



Mit „The Flash“ präsentiert Warner Bros. Pictures den ersten eigenständigen Film mit dem DC-Superhelden. Regie führte Andy Muschietti („Es“-Filme, „Mama“), Ezra Miller ist erneut in der Rolle des Barry Allen zu sehen.

In „The Flash“ prallen buchstäblich Welten aufeinander: Barry setzt seine Superkräfte ein, um in der Zeit zurückzureisen und vergangene Ereignisse zu manipulieren. Doch bei dem Versuch, seine Familie zu retten, verändert er versehentlich die Zukunft – und sieht sich plötzlich in einer Realität gefangen, in der General Zod zurückgekehrt ist, mit totaler Vernichtung droht und es keine Superhelden gibt, die zu Hilfe kommen könnten. Barrys einzige Hoffnung besteht darin, einen völlig anderen Batman aus dem Ruhestand zurückzuholen und einen gefangenen Kryptonier zu befreien – wenn auch nicht den, nach dem er eigentlich sucht... Barry muss die Welt retten, in der er sich befindet, um in die Zukunft zurückkehren zu können, die er kennt. Um das zu schaffen, bleibt ihm nur eine Möglichkeit: Er muss um sein Leben rennen. Aber wird es ausreichen, das ultimative Opfer zu erbringen, um das Universum neu zu ordnen?

Zum Cast von „The Flash“ gehören neben Miller unter anderem Nachwuchsstar Sasha Calle, Michael Shannon („Bullet Train“, „Batman v Superman: Dawn of Justice“), Ron Livingston („Loudermilk“, „Conjuring – Die Heimsuchung“), Maribel Verdú („Élite“, „Y tu mamá también – Lust for Life“), Kiersey Clemons („Zack Snyder’s Justice League“, „Sweetheart“), Antje Traue („König der Raben“, „Man of Steel“) und Michael Keaton („Spider-Man: Homecoming“, „Batman“).

„The Flash“ wurde von Barbara Muschietti („Es“-Filme, „Mama“) und Michael Disco („Rampage – Big meets Bigger“, „San Andreas“) produziert. Das Drehbuch stammt von Christina Hodson („Birds of Prey: The Emancipation of Harley Quinn“, „Bumblebee“), nach einer Screenstory von John Francis Daley & Jonathan Goldstein („Dungeons & Dragons: Ehre unter Dieben“, „Spider-Man: Homecoming“) und Joby Harold („Transformers: Rise of the Beasts“, „Army of the Dead“), die auf Figuren von

DC basiert. Die ausführende Produktion übernahmen Toby Emmerich, Walter Hamada, Galen Vaisman und Marianne Jenkins.

In sein Kreativteam holte Regisseur Muschietti Kameramann Henry Braham („Guardians of the Galaxy Vol. 3“, „The Suicide Squad“), Produktionsdesigner Paul Denham Austerberry („Es Kapitel 2“, „Shape of Water: Das Flüstern des Wassers“), die beiden Editor Jason Ballantine („Es“-Filme, „Der große Gatsby“) und Paul Machliss („The Gentlemen“, „Baby Driver“) sowie Kostümdesignerin Alexandra Byrne („Doctor Strange“, „Guardians of the Galaxy“). Die Filmmusik komponierte Benjamin Wallfisch („Der Unsichtbare“, „Es“-Filme).

Warner Bros. Pictures präsentiert eine Produktion von Double Dream/Disco Factory: „The Flash“ von Andy Muschietti. Den weltweiten Vertrieb übernimmt Warner Bros. Pictures.



Warner Bros. Pictures presents "The Flash," directed by Andy Muschietti (the "IT" films, "Mama"). Ezra Miller reprises their role as Barry Allen in the DC Super Hero's first-ever standalone feature film.

Worlds collide in "The Flash" when Barry uses his superpowers to travel back in time in order to change the events of the past. But when his attempt to save his family inadvertently alters the future, Barry becomes trapped in a reality in which General Zod has returned, threatening annihilation, and there are no Super Heroes to turn to. That is, unless Barry can coax a very different Batman out of retirement and rescue an imprisoned Kryptonian... albeit not the one he's looking for. Ultimately, to save the world that he is in and return to the future that he knows, Barry's only hope is to race for his life. But will making the ultimate sacrifice be enough to reset the universe?

"The Flash" ensemble also includes rising star Sasha Calle, Michael Shannon ("Bullet Train," "Batman v Superman: Dawn of Justice"), Ron Livingston ("Loudermilk," "The Conjuring"), Maribel Verdú ("Elite," "Y tu mamá también"), Kiersey Clemons ("Zack Snyder's Justice League," "Sweetheart"), Antje Traue ("King of Ravens," "Man of Steel") and Michael Keaton ("Spider-Man: Homecoming," "Batman").

"The Flash" is produced by Barbara Muschietti (the "IT" films, "Mama") and Michael Disco ("Rampage," "San Andreas"). The screenplay is by Christina Hodson ("Birds of Prey," "Bumblebee"), with a screen story by John Francis Daley & Jonathan Goldstein ("Dungeons & Dragons: Honor Among Thieves," "Spider-Man: Homecoming") and Joby Harold ("Transformers: Rise of the Beasts," "Army of the Dead"), based on characters from DC. The executive producers are Toby Emmerich, Walter Hamada, Galen Vaisman and Marianne Jenkins.

Joining director Muschietti behind the camera are director of photography Henry Braham ("Guardians of the Galaxy Vol. 3," "The Suicide Squad"), production designer Paul Denham Austerberry ("IT Chapter Two," "The Shape of Water"), editors Jason Ballantine (the "IT" films, "The Great Gatsby") and Paul Machliss ("The Gentlemen," "Baby Driver"), and

costume designer Alexandra Byrne ("Doctor Strange," "Guardians of the Galaxy"); the score is by Benjamin Wallfisch ("The Invisible Man," the "IT" films).

Warner Bros. Pictures presents a Double Dream/a Disco Factory Production of an Andy Muschietti Film, "The Flash." It will be distributed worldwide by Warner Bros. Pictures and is set to open in theaters in North America on June 16, 2023 and internationally beginning 14 June 2023.

“The Flash” is a film that puts the fan-favorite DC Super Hero front and center in a big-screen outing filled with epic action, surprising humor and heart, along with the wish-fulfilling superpower of the ability to bend time... and change the past. Reuniting iconic and beloved DC characters across timelines–Batman, The Flash, Supergirl and *another* Batman!–and featuring one of the canon’s towering villains in Krypton’s own General Zod, this film distinguishes itself as a cinematic spectacle that elevates the genre through the unique lens of Andy Muschietti.

And the character of The Flash is more than deserving of such extraordinary treatment. Introduced in 1940 as “quicker than the rapidity of thought” in *Flash Comics #1*, he was created by writer Gardner Fox and artist Harry Lampert. Later, with Fox partnering with Carmine Infantino on 1961’s *Flash of Two Worlds*, The Flash became the first character in comics to play with a multiverse, when the Silver Age Barry Allen traveled back in time to meet the Golden Age Jay Garrick—a then revolutionary idea that continues to fuel stories and fire imaginations today, including the talented cast and gifted filmmakers behind “The Flash.”



In Conversation with Filmmakers:

The draw of "The Flash"...

Director Andy Muschietti: For me, it was about the purity of the emotional core of the story underneath this massive action adventure. There's something that is in the foundations of the story that is very emotional. It's a story between a kid and his mother. Without that, there's no way to build anything on top of it. And that's what I look for in movies, that's what I appreciate, and that's the kind of movies that I want to make. And this story has a beautiful emotional core. It was powerful enough to spawn an adventure with these dimensions.

Of course, making a superhero movie for me was a journey back to childhood, because that's the period of my life where I was more connected with comic books. So, it meant a lot. It was like the same way that *IT* connected me to my teenage years. That's a book that I obviously had in my heart for a long time. "The Flash" took me back to the years where I would buy comics, mostly Superman and Batman, but Flash was always around. It's a beautiful nostalgic trip for me and bringing "The Flash" to life was a beautiful challenge.

Producer Barbara Muschietti: I always loved DC, since I was a little girl. There is something childlike in the Flash that, as a child, I think you are drawn to. I couldn't resist it. They're all so guarded, the Super Heroes. They have to hold themselves strong and invincible and that's the opposite of The Flash. The Flash is love and humor, so open and self-deprecating, which... I love that so much in human beings, but even more in a Super Hero. The Flash is my favorite Super Hero because he's the most human.

Ezra Miller as The Flash...

Andy Muschietti: Meeting Ezra was an incredible experience artistically and creatively. I think it's one of my best experiences working with an actor. And I found out they were an incredible comedian too, which is something that I wasn't expecting. Of course, Ezra conveyed the humor of Barry Allen in previous movies, but this being a standalone movie, where Ezra's not only the protagonist, but they have to play two versions of Barry is incredibly challenging. When you see Ezra doing it, they make it look so easy. And it was a privilege to collaborate with them and see their incredible talent.

Barbara Muschietti: I know a lot of actors have been in the business for a while. I

cannot not think of one that would have been able to deliver The Flash this way—the one that Andy and I dreamed of. It's Ezra, Ezra's vitality and astounding resilience. I've never seen an actor work harder, never, and again, I know a lot of really hard-working actors. But, what Ezra delivered in this movie is incredible. They play two characters for 80% of the movie, and that meant that they shot two movies in the space of time that we shot one. It's unbelievable.

The scale of the undertaking...

Barbara Muschietti: This is the biggest film we've ever worked on. I couldn't really wrap my head around a project this big. When we did "Mama," we shot 42 days. "IT" was 60 days, and "IT Chapter Two" was 80. Up until then, I was able to have the whole schedule in my head. With this one, it wasn't happening. So for a producer and someone like me—who likes to have control—I had to learn to let go and say, "I'll know a part of the schedule, and know it really well, and then I will keep on absorbing, adding more and learning it as we go." I also had a partner-in-crime in this movie, [producer] Michael Disco, and we really were a team. I produced alone many times before, but this one, I wouldn't have been able to do that. This was really a joint effort and required us both.

Getting Michael Keaton...

Andy Muschietti: I mean, Michael's the coolest guy in the world. He was very curious about playing Batman again. I was very excited, and I thought we were trying to sell something that he would never do, but at the end of it, we understood that it was everyone's desire. When he said "yes," we all got incredibly excited about it. And then it was a journey of discovery of imagination with him—trying to figure out how the character would look, how the character would feel 25 years after we last saw him. It was a very fun challenge, and he totally gave himself over to meet that challenge. It is such a multi-layered character. The big question was what does Bruce Wayne look like 25 years later? That was the beginning of our conversation, and we started talking about the recluse part of it. And I think part of Michael's attraction to the role is that no one had ever seen Batman that way. And what an amazing challenge, which he met beautifully.

Keaton dons the suit again...

Barbara Muschietti: Well, it was definitely an emotional moment for him and for us

as fans. It had been, I believe, 30 years since the last time he had worn it. He told us that his son, who's now an adult and a great music composer, was there as a tiny kid, the last time he put it on. And he looked great all these years later! And this time when he put it on, he had his grandson.

