a Critics Choice Award nomination.

Garner has also been celebrated for her work in independent film. She impressed audiences in 2023 when she reteamed with

director Kitty Green on Neon's "The Royal Hotel," which Garner also produced through her production banner, Alma Margo. Garner delivered a powerful performance in Bleecker Street's critically acclaimed feature film "The Assistant," which follows a day in the life of a powerful producer's assistant.

In March 2022 Garner established Alma Margo with a first-look television deal with Tomorrow Studios (an ITV partnership) to develop scripted series with a global reach.

Garner received critical recognition for her performance as a pregnant teenager in Paul Weitz's "Grandma," in which she starred opposite Lily Tomlin. It was named one of the Top 10 best independent films that year by the National Board of Review.

Other television and film credits include "Modern Love," "Maniac," "Dirty John" (Critics Choice Award nomination), "Apartment 7A," "One Percent More Humid," "Tomato Red," "We Are What We Are," "Electrick Children," "Martha Marcy May Marlene" and "Sin City 2." On the small screen, Garner has been praised for her work on Paramount Network's "Waco," as well as FX's critically acclaimed series "The Americans." She also appeared in HBO's "Girls" and in Netflix's "The Get Down."

Five-time Emmy® and two-time Golden Globe® nominee NATASHA LYONNE (Rachel Rozman) continues to push boundaries as a producer, actor, writer and director.

This year Lyonne returned for the second season of Rian Johnson's critically acclaimed mystery series "Poker Face," which she executive produces under her Animal Pictures banner. The series premiered to rave reviews and earned Lyonne her fifth Emmy® nomination, for lead actress, her second Golden Globe® nomination for best performance by an actress in a television series - comedy or musical, as well as her second Gotham Award nomination for outstanding performance in a new series. The show won the 2024 Writers Guild Award for episodic comedy. In 2023 Lyonne received the Television Critics Association Award for individual achievement in comedy.

Lyonne has lent her voice to this summer's "Smurfs" and "Bad Guys 2," and recently wrapped production on Taika Waititi's film adaptation of Kazuo Ishiguro's bestselling novel "Klara and the Sun," in which she co-stars with Amy Adams and Jenna Ortega.

Lyonne executive produced and starred in Azazel Jacobs' film "His Three Daughters," a bittersweet portrait of three sisters (Lyonne, Carrie Coon and Elizabeth Olsen) coming together in the wake of their father's worsening health. Lyonne, Coon, Olsen and

Jacobs received the Robert Altman Award at the 40th Annual Film Independent Spirit Awards. Her performance earned her a nomination for a Gotham Award for best supporting performance.

Lyonne executive produced, through Animal Pictures, and starred in "The Second Best Hospital in the Galaxy." She directed the Netflix-filmed version of comedian Jacqueline Novak's one-woman show "Get on Your Knees," an autobiographical deconstruction of oral sex that was an off-Broadway hit. The special received an Emmy® Award nomination for outstanding writing for a variety special.

Lyonne co-created the critically acclaimed Netflix series "Russian Doll," which won three Emmy® Awards and a total of 14 Emmy® nominations, including comedy series and lead actress for Lyonne, a Gotham Award nomination and a Golden Globe® acting nomination for Lyonne, two WGA nods and the TCA award for outstanding new program. She produced, wrote and directed the series, in which she starred alongside Greta Lee, Charlie Barnett and Chloë Sevigny.

Lyonne starred as Nicky Nichols in seven seasons of Netflix's original drama series "Orange Is the New Black," and directed and appeared in an episode of Comedy Central's "Awkwafina Is Nora From Queens." She also directed an episode of "Shrill," starring Aidy Bryant, and an episode of the Hulu series "High Fidelity," starring Zoë Kravitz. Previous television credits include guest stints on "Portlandia," "Girls," "Inside Amy Schumer," "The Simpsons" and IFC's "Documentary Now."

As a young child, Lyonne was signed by the Ford Modeling Agency and at the age of 6 was cast as Opal on "Pee-wee's Playhouse." She is well known for her acclaimed performances in "Slums of Beverly Hills," the coming-of-age comedy "But I'm a Cheerleader," with Clea DuVall and RuPaul, and "Everyone Says I Love You." Additional film credits include "The Grey Zone," "Sleeping with Other People," "Hello," "My Name Is Doris," "Blade: Trinity," "Party Monster," James Mangold's "Kate & Leopold," "American Pie," "American Pie 2," "Detroit Rock City," "A Futile & Stupid Gesture" and "Irresistible."

