



Diesen Sommer bringt Warner Bros. Pictures den Mann aus Stahl weltweit in die Kinos: „Superman“, der erste Spielfilm von DC Studios für die große Leinwand, setzt zum Höhenflug an! In seinem unverkennbaren Stil nimmt sich James Gunn des legendären Superhelden im neu konzipierten DC-Universum an und liefert eine einzigartige Mischung aus epischer Action, Humor und Herzlichkeit. Er präsentiert einen Superman, dessen Antrieb Mitgefühl und der Glaube an das Gute im Menschen sind.

Peter Safran und Gunn, die Leiter der DC Studios, produzierten den Film. Gunn führte Regie nach einem selbst verfassten Drehbuch, das auf Figuren von DC basiert. Die Figur Superman wurde von Jerry Siegel und Joe Shuster erschaffen.

Die Doppelrolle als Superman/Clark Kent übernimmt David Corenswet („Twisters“, „Hollywood“). Als Lois Lane ist Rachel Brosnahan („The Marvelous Mrs. Maisel“) zu sehen, in die Rolle des Lex Luthor schlüpft Nicholas Hoult („X-Men“-Filme, „Juror #2“). Edi Gathegi („For All Mankind“), Anthony Carrigan („Barry“, „Gotham“), Nathan Fillion („Guardians of the Galaxy“-Filme, „The Suicide Squad“), Isabela Merced („Alien: Romulus“), Skyler Gisondo („Licorice Pizza“, „Booksmart“), Sara Sampaio („At Midnight“), María Gabriela de Faría („Weihnachten bei den Moodys“), Wendell Pierce („Selma“, „Jack Ryan“), Alan Tudyk („Andor“), Pruitt Taylor Vince („Bird Box: Schließe deine Augen“) und Neva Howell („Greedy People“) gehören ebenfalls zur Riege der Darstellerinnen und Darsteller.

Das Team der ausführenden Produzenten von „Superman“ bestand aus Nikolas Korda, Chantal Nong Vo und Lars Winther. Hinter der Kamera wurde Gunn von bewährten Mitarbeiterinnen und Mitarbeitern unterstützt, darunter Kameramann Henry Braham, Produktionsdesignerin Beth Mickle, Kostümdesignerin Judianna Makovsky und Komponist John Murphy, zusammen mit Komponist David Fleming („The Last of Us“). Auch die Editor William Hoy („The Batman“) und Craig Alpert („Deadpool 2“, „Blue Beetle“), gehörten zum Kreativteam.

„Superman“ wird ab dem 10. Juli 2025 international im Kino und in IMAX-Theatern zu sehen sein. In den USA startet der Film am 11. Juli 2025. Den Vertrieb übernimmt Warner Bros. Pictures.



“Superman,” DC Studios’ first feature film to hit the big screen, is set to soar into theaters worldwide this summer from Warner Bros. Pictures. In his signature style, James Gunn takes on the original superhero in the newly imagined DC universe with a singular blend of epic action, humor and heart, delivering a Superman who’s driven by compassion and an inherent belief in the goodness of humankind.

DC Studios heads Peter Safran and Gunn are producing the film, which Gunn directs from his own screenplay, based on characters from DC, Superman created by Jerry Siegel and Joe Shuster.

The film stars David Corenswet (“Twisters,” “Hollywood”) in the dual role of Superman/Clark Kent, Rachel Brosnahan (“The Marvelous Mrs. Maisel”) as Lois Lane and Nicholas Hoult (the “X-Men” movies, “Juror #2”) as Lex Luthor. The film also stars Edi Gathegi (“For All Mankind”), Anthony Carrigan (“Barry,” “Gotham”), Nathan Fillion (the “Guardians of the Galaxy” films, “The Suicide Squad”), Isabela Merced (“Alien Romulus”), Skyler Gisondo (“Licorice Pizza,” “Booksmart”), Sara Sampaio (“At Midnight”), María Gabriela de Faría (“The Moodys”), Wendell Pierce (“Selma,” “Tom Clancy’s Jack Ryan”), Alan Tudyk (“Andor”), Pruitt Taylor Vince (“Bird Box”) and Neva Howell (“Greedy People”).

“Superman” is executive produced by Nikolas Korda, Chantal Nong Vo and Lars Winther. Behind the camera, Gunn is joined by frequent collaborators, including director of photography Henry Braham, production designer Beth Mickle, costume designer Judianna Makovsky and composer John Murphy, along with composer David Fleming (“The Last of Us”), editors William Hoy (“The Batman”) and Craig Alpert (“Deadpool 2,” “Blue Beetle”).

DC Studios Presents a Troll Court Entertainment/The Safran Company Production, A James Gunn Film, “Superman,” which will be in theaters and IMAX® nationwide on July 11, 2025, and internationally beginning 9 July 2025, distributed by Warner Bros. Pictures.



*Superman*, DC Studios' first feature film to hit the big screen, soars into theaters worldwide this summer from Warner Bros. Pictures. In his signature style, James Gunn takes on the original Super Hero in the newly imagined DC universe with a singular blend of epic action, humor and heart, delivering a Superman who's driven by compassion and an inherent belief in the goodness of humankind.

When Superman is drawn into conflicts both abroad and at home, his actions to protect humankind are questioned, and his vulnerability allows tech billionaire and master deceiver Lex Luthor to leverage the opportunity to get Superman out of the way for good. Will the *Daily Planet's* intrepid reporter Lois Lane, together with the aid of Metropolis's other metahumans and Superman's own four-legged companion, Krypto, be able to help Superman before Luthor can completely destroy him?