Andy Muschietti: Directing Michael was a lot of fun. It starts as always with conversations about the character, the story, and his emotional arc. I was very respectful of his processes, because he played the character before. So I really wanted to hear everything that he felt about the character. And so that created an environment where the conversation really flowed. And of course, there were points of consideration about where Bruce Wayne's life is 30 years later. We had fruitful discussions and we were on the same page. And there we went. On the days of filming, I tried to not interfere too much with him as an actor. I was so happy he was there to portray Bruce and Batman, and the rest is history.

Barbara Muschietti: I'll add... the great thing about waiting 30 more years to play a character is that Alexandra Byrne, who's our costume designer, made a huge effort to make his suit a lot more comfortable. He could finally move his head and move his legs!

Working in the multiverse...

Andy Muschietti: The multiverse allows all these worlds to coexist without conflict. We respect the universe and aesthetic of each Batman. For example, with Keaton's Batman, it was about "creating" a Batman that continued to work as Batman ten years following the last time we saw him in a movie. We do our best to balance it all and create the space for improvisation, humor, action, adventure. And then with the edit, we bring it all back to earth, kill some darlings and refocus.

In creating a time travel, multiverse story, this was a real challenge. Barry is meeting his younger self—a completely different version who hasn't dealt with the hardships and obstacles he will go on to face. Ezra had to play two completely different characters. It's obviously fun to come up with a story like that, but technically speaking, you don't realize the challenge until you're actually there shooting. It speaks to their work as an actor—they were able to create humor in that situation that is unique to them.

Collaborating on a vision...

Barbara Muschietti: I work with my brother because I admire my brother and I've

given my professional life to collaborate with him, because I believe wholeheartedly in who he is as an artist, who he is as a person. What I've seen this time around, it doesn't surprise, because I always knew he would be able to achieve it. It makes me so proud that my little brother has directed a movie of this scope and has made a movie of this size without ever forgetting what was always his vision, which was to make a huge adventure, superhero movie with an intrinsic, very emotional core... that is the love of a mother and child.

Andy Muschietti: There are many, but for me, one of the primary themes is that no matter how hard we try—and Barry goes to lengths no human truly can—we can't change the past. Or, we would get the butterfly effect. And the future would not be the same as we left it. So, we ultimately have to make peace with the present.

In Conversation with Cast:

Barry's journey...

Ezra Miller (Barry Allen / The Flash): There's something really basic and human about the story. Barry lives with the pain of trying to solve problems in his past. And this is his journey, someone who refuses to give up hope that he can resolve them and can find a balance between his ceaseless hope—which we love about him—and the acceptance that makes a future possible.

Portraying Supergirl...

Sasha Calle (Kara Zor-El / Supergirl): Playing Supergirl is an absolute honor. I love her with all my heart. I think she's a different superhero. I think she's very beautiful and strong, but she also has complexities like any other human being, even though she's an alien. I think I will always say that playing her is one of my greatest honors and I feel very proud and honored to be colliding with her and feeling her and experiencing her.

Being offered the role of Nora Allen...

Maribel Verdú (Nora Allen): I remember that Barbara called my agent, and I first met Andy a few days later. And we spent almost three hours speaking, Andy and me, about whatever—life, tequila, tennis, experiences—and then, at the end of those three hours, he talked to me about this project. And I was so shocked. He was offering me the role of Nora Allen. And I asked him, "Why me?" And he said, "Well, I would like Nora to have your eyes and your look." And I said, "Okay. If you want me to play Nora, I'm in. Absolutely!" Because after three hours speaking with Andy, I knew that he was going to be my friend, not only my director, but also my friend. We connected in such an incredible way and we think the same thing about many things. I'm here because he really relied on me, and Barbara as well, and I'm very, very grateful for that.

What differentiates Barry Allen/The Flash...

Ezra Miller: What I like about him is I feel like there's a lot in Barry's personality that distinguishes him from the rest of the gang. I've always really enjoyed him as someone who's

vulnerable and lacks the self-assurance and cockiness that we generally associate with super heroism. And what I love about The Flash as a Super Hero is that it's theoretically just a singular power—his speed—but when combined with his intelligence and then pushed to extremes means so many different capacities, capabilities and powers.

The facets of Iris West...

Kiersey Clemons (Iris West): There are different versions of Iris, but there's always those qualities of strength and stability, and that can be played in a multitude of ways. I really wanted to tap into strength that requires vulnerability, and so I was really drawn to that. And I was also drawn to the way in which she can be gentle with Barry, but yet she's still this hard-hitting, passionate journalist. With Barry, she has a different side that requires her to be maybe a bit more empathetic—you can see that through the way they interact and it's really special.

Supergirl's dichotomy...

Sasha Calle: Supergirl is not this perfect hero. She is an alien in all of the ways. She has no home. She comes to a place where she thinks she's going to find safety and she is placed in this cell—that's a lot of pain and suffering that she goes through, even after losing her parents and her planet. It was amazing when I read the script and I thought, "This is everything I've ever wanted to play and more."

Andy and I were very aligned in how much of her humanity we wanted her to explore and find. As an alien, I think she experiences everything ten times more than everybody else. Ten times the pressure, ten times the pain, ten times the responsibility, ten times the loneliness. I feel very lucky and excited that people are going to get to see her. I wish I would have had someone like her to look up to when I was little—I wish I would have had that Supergirl.

The unbreakable bond between Nora and Barry...

Maribel Verdú: What I know is that they love each other so much. I think Nora is very lucky to have him, and Barry is very lucky to have his mother. Because between them, there is an incredible relationship full of complicity, laughs and understanding. They love each other, but they also *like* each other. Barry is magic, he's different from other boys. He admires his mom very much, and at the same time, his mom admires her son. And they have incredible

times together, just making the pasta, dancing and singing. It's so very special what they have.

The draw of the superhero...

Kiersey Clemons: Our real worlds always seems to involve who is the hero and who is the villain. It's a defense mechanism that we use if we're upset or confused. There has to be an enemy, and if you're lucky, there is also a hero—that is a person who loves you—and I think people are drawn to these stories, because it's a bit healing in a way. A lot of times, the person who's saving the day is maybe not the most likable or praised person. They have to prove themselves many times, and they can also be the outcast, for a lack of a better word, and that never goes away. It doesn't go away when you graduate high school, or move on in the world. Life still operates in that way, and I think that in this world of superhero movies, it highlights that. It's a story at the forefront of everything, right?

The Flash as a key...

Ezra Miller: Barry Allen is, like, the access point, because he breaks these barriers of the speed of light and so forth. And so he is the mechanism by which we can experience and understand the multiverse within DC. Essentially, multiversality is an idea that comes from contemporary quantum theory. It's a big part of what people speculate might be the reality that we're in—which is that every iteration of the universe exists, and this is the one that we happen to be in. There's a long history of The Flash being the mechanism to explore different quantum theories and that's one of the major ones that gets explored in this movie.

Supergirl's look...

Sasha Calle: Developing Supergirl's took a lot of thought, love and time, from the costume department, to the hair and makeup, to the stunts, because the stunts have so much to do with the character. And it really came together. When we were doing a photoshoot of me in character, I asked Alex [Alexandra Byrne], who created the costume, "How do you feel? Are you proud, are you happy?" And she said, "Absolutely." That's the best you can hope for, that everyone's happy with the work that they've done and how it looks and feels. And it's a sick costume. I love it. I think she's just so badass. She's so cool and the costume is just beautiful.

What differentiates Andy Muschietti...

Ezra Miller: Andy is a director who's so talented, who has such deep understanding of the emotional element, but who also has a great sense of humor and also understands how to bring this world to life in terms of visual effects... which makes him the perfect choice for "The Flash."

In Conversation with Artisans:

Meeting the challenge...

Screenwriter Christina Hodson: When I was first called about writing “The Flash,” I was pretty daunted, because obviously this is a very beloved character with an incredibly rich history. The thing that got me most excited was just the opportunity to tell a big, universe-changing, epic story that also had an incredibly intimate, personal heart at the center of it. I think it’s rare you get to do that in a big movie like this.

The visual style of “The Flash”...

Director of Photography Henry Braham: The overall visual and photographic idea for the movie was to ground it in reality. Even when the story is fantastical, everything had to start in truth with a reason behind it so that we can believe it might be the everyday world about us. The extraordinary happening in the ordinary. Core to the idea was to take the audience on a giant visual journey, not to present the story in an objective ‘stand back and look way,’ but to immerse the viewer in a journey driven by the narrative while unfolding a thrilling theatrical experience.

A design honoring the history...

Production Designer Paul Denham Austerberry: When we started working on the look of this film, I had to look at the history of what came before it. We’ve got two strands, two different movies we have to pay homage to—the Anton Furst-designed “Batman” of Tim Burton’s with Michael Keaton, and Patrick Tatopoulos’ design in Snyder’s film with Ben Affleck. So, there’s already quite a strong language in both of those movies, but they’re incredibly different, and we worked to bring both amazing designs into our movie.

For instance, the Batcave is crucial to our movie and also quite important in the first film. A different time, different visual effects and budget. They used miniatures and matte paintings to create the full cave. But here, with more modern techniques, we were able to create a fuller 360 environment.

And then, when we get to the Tatopoulos’ designs, we’ve got a completely different language for all the vehicles and so forth. So, while I wanted to make sure that these two worlds were far apart, I had to bring them somewhat more in line with each other, so that our

movie was cohesive... even though we are going back and forth to two different timelines, I think the audience needs to recognize a reasonably cohesive visual language. So, ours is kind of a mixture, a *mélange* of several different things made cohesive for use in our film.

Editors as partners...

Editor Jason Ballantine: Paul and I were equal co-editors on the movie. Paul was on set during the London shoot period with main unit to support Andy in the immediacy of assembling. Paul's assemblies would pass to me in Los Angeles, and I would further refine with assessing all takes for best moments. I was also assembling the action shot with second unit and splinter units.

After the shoot completion, Paul came back to Los Angeles for the majority of post production. We evenly divided our ten reels, working to achieve Andy's desired film.

Editor Paul Machliss: In the last couple of films I made with Edgar Wright, I've developed this kind of on set editing with a portable set, over the last 12 years. When I proposed it to Andy, he wasn't sure; I offered to do it for two weeks, and if it didn't prove any value for, I'd shift back to the edit suite. And it wasn't so much because it was me doing the work, it was the advantages of having editing on set and immediate feedback—as soon as Andy experienced it, it was like, yep, you're staying.

When we got into the bigger set pieces, it was great for Andy and the others to see—to check that we were progressing the way we should, and to be able to combine what's going on with the splint camera, the second unit, and all the other teams making contributions. They could all be collated and presented to Andy, so he could get a running commentary of how every department was integrating together.

Believability...