On stage Lyonne starred alongside Ethan Hawke in the darkly comic off-Broadway production of "Blood from a Stone" and earned critical acclaim for her adept portrayal of Grace in the Roundabout Theatre Company's production of "Tigers Be Still." Lyonne's other stage credits include roles in "Love, Loss and What I Wore," an intimate collection of monologues and stories by Delia and Nora Ephron, and the familial drama "Two Thousand Years," written by the legendary Mike Leigh.

Emmy®, Golden Globe® and Critics Choice award winner PAUL WALTER HAUSER (Harvey Elder/Mole Man) is a force to be reckoned with. Hauser received critical acclaim starring opposite Taron Egerton in Dennis Lehane's "Black Bird" for Apple TV+, receiving an Emmy, a Golden Globe and a Critics Choice award for his performance. He also received a nomination for the 2023 Screen Actors Guild Awards® in the outstanding performance by a male actor in a television movie or limited series category. Hauser was the only actor who was not the lead of a series to be recognized in the category.

He recently starred in Doug Liman's "The Instigators" for Apple Original Films alongside Matt Damon, Casey Affleck and Hong Chau. He also starred in "The Luckiest Man in America" and recently voiced the character Embarrassment in Disney-Pixar's smash-hit sequel "Inside Out 2." He also voiced the Dark in Netflix's "Orion and the Dark" opposite Jacob Tremblay.

Up next, Hauser will also star opposite Liam Neeson and Pamela Anderson in Paramount Pictures' "The Naked Gun" from director Akiva Schaffer. He recently wrapped production on Amazon and MGM Studios' action-comedy "Balls Up" opposite Mark Wahlberg, as well as 20th Century's Bruce Springsteen biopic starring Jeremy Allen White, "Springsteen: Deliver Me from Nowhere," in which Hauser portrays Springsteen's longtime guitar tech Mike Batlan. He will also portray the late "Saturday Night Live" legend Chris Farley in New Line Cinema's upcoming biopic "The Chris Farley Show."

Hauser starred in Season 2 of Apple TV+'s hit comedic series "The Afterparty," from Lord & Miller, and Bron Studios' "Americana," opposite Sydney Sweeney, Halsey and Eric Dane. Hauser is best known for his scene-stealing performance as Shawn Eckhardt in Craig Gillespie's "I, Tonya," starring opposite Margot Robbie, Sebastian Stan and Allison Janney. Following that success Hauser landed another breakout role as Ivanhoe in Spike Lee's "BlacKkKlansman," which earned a statue at the 2019 Oscars®. Hauser gained critical acclaim for his performance in Clint Eastwood's "Richard Jewell," starring in the titular role opposite Sam Rockwell, Kathy Bates, Jon Hamm and Olivia Wilde, and earning the Game Changer Award from the Hollywood Critics Association as well as the Breakthrough Performance Award from the National Board of Review.

Among Hauser's other credits is his widely known fan-favorite role as Stingray in Netflix's smash hit "Cobra Kai." He also reunited with director Craig Gillespie in the Disney film

"Cruella," opposite Emma Stone and Emma Thompson. His other recent credits include the comedy film "Queenpins," in which he appears opposite Kristen Bell and Vince Vaughn, and "Delia's Gone," starring alongside Marisa Tomei.

ABOUT THE FILMMAKERS

MATT SHAKMAN (Director) previously produced and directed "WandaVision" for Marvel, which garnered him Emmy® nominations for directing for a limited series and best limited series, and a DGA nomination for directing for a limited series.

Other recent work includes helming pilots for "Monarch: Legacy of Monsters" featuring Kurt Russell, "The Consultant" starring Christoph Waltz, and "Welcome to Chippendales" featuring Kumail Nanjiani.

Shakman also helmed the pilot episode for Hulu's "The Great," earning an Emmy® nomination for directing for a comedy series, starring Elle Fanning and Nicholas Hoult.

Other notable work includes "It's Always Sunny in Philadelphia," and episodes of "Succession" and "Game of Thrones."