The film follows Superman's journey to reconcile his heritage as the Kryptonian Kal-El with his human upbringing as Clark Kent of Smallville, Kansas, and his selfless determination to use his power for good as humanity's protector. Guided by human kindness in a world that sees kindness as old-fashioned, he is the embodiment of truth, justice and a better tomorrow.

DC Studios heads Peter Safran and Gunn are producing the film, which Gunn directs from his own screenplay, based on characters from DC, Superman created by Jerry Siegel and Joe Shuster.

The film stars David Corenswet in the dual role of Superman/Clark Kent, Rachel Brosnahan as Lois Lane and Nicholas Hoult as Lex Luthor. The film also stars Edi Gathegi, Anthony Carrigan, Nathan Fillion, Isabela Merced, Skyler Gisondo, Sara Sampaio, María Gabriela de Faría, Wendell Pierce, Alan Tudyk, Pruitt Taylor Vince and Neva Howell.

*Superman* is executive produced by Nikolas Korda, Chantal Nong Vo and Lars Winther. Behind the camera, Gunn is joined by frequent collaborators, including director of photography Henry Braham, production designer Beth Mickle, costume designer Judianna Makovsky and composer John Murphy, along with composer David Fleming and editors William Hoy and Craig Alpert.

DC Studios Presents a Troll Court Entertainment/The Safran Company Production, A James Gunn Film, *Superman*, which will be in theaters and IMAX® nationwide on July 11, 2025, and internationally beginning 9 July 2025, distributed by Warner Bros. Pictures.



#### **IN CONVERSATION WITH WRITER/DIRECTOR/PRODUCER JAMES GUNN**

##### **Why did you opt to debut DC Studios' feature film slate with a Superman film?**

I think that was a really practical thing. Number one, I'm sitting here not because of my dreams, I'm sitting here because of Peter Safran's dreams. It has been his dream his entire life to make a Superman movie. And so, I have to acknowledge the importance that played in him gently goading and manipulating me into writing, directing and making this film. But I also think that Superman is the start of it all. He's the first superhero. He's an incredibly important character to DC. There's a trinity, and it's Batman, Superman and Wonder Woman. But we've seen a lot more of Wonder Woman and Batman over the past few years than we have of Superman, so I felt like it was important to really put our best foot forward with DC Studios, and that was to start with Superman.

##### **What was the moment like when you cracked the case, so to speak, of how to approach a Superman story?**

It was the first few pages. I had played with a lot of different things, but it really was the moment with Superman beaten in the ground in the middle of what looks like the Arctic. And then seeing Krypto coming—who's just a little jerk, coming and trying to play with him, but beating him up and hurting him—and then going into the Fortress of Solitude with the Superman robots. Then intercutting that with Lex and this scheme that he has, masterminding all these different people that are working for him. I think that's when I really knew where it went after I had been trying to crack it for years and years and years.

##### **You had a vision to do something unusual in the genre today: to create a story about doing good. Being good. Where did that come from?**

When I took on *Guardians of the Galaxy*, I knew that we had had 25 years of sort of dark and dreary science fiction movies, where everything was supposed to be real because it was dark, and I felt like

there was a place for color. Kind of like the old school look of fiction that had been missing from movies. Superman is a character who's really about as good as a human being could be. He's good natured, but just being purely good doesn't mean he always does the right thing, logically. The movie is about a character who is purely good in a world that isn't good, and I think that's something we don't really see. Everybody's an anti-hero, and I think that when characters seem good, there is a tendency to kind of make fun of them and see them as goofy. But this character is noble and he's beautiful, and he's not always right and he makes mistakes. I get emotional because I what this movie is about is—why do we love Superman so much? Is it because he can punch planets or pick up skyscrapers? I don't think it is. I think it's because of his innate goodness and, and his humanity, even though he's an alien, and the fact that he is okay with being pollyannaish, it's okay that he's being optimistic, it's okay that he's vulnerable.

**When did you first fall in love with the character Superman? The comics? Previous films?**

I've always liked Superman. I think as a kid I was really attracted to the Superman family comics, with Superman and Supergirl and Krypto and the whole gang. And I was a huge fan of the Richard Donner film as a child—the score and everything about it just kind of blew my mind. It was at a time when I was starting to become more aware of how important films were to me in my life, and that was different from how important films were to other people in their lives.

**How do you think the character has changed over the years and what were your main influences for your version of Superman?**

Superman's powers have changed drastically throughout the years, kind of up and down, not really just in one direction. When he started out, he was just a really strong guy that could leap a tall building in a single bound, but not fly. He could punch people, but he wasn't invincible. Bullets would bounce off of him, but that was kind of the limit. And then he kept getting more and more powerful until in the 1970s, before the John Byrne era, he was reshaping planets with a punch. Or even in the first movie, making the world go backwards in time. There were times when he was so powerful that it was hard for me to imagine him being as interesting as I would want him to be, or it was hard for me to imagine relating to him, but then a couple of things happened. Number one was Grant Morrison's *All-Star Superman*, which was incredibly influential to me. I fell in love with the character in *All-Star Superman*, and I wasn't a child when that book came out. To me, *All-Star Superman* showed how Superman's power is actually part of his appeal. He was this good-natured, jaw forward, always-

doing-the-right-thing, gung-ho guy who's incredibly pure, and that was an interesting character to me. Grant really gave him something that I just loved and his goodness was a big inspiration. It's that side of his personality that became the foundation of the Superman in this movie. In our movie, I've made Superman less powerful. He's not making the world go backwards in time. He's not punching planets. He's very strong, he can lift a skyscraper, but he's not completely invulnerable. In the beginning of the movie we see a Superman who's bleeding. To me, when I imagined that happening, I thought, "How, how did we get here?"