Henry Braham: What seemed appropriate for the movie was to set it in a world that was for all intents and purposes hyper-real, that we could believe it might be the everyday world about us... except that extraordinary things happen. I have sort of started exploring that journey in other movies, but Andy and I figured that that was really the route to go for "The Flash." That's what we set out to do.

Remember, the best place to watch a movie like this is in a theater, because you can unfold a visual story to the audience piece by piece, rather than presenting some huge sets

and clever painting, stepping back and saying, "Aren't we clever?" It's not interesting to an audience, because you're taking them out of a story. But, if you can unfold the story and gradually unfold the visual scope of that story to the audience without them even realizing it, then that's a kind of truthful way of going about it and it serves the idea.

Expanding the design...

Paul Denham Austerberry: Early on, the place where Supergirl is being held was more of a walled penitentiary in Siberia. When I came on, I thought that it was interesting, but I also thought about pushing it a little more. I proposed to Andy, "What do you think if we make it a disused military base of some sort? That way it gives you a larger language that we can pull from?" So, once we switched it into the Cold War military base, it opened up the visuals a lot. I pulled together a lot of reference from various bases in cold climates. There is also a particular monument in Bulgaria that Andy really liked, and it became one of the reference pieces he wanted incorporated into the base. All those things came together and I think we created a really expansive and interesting set with compelling visuals—that was fun.

Doubling down on character...

Christina Hodson: Writing two different versions of Barry Allen also meant writing two versions of Flash, and that was super challenging, but also really, really fun. I kind of love the idea that if you go back in time and change what you think is one simple thing, you can end up with two versions of the same person who are wildly different. And it was great playing with the ways in which the two Barrys are the same and the ways in which they are completely opposite. It's kind of like a really heightened version of your annoying little brother. And as an annoying little sister myself, I just loved writing those scenes, honestly. My goal was to find a way to make each of the two Barrys feel distinct enough that their friendship feels really relatable and something you can really root for.

Connecting the viewer...

Henry Braham: Connecting the viewer to the characters was key to the way we set about making the movie. You can put a camera in a room and put the audience in that room in so many different ways. Andy and I were interested in inserting the audience into the movie with the characters—especially with Ezra's remarkable performance of both leads. For us, that

meant me holding the camera, close and interconnected to the performances throughout the picture.

So, although there are a lot of large set pieces which require a great deal of planning and visualizing, “The Flash” was shot in a very freestyle way. It was about the relationship of the camera to the actors as their performances evolved within each scene. Ezra and Andy are both highly intuitive. So, it was important to connect with this. We did it instinctively with everybody’s work weaving together without discussing it, because we were all finely tuned into each other’s work. I think that’s where the intimacy for the audience comes from in a movie with such scale. And for me, the most interesting movies are those where the director’s intuitive voice, the singular view, is translated onto the screen. That’s what I set out to achieve.

Jason Ballantine: Andy and [director of photography] Henry [Braham] desired the camera freedom the technology of volume capture offers for shooting the two Barry characters. Traditionally, with dual characters onscreen, it would literally be a locked-off camera and split screen, or maybe a motion control camera able to infinitely repeat the camera move for the actor to change places. But for this film, we had a double who was interacting with Ezra, allowing camera freedom, in the knowledge the stand-in would be digitally replaced. Ezra would then act the opposing role in the volume capture booth, seeing his first performance projected on the walls for seamless interactions with himself. That data would enable VFX to effectively stick his second performance head onto the stand-in’s body.

Paul Machliss: Taking all the footage and cutting it down for a good length while retaining all the story beats and elements—that’s the kind of thing you normally look forward to as an editor in post production. You think, “Oh great, I can’t wait to get my hands on this and help shape it.” But with the added elements of volume capture and two Barry’s in an incredibly complex story that you want to make sure makes sense and is understood—so everyone watching can keep track and not lose the grasp of it—there were distinct advantages to working the way we did.

A rich collaboration...

Christina Hodson: Working with Andy on this movie was such a blast. He brings so much passion and joy, and he’s just a true fan, so it was an absolute pleasure working with him. We spent many, many hours just discussing character, joking around, debating time travel, talking through the logic of multiverses, and he was an incredible collaborator. I think the thing that Andy brings that’s so special is an ability to juggle different tones. He has

moments where he's fun and funny and wacky and kind of nuts; moments where he can do real drama and emotion; moments that are scary; and also incredible crazy set-pieces and action that have real scale and spectacle..

I think the moment on this movie where I realized we were going to have a great time working together was when we were talking about the opening set piece. I had written something in the first draft that was a save-the-day, big, fun spectacle with Batman and Barry, and Andy took me to one side and pitched me the idea of a baby shower. And I was like, "You want 12 babies falling 10 stories out of a hospital window?!" Suffice to say, we had a lot of fun coming up with all of the chaos that ensues...

Paul Denham Austerberry: Between Andy, Barbara and I, we have a very friendly and comfortable relationship. It's quite difficult making a movie and there are a lot of things going into it—it's nice to always feel comfortable enough to throw out some ideas that might be crazy, or not, knowing that you're not going to get shot down. Andy's got great ideas, some of them kind of crazy, and we were just able to throw those back and forth, with all of us working to find a way to ultimately make them work.

Jason Ballantine: When Andy knocks, I will never say no! I have such admiration and faith in Andy's storytelling. I think the "IT" films are a classic example of Andy's prowess in traversing genres and delivering cinema well beyond expectations. "The Flash" is the same in terms of emotional depth, wrapped in the love of superheroes. The great thing about Andy is he's always striving for an emotional core. "The Flash" isn't any different in that respect, with the story grounded in the love between a son and his mother. As far as the action elevation, the whole multiverse complexity means this is just bigger and better.

First contact and first music...

Composer Benjamin Wallfisch: Andy invited me to come onboard for the movie in the summer of 2020. Although the script was still being developed, I was inspired by the film concepts we discussed. "Run" was basically the first music I envisioned: a restless, searching piano figure, representing Barry's crisis after losing his mother, played against insistent staccato strings that are on the edge of being impossible to perform because of their sheer speed. A few days later, and months prior to shooting, I played this super rough sketch to Andy, alongside a bunch of other ideas for the film...

Music that stayed...

Benjamin Wallfisch: Two years later, as Andy was putting together his first cut, he surprised me by putting this little piano sketch of "Run" up against picture in one of the key moments in the movie, and it stayed there through to the final, almost unchanged. Andy and I have worked together closely for the last six years, and this was a moment I was especially grateful for our relationship. I feel so fortunate to have such a creative shorthand with someone I consider an absolute genius.



INFORMATION ABOUT THE PRODUCTION

In creating THE FLASH, filmmakers were influenced by two seminal works within the comic book canon:

- *Flash of Two Worlds* (Gardner Fox and Carmine Infantino, 1961), where a Silver Age Barry Allen finds that by vibrating his molecules at a certain frequency, he is transported to another version of Earth, where he meets a Golden Age Jay Garrick
- *Flashpoint* (Geoff Johns and Andy Kubert, 2011, a five-issue miniseries), where Barry Allen wakes to discover that his world has changed, and only he is aware of the difference between his real world and this altered one

The film shot for 25 weeks on more than 50 incredible sets built across six stages and a massive backlot (Warner Bros. Leavesden Studios), as well as several diverse locations.

Production designer Paul Denham Austerberry was charged with creating a cohesive and contemporary visual language that bridges the two worlds that collide... the Anton Furst designs from Tim Burton's BATMAN and Patrick Tatopoulos' work from Zack Snyder's JUSTICE LEAGUE.

The action takes place in both Central City and Gotham, and an early design decision—Central City’s brick and Gotham’s concrete—ensured a visual distinction, giving audiences an immediately recognizable identifier.

Filming in London proved a near military exercise for production, charged with changing shop signs, street furniture and supplying American cars/trucks across expansive areas obtained from a film vehicle provider. Moving involved transporting a huge unit (with up to 400 people at time) from one site to another; comprising trailers, equipment trucks, costume and makeup housing, and catering and holding areas for cast, crew and crowd, the move was made even more challenging while observing pandemic restrictions.

Key Central City Locations

The Allen House

- The exterior of Barry’s family home was constructed along a mature tree-lined street that boasted perfectly spaced oaks planted for Queen Victoria’s Golden Jubilee in 1897. Production created an entire neighborhood street of houses, driveways and sidewalks around the 130-year-old trees. The build took four months and required council permits and permission, along with many visits from an arborist. To protect the trees, construction had to build up the road and sidewalks on top of the existing grade, raising the level of the grass by 16 inches, rather than digging in. Timeline changes were affected by modifying the appearance of the plants, altering the colors of some of the doors and parking different cars in the driveways.
- The home’s interior was a soundstage build—a single level of Barry’s bedroom, hallway, kitchen and dining room were crafted into a two-story house in post. Furniture and air-conditioning units were brought in from the U.S., and plants were sourced at various life stages to show the passage of time from one timeline to another; set dressing of photographs, mementos and ornaments in young Barry’s bedroom hint at the life Barry didn’t have.

Barry’s Apartment

- The exterior of Barry’s apartment (housed in a typical, rundown five-story building), along with the entire surrounding city block, was built at Leavesden. The street boasted

10 different shops (fronts), along with a fully dressed bike shop and Filby's Café, where Barry finds it challenging to order his sandwich; Filby's is named after the character David Filby in Jules Verne's *The Time Machine*. Most of the neon signs adorning the shops were custom-made. Greens provided eight real trees and over 2,000 plants to bring in the "green" (chosen as a signature color for the production by the director).

- The soundstage set of Barry's spartan living space—crumbling partition wall, desaturated colors, coolly lit—was revamped to younger Barry's apartment—warmer lighting, a homier place, more intense colors (green!) and sneaky references to Andy Muschietti's previous films (Steven King books and IT figurines).

The Crime Lab

- Central London's stunning Art Deco university building, Senate House, was chosen as the crime lab exterior—the imposing edifice perfectly fitting Muschietti's vision for Barry's daily drudge workplace.
- The lab offices were found inside a former London transport office, recently vacated. The shared architectural attributes between the two informed the interiors built on B Stage at Leavesden. A forensic technician consulted for the set dressing, and all lab furniture was made-to-order to fit in the space. American forensic equipment was globally sourced. The constructed space allowed director of photography Henry Braham the intensity of light required to create the lightning strike (when Barry gets his powers) in camera, shot on high-speed Phantom equipment.

Courthouse

- The exterior of Central City Courthouse was outside of one of London's most iconic landmarks—St. Paul's Cathedral. It is here that Barry leaves court and is greeted by reporters, and then watches as Bruce Wayne's Mercedes Maybach Vision 6 pulls up (one of only two concept vehicles made and loaned by the car company). It is also here that director Muschietti has his own Alfred Hitchcock moment, playing a man whose hot dog is stolen by the nearly always hungry Barry Allen/The Flash. With the downturn in revenue and donations of the last few years, the filming fees from production were greatly appreciated and saved a couple of cathedral departments from extinction. Production also negotiated a first from the historic institution: its signature bells were turned off for filming (something no other production has ever accomplished).