Shakman is also a theater director and enjoyed a six-year run as the artistic director of the Geffen Playhouse in Los Angeles.

KEVIN FEIGE, p.g.a. (Producer), producer and president of Marvel Studios, and chief creative officer, Marvel, is the driving creative force behind several billion-dollar franchises and an unprecedented number of blockbuster feature films and series, all connected within the Marvel Cinematic Universe (MCU).

A hands-on producer, Feige oversees Marvel Studios' feature-film productions, with 35 film releases that have all opened No. 1 at the box office and collectively grossed over \$31 billion globally. Eleven films from the MCU have grossed more than \$1 billion worldwide, and two films – "Avengers: Endgame" and "Avengers: Infinity War" – have each grossed more than \$2 billion, with "Endgame" being the fastest film in cinematic history to reach the milestone.

The Marvel Cinematic Universe is currently the highest-grossing film franchise of all time, and Feige is building on that success with a host of new series for Disney+. Since 2021, Marvel Studios has released several shows, including the Emmy® Award-winning "WandaVision" and "What If...?" as well as the critically acclaimed series "Loki" and "Ms. Marvel."

An Academy Award® nominee for 2018's "Black Panther," Feige was honored with the 2019 David O. Selznick Achievement Award from the Producers Guild of America, as well as the Albert R. Broccoli Britannia Award for Worldwide Contribution to Entertainment from the British Academy Film Awards (BAFTA).

Feige is a graduate of the University of Southern California, School of Cinematic Arts, and currently sits on the school's Board of Councilors.

LOUIS D'ESPOSITO (Executive Producer) is co-president of Marvel Studios and an executive producer on all projects released by the studio. D'Esposito balances running the studio with overseeing each project from its development stage to distribution, working closely with talent both in front of and behind the camera to produce feature films and series for the Marvel Cinematic Universe.

During his tenure, D'Esposito has helped to build Marvel Studios into a theatrical box-office powerhouse with 35 films to date that have grossed over \$31 billion at the worldwide box office. Eleven films from Marvel Studios have crossed the billion-dollar mark, and two films, "Avengers: Endgame" and "Avengers: Infinity War," surpassed two billion. Half of the top 10 highest-grossing domestic releases of all time were released by Marvel Studios.

D'Esposito has also been instrumental in bringing the Marvel Cinematic Universe to Disney+ with a slate of series including "Loki," "What If...?" and the Emmy® Award-winning "WandaVision," among several others.

D'Esposito directed the Marvel One-Shot "Item 47" and the Marvel One-Shot "Agent Carter," starring Hayley Atwell, which led to development of the ABC Television series "Marvel's Agent Carter." Prior to joining Marvel Studios in 2006, D'Esposito was a producer whose credits include the 2006 hit film "The Pursuit of Happyness," starring Will Smith; "Zathura: A Space Adventure"; and the 2003 hit "S.W.A.T.," starring Samuel L. Jackson and Colin Farrell.

GRANT CURTIS (Executive Producer) is an executive at Marvel Studios and most recently was an executive producer on the Emmy®-winning series "Moon Knight" for Disney+. Prior to joining Marvel Studios, Curtis devoted much of his tenure as a producer to celebrated director Sam Raimi's most creative and vibrant projects, including the mystical drama "The Gift" for Paramount Classics; the widely acclaimed "Spider-Man" trilogy for Columbia Pictures; the supernatural horror hit "Drag Me to Hell" for Universal Pictures; and the eye-popping "Oz the Great and Powerful" for Walt Disney Pictures.

In addition to his association with Raimi, Curtis served as an executive producer on "Teenage Mutant Ninja Turtles: Out of the Shadows" for Paramount Pictures. He also directed, wrote and

produced "Delaney" for ESPN Films' "30 for 30 Shorts" documentary series, and was an executive producer on Disney+'s "Let's Be Tigers."

In addition to producing, Curtis is a published author of two books. He is a graduate of the University of Missouri with a bachelor's degree in marketing and earned a master's degree in mass communication from the University of Central Missouri.