**To introduce the world to your vision for Superman, you cast David Corenswet—what made him your ideal Superman and Clark Kent?**

I think anybody that sees the movie knows why David Corenswet is Superman. David is somebody who I saw in my friend Ti West's film *Pearl*, and thought that guy should audition for Superman. It was very interesting because people start auditioning usually with self-tapes that they send in to John Papsidera, our casting director. I got the first round of self-tapes and it was a lot of actors, maybe 30 Supermans and 30 Loises. But within that, in that first day, were both Rachel Brosnahan reading for Lois and David Corenswet reading for Superman. Now, Lois I thought I would find, because Lois is not as physically restrictive, where Superman is very specific. And I was afraid of not being able to find the right Superman. Luckily, I saw David reading on the first day, and he was amazing. One of the main scenes that the actors were reading from was a scene where Superman is arguing with Lois about his place in the world. David was great, when you see him in that scene in the movie, you realize this guy's just a fantastic actor, and he also happens to look and sound a lot like Superman. He's also a square in real life, like Superman. He listens to old jazz standards and swing music.

**The dynamic between Superman/Clark and Lois is key to the story you've crafted—what do we need to know about your version of Lois?**

I think Lois has a much more tumultuous past than Superman, which is saying a lot because Superman's planet exploded and he was sent here as a baby. But other than that one fact, Superman had this tremendously supportive upbringing with these two wonderful people who loved him dearly and he was the apple of their eyes. Whereas I think Lois's past was a little crazier than that. She's tough. I love Margot Kidder in Donner's Superman, but she is on the back foot. She is in love with Superman, and he's Superman. In this movie, you see that Lois is more than a match for Superman, and you see why somebody as cool and as powerful and as good as he is, would fall in love with her.

She's idealistic and she has integrity, but she doesn't necessarily believe in goodness. And through this relationship, with the wisdom of Lois and the purity of Superman, they come together in this really great way.

### **How does Rachel Brosnahan fill her shoes?**

Rachel is a dynamo, and the character is a dynamo. She's incredibly energetic, and funny, and fast-witted, and powerful. I remember at one time, Rachel turned to me, and she said, "I'm scared playing this character." And I was like, why? And she said, "Because I've never played someone ever who is so close to me." And I think that's true. I think Rachel's a lot like Lois. And Superman's a lot like David. Not true about Nick! Nick's nothing like Lex Luthor, whatsoever. [LAUGHS]

### **Perhaps you cast against type with Nicholas Hoult as Lex Luthor?**

Nick is just the sweetest, nicest guy, very soft spoken, seemingly no ego. He was always hanging out with the crew members and going out to dinner and doesn't have airs about him whatsoever. He's definitely not Lex Luthor. And he works incredibly hard. He was constantly trying to give me what I wanted from the character, and I pushed him the hardest of anybody in the movie, to get into the nitty-gritty of who this guy is, this grade school bully who also happens to be the smartest man in the world, who's totally egocentric and insecure at the same time. Lex absolutely does not see himself as a villain. And honestly, if he didn't do a couple of the things he does in this movie, a lot of people would be on his side. I think Lex feels about Superman the way a lot of artists feel about AI, because he is the best and most successful at everything he does by far, then all of a sudden this alien comes to the planet wearing an outlandish outfit and all of the children and everyone in Metropolis loves him. So Lex thinks of it as completely unfair and also dangerous. He also doesn't trust Superman. Most of his desire is selfish and ruled simply by envy and jealousy, but I do think he's truly concerned for the planet and what Superman means, and that part of him is acting altruistically to some extent. Doesn't mean he's right. He isn't right. It's Superman. He's not gonna hurt us. He's only good for the planet. But, from Lex's point of view, Superman is dangerous, and I think that's reasonable. I'm not saying Lex is a good person or a great guy that you want to invite over for brunch. I'm just saying his reasoning behind his terrible actions makes a little bit of sense.

### **Lex Luthor might be against Superman, but he's not opposed to employing his own version of a metahuman—tell me about The Engineer?**

The Engineer is an interesting character that I put in this movie because she's from a series of books called *The Authority*, which were originally WildStorm comics, which was a series I really loved. They were then bought by DC and became DC characters. I always liked The Engineer, Angela Spica, I thought she was cool. She's a good character in the books and I don't think Angela is really that bad. She has a very strange relationship to Lex Luthor that is not entirely platonic; I think Angela has some deeper feelings for Lex and just as much vice versa. She has nanites that her whole body is composed of, which is not necessarily a real thing, but it is in DC comics. And she can transform these nanites into most anything, so she's very, very powerful—powerful enough for Superman. And Lex is smart enough that he can look at any situation and figure out a million different ways something can go and figure out the best way out of it, and he can foresee what your next move is going to be based on logic. Lex has her around for a specific reason.

**Tell me about Eve Teschmacher, what prompted you to include her?**

Eve Teschmacher. She's a character that was based on a character from the Donner film, not a character from the comics. I like to take from all these different places, the movies, the comics, the TV shows, WildStorm. Actually, Eve and Mister Terrific were definitely the most difficult roles to cast. We went through a lot of rounds of actors and screen tests, and I'm going through the self-tapes, choosing who we're going to screen test, and Sara Sampaio got a check, but I wasn't sure about her. But my wife was sitting beside me, and she said “That girl's got something special about her.” We screen tested her, and she was definitely the best. She's an interesting character, she's got her flaws, and she's a little shallow and I think naive when she comes into the story and with what she thinks is happening.