- Courthouse interiors were filmed inside Goodenough College, a post-graduate community in London's Bloomsbury district.

Supermarket

- The interior of this location plays a pivotal role in the story of Barry and his mother. A Turkish supermarket in East London was chosen for its similarity to a traditional U.S. grocery store. The shelves were stocked with American brands; over 200 cereal boxes were created by the graphics department for the aisle, along with 500 bespoke-made cans of tomatoes, where Barry interacts with his mother.

Key Gotham Locations

Batcave

- The spectacular 12-week build on Leavesden's C Stage filled almost the entirety of the stage's 2,900 square meters (more than 31,000 square feet). The 360-degree environment measured 60 meters long, 40 meters wide and 14 meters high.
- Board-formed concrete dominated the matte paintings in Anton Furst's design in BATMAN, and THE FLASH production designer Austerberry adopted the material to create shapes of a hydroelectric dam and turbine generator. Approximately 750 rock plaster casts of seven unique shapes were made to form the build.
- The storyline in the film's alternate 2013 assumes that Batman retired around 1999, effectively freezing the tech of the cave. Set decorator Dominic Capon and team sourced buttons, levers and handles from old aircraft hardware and control boxes to create the console, with Props creating all of the other dressing from scratch. More than 30 tablets and phones were incorporated to create the screens and control panels (all of the screens were functional and provided the graphics in camera). To reflect the years of non-use, the surfaces were dressed with dust, dirt and (faux) bat guano, with 100 artificial bats affixed into the ceiling for added detail.
- The massive waterfall at the cave entrance is a VFX build because of sound concerns with a practical one, but cinematographer Henry Braham installed a huge LED wall with falling light patterns to mimic light refracted through and reflected by the water. Real flowing water was provided by SFX from three different levels through pools, small cascades over rocks and rain coming through the oculus in the ceiling—300 sheets of steel were joined with 1.5 miles of welding to ensure the water tank was watertight.

Wayne Manor

- The onscreen version of Wayne Manor is the result of marrying several of the UK's finest stately homes, along with three set builds on stages.
 - Knebworth House gave the director the gothic entrance gates (and some of the history) preserved from Burton's BATMAN.
 - Burghley House provided similar stone masonry to Knebworth, but is larger, providing a bigger rooftop for a pivotal scene with Sasha Calle as Supergirl.
 - Hatfield House gave production Bruce Wayne's armory (and resonance, as a memorable scene between Keaton's Batman and Kim Basinger's Vicki Vale was also shot here); the home's library served as Bruce Wayne's study (another site also seen in 1989's BATMAN).
 - Tring Park School for the Performing Arts furnished the grand central staircase of Wayne Manor.

Gotham Hospital

- The entire hospital set was constructed on a Leavesden stage on a massive practical effects hydraulic rig constructed to tilt in action. It was raised above the studio floor by 40 feet (with a second lower level platform for the falling ambulance). The neonatal ward was dressed under the watchful eye of an RN from one such ward, and all dressing—including 10 artificial babies—was wired into place to ensure the authenticity remained, take after raucous take.

Gotham Streets

- The streets of Glasgow—with wider lanes and non-winding streets similar to an American metropolis—became downtown Gotham, with filming across several different city blocks over seven days.
- For the sequence with Batman on the Batcycle in pursuit of the Humvee (a custom lightweight fiberglass Humvee body melded onto a Ford F-150 Lightning chassis—to give this model the speed and agility not found in a much heavier, factory-built Humvee), production hit the streets of Glasgow. The chase winds along the pavement and through alleyways.

- More than 150 picture vehicles, which included a fleet of stunt police Dodge Chargers, were obtained to dress/participate in the high-octane sequence. All were fitted with roll cages, hydraulic handbrakes, stunt tanks and fire protection. The vehicles were parked in a compound outside of Glasgow and ferried in every morning.
- A portion of the chase was filmed, under Robert Alonzo's second unit direction, at a retired airfield at Bovingdon in England. This gave the stunt and vehicle teams the freedom to rehearse the major action beats safely, as well as shoot multiple scenes in the involved sequence, including a series of explosions that would wind up in the virtually-completed world of Gotham. The wreck of the articulated fuel truck was also shot at Bovingdon—nitrogen cans were loaded onto the tanker and the SFX team launched a controlled explosion, as the camera team employed multiple cameras to capture the epic moment in one movement in real time.

Somewhere Cold...

An Undisclosed Location

- The set for a disused military base—a Cold War relic that serves as a maximum security prison holding Kara Zor-El—was built on Leavesden's F Stage and references a multitude of bunkers and rocket silos from both the United States and the former Soviet Bloc; it was a 12-week build. What began on paper as an underground bunker morphed in a shadowy concrete sphere of a prison suspended below an even larger sphere hovering above.
- The spherical set was an extraordinary-looking construct. Six petal-like doors unfolded by way of a complex SFX-built hydraulic rig, almost resembling an eyeball opening up to reveal the Kryptonian captive inside. Nearly 2,000 acrid green ceramic tiles created a geometric pattern on the walls, which were rigged with 50 kilometers of red ribbon LED strips to give a pulsating light grid effect. The cell and chamber were dressed with vintage electronic and military equipment sourced from the Ukraine. An array of jets and nozzles, industrial steel machinery, bubbling vats and testing trays in the background lab hint at the experiments the languishing subject has had to endure.
- The exterior and entrance to the base was built partially on the backlot (a snow-covered rocky cliff and top of one silo, with 70 tons of natural magnesium salt providing the snow) and on A Stage (the top of a second silo and bunker, also topped with salty snow).

Vehicles

Batmobile

- The best of the original Keaton Batmobiles traveled 6,000 miles from Los Angeles to Leavesden, with actually getting the vehicle onto set the most care-intensive portion of the journey. The two-ton Batmobile was driven onto a transport truck, then loaded into a modified airport cargo truck, lifted 20 feet in the air and gently rolled onto its position on the set. (Excited cast and crew were seen being photographed beside the iconic vehicle during breaks in filming.)

Batwing

- The design team evolved the expressionistic Batwing design from Tim Burton's BATMAN to create a more realistic craft (keeping with THE FLASH "worlds colliding" aesthetic) while expanding the size to accommodate three passengers, with a retro feel remaining intact.
- The SFX workshop built the Batwing with a steel structure, plaster and a train engine, completing it on set by adding its wings and dressing that included more real screens (12 smartphones, six tablets and other smaller screens). Ukrainian-made bespoke parachute seating and canopies dress the interior, with parts from real fighter jets and retired military planes affixed on the exterior. Design assistants attached more than 1,000 fake rivets to the fuselage.
- Muschietti wanted Keaton's Batman to pilot from a separate gyro-stabilized seat independent of the orientation of the plane (staying vertical while the Batwing barrels). SFX created a cantilever rig enabling this, and all rotating sequences were shot in camera, providing natural change in the actors' voices and positions. During shooting, the backseat passengers of Barry and Miller's double as Barry had to battle motion sickness from spinning through multiple takes.
- Two Batwings were built—one that could rotate, and the other with a bottomless interior, to allow for the ejection of the seats while filming from above.

Batcycle

- The badass Batcycle, with its two front scissoring wheels, was created in response to the director's request for a motorcycle built like a tank—a veritable battering ram—and took 10 weeks to construct. After months of collaboration with concept artists to perfect

the design, Austerberry provided a 3D model to special effect supervisor Dom Tuohy and his team. Despite its relative bulk—at three meters long by one meter wide—the bike remains sleek and modern, as seen in Affleck’s scenes careening through Gotham in pursuit of criminals.

- Built for speed and maneuverability—not just battle—the Batcycle could achieve speeds up to 80 miles-per-hour. To aid in changing the course of the vehicle, a jet-propelled reverse thruster sits at the back and could be deployed on either side of the bike to quickly alter trajectory and help bring it to a halt.
- Using engines from donor bikes, two practical electric-powered bikes were built to ride during filming in Glasgow and second unit at the airfield in Bovingdon. A third engine-less model was constructed on an SFX-designed hydraulic motion base on a stage to capture close-ups and dialogue.
- All Batcycle gadgets were practical: front shield that lifts into place to protect Batman, rear thrusters, “firing” machine guns and “stinger” launchers. The rear tire was especially created.

Costumes

- Costume designer Alexandra Byrne and team enthusiastically took on the challenging project, designing and creating wardrobe for Super Heroes and alter egos, scores of humans and aliens. Perhaps the biggest challenge was the sheer amount of Super Hero costumes, with multiple characters in multiple suits, and all with special requirements for action, doubles, stunt doubles and wire works harnesses. Hair designer Zoe Tahir and makeup designer Victoria Down worked hand-in-hand to realize Andy Muschietti’s vision for these Super Heroes, while also matching looks for some of the returning ones.
- In the end, more than 90 Super Hero suits were created across 10 different characters, including nine completely different Batsuit designs—Keaton’s hero suit, six suits in the Wayne Manor closet and two hero suits for Affleck. The six in Batman’s closet feature four completely new suits never before seen, along with the original suits from 1989’s *BATMAN* and 1992’s *BATMAN RETURNS*.

The Flash

- Byrne began her dive into The Flash’s suit by looking at comics for inspiration, including *Flashpoint* and The New 52 series, the 2011 DC Comics revamp and relaunch of its

entire line of ongoing monthly Super Hero comic books. Previous appearances by the character in film were also studied, all informing the conceptual design to arrive at the director's vision—a suit that reacts to Barry's powers in the way it lights, with each feeding off of the other's energy. The brief also included creating a multilayered suit with higher tech to enhance the Super Hero's onscreen movement, capturing the energy created from his speed and recycling it back to "turbocharge" the Flash.

Keaton's Batman

- Michael Keaton's hero suit is designed around the idea that he would have continued to advance the tech up until he retired from fighting crime (in the film's storyline, around 1999-2000). Byrne and team looked to incorporate the classic BATMAN silhouette in the black rubber and with the longer ears and cowl shape into an update. For the lineup of suits in Wayne Manor, the team investigated the lengthy array of previous suits—starting with the most recent THE BATMAN and going all the way back to the character's first appearance in Detective Comics, even examining Batman toys from the '90s and their concepts of flying and diving suits along the way. They aimed to incorporate key moments in the long design history of this iconic figure into this lineup.

Affleck's Batman

- In previous outings, Ben Affleck's Batman has had specific suits tailored to singular activities (such as the tactical suit). As his Batman appears almost exclusively on the Batcycle in the film, the costume team designed around that, incorporating ideas from motorcycle armor—an exoskeleton/protective outer layer worn over a more conventional fabric suit. His boots, gloves and body armor are all based on the ideas of tactical motorcycle tech, retaining (of course) his iconic cowl.

Supergirl

- The Supergirl costume is a beautiful first, inspired by the comic books and brought up-to-date, creating a more practical suit in line with Superman and the other Kryptonians. The suit is comprised of a base layer silver suit, overlaid with a thin blue fabric layer that features a deep technical printed pattern; the silver is visible in the correct light through the blue and gives the appearance of steel. Shoes are built in and worn under

the suit, with a specially designed shoe cage surrounding the foot. The cape is imprinted with a Kryptonian script design (overseen by a Kryptonian language expert!).