TIM LEWIS (Executive Producer) was an executive producer on the "Fantastic Beasts" trilogy. He previously served as unit production manager on the Harry Potter films "Harry Potter and the Prisoner of Azkaban," "Harry Potter and the Goblet of Fire," "Harry Potter and the Order of the Phoenix" and "Harry Potter and the Half-Blood Prince." Lewis also held the dual posts of UPM and co-producer on the final installments: "Harry Potter and the Deathly Hallows - Part 1" and "Harry Potter and the Deathly Hallows - Part 2." Most recently he was executive producer of "Back in Action," the Netflix action-comedy starring Jamie Foxx and Cameron Diaz.

In 2015 Lewis was an executive producer on two feature films based on classic fairy-tale characters: Kenneth Branagh's "Cinderella," starring Lily James and Cate Blanchett, and Joe Wright's "Pan," starring Hugh Jackman, Levi Miller and Garrett Hedlund. He also served as UPM and co-producer on Doug Liman's actioner "Edge of Tomorrow," starring Tom Cruise and Emily Blunt.

Lewis began his feature-film career as an assistant director, working on films like Steven Spielberg's "Empire of the Sun," Michael Apted's "Gorillas in the Mist," Neil Jordan's "High Spirits," Clint Eastwood's "White Hunter Black Heart," James Dearden's "A Kiss Before Dying," John Irvin's "Robin Hood" and Philip Noyce's "Patriot Games," among others. He worked on several Bond films, including as an assistant director on "GoldenEye," and in various production-manager positions on "Tomorrow Never Dies," "The World Is Not Enough" and "Die Another Day."

For the past three decades ROBERT KULZER (Executive Producer) has been the US presence of for German-based Constantin Film, Germany's leading Production and Distribution entity. After attending Munich Film School HFF, Kulzer started his career at Constantin Film Munich as a reader and assistant to the general manager at Constantin Film, where he quickly rose to the rank of development and acquisition executive in Los Angeles developing

the company's international business. He was involved from the beginning when Constantin originally set up "The Fantastic Four" at 20th Century Fox.

As producer of the "Resident Evil" franchise, Kulzer has played an essential role in the development and production of the runaway success. The cumulative gross of \$1.2 billion makes it the highest-ever grossing film series based on a video game.

In addition, Kulzer has worked on a number of productions with director Paul W.S. Anderson and producer Jeremy Bolt, including "Pompeii," starring Kiefer Sutherland; "The Three Musketeers," starring Milla Jovovich, Orlando Bloom and Christoph Waltz; the science-fiction horror "Pandorum," starring Dennis Quaid; and the neo-noir action, "Polar," distributed by Netflix.

An eminent producer, awards garnered by Kulzer, and shared with Jeremy Bolt and Don Carmody, include a Cineplex Golden Canadian Screen Award, CA for "Resident Evil: Retribution" (2012), and a Golden Reel Genie Award for "Resident Evil: After Life" (2011). Other Producer credits in Kulzer's vast body of work in motion pictures include "The Silence," starring Kiernan Shipka and Stanley Tucci; Marvel Comics' "Fantastic Four"; "Love, Rosie," starring Lily Collins and Sam Claflin; the 3D computer-animated motion-capture action film, "Tarzan," based on Edgar Rice Burroughs Tarzan of the Apes; "The Mortal Instruments: City of Bones," based on Cassandra Clare's book.

Kulzer produced the horror classic "Wrong Turn" and its six sequels. His credits in television include the multiple award-winning, super-natural series "Shadowhunters: The Mortal Instruments" as executive producer.

He is currently in post-production on the Colleen Hoover adaptation "Regretting You" at Paramount, directed by Josh Boone and starring McKenna Grace, Mason Thames, Allison Williams and Dave Franco; and the sci-fi action-comedy "Good Luck, Have Fun, Don't Die!" directed by Gore Verbinsky, starring Sam Rockwell, Juno Temple, Haley Lu Richardson and Michael Peña.

JESS HALL (Director of Photography) photographed his first feature film Stander in 2001 for the director Bronwyn Hughes. The film was celebrated for its authentic portrayal of 1970's Apartheid South Africa. He went onto photograph the iconic British action-comedy "Hot Fuzz," written and directed by Edgar Wright, before reteaming with Wright on "Don't," a segment of Quentin Tarantino's "Grindhouse." Garth Jennings "Son of Rambo" charmed audiences at The Sundance Film Festival.