**You also include a handful of other metahumans in Metropolis—who are the Justice Gang?**

The Justice Gang are basically trying to do a good thing, but they're messy and don't value life or property as much as they should. They're sponsored by a corporation who gives them money to do what they do, so they use their good acts to sort of promote this corporation, LordTech. They probably make a pretty good living. Edi Gathegi is, well, just terrific as Mister Terrific. The character is one of my favorites from the comics. The T-Craft, the T-Spheres... everything about him is really fun, and he's just incredibly smart; he's in the Lex Luthor category of intelligence, but he's got restraint. He's careful and he's not going to create anything that has potential to harm to the world. And Edi plays him so serious and smart, but also really cool. Guy Gardner is one of my favorite characters in DC



Comics. I love him from the Justice League International stories especially. I think he was fantastic. And he's the jerky Green Lantern—I didn't want to only have all the really good characters. Guy is that rare comic book character who is known much more for his personality than his look, although his look is, you know, pretty horrendous. And it was a great excuse to give Nathan Fillion a bowl cut—that was fun for me. [LAUGHS] Hawkgirl, she's pretty tough. She's not exactly nice, though she has a good heart, but she does some pretty harsh things and Isabela Merced is just terrific.

**And you have your staff at the *Daily Planet* as well—Jimmy Olsen, Perry White...**

Jimmy Olsen is a funny guy and everybody loves Jimmy, he's incredibly exuberant about anything. But he's got this Pete Davidsonian charm where every woman is in love with him, and who would be better as Jimmy than Skyler Gisondo? Cat Grant, Steve Lombard, Bill—Beck Bennett is great. And Wendell Pierce, he's been a big actor I've really loved ever since *The Wire*, so it was great working with him, he's an amazing Perry White.

**It's at a rare point of vulnerability in the opening of the film that you introduce a character who has long been a favorite in the comics, Krypto—what prompted you to include him?**

Krypto the Superdog! An often frivolous character from DC Comics who I've always liked. That beginning of the movie was the beginning of the story for me, that was me finding out how Superman got to that place and what happened. Having Krypto come to his rescue at the beginning of the movie was adding the whole spin to what this *Superman* movie was. It wasn't the Donner Superman. It wasn't Zack [Snyder]'s Superman. It is a different Superman, where there's a superdog that flies around and also can shoot beams out of his eyes, where there are other superheroes. It's a world where metahumans have existed for years and Superman just happens to be the greatest of them, although we're meeting him at a time before he's quite reached that stature.

**Can you share a little about the origin of Krypto—your version of Krypto?**

Krypto was inspired by my dog, Ozu. He's named after the great Japanese director Yasujiro Ozu. We got him from a rescue with all these dogs, and he was the one dog that was terrified of me. He was very scrawny and skinny, but he had one ear sticking up and it was like a beacon to me. So, for some reason, I was attracted to this silly dog, and I brought him home. And he didn't know people. He was about a year old, he had never really been touched or interacted with human beings, so he didn't have much use for me whatsoever. And he loved my other dog, instantly followed her around everywhere

really bothering her. He also proceeded to destroy my house. He tore up all our furniture. He destroyed every shoe he could get his paws on. He ate my laptop. For real. Destroyed my laptop. And every time anything vaguely resembling an animal came on screen, he would attack the television screen and attack the furniture around the television screen. He was the worst dog you've ever seen in your life. He was biting my feet constantly and so I had to wear shoes around the house when I normally like to be barefoot in my house. He would bite my feet when I was on the phone, so I couldn't scream at him and also I couldn't scream in pain. Instead I would sit on top of my kitchen counter and cross my legs and try to get over in a corner, and then all of a sudden, he would jump up onto the counter and start biting my feet anyway. And for some reason, I thought, "Oh, what if this awful, terrible, maniac dog had superpowers? We'd be in real trouble." And then I thought, maybe Krypto is terrible, and that was the start of the movie, adding this unexpected element, this terrible dog. So, Krypto is Ozu. We literally brought Ozu in and scanned him, because Ozu could never be a stand in. We had a wonderful dog by the name of Jolene, who is every kind of respectable, a smart dog, not an idiot dog like my dog Ozu. So, we scanned Ozu, enlarged him a bit and turned him white, and that's Krypto in the movie.

**Along with metahumans, you chose to include a lot of other elements from the Superman universe...**

I thought this movie could be different in that it could have all those sort of magical realism elements of the fantasy of Superman—flying dogs and giant kaiju and robot helpers and all of these fun things—while keeping the character himself more grounded. Superman is real and rooted in his personality and his relationship to the other characters, in a plot that was dictated by his choices, not by some external forces. The script was so fun to write because of that. It was also very different from anything I had ever written before. Sure, it has some science fiction elements, but I think in some ways, Superman is more grounded than the *Guardians* films because at its essence, it's not a comedy. But it's also more fantastical in certain strange ways. It's more like a comic book. Really going there with all these big things like the Grant Morrison *All-Star Superman* does.

**You've got an incredible partnership with your HODs, why is that so important to you?**

My department heads have pretty much stayed the same for the past however many films, from Beth Mickle, my production designer, to Judianna Makovsky, my costume designer, to Henry Braham, my cinematographer and Lars Winthers, who started as my AD on *Guardians Volume II*, as our head of

production for DC Studios. I work with the same people again and again and we have a way of communicating that is intimate because we know each other, we know what each other needs and what each other wants. They know my peculiarities. They know what I focus on, and they know my strengths and weaknesses. Basically we're a family, and having that family there around you makes the very difficult act of shooting a film more fun.