ABOUT THE CAST

EZRA MILLER (Barry Allen/The Flash) is an artist, actor, musician, songwriter and creator. Since their breakthrough in 2012, their name has become synonymous with the ability to bring rich, eclectic, multi-faceted characters to life. They portray "Barry Allen" a.k.a. "The Flash" in the DC Universe – the titular role in Warner Bros. Pictures and DC Studios' upcoming THE FLASH. As The Flash, Miller previously starred in JUSTICE LEAGUE (2017), alongside Gal Gadot, Ben Affleck, Ray Fisher and Jason Momoa, following their character's surprise appearances in BATMAN V SUPERMAN: DAWN OF JUSTICE (2016) and SUICIDE SQUAD (2016). Additionally, Miller recently starred in the Harry Potter spin-off franchise FANSTASTIC BEASTS AND WHERE TO FIND THEM as Credence for Warner Bros., alongside Eddie Redmayne, Colin Farrell, Jude Law and more.

Since their 2008 screen debut in the harrowing prep-school drama AFTERSCHOOL, Ezra Miller has built a reputation for fearlessness, comic chops and holding their own opposite stars as diverse as Tilda Swinton, Andy Garcia, Amy Schumer, Emma Watson and Liev Schreiber. The highly-acclaimed AFTERSCHOOL screened at the 2008 Cannes Film Festival and the 2009 Berlin Film Festival. The film garnered critical accolades, including nominations at both the Gotham Independent Film Awards and the Independent Spirit Awards. Miller also appeared in Lynne Ramsay-helmed feature WE NEED TO TALK ABOUT KEVIN, playing the title role of Kevin opposite Tilda Swinton and John C. Reilly. The film premiered to rave reviews at the Cannes Film Festival and earned them a Best Supporting Actor nomination at the British Independent Film Awards. In 2014, Ezra shot MADAME BOVARY, alongside Mia Wasikowska and Paul Giamatti in Normandy, France. Prior to this, Miller starred opposite Emma Watson in THE PERKS OF BEING A WALLFLOWER and garnered critical acclaim for their portrayal of the role of Patrick; for this role, they were nominated for Breakthrough Performance at the 2013 MTV Movie Awards. In 2015, Miller wrapped filming on Judd Apatow's TRAINWRECK for Universal and STANFORD PRISON EXPERIMENT, alongside Billy Crudup, which premiered to high praise at the 2015 Sundance Film Festival. In 2020, Miller starred in Stephen King's television miniseries adaptation of THE STAND as Trashcan Man, alongside Alexander Skarsgård. They most recently portrayed Young Salvador Dalí in DALILAND opposite Ben Kingsley and directed by Mary Harron; the film was selected as the closing film at the 2022 Toronto Film Festival. Distributed by Magnolia Pictures, DALILAND is set for theatrical release on June 9, 2023.

When they are not acting, Miller is a passionate musician and tours with multiple musical acts. On the branding side, Miller was one of the faces in Urban Decay's "Pretty

Different” campaign, along with Lizzo, Joey King, CL and Karol G. In fashion, they were one of the faces of Saint Laurent’s 2020 Men’s Spring/Summer campaign, and continues a relationship with the brand today.

SASHA CALLE (Kara Zor-El/Supergirl) is an American-Columbian actress who will make her feature film debut as Supergirl in the highly anticipated Warner Bros. film, *THE FLASH*, premiering on June 16. In *THE FLASH*, Sasha acts beside Ezra Miller, Michael Shannon and Michael Keaton. She has made history as the first Latina actress to portray the iconic character in a major superhero film.

Additionally, Sasha will be seen in Daniel Minahan’s upcoming film *ON SWIFT HORSES*, co-starring alongside Daisy Edgar-Jones, Jacob Elordi, Will Poulter and Diego Calva. The film is a 1950s period drama that follows a couple whose lives are uprooted when the man’s brother appears, and a love triangle ensues. In 2020, Sasha received a Daytime Emmy Award nomination for Outstanding Younger Performer in a Drama Series for her performance as Lola Rosales in *THE YOUNG AND THE RESTLESS*.

With her undeniable talent and remarkable character portrayals, Sasha has solidified herself as a rising star in the world of acting. Born in Boston, Massachusetts, and raised in both Boston and Colombia, Sasha now resides in Los Angeles, California.

Academy Award, Golden Globe and Tony Award nominee **MICHAEL SHANNON** (General Zod) continues to make his mark in entertainment, working with the industry’s most respected talent and treading the boards in notable theaters around the world.

Shannon recently starred opposite Jessica Chastain in Showtime’s limited series, *GEORGE & TAMMY*. The series follows the tempestuous marriage of Country & Western music couple George Jones (Shannon) and Tammy Wynette (Chastain). For this role, “Shannon hones in on Jones’s vulnerability and lacerating, self-deprecating humor and gives a terrific performance from start to finish,” as hailed by *The New York Times*.

Shannon recently wrapped lensing his directorial debut, *ERIC LaRUE*, a film starring Judy Greer, Paul Sparks, Alison Pill, Tracy Letts, Annie Parisse, Kate Arrington and Alexander Skarsgård, based on the Brett Neveu play of the same name that debuted at A Red Orchid Theatre in Chicago in 2002. Neveu is also adapting the script. The film follows Janice (Greer), the mother of a 17-year-old boy, Eric, who shot and killed three of his classmates. As the days

move toward a meeting of the mothers affected by her son's violence, Janice struggles for insight through exchanges with her husband (Skarsgård), pastor (Sparks) and coworkers. The story becomes not about the violence but about what we choose to think and do in order to survive trauma. The sympathy we feel for Janice is complicated by the dark path she takes to find her way toward healing.

Upcoming, Shannon will reprise his role as General Zod in the DC Comics multiverse through Andy Muschietti's *THE FLASH*, releasing June 16, 2023.

Shannon will also be seen in Jeff Nichols' *THE BIKERIDERS*, alongside Austin Butler, Jodie Comer, Tom Hardy, Boyd Holdbrook and Damon Herriman. The film is an original story set in the 1960s following the rise of a fictional Midwestern motorcycle club—from a gathering place for local outsiders into a more sinister gang. This marks Shannon's eighth re-team with Nichols. He last appeared in his drama *LOVING*. Previous collaborations with Nichols include *HANK THE COWDOG*; *MIDNIGHT SPECIAL*; *TAKE SHELTER*, for which he received a 2011 Film Independent Spirit Award nomination for Best Actor; as well as the films *MUD* and *SHOTGUN STORIES*.

Currently, Shannon is in production for Josh Oppenheimer's *THE END*, opposite Tilda Swinton, George MacKay and Moses Ingram. The golden-age style musical follows the last human family left on Earth as they live in a luxurious underground bunker following the destruction of humanity due to climate change. Shannon will next lens in Václav Marhoul's *McCARTHY*, opposite Emilia Clarke, Dane DeHaan and Scoot McNairy. The biopic is centered around the life of controversial U.S. Senator Joseph McCarthy (Shannon), portrayed as the man behind anti-communist doctrine McCarthyism, depicting what drove a lawyer and decorated former U.S. Marine down an unprecedented path of demagoguery, show-trials and venomous populism.

Most notably, Shannon garnered critical acclaim for his Academy Award-nominated supporting role in Sam Mendes' *REVOLUTIONARY ROAD*, playing John Givings, the psychologically troubled neighbor's son opposite Leonardo DiCaprio, Kate Winslet and Kathy Bates. He went on to be nominated for a Golden Globe, Screen Actors Guild, Critics Choice, Gotham Award and Film Independent Spirit Award for his role in Ramin Bahrani's timely drama *99 HOMES*, co-starring opposite Andrew Garfield. Set against the backdrop of the economic crisis, Shannon portrayed Rick Carver, a charismatic and ruthless real estate tycoon gaming the market and home banking system. Additional accolades include an Academy Award and Critics Choice nomination in Tom Ford's *NOCTURNAL ANIMALS*, opposite Jake Gyllenhaal, Amy Adams and Aaron Taylor Johnson; as well as Guillermo del Toro's critically acclaimed drama

THE SHAPE OF WATER, alongside Sally Hawkins, Richard Jenkins, Michael Stuhlbarg and Octavia Spencer, which won the 2018 Academy Award for Best Picture.

With nearly 90 roles in film, Shannon's credits include Michael Maren's A LITTLE WHITE LIE; David O. Russell's AMSTERDAM; David Leitch's action thriller BULLET TRAIN; Spencer Squire's thriller ABANDONED; Jennifer Reeder's NIGHT'S OUT; Michael Mailer's HEART OF A CHAMPION; Seth Savoy's ECHO BOOMERS; Scott Teems' THE QUARRY; Rian Johnson's KNIVES OUT; Alfonso Gomez-Rejon's THE CURRENT WAR; Meredith Danluck's STATE LIKE SLEEP; Elizabeth Chomko's, WHAT THEY HAD; Nicolai Fuglsig's 12 STRONG; Werner Herzog's SALT AND FIRE; Bart Freundlich's WOLVES; Matthew M. Ross' FRANK & LOLA; Joshua Marston's COMPLETE UNKNOWN; Liza Johnson's ELVIE & NIXON; Jonathan Levine's THE NIGHT BEFORE; Peter Sollett's FREEHELD; John McNaughton's THE HARVEST; Jake Paltrow's THE YOUNG ONES; Zack Snyder's MAN OF STEEL; Ariel Vromen's THE ICEMAN; David Koepp's PREMIUM RUSH; Liza Johnson's RETURN; Marc Forster's MACHINE GUN PREACHER; Flavia Sigismondi's THE RUNAWAYS; Werner Herzog's MY SON, MY SON, WHAT HAVE YE DONE and BAD LIEUTENANT; Sydney Lumet's BEFORE THE DEVIL KNOWS YOU'RE DEAD; Oliver Stone's WORLD TRADE CENTER; William Friedkin's BUG; Curtis Hanson's LUCKY YOU; Michael Bay's BAD BOYS II; Curtis Hanson's 8 MILE; David McNally's KANGAROO JACK; Cameron Crowe's VANILLA SKY; Michael Bay's PEARL HARBOR; John Waters' CECIL B. DeMENTED; Noah Buschel's THE MISSING PERSON and Shana Feste's THE GREATEST.

On television, Shannon was most recently seen in Drew and John Erick Dowdle's Showtime series WACO: THE AFTERNATH, in which Shannon reprised his role as Gary Noesner and served as an executive producer. His television credits also include Hulu's drama series NINE PERFECT STRANGERS; Chan-wook Park's AMC mini-series THE LITTLE DRUMMER GIRL; Jay and Mark Duplass' HBO anthology series ROOM 104; Ramin Bahrani's HBO film FAHRENHEIT 451; as well as Martin Scorsese's HBO series BOARDWALK EMPIRE.