In 2007, Hall received a Satellite Award nomination for his cinematography on "Brideshead Revisited." Taking his lighting approach from the Dutch masters, he was credited for crafting a dark yet luminous visual palette that subtly reflected the themes of love, faith, family and betrayal. "Creation," directed by John Amiel and starring Paul Bettany and Jennifer Connelly, was produced by Jeremy Thomas and made in direct collaboration with the Darwin family. Hall transcended classical traditions to create an intimate film of emotional strength and depth. In 2010 he was invited to become a member of The British Society of Cinematographers.

Demonstrating an ability to move effortlessly between genres Hall's versatility as a cinematographer is evident in his diverse choice of projects through which he incorporates a multiplicity of cinematic styles. For example, the naturalistic palette and poetic minimal shot structure he employed so successfully on James Ponsoldt's, "The Spectacular Now" (winner, special jury prize at Sundance 2013) contrasts with his work with on Academy Award®-winning cinematographer Wally Pfister's directorial debut, "Transcendence" (2014), which was shot on 35mm anamorphic and finished photochemically at Fotokem in Los Angeles using a traditional film workflow.

Hall embraced the digital format for his live-action rendering of the anime classic "Ghost in the Shell" (2017). The film employed many innovative technical strategies combining 65mm large format digital cinematography, custom-built lenses and the first 24 FPS Photogrammetry capture rig to be used on a live-action feature film. Hall's use of advanced LED lighting technology to achieve a precise rendering of the complex secondary anime color palette has been widely documented and was honored in the reception of the HPA award for best color grading (feature film category).

Hall is a member of The Academy of Motion Picture Arts and Sciences where he has participated both practically producing images for brand development and conceptually as a representative on the Future of Film Working Group and the Cinematographers Executive Branch. In 2019, Hall accepted an invitation to join The American Society of Cinematographers. He continues to shoot award winning commercials including multiple Cannes Gold Lion award winners, a Silver D&AD pencil for cinematography, and in 2020 he received the AICP award for Best Cinematography on Smirnoff's "Infamous since 1864." The project also saw Hall's work receive another award for Best Color Grading cementing his reputation as an artist who has dexterously navigated the color science required

to produce resonant images of color depth in the digital format.

In 2020 Hall helmed Marvel Television's first streaming content for Disney+, shooting all nine episodes of "WandaVision," directed by Matt Shakman. The show was nominated for 23 Emmy® Awards, multiple Golden Globes® and received the AICP award for best color grading (narrative series category). In 2022 Hall was honored to be invited to lens a second iconic Japanese IP as he reteamed with Shakman to shoot the first two episodes of "Monarch," which subsequently became the top show on Apple TV+ for several weeks.

Hall continues to build on a personal legacy of deep exploration and development in custom optics dating back to 2013. On Stephen Williams "Chevalier" (Fox Searchlight 2022) and in collaboration with Dan Sasaki (vice president of Panavision's Optical Engineering), he created a set of unique ultra-high-speed large-format lenses. Inspired by the work of John Alcott on Kubrick's "Barry Lyndon," many scenes were filmed exclusively in candlelight at an aperture of T0.9. However, in a departure from Kubrick's masterful tableau, "Chevalier"'s cinematography incorporated elaborately choreographed camera movement to complement its score by Academy Award®-winning composers Kris Bowers and Michael Abels. The use of such extensive camera movement at this aperture was only made possible by adaptations in the optical design.

Hall continues to engage in a range of projects collaborating with creatives across multiple formats, including a music video directed by Taylor Swift for her hit song "Karma," and a 10-screen video installation displayed in a 15th -century palazzo, directed by the artist Isaac Julien.

A lifelong lover of images and story, KASRA FARAHANI (Production Designer) was born in Iran and raised in Los Angeles, Calif., after his family fled the Islamic revolution of 1979. Always a visual artist and a builder of things, he studied industrial design and worked in various fields of design before stumbling into the film world.

After nearly a decade as a well-regarded concept artist and art director in feature films, Farahani made his writing and directing debut in 2013 with the short film "Noon." The film was optioned within 24 hours of its release by 20th Century Fox and Chernin Entertainment, where it is currently in feature development.

Having spent much of his career in the art departments of master filmmakers such as J.J. Abrams, Steven Spielberg, Michael Mann, Tim Burton, James Cameron and David Fincher, and inspired by the mastery of these filmmakers, Farahani hopes to tell stories that combine the power and scope of visual worlds with the substantive drama that comes from the conflict of well realized characters.