**Let's talk about some of the environments you've created, starting with the Fortress of Solitude, which you filmed in Svalbard, Norway.**

The Fortress of Solitude first came about in a time when you could have had a fortress in the middle of the Antarctic and nobody would know. That's not the case today with technology. So what the fortress is in our movie is actually something that sinks into the ground and comes up when Superman gets close to it, because of his DNA. The design needed to be a part of that, and we took a lot of inspiration from the original Donner movie, we took a lot of inspiration from designs in the comics over the years, and we just created our own thing. Again, we have the high tech Superman stuff with the Superman robots, very much like *All-Star Superman*. And Beth designed a really wonderful cathedral of crystals and we shot in Svalbard because I wanted to use the natural light and use the natural topography. You need to get things out of nature that you just can't necessarily get out of the human imagination alone—not to mention the breath that you'll see because it's actually that cold. I wanted to make it look as beautiful as possible and to make sure that this is a beautiful piece of photography throughout the whole movie.

**You shot in Cleveland, Ohio, birthplace of Superman—what was that like for you?**

Ohio was one of my favorite parts of shooting this movie—shooting in Cleveland, the birthplace of Superman. That's where Jerry Siegel and Joe Shuster came up with the idea for Superman, so that's where he was created. But we didn't go and shoot there because Superman was created there. We went and shot there because it has all this beautiful art deco architecture that is what we wanted the look of Metropolis to be. It just so happened to fit what we were looking for in a city, and also happened to be the birthplace of Superman. And the people were wonderful, the PAs and crew members that we used were fantastic. The Film Commission was really great to work with. We had a great time shooting in Cleveland, and in Cincinnati which is where we shot the Justice Gang's headquarters, based on the old train station in Cincinnati. Both those cities were fantastic.

**What about capturing the *Daily Planet*—a Metropolis must-have in any Superman movie?**

We built the *Daily Planet* set in Macon, Georgia, and it's a classic newsroom. We had Steve Lombard's space—Steve's played by Beck Bennett. Clark Kent's space, desks for Jimmy Olsen, Cat Grant, Lois Lane, and Ron Troupe. Those are some of our main players at the *Daily Planet*. And of course, Perry White has his own office. It was all a fantastic set designed by Beth Mickle. Really one of my favorites. I wish we were there for longer than three days because it was crazy to take in these characters who I've read since I was a kid and who have been portrayed across multiple media. Perry White, Lois Lane, Jimmy Olsen... we've seen them so many times in so many different ways, so to be able to have this cast playing them and doing a fantastic job was really fun.

**How did you approach flight differently in this film?**

The way we chose to shoot the flying was very complicated. It had David in a lot of different rigs. We're very lucky that David is a very athletic guy, so he was able to do all of that well. But we worked with Wayne Dalglish, who's our stunt coordinator, to create a type of flying that was as real as we could possibly make it, to feel it viscerally. I took a lot from watching footage of jet fighters and what it would be like for a human being to actually fly through the air. You realize there are certain things that you've never seen in a *Superman* movie. For instance, somebody will be speeding through the air at supersonic speed and their hair is just doing a little bit of a wiggle from the wind. We wanted to be able to show his hair really moving in the way it would be if you're moving beyond the speed of sound. And so it was a really complicated but fun thing to figure out. From the very beginning, I wrote about four pages on the theory of the action and how we were going to shoot it and what we were going to do, because we also wanted to treat the cameras as if they were generally being held by other flying people. The cameras needed to have some movement to them, as if we were actually trying to track these guys that were flying throughout space. It was a lot of fun to do that, fun stuff for me to shoot.

**IN CONVERSATION WITH PRODUCER PETER SAFRAN**

**You have an incredible roster of films as a producer—what is special about getting to this moment, having made *Superman*?**

Well, it was a dream come true. I've wanted to make a Superman movie since 1978, when I saw the Dick Donner/Christopher Reeve *Superman*. I was a teenager in London, saw it in Leicester Square, and I've wanted to make one ever since. So, it was a dream come true to be able to make this movie

with the guy that I think is the best superhero filmmaker working today, James Gunn. And the production was spectacular. You know, we really were able to do everything that we wanted to do in order to tell this story in a new way and bring Superman to a brand new generation, to really establish David Corenswet as this next generation Superman. And it was incredibly fun to make the movie. The cast came together in such a positive manner. Every one of them was a volunteer and not a recruit, they all wanted to be there. We started the shoot in Svalbard, Norway. It was minus 15 degrees out and David Corenswet was lying in the snow on an ice pack, but with a smile on his face because he was excited to be doing what we were doing. So, that vibe permeated the entire production and took us all the way through the end—through Atlanta, through Cleveland, Cincinnati, all the way to the end of the shoot. There was just a sense of positivity about it, which very much reflects the vibe and tone of *Superman* itself and of the film that we wanted to make. So it's great when the production does reflect the ideals that you're going for with the film.

**Was what James Gunn finally pitched to you as his way “in” what audiences will see on the screen?**

James called and said, “I have a way into the story,” meaning from a thematic perspective, “I know what this movie should be about.” Once he had that, it really never veered off of that. With any movie, but certainly with any superhero movie, you always have to look for the why. Why are we telling this story? Why now? And you know, James is really deliberate when it comes to that. He's got a core theme that he wants to explore, some commentary on the human condition that he wants to explore. And it's not always obvious or easy to come up with what that should be, or to wrap an entire tentpole movie around. So, he talked about exploring how you can survive with the perspective that Superman has, which is inherently good and kind, in the world as it really exists today. And because Superman is intrinsically good and extremely powerful, those elements perhaps don't make him the most interesting character to explore, there's not historically the depth to the character that you want to anchor one of these films. But James really gave it a lot of thought, and it struck him that there was something to really examine about the decisions that make us the people we are today, and about Superman's Kryptonian heritage versus his human upbringing. This idea of can you survive in today's world, only seeing the good in people? To me, that was the most interesting question that was really worth exploring. And I think when people see the film, they'll see that theme is something that is extraordinarily powerful.