Outside of his roles onscreen, Shannon maintains a strong connection to theater. In 2018, he directed the world premiere of TRAITOR, Brett Neveu's adaption of Henrik Ibsen's ENEMY OF THE PEOPLE, for which he won a Jeff Award in the category of Best Director in a Midsize Play. He was last seen onstage starring in Terrence McNally's final production, the Broadway revival of FRANKIE AND JOHNNY IN THE CLAIR DE LUNE, which was nominated for a Tony nomination in the category for Best Revival of a Play. Also on Broadway, Shannon co-starred alongside Jessica Lange, Gabriel Byrne and John Gallagher Jr. in Jonathan Kent's production of LONG DAY'S JOURNEY INTO NIGHT for the Roundabout Theater Company. The

revival of Eugene O'Neill's drama led Shannon to a 2016 Tony nomination for Supporting Actor, as well as 2016 Drama Desk Award for Outstanding Featured Actor in a Play. Additional Broadway credits include GRACE (Cort Theatre), for which he was nominated for a 2013 Distinguished Performance Drama League Award.

Additional theater credits include SIMPATICO (McCarter Theatre Center); UNCLE VANYA (Soho Rep Theatre); MISTAKES WERE MADE (Barrow Street Theater and A Red Orchid Theatre), for which he earned an Outstanding Lead Actor Lortel Award nomination, Outstanding Actor in a Play Drama Desk Award nomination, Outstanding Solo Performance Outer Critics Award nomination and a Distinguished Performance Drama League Award nomination; OUR TOWN (Barrow Street Theater); LADY (Rattlestick Theatre); THE METAL CHILDREN (Vineyard Theatre); THE LITTLE FLOWER OF EAST ORANGE (Public Theatre); THE PILLOWMAN (Steppenwolf Theatre); BUG (Barrow Street Theatre, Red Orchid Theatre and Gate Theatre); MAN FROM NEBRASKA (Steppenwolf Theatre); KILLER JOE (SoHo Playhouse, Next Lab Theatre and Vaudeville Theatre); THE IDIOT (Lookingglass Theatre); and WOYZECK (Gate Theatre). Shannon is a founder of A Red Orchid Theater in Chicago and was also seen in productions on that stage inclusive of VICTIMS OF DUTY; PILGRIM'S PROGRESS; MR. KOLPERT; and THE KILLER.

Michael Shannon grew up in Lexington, Kentucky and began his professional stage career in Chicago, Illinois.

RON LIVINGSTON (Henry Allen) can be seen as Henry Allen in the upcoming Warner Bros. feature THE FLASH. He recently starred in THE ESTATE, opposite Kathleen Turner, Anna Faris and Toni Collette. He starred in the original series LOUDERMILK from Peter Farrelly and Bobby Mort for AT&T Audience Network/Amazon Prime, and played one of the central characters in the first season of DJ Nash's ABC series A MILLION LITTLE THINGS.

Livingston's recent films include THE TENDER BAR, THE MAN WHO KILLED HITLER AND THEN HITLER, HOLLY SLEPT OVER, THE LONG DUMB ROAD and TULLY.

As Captain Lewis Nixon in the HBO series BAND OF BROTHERS, Livingston was nominated for a Golden Globe in the Best Supporting Actor category. The critically acclaimed series won the Emmy and Golden Globe for best mini-series.

Previous television credits include SEX AND THE CITY, BOARDWALK EMPIRE (SAG Award Nomination in the Outstanding Performance by an Ensemble in a Drama Series) and GAME CHANGE.

Additional film credits include OFFICE SPACE, THE CONJURING, SWINGERS, ADAPTATION, THE COOLER, THE TIME TRAVELER'S WIFE, DINNER FOR SCHMUCKS, DRINKING BUDDIES and THE ODD LIFE OF TIMOTHY GREEN.

Livingston resides in Los Angeles with his wife and two daughters.

MARIBEL VERDÚ (Nora Allen) is an actress with an undeniable record of achievement. She has had a longstanding successful career, acting in main roles in more than 50 films over more than 30 years.

Verdú began working in the cinema at 14-years-old and landed roles right away in important films, such as AMANTES DE VICENTE ARANDA, where she shared the limelight with Victoria Abril. Then came BELLE EPOQUE, where she starred alongside Penelope Cruz and Ariadna Gil. The film was directed by Fernando Trueba and won the Oscar for Best Foreign Language Film in 1993.

She has been directed by some of the most important Spanish directors, among them Oscar-winner Fernando Trueba, Carlos Saura, Mario Camus, Ricardo Franco, Montxo Armendariz and Bigas Luna. She has also worked for an impressive array of international directors—including Francis Ford Coppola, Guillermo del Toro, Alfonso Cuarón, Rodrigo García and Andy Muschietti—and collaborated with leading actors, such as Javier Bardem, Matt Dillon, Ewan McGregor and Ethan Hawke.

Y TU MAMÁ TAMBIÉN, directed by Alfonso Cuarón, was nominated for an Oscar and won numerous awards around the world, including the New York Film Critics Circle Award. It also achieved an impressive worldwide box office, remarkable at the time for a Spanish-language film.

PAN'S LABYRINTH—considered one of the best films of 2006—was written and directed by Guillermo del Toro. It premiered in May 2006 at the Cannes Film Festival and was nominated for the Palme d'Or. It opened to great critical acclaim, won three Oscars and numerous international awards.

Her most recent roles in English have been THE FLASH, directed by Andy Muschietti, and RAYMOND & RAY, directed by Rodrigo García.

Maribel Verdú has received dozens of nominations for Best Actress. She has been honored with the most important awards in the Spanish film industry: Gold Medal from the Royal Academy of Motion Picture Arts and Sciences and the National Film Award, a prize

awarded by the Ministry of Culture. She has been nominated 11 times for a Goya Award, the most important award of the Spanish Film Academy, winning twice, for SIETE MESAS DE BILLAR FRANCÉS and BLANCANIEVES. These nominations and awards speak volumes about her position in the industry and the significant recognition for her accomplishments.

She belongs to the Hollywood, Spanish, Mexican and European Film Academies.

KIERSEY CLEMONS (Iris West) is a multi-faceted actress who can next be seen as Iris West in the upcoming Warner Bros. Pictures film, *THE FLASH*, which will release in June 2023, and in the Amazon Studios film *SOMEBODY I USED TO KNOW*, opposite Alison Brie and Jay Ellis, which released on Prime Video on February 10, 2023. Clemons most recently wrapped production as the lead opposite Leon Bridges in the FilmNation drama, *THE YOUNG WIFE*, which just premiered at SXSW to rave reviews. She is currently filming the Apple TV+ untitled live-action *Godzilla* and the *Titans* series based on Legendary's *Monsterverse* franchise. She will also star in Larin Sullivan's feature directorial debut, *THE YOUNG KING*, and lend her voice as Eliza to the upcoming young-adult animated Freeform comedy series *PRAISE PETEY*.

Clemons previously starred in Sophie Kargman's *SUSIE SEARCHES*, which premiered at the Toronto International Film Festival this year, and opposite Janelle Monáe in Lionsgate's dramatic thriller *ANTEBELLUM*. Additional credits include the CGI/live-action feature *LADY AND THE TRAMP* for Disney+; Brett Haley's music-themed dramedy *HEARTS BEAT LOUD*; Marc Webb's *ONLY LIVING BOY IN NEW YORK*; *AN L.A. MINUTE*, which she also co-produced; JD Dillard's Blumhouse thriller, *SWEETHEART*; and the animated TV series *FAIRFAX* and *BOJACK HORSEMAN*. Clemons made her mark on the industry in 2015 with her role as Diggy in Rick Famuyiwa's hit comedy *DOPE*, which received the Grand Jury prize at the 2015 Sundance Film Festival and went on to win an AAFCA, as well as nominations for BET Award, GLAAD Media Award and an NAACP Image Award.

In addition to acting, Clemons is a classically trained musician who has collaborated with Grammy Award-winning producer/artist Pharrell Williams on multiple tracks and whose vocals can be heard in a handful of projects, including *DOPE*, *TRANSPARENT* and *HEARTS BEAT LOUD*.

With a strong body of work in her native Germany, **ANTJE TRAU** (Faora-UI) broke out into the international marketplace in Zack Snyder's Superman retelling, *MAN OF STEEL*, as the villainess Faora-UI. Other credits include Renny Harlin's *5 DAYS OF AUGUST*, Warner Bros.'

THE SEVENTH SON, Simon Curtis' THE WOMAN IN GOLD (with Helen Mirren and Ryan Reynolds) and Ariel Vroman's CRIMINAL (with Kevin Costner, Gary Oldman and Tommy Lee Jones). Traue has most recently been seen in Stephen Poliakoff's CLOSE TO THE ENEMY for the BBC; the Sky/Amazon pilot OASIS; and the hit Netflix series DARK.

Academy Award-nominated, and Emmy Award-winning actor **MICHAEL KEATON** (Bruce Wayne/Batman) has created some of the most iconic, diverse and beloved performances of all time. He is one of the few leading men whose films, SPOTLIGHT and BIRDMAN, won the Academy Award for Best Picture back-to-back, and he made history after winning three SAG Awards for Outstanding Performance by a Cast in a Motion Picture.

Recently, Keaton wrapped filming the Hallie Meyers-Shyer comedy GOODRICH and the noir thriller KNOX GOES AWAY, which he directed and stars opposite James Marsden, Marcia Gay Harden and Al Pacino. He will next be seen reprising his iconic role as Batman in THE FLASH, which Warner Bros. releases theatrically this June.

Keaton's performance as Dr. Samuel Finnick in the Hulu limited series DOPESICK, in which he starred and also executive produced, earned him the rare accomplishment of winning all five major television awards in a single awards cycle, including the Golden Globe, Screen Actors Guild, Television Critics Association Award, Critic's Choice and the renowned Emmy award for Lead Actor in a Limited Anthology Series or Movie. In addition, he accepted the Peabody Award on behalf of DOPESICK for their excellence in entertainment.

In 2015, Keaton starred in the Academy Award-winning Best Picture SPOTLIGHT, the compelling true story of how The Boston Globe uncovered a massive scandal within the Catholic Church. The ensemble cast won a SAG award for their collective work in the film. In Alejandro G. Iñárritu's BIRDMAN, Keaton amassed high praise for his role as Riggan, a one-time celebrated, now washed-up actor battling to regain his ego and career by mounting a Broadway production. For his work in BIRDMAN, Keaton was nominated for an Academy Award and won the Golden Globe, Independent Spirit and National Board of Review Awards for Best Actor, as well as many other nominations and honors.

In one of Hollywood's greatest collaborations of all time, Keaton has worked with the visionary filmmaker Tim Burton four times, most recently on Walt Disney Studios' DUMBO. Prior to that, Keaton played the title role in the blockbusters BATMAN and BATMAN RETURNS. Their first collaboration was the beloved classic BEETLEJUICE.