In addition to production designing the entire second season of "Loki," he also directed an episode. Recent commercial work includes projects for Amazon Games and ZipRecruiter.

ALEXANDRA BYRNE (Costume Designer) trained as an architect at Bristol University before studying theater design on the Motley Course at the English National Opera under the legendary Margaret Harris. She has worked extensively in television and theater as both a set and costume designer.

Her television credits include Roger Michell's "Persuasion," for which she received the BAFTA Award for best costume design, and "The Buddha of Suburbia," for which she received a BAFTA nomination and a Royal Television Society award. In theater, Byrne received a Tony Award® nomination for best set design for "Some Americans Abroad," which transferred from the Royal Shakespeare Company to the Lincoln Center in New York.

Following on from her work in theater, Byrne designed the costumes for Kenneth Branagh's "Hamlet," for which she gained her first Oscar® nomination, and went on to design costumes for "Sleuth" and "The Garden of Eden." She received two further Oscar nominations for her costumes in "Elizabeth" and "Finding Neverland." "Elizabeth, the Golden Age" finally won her the Oscar. Byrne worked with Branagh again on "Thor," her first production with Marvel, and won the Saturn Award. She followed with Joss Whedon on Marvel's "The Avengers." After designing costumes for Warner's "300: Rise of an Empire," Byrne returned to Marvel for James Gunn's "Guardians of the Galaxy," and to work again with Whedon on "Avengers: Age of Ultron" (Saturn Award). She followed with "Doctor Strange," directed by Scott Derrickson, for which she won a Costume Designers Guild Award. She then reunited with Branagh for "Murder on the Orient Express."

Byrne also designed the costumes for "Mary Queen of Scots" and "Emma," directed by Autumn de Wilde, both for Working Title Films and both Oscar® nominated. She worked with Kevin Macdonald on "The Mauritanian" and with Andy Muschietti on Warner's "The Flash." Most recently Byrne designed the costumes for "Empire of

Light," directed by Sam Mendes, and costumes for Frederick Ashton's "Cinderella" with the Royal Ballet, gaining her first experience of designing for ballet.

ELIZABETH YIANNI GEORGIOU (Hair & Make-Up Designer) began her career in the film industry in the late 1990s, when she started working on small independent films. Her break came in 2005 when she was appointed as the makeup and hair designer for "An Education," which received a BAFTA Film Awards nomination for best makeup & hair. Her ability to create transformative looks has helped to bring many iconic characters to life on screen.

She has worked as hair & make-up designer on many high-profile films, including "Guardians of the Galaxy," directed by James Gunn, for which she won best hair & makeup at the 2015 Critics Choice Awards, best contemporary make-up at the 2015 Make-Up Artists & Hair Stylists Guild Awards, the make-up and hairstyling award at the Hollywood Film Awards, and best make-up at the Saturn Awards, along with BAFTA and Academy Award® nominations for best make-up and hair.

Other work includes Nigel Cole's "Made in Dagenham," which gained her a nomination for best make-up & hair at the 2011 BAFTA Film Awards; "The Mummy," directed by Alex Kurtzman; "Rocketman," starring Taron Egerton, for which she won the Hollywood Film Awards' make-up and hairstyling award and was nominated for another BAFTA and also for a Hollywood Critics Choice Award; Edgar Wright's "Last Night in Soho" with Anya Taylor-Joy and Thomasin McKenzie; and, most recently, "Doctor Strange in the Multiverse of Madness," directed by Sam Raimi.

Yianni Georgiou also worked with director-producer Alfonso Cuarón on "Disclaimer," a seven-part series produced by Anonymous Content for Apple TV+, directed by Cuarón and starring Cate Blanchett, Sacha Baron Cohen and Lesley Manville. Yianni Georgiou has also worked in television, commercials and fashion.

SCOTT STOKDYK (VFX Supervisor) is an Academy Award® winner and three-time Oscar® nominee for VFX. He has also been nominated for multiple British Academy Awards and Visual Effects Society Awards.

Stokdyk supervised the visual effects on various films, such as "Finch" and "Valerian and the City of a Thousand Planets." In addition, he has consulted on many other VFX projects.