**Aside from always having wanted to make a Superman movie, why was this the right character to start off the new DC Studios feature film slate?**

Superman is the original Super Hero, and it had been a while, over a decade since, there was a standalone Superman movie. And the ones that had come in recent memory didn't quite share that sense of optimism that we wanted to bring to the table with our film, something that really did harken back to the one from 1978. And so, the idea of starting our DCU, starting the bigger story that we're telling, the universe that we're building, with the original Super Hero seemed like the right way to go. This film is very much about love and compassion and the essential goodness of the human spirit, and I think that those are qualities that we do need now more than ever. In a world that is somewhat divided, this is a film for everybody. This is a film that brings everybody together in a great spirit of humanity, in the great spirit of seeing the good in those around you.

**You cast David Corenswet as Superman and Clark Kent—what makes him ideal for those roles?**

Just look at the guy! [LAUGHS] I mean, he looks like Superman. He's 6'4. He's got that great dark hair. He's got those blue eyes. He's as American as they come. He lives outside of Philadelphia. He's married to a woman that he knew in high school. He's the All-American, and it's been a minute since there's been that kind of All-American Superman. But what he really brings to the table is a sense of goodness. He's a family man. He's a sweetheart. He looked after the cast and crew. He's got all the essential goodness that you want Clark Kent and Superman to have. And you know, we saw his audition tape maybe the very first day we started seeing tapes, certainly the first week, but once we saw him, we were like, "Oh, we can make this movie. This really could be the guy." And then when he came in for a screen test, there was just no question about it. He was charismatic beyond belief. He's a Juilliard-trained actor, much in the same vein as Christopher Reeve, who was also about the same age, also Juilliard-trained. And he just brings a sense of commitment, work ethic, and just inherent skills to the table that make him really special. I can't wait for people to discover David. He is an old school-style movie star, and I think that there aren't a lot of those guys out there, but he's one of them.

**What does Rachel Brosnahan bring to the role of Lois Lane?**

Rachel and David have extraordinary chemistry together. When we tested our potential Clark Kents and Lois Lanes, we had three of each, we mixed and matched over the course of the test day. And when Rachel and David got together, it was just dynamic. There were plenty of other people that were

good and brought great things to the characters, but the two of them together, they made each other better. She is charismatic, magnetic. She exudes an intelligence that obviously she brought to Mrs. Maisel so beautifully. She's smart. As Lois, she is in every way Superman's equal, and you get that over the course of the film. You don't feel like it's a superhero protecting a human, you feel like they are truly a pair. She gives as good as she gets, and you can see why the most powerful being on Earth is drawn to this particular woman. She's independent, she's strong and they're a great team; each brings something to the table that the other one perhaps doesn't have.

**Tell me about casting Nicholas Hoult as the most iconic Superman Super-Villain, Lex Luthor?**

The whole ensemble is incredible, but Rachel, David, and Nick Hoult as Lex Luthor? The three of them are extraordinary together. I think that Nick really creates the greatest embodiment of Lex Luthor that we've ever seen. And as much as I love other ones—Gene Hackman was phenomenal, Michael Rosenbaum in *Smallville* was fantastic—we've never seen as complete a performance as Nick's. For me, in many ways, he's Jack Nicholson in *A Few Good Men*, in the sense that what he thinks he's doing is for the good of the public. He really is a believer in what he's doing, he's not just a guy with a plan to make more money for himself or to gain more power. It is truly about, in his opinion, saving humanity. And so even though the methodology he selected might be a little bit off base, you'll watch the movie and part of you is thinking maybe, *maybe* he knows what he's talking about. Nick really does bring an incredible character to life with Lex Luthor. He's one of the great villains and Nick gives him such layers. It's really an extraordinary character and extraordinary performance.

**James pulled in a host of other heroes—talk a little about the Justice Gang—working title, of course!**

The Justice Gang is a great combination. Nathan Fillion has worked with James and me so many times over the last 20 years, and he always brings something extraordinary to the table. And Nathan as Guy Gardner is perfection, I think James cast him just so that he could make him look stupid with that bowl cut haircut. [LAUGHS] There's a good chance that that's why he cast him. Edi Gathegi as Mister Terrific is an absolute standout for us. He's a great character, not that well known in the DCU, other than to real DC fans. But he's an incredible character that I think will have a significant future within the DCU. And Isabela just brought something special to Hawkgirl. Hawkgirl, historically, has been a great character, is pretty well known, but Isabela brought her own personality to it in such a way that audiences are going to fall in love with her.

**What can you say about Metamorpho—without giving too much away?**

Anthony Carrigan is Metamorpho, and Metamorpho, like Mister Terrific, is a bit of a deep cut character. His skill set is so organically used in the film and the character has such layers to him that I think people are gonna fall in love with that character as well. I think that he's going to become a real fan favorite.

**A must-have in any Superman movie is of course Clark Kent's workplace, the *Daily Planet*, and Metropolis favorite Jimmy Olsen.**

Jimmy Olsen is a classic character from the *Superman* canon. He's as essential as Lois Lane and Lex Luthor. And Skyler Gisondo just brings a confidence to this role that really belies his looks. He's got the requisite boyish looks for the role, but he brings a confidence of, frankly, a much more physically imposing and impressive man to the table. And you can see why a lot of women in the movie are drawn to Jimmy. He's bright, he's intelligent, he's articulate and he's just got a charisma that leaps off the screen.