Additional credits include his portrayal of former U.S. Attorney General Ramsey Clark in Aaron Sorkin's THE TRIAL OF THE CHICAGO 7, for which he received a SAG award for Outstanding Performance by an Ensemble Cast; Vulture in the fan-favorite SPIDERMAN: HOMECOMING; reprising that villainous role in MORBIUS; starring alongside Amy Ryan and Stanley Tucci in WORTH; a legendary CIA trainer in AMERICAN ASSASSIN; his portrayal of Roy Kroc, the father of McDonald's, in THE FOUNDER; as intrepid CNN reporter Robert Weiner in HBO's LIVE FROM BAGHDAD; Universal's thriller WHITE NOISE; and GAME 6. Keaton first achieved national attention with the hit comedy NIGHT SHIFT, followed by starring roles in such popular films as MR. MOM, JOHNNY DANGEROUSLY and THE DREAM TEAM.

ABOUT THE FILMMAKERS

ANDY MUSCHIETTI (Director) has cemented himself as a visionary filmmaker, known most recently for breaking box office records with hits *IT* and *IT CHAPTER TWO*, the adaptation of the classic Stephen King novel. *IT* scored the biggest opening weekend ever for a horror film in more than 30 markets with \$189.7M, ultimately totaling \$701.7M worldwide. *IT CHAPTER TWO* grossed \$473.1M worldwide, taking the franchise's combined total to \$1.17 billion. Muschietti and his sister, Barbara, are expanding the franchise with a recently announced *IT* prequel series, titled *WELCOME TO DERRY*, for HBO Max. Set in the world of Stephen King's *IT* universe, *WELCOME TO DERRY* is based on King's *IT* novel and expands on the story established in *IT* and *IT CHAPTER TWO*.

Next up, Muschietti's highly anticipated *THE FLASH* will release in theaters June 16 for Warner Bros. and DC Films.

In 2021, Barbara and Andy Muschietti formed their production company, Double Dream. Upcoming projects include *ATTACK ON TITAN*, with Heyday Films' David Heyman and Jeffrey Clifford (also set up at Warner Bros.), with Muschietti producing and Andy attached to direct. They are also producing Edward Gorey's *THE DOUBTFUL GUEST* for Amblin with Dani Bernfeld, written and executive produced by Emily Gordon and Kumail Nainjani; and will executive produce *THE ELECTRIC STATE*—with AGBO's Joe and Anthony Russo, Russell Ackerman and John Schoenfelder—with Millie Bobby Brown attached to star at Netflix. On the television side, the Muschiettis are developing Grady Hendrix' *FINAL GIRLS SUPPORT GROUP* with Charlize Theron's Denver and Delilah for HBO Max. The siblings have worked together for over two decades, collaborating on all of their projects across film, TV and the commercial arena.

Prior to *IT*, Muschietti made his feature debut with the horror hit *MAMA*, based on his own short film of the same name. Muschietti directed the film from a screenplay he co-wrote with Barbara and Neil Gross. The film, which starred Jessica Chastain and was executive produced by Guillermo del Toro, became one of the top earners of 2013. It was honored with the awards for Best Film and Best Director at the Fantasporto Film Festival and won Best Film and the Audience Award at the Gérardmer Film Festival. Muschietti was also named the Director to Watch at the Palm Springs International Film Festival. His short film *MAMA* had also played at numerous film festivals.

Muschietti began his career as a commercial director in Buenos Aires with the iconic production company Cuatro Cabezas. Following a move to Europe, Muschietti, along with his creative collaborator, Barbara, founded Toma 78, a commercial and film production company

operating in Barcelona and Madrid. Muschietti has directed hundreds of commercials for such internationally recognized clients as Coca Cola, Mercedes and Ford, and has received top advertising honors, including a Cannes Gold Lion, for his work on the Buenos Aires Festival of International Cinema (BAFICI).

Muschietti studied at the prestigious FUC in Buenos Aires, where he directed three acclaimed shorts, "Rosendo," "Fierro Chifle," and "Nostalgia en la mesa 8," which earned awards at festivals such as La Habana, Bilbao and Biarritz. He also worked in Argentina as a story boarder, a task he combined with script writing.

BARBARA MUSCHIETTI (Producer) has a track record of creating global hits, most recently producing the record-breaking box office juggernauts IT and IT CHAPTER TWO, the adaptation of the classic Stephen King novel. IT scored the biggest opening weekend ever for a horror film in more than 30 markets with \$189.7M, culminating in a box office total of \$701.7M worldwide. IT CHAPTER TWO grossed \$473.1M worldwide, taking the franchise's combined total to \$1.17 billion. The sequel posted the second-best global opening ever for a horror film. Muschietti and her brother, Andy, are expanding the franchise with a recently announced IT prequel series titled WELCOME TO DERRY for HBO Max. Set in the world of Stephen King's IT universe, WELCOME TO DERRY is based on King's IT novel and expands on the story established in IT and IT CHAPTER TWO.

Next up, Muschietti produced THE FLASH, directed by Andy Muschietti, for Warner Bros. and DC Films. The film will release in theaters on June 16.

In 2021, Barbara and Andy Muschietti formed their production company, Double Dream. Upcoming projects include ATTACK ON TITAN, with Heyday Films' David Heyman and Jeffrey Clifford (also set up at Warner Bros.) with Muschietti producing and Andy attached to direct. They are also producing Edward Gorey's THE DOUBTFUL GUEST for Amblin with Dani Bernfeld, written and executive produced by Emily Gordon and Kumail Nainjani, and will executive produce THE ELECTRIC STATE (with AGBO's Joe and Anthony Russo, Russell Ackerman and John Schoenfelder), with Millie Bobby Brown attached to star at Netflix. On the television side, the Muschiettis are developing Grady Hendrix' FINAL GIRLS SUPPORT GROUP with Charlize Theron's Denver and Delilah for HBO Max. The siblings have worked together for over two decades, collaborating on all of their projects, across film, TV and the commercial arena.

Prior to IT, Muschietti produced the smash hit MAMA, based on the short film of the same name. Muschietti also co-wrote the feature, along with director Andy and Neil Gross.

Starring Jessica Chastain, and with Guillermo del Toro as executive producer, the film was one of the top earners of 2013. It was honored with the awards for Best Film and Best Director at the Fantasporto Film Festival, and won Best Film and the Audience Awards at the Gérardmer Film Festival. Andy also directed the short on which the film was based, which Barbara co-wrote and produced.

Previously, Muschietti produced the documentaries *DHALLYWOOD STORIES*, *THE FIFTH CHROMOSOME* and *ANTIGONE AWAKE*, under her Toma 78 banner in Spain.

She has produced hundreds of commercials for clients like Coca Cola, Mercedes, Pepsico, Ford and the California Lottery.

Muschietti grew up in Argentina and attended UCLA.

MICHAEL DISCO (Producer) currently serves as President of Film at AGBO, the Russo brothers' independent film and television studio. AGBO is behind films including the Oscar-winning *EVERYTHING EVERYWHERE ALL AT ONCE*, the Ryan Gosling-fronted *THE GRAY MAN* and the Chris Hemsworth-led *EXTRACTION* series.

Prior to joining AGBO, Disco was the founder of The Disco Factory, a film production company with an exclusive deal at Warner Bros. and New Line Cinema. The company's first project was *THE SOPRANOS* prequel film, *THE MANY SAINTS OF NEWARK*. Following that, Disco produced the Andy Muschietti-directed *THE FLASH*, starring Ezra Miller and Michael Keaton.

Previously, Disco served as a development executive at New Line Cinema from 2000-2018, rising to the rank of Executive Vice President of Production for the division. Throughout his tenure he oversaw 34 movies, with a total gross approaching \$4.5 billion. Highlights include the Dwayne Johnson action-adventure films *SAN ANDREAS* (\$474M worldwide box office), *RAMPAGE* (\$426M WWBO), and *JOURNEY 2: THE MYSTERIOUS ISLAND* (\$335M WWBO). Other highlights include the hit comedies *CENTRAL INTELLIGENCE*, *HORRIBLE BOSSES*, *GAME NIGHT*, Golden Globe winner *THE DISASTER ARTIST*, as well as early career successes such as *HAIRSPRAY*, *VALENTINE'S DAY* and *HE'S JUST NOT THAT INTO YOU*.

In 2010, Disco was selected by *The Hollywood Reporter* for their "Next Gen" list of studio executives 35 and under. He graduated from Syracuse University with a degree in policy studies, a joint program between the Maxwell School of Citizenship and Public Affairs and The College of Arts and Sciences. He is a member of the PGA, BAFTA and AFI.

CHRISTINA HODSON (Screenwriter) is a British-born, Los Angeles-based writer and producer of films and television. She first transitioned from development executive to screenwriter in 2012. Since then, among various projects for studios, she wrote BUMBLEBEE for Paramount (2018) and wrote and co-produced HARLEY QUINN: BIRDS OF PREY (2020) for Warner Bros. and DC Comics. She also wrote the upcoming film THE FLASH for Warner Bros. and DC Comics. Christina is currently co-writing the 11th installment of THE FAST AND THE FURIOUS franchise with Oren Uziel.

In addition to writing, Christina is producing through her company, Hodson Exports, which she runs with executive Morgan Howell. Hodson Exports, a writer-driven company, is focused on working closely with talent to tell stories that place complex and unique characters at the center of the action. In 2019, Hodson Exports teamed up with Margot Robbie's LuckyChap Entertainment to launch the Lucky Exports Pitch Program and successfully sold all six of the program's pitches to major buyers. Alongside Temple Hill Entertainment, Christina and Morgan are producing the adaptation of the highly anticipated Penguin Teen book, *Thieves' Gambit*, from debut author Kayvion Lewis. The book is being adapted by Henry Gayden (SHAZAM! franchise) and will be directed and produced by Steven Caple Jr. (CREED II, TRANSFORMERS: RISE OF THE BEASTS).

JOHN FRANCIS DALEY (Screen Storywriter) and **JONATHAN GOLDSTEIN** (Screen Storywriter) most recently wrote and directed the critically acclaimed tentpole DUNGEONS & DRAGONS: HONOR AMONG THIEVES, based on the classic tabletop role-playing game Dungeons & Dragons, for Paramount and Entertainment One. The pair are also executive producers on the film, which stars Chris Pine, Michelle Rodriguez, Hugh Grant, Regé-Jean Page and Sophia Lillis.

Goldstein and Daley previously helmed Warner Bros.' hit 2018 comedy GAME NIGHT, starring Jason Bateman and Rachel McAdams, which grossed over \$117M worldwide. Prior to that, they wrote and directed New Line's 2015 VACATION reboot, starring Ed Helms, Christina Applegate and Chris Hemsworth.

The duo's additional writing credits include SPIDER-MAN: HOMECOMING, Hulu's hit comedy VACATION FRIENDS, HORRIBLE BOSSES, CLOUDY WITH A CHANCE OF MEATBALLS 2 and THE INCREDIBLE BURT WONDERSTONE.