Stokdyk collaborated with director Sam Raimi on the first three "Spider-Man" movies, winning the Academy Award® for best achievement in visual effects for "Spider-Man 2.". Stokdyk also supervised the visual effects for Disney's "G-Force" and "Oz the Great and Powerful."

Stokdyk worked as digital effects supervisor on "Hollow Man," and as CG supervisor on both "Godzilla" and "Stuart Little." Early in his career, Stokdyk was a digital artist on "Contact," "Starship Troopers," "Titanic," "The Fifth Element" and Universal Studios' "Terminator 2" 3D attraction.

Academy Award®-winning composer and director MICHAEL GIACCHINO (Music by) has crafted the sonic landscape for some of the most acclaimed and beloved projects in contemporary cinema. His illustrious film scoring portfolio includes "The Incredibles," "Coco," "Jojo Rabbit," "Ratatouille," "Star Trek," "Jurassic World," "Rogue One: A *Star Wars* Story," "Spider-Man: No Way Home," "War for the Planet of the Apes" and "The Batman." In 2009, his evocative score for Disney and Pixar's "Up" earned him an unprecedented sweep of major awards: an Oscar®, Golden Globe®, BAFTA, Broadcast Film Critics' Choice Award, and two GRAMMY® Awards. After nearly two decades establishing himself as one of Hollywood's premier composers, Giacchino made his directorial debut with Marvel's first special presentation, "Werewolf by Night" (2022).

Giacchino's artistic journey began at the School of Visual Arts in New York City, where he studied filmmaking. Following graduation, he secured a marketing position at Disney while pursuing music composition studies at both Juilliard and UCLA. His career evolved when he joined Disney's newly formed Interactive Division, where he discovered opportunities to compose music for video games.

At DreamWorks Interactive, Giacchino was tasked with creating a temporary score for the video game adaptation of "The Lost World: Jurassic Park." His work so impressed Steven Spielberg that the legendary director hired him as the official composer – resulting in the first PlayStation game to feature a live orchestral score, performed by members of the Seattle Symphony. This breakthrough led to numerous video-game scoring opportunities, including Spielberg's acclaimed Medal of Honor series.

Giacchino's innovative approach to video game music caught the attention of visionary filmmaker J.J. Abrams, initiating a

prolific creative partnership. Their collaboration has produced memorable scores for hit television series like "Alias" and "Lost," as well as blockbuster films including "Mission Impossible III," the reimagined "Star Trek" trilogy and "Super 8."

Beyond traditional media, Giacchino has partnered with Disney Imagineering to enhance iconic theme park experiences through music. His compositions enrich Space Mountain, Star Tours (in collaboration with John Williams), the Ratatouille attraction at Disneyland Paris, and the Incredicoaster at Disney California Adventure Park. His cinematic scores continue to reach audiences worldwide through live-to-picture concert performances of "Star Trek," "Ratatouille," "Jurassic World," "Up" and "Coco," accompanied by full orchestras.

In June 2018, Giacchino premiered his first concert work for symphony orchestra, "Voyage," commissioned by the National Symphony Orchestra and Cincinnati Pops Orchestra to commemorate NASA's 60th anniversary. A third movement, "Advent," was added in July 2019 to celebrate the 50th anniversary of the Moon Landing.

Expanding his artistic horizons, Giacchino released his first LP of original music, "Travelogue Vol. 1," in 2019 on Mondo Records, featuring his Nouvelle Modernica orchestra in what he describes as "a story in song." That same year, his holiday composition "Christmas Number One," co-written with Elyssa Samsel and Kate Anderson and performed by UK band Itchy Teeth, was released as a specialty single with Death Waltz Records.

"Werewolf By Night" marked Giacchino's feature directorial debut, following his earlier directing work on the Star Trek short "Ephraim and Dot" and his comedy short "Monster Challenge."

His recent compositional achievements include the score for J.A. Bayona's International Academy Award®-nominated "Society of the Snow," John Krasinski's "IF," the upcoming Marvel Studios film "The Fantastic Four: First Steps," and he is slated to direct the remake of the legendary sci-fi film Them.

Beyond his creative pursuits, Giacchino demonstrates his commitment to nurturing future talent through his position on the advisory board of Education Through Music Los Angeles.