**Why did you decide to start production halfway around the world in Svalberg, Norway?**

One of the things that for James was always an absolute must was that we would shoot the Fortress of Solitude live on location, in some kind of arctic environment. He wanted us and more importantly the audience to feel the reality of the snow and the cold. It's the opening of the movie. It's the very first sequence that anybody sees for the new DCU. It's the first theatrical film that we're making, and he wanted the beginning of it to be just absolutely awe-inspiring. And Svalbard was truly the definition of awe inspiring. It is magical.

**Why did you opt to take the production to Cleveland, Ohio?**

For starters, Cleveland is actually the place where Superman was created. Jerry Siegel was a native Clevelander and he went to school with Joe Shuster there, so the idea that we were shooting in the town in which this character was born, there was something very poetic about that. The second part is that Cleveland has a lot of those buildings from an era that spoke to us, buildings that are unchanged from those times. The look of the film that we wanted, that Beth Mickle, our production designer, and James came up with, a lot of that just organically exists in Cleveland and felt like it was the right fit for us. And then the third part is, Cleveland couldn't wait to get us there. They were so



thrilled to have us, and you kind of want to be where you're wanted. In the time that we spent shooting there, the locals couldn't have been more welcoming, couldn't have been more excited that we were there to make a film about their hometown hero. So, it was a great call to be there. And not far from there is Cincinnati, which had that extraordinary location for us to create our Hall of Justice. It was just beautiful.

**What are audiences going to see in this *Superman* that they maybe haven't seen before, in terms of the character?**

I think in this film, Superman faces one of the greatest challenges of his life to date. His core beliefs are shaken. He's forced to look within himself to see who he really is and what he should be, and not just view himself as other people see him. He has to take a deep dive into who he is and determine who he wants to be.

**Why do you think this character continues to resonate with audiences on so many levels?**

Comic books have been popular for 90 years and there's a reason that they resonate with generation after generation after generation. They explore the fears and hopes of each generation, of those eras. I think that today, what people are going to get from our *Superman* movie is something that they need, that we all need, which is an idea of how we can help heal the rift, how we can bring people back together in a way that's thoroughly nonpolitical. I think this film is for everyone, because it's just understanding that maybe you have to walk in somebody else's shoes a little bit to understand their perspective. And the fact that Superman is able to survive in this world while seeing the good in people, maybe that will influence some of us to look for the good in others.

**SPEAKING WITH THE CAST OF *SUPERMAN***

**DAVID CORENSWET**

**– SUPERMAN / CLARK KENT –**

**Prior to portraying the character for this film, who was Superman to you?**

This may sound strange, but the main thing the character was to me was the thing that made me the happiest: when strangers or friends would call me it. I didn't grow up watching the Donner movies, the Chris Reeve movies. I knew who Christopher Reeve was and I knew that he played Superman, but

we didn't grow up watching the films. I didn't grow up reading the comic books. I knew who Superman was as a character, but never was particularly connected to him. So, I think my first connection to the character was when somebody would say I was like him. I have a weird story. It was in college. I was living with two close friends and classmates, and the smoke alarm went off. I ran out of my room, grabbed a chair, stood on the chair, and reached up and silenced the smoke alarm. And one of my roommates said, you literally are Superman, you just showed up and saved the day. And I think anybody's lucky to be somebody who people feel can be there in the nick of time, keep calm and positive in a difficult situation. Not that I ever felt like, or thought that I was like Superman, but I really loved when I could do even a little thing to make somebody else feel that. The upshot of that is that the character for me is bigger than any one iteration or interpretation, it's a sort of a sense, a feeling that somebody is looking out for you and somebody knows what to do. Or if they don't know what to do, at least they can not know what to do with a smile on their face, and they don't panic. So that, I think, at its core, is Superman.

### **What is James Gunn's *Superman* about?**

What's interesting right off the bat is that we're not seeing an origin story in this movie, which I think is a combination of—without speaking for James—an acknowledgement that the origin story has been told well in several mediums. And understanding that people know the important basics of Superman's origin. It also fits in with his love of the comics, specifically. The awesome thing about comics is that new iterations pick up at different points, take certain things for granted, change little things and sort of assume that the audience will rewrite the history of that particular iteration of the character in their own heads, which allows for you to meet these characters where they're already embedded in the most basic, important parts of their lives, and yet it feels like the beginning of a whole new adventure and a whole new universe. So, for Superman, that means he's already living in Metropolis, he's established as a Super Hero, people know who he is. And as Clark Kent, he's working for the *Daily Planet*. He's in the nascence of his journalistic career, I think we meet him on the day of his first front page article that he's written. That's a sort of step up for the Clark part of the character. And Superman, I think we meet on the first day that he really gets his ass kicked, and that's a little bit of a wake-up call for him. It also allows us to immediately meet his not-so-trusty companion, Krypto. But meeting them in the middle means that you get to just dive right in pick up the pieces along the way, which is definitely how I like to watch a movie.

**Both Superman and Clark are juggling a lot as the film opens, yes?**

Superman is already an established Super Hero at this point. I think he's sort of just gone international. He was keeping it local for a while, but he's just recently intervened in a potential conflict overseas and he got a lot of flak for that in the news. Of course, the *Daily Planet* wrote a glowing piece courtesy of Clark Kent. But Lois Lane—they are dating, it's sort of new—is a little more critical of his actions and a little more skeptical of his motivations. So, he's kind of established as Superman and he's expanding his territory and hoping to do more good around the world. And at the same time, he's being met on the home front by Lois, who's calling him on his bullshit a little bit and making him think twice about some things. And on the global front, Lex Luthor doesn't like the idea of Superman being in charge of world affairs.

**Tell me about working with multi-hyphenate filmmaker James Gunn?**

I was astonished at how much fun James has doing all of the different things he has to do. Seeing *Guardians of the Galaxy* especially, you get the sense that this director loves not so much action scenes, but the scenes where there's a lot happening, and loves an explosion even if it's just to get some more colors on screen, and loves putting his characters in kind of crazy, wacky situations that they have to get out of. And I didn't realize until the first time I met him in person at the screen test, he loves a dialogue scene. I came from the theater so I love talking about text and what each word means and what each punctuation mark means, and I can piss people off doing that. I didn't think I was going to piss Rachel [Brosnahan] off because she has a lot of experience doing that too, and I knew we were going to be on the same page there. But I really worried that James was going to be like, "I don't care about that punctuation," or just "I don't care," you know? But he'll have any conversation with you until the bitter end. Either he convinces you or you convince him, or you agree that you were not having the right conversation in the first place, and you move on to the real conversation, or you both get tired and you're like, "Let's just shoot it and see what happens." But to have a director who is so known for spectacle and for heart as well, to realize that he also is interested in incredibly complex dialogue in esoteric arguments about what it means to have power in a situation where you're talking to the person you love? There was nothing that was off the table. There was nothing that was not of interest to him. We spent two days doing that. We spent the next two days doing pure stunt gags getting thrown across the room or spun around or hit in the back of the head. It's all technical. It's all stunt. And then and then the Friday of the first week of shooting, we did a scene that was a little bit of both. And it was just the greatest week of shooting I'd ever had because we covered the

whole spectrum of experience. And James was having a blast the whole time and really knows his stuff and wants to learn more about all of it.

**So, clearly from the start, it's a very physical role—how did you initially begin preparing to play Superman?**

Really, all I could do initially was go to the gym because the actors had gone on strike, and so there were no conversations to be had with James or Peter [Safran] or the costume department or anybody. And we actually hadn't even had a discussion about what James wanted me to look like physically. I knew that eventually I would do some stunt training and fight training and whatnot, but the only thing that James said was when he called me to tell me I had gotten the role, he said, "You're in good shape, David, but I want to get you a trainer. I want you to work on your shoulders and your vulnerability," which I thought was a good line. So, when we went on strike, I was all ready to start going to the gym, and I just decided that I would get as big as I could within reason and healthily. That was something that I'd always wanted to do, was put on size. I'd been a skinny guy—as Christopher Reeve said of himself, a string bean—most of my life, so I was excited to have a reason to put on a ton of weight and see what that felt like. Most of the training was to put on weight, you eat a lot and you lift heavy weights as intensely as you can, basically. So, most of what I did was think about what to eat, eat it, digest it, go to the gym, lift for two and-a-half hours a day, go home, sleep, and then sort of repeat that cycle. It was definitely at a level of intensity that I'd never pushed myself to before.

**Superman flies and he has to fight, as we all know—what was prepping for that like for you?**

When it finally came time to come together as a production and really get started, then the training became mostly wire work for flying gags and fighting in the air gags and whatnot. And that I had never done before. I'd never been up on a wire before. I maybe went rock climbing once when I was a kid, and luckily I'm not afraid of heights, but it turns out that it's a ton of fun, and we have an incredible stunt team, just unreal. The rigging team and coordinators and the stunt performers are an amazing team, and they do incredible stuff and were great teachers. I got to learn a lot about the techniques that went into the art of wire work, generally, over the course of pre-production, getting me familiar with those things and then working on specific moves that we thought or knew were going to be in the movie. That coincided with a certain amount of fight training. Although the cool thing about Superman is he's not a martial artist, unlike many of the other superheroes, so his fighting style is not quite as slick. So basically you don't need to train quite as much, because if you throw a haphazard

punch, that kind of works because that's kind of what he's counting on is that you just won't be able to move fast enough, or he'll be able to move faster than you.

**James likened capturing flight for this film to the way fighter jets operate—did you and he discuss that?**

As far as grounding flight in a certain amount of reality, or at least a version of reality or of physics that would make a certain amount of sense to the intuitive physics that we all have, there was a lot of reference to fighter jets, especially the F-22, which has incredible maneuvering ability and seems to be able to stop on a dime in a way that seems to defy physics. It's thrust vectoring. So, that was a sort of basis for the look and feel of the flying, and especially the intensity of it, that it should feel very fast, but not so impossibly fast that you can't see what's going on, in the same way that you get a sense of the speed when you see an F-22 fly over or you see videos of it.

**It sounds like “what’s it like to fly” would elicit a very practical, rather than esoteric, response from you?**

[LAUGHS] Well, the idea of it is one thing, but in reality we flew in all the rigs, really. And I sometimes would fly standing on the ground cause that's sometimes the easiest way to do it. The most fun one is the tuning fork, which is a big bar about 20, 25 feet long, maybe. It's cabled to the ceiling in the middle, it's got a counterweight on the back and then it's got a fork at the front that I would go into and get shackled in on either side of my hip so I could rotate forward and backwards, and they could spin me. They could bank me left and right, and we could sort of move around on the cable that connects to the rafters of the soundstage. And that allowed for the sort of classic flying, horizontal across the ground. You could bank left and right, you could do a certain amount of up-down, and then also do some cool takeoffs and landings. We didn't do too many takeoffs that way because I think the takeoffs are too quick. But we did do a great sequence with a couple of barrel rolls, and then some swoops up and over. With that rig we could connect the most different kinds of flight patterns in one shot, so you didn't have to cut too much or switch to those darn digital doubles that can do anything.

**What was it like putting on the iconic Superman suit for the first time?**

You want to hear the disappointing answer? It was underwhelming. You know why? Because the first time you put on one of these suits, it's in two pieces, and the S isn't sewn in right, and the cape isn't

really the cape, and they haven't figured it all out. These suits take so much designing and