JOBY HAROLD (Screen Storywriter) is an English screenwriter, producer and director who runs Safehouse Pictures with his producing partner Tory Tunnell. Harold's the writer and executive producer of Disney+'s OBI-WAN KENOBI, directed by Deborah Chow and starring Ewan McGregor, Hayden Christensen and Joel Edgerton. Harold also co-wrote Paramount's new TRANSFORMERS: RISE OF THE BEASTS, directed by Steven Caple Jr, and the screen story for Warner Bros. new film for the DC Universe, THE FLASH, directed by Andy Muschietti. Previously, Harold executive produced JOHN WICK: CHAPTER 3 – PARABELLUM, starring Keanu Reeves (after doing production rewrites on JOHN WICK: CHAPTER 2); EDGE OF TOMORROW, starring Tom Cruise and Emily Blunt; and ROBIN HOOD, starring Taron Egerton and Jaime Foxx; as well as co-writing and producing Guy Ritchie's KING ARTHUR: LEGEND OF THE SWORD for Warner Bros., starring Charlie Hunnam, Jude Law and Djimon Hounsou. He is currently adapting the globally acclaimed manga MY HERO ACADEMIA for Legendary and Netflix.

Through Safehouse, Harold is executive producing the UNTITLED MONSTERVERSE event series featuring Godzilla and the Titans for Apple and Legendary, which is currently in post-production. He also produced sci-fi tentpole ATLAS, starring Jennifer Lopez, Simu Liu and Sterling K Brown for Netflix, which is also in post-production. Harold previously executive produced SPINNING OUT, starring Kaya Scodelario and January Jones for Netflix; the critically acclaimed UNDERGROUND, starring Aldis Hodge and Jurnee Smollett for WGN; and MY BLIND BROTHER, starring Adam Scott, Nick Kroll and Jenny Slate for Starz. Through Safehouse, Harold is also currently producing / developing SPACE MOUNTAIN for Disney, based on the famous theme park ride; THE LIBERATORS, with Michael B. Jordan at Warner Bros.; BATTLE OF BRITAIN, with Ridley Scott directing for 20th Century Studios; BACKWARDS, with Shawn Levy directing for Netflix; and a host of others. Safehouse has an overhead deal with Legendary TV, and a first-look deal with Amazon Studios. Harold is repped by CAA, Kaplan Perrone and Goodman, Genow, Schenkman et al.

THE FLASH is the first collaboration between Andy Muschietti and **HENRY BRAHAM** (Director of Photography).

Henry's early work included frequent cinematography for the ground-breaking British band THE KLF and the motion picture WAKING NED DEVINE for Kirk Jones.

Recent motion picture cinematography credits include four pictures with James Gunn, including GUARDIANS OF THE GALAXY VOL. 3 and THE SUICIDE SQUAD. Henry has just completed both THE INSTIGATORS and ROAD HOUSE with Doug Liman.

Other recent projects include the stage lighting design for the opera FIDELIO in Vienna, for the 250th anniversary of Beethoven, directed by Christoph Waltz.

PAUL DENHAM AUSTERBERRY (Production Designer) is best-known for winning an Academy Award for Best Production Design on the film THE SHAPE OF WATER, directed by Guillermo del Toro. Austerberry studied architecture at Carleton University in Ottawa, Canada. Following graduation, he worked as an architect designing small commercial and residential projects before segueing into design for film.

Paul has designed extensively for feature film with credits including Muschietti's IT CHAPTER TWO; THE CHRISTMAS CHRONICLES, starring Kurt Russell; 30 DAYS OF NIGHT, starring Josh Hartnett; POMPEII, starring Kit Harington; THE LIBERATOR, starring Edgar Ramirez; DEADFALL, starring Eric Bana and Olivia Wilde; THE THREE MUSKETEERS, starring Orlando Bloom and Christoph Waltz; THE TWILIGHT SAGA: ECLIPSE, starring Kristen Stewart and Robert Pattinson; and DEATH RACE, starring Jason Statham. His most recent work was on Warner Bros. Pictures' THE FLASH, starring Ezra Miller and Michael Keaton; as well as the bold new take on the beloved classic, THE COLOR PURPLE.

Including the Academy Award, THE SHAPE OF WATER also won for Best Production Design at the Critics Choice Awards and the British Academy of Film and Television Award (BAFTA). Austerberry also won a Canadian Screen Award (CSA) for Achievement in Art Direction / Production Design for his work on POMPEII and was awarded a Canadian Gemini for his work designing the musical special INSPIRED BY BACH.

As a child, Paul travelled extensively with his parents, including three years living in Uganda. As film has taken him to numerous locations around the world, travel remains a constant source of inspiration. Paul is based in Toronto, Canada.

JASON BALLANTINE (Editor) is currently crafting Liongate's franchise diversion of the John Wick world, BALLERINA, starring Ana de Armas, directed by Len Wiseman.

He recently completed Warner Bros. Pictures' highly anticipated tentpole THE FLASH, directed by Andy Muschietti.

Previous credits include Antoine Fuqua's thriller THE GUILTY; Matthew Vaughn's action adventure THE KING'S MAN; Andy Muschietti's box office smash hit thrillers IT and IT CHAPTER TWO; Bryan Singer's crime drama CBS pilot BATTLE CREEK; the high-octane action

adventure **MAD MAX: FURY ROAD** by George Miller; and Baz Luhrmann's American classic **THE GREAT GATSBY**.

As assistant editor and/or visual effects editor, Ballantine worked alongside many noteworthy directors and editors on films such as **BABE**, **DARK CITY**, **MOULIN ROUGE**, **MI-2**, **HEARTS IN ATLANTIS**, **THE QUIET AMERICAN**, **AUSTRALIA** and **STAR WARS: EPISODE II** and **EPISODE III** in a career spanning 30 years.

Australian-born **PAUL MACHLISS** (Editor) is an Academy Award-nominated editor with an impressive list of projects crossing multiple genres and mediums. In addition to **THE FLASH**, his most recent work includes editing the upcoming feature **THE COLLABORATION**, directed by Kwame Kwei-Armah, the story of the unique and rich friendship between two of the world's most intriguing artists—pop art legend Andy Warhol (played by Paul Bettany) and king of neo-expressionism Jean-Michel Basquiat (portrayed by Jeremy Pope).

The editor himself has a rich ongoing collaboration with writer/director Edgar Wright, with Machliss cutting the filmmaker's **LAST NIGHT IN SOHO**, **BABY DRIVER** (for which he was nominated for an Oscar for Best Editing), **THE WORLD'S END** and **SCOTT PILGRIM VS. THE WORLD**. Machliss has also sat in the director's chair, directing and editing 2011's **DYLAN MORAN: YEAH, YEAH**, a chronicle of the Irish comedian's standup performance at the HMV Hammersmith Apollo.

Machliss' other feature film credits include Guy Ritchie's **THE GENTLEMEN**, Joe Cornish's **THE KID WHO WOULD BE KING**, Ben Palmer's **MAN UP** and Ian Denyer's **RABBIT FEVER**. He has also edited multiple short films, music videos and longform videos for such artists as New Order and André Previn. His work can also be seen in such recent television projects as the hit series **FLEABAG**, the animated mini-series **FUNGUS AND THE BOGEYMAN**, and the series **BROTHERHOOD**, **FRIDAY NIGHT DINNER**, **THE HOUR**, **THREESOME** and **THE IT CROWD**.

In addition to the Oscar, Machliss has received nominations for his work from a long list of awards bodies, including the American Cinema Editors, BAFTA (winning for **BABY DRIVER**) and the Hollywood Critics Association (winning for **LAST NIGHT IN SOHO**).

ALEXANDRA BYRNE (Costume Designer) trained as an architect at Bristol University before studying theatre design on the Motley Course at the English National Opera under the

legendary Margaret Harris. She has worked extensively in television and theater, both as 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 RTS award. In theater, Byrne received a Tony 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 feature HAMLET, for which she gained her first Oscar nomination. Other credits include PHANTOM OF THE OPERA, 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 Kenneth Branagh again on THOR, her first production with Marvel, and won the Saturn Award. She then followed on to work with Joss Whedon on THE AVENGERS. After designing costumes for Warner Bros.' 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); this was followed by DOCTOR STRANGE, directed by Scott Derrickson, which garnered a CDG Award and a Satellite Award nomination. She reunited with Branagh for MURDER ON THE ORIENT EXPRESS (CDG Award nomination, Satellite Award nomination) and went on to collaborate with Josie Rourke on MARY QUEEN OF SCOTS, for which she received Oscar, BAFTA and CDG nominations.

More recently she designed THE AERONAUTS with Tom Harper; Autumn De Wilde's EMMA.; Kevin Macdonald's THE MAURITANIAN; and Sam Mendes' EMPIRE OF LIGHT. Her most recent work can be seen in the highly anticipated feature THE FLASH. Byrne is married to the actor Simon Shepherd, and they have four children.

Golden Globe, BAFTA, two-time Grammy and Emmy and five-time World Soundtrack Award nominee, composer **BENJAMIN WALLFISCH** (Composer), has worked on over 80 feature films. His recent project is Andy Muschietti's THE FLASH for Warner Bros. Pictures.

Wallfisch's most-known work includes Denis Villeneuve's BLADE RUNNER 2049 (with Hans Zimmer); Andy Muschietti's IT and IT CHAPTER TWO; David F. Sandberg's SHAZAM!; Leigh Whannell's THE INVISIBLE MAN; Ron Howard's THIRTEEN LIVES; and Simon McQuoid's MORTAL KOMBAT.

Other notable projects include Academy Award Best Picture nominee, HIDDEN FIGURES, directed by Ted Melfi (co-composed with Pharrell Williams and Hans Zimmer); David F. Sandberg's box office hit ANNABELLE: CREATION; Gore Verbinski's A CURE FOR WELLNESS; the Steven Spielberg produced short film AUSCHWITZ, directed by James Moll; James Marsh's KING OF THIEVES; and Steven Knight's SERENITY. On the invitation of Hans Zimmer, he contributed music based on Elgar's 'Enigma' Variations for Christopher Nolan's DUNKIRK.

To date, his movies as composer have made over \$2.6 billion in worldwide box office receipts, and in 2019 Variety inducted him into their 'Billion Dollar Composer' series in recognition of this.

With over 25 albums of his music released, Benjamin has performed live in over 100 concerts worldwide, leading orchestras such as the London Philharmonic, Philharmonia, Los Angeles Philharmonic, Los Angeles Chamber Orchestra and the Sydney Symphony at venues including the Hollywood Bowl, Sydney Opera House and Royal Festival Hall. He has collaborated, recorded and performed his music with artists including Lang Lang, Herbie Hancock and Yuja Wang, and has over 50 concert music commissions to his name.

Benjamin is a member of the Academy of Motion Pictures Arts and Sciences and BAFTA, and is an Associate of the Royal Academy of Music, London. In 2019 he founded The Scoring Lab, a state-of-the art scoring production company and Dolby Atmos certified mix studio in the heart of Santa Monica, California.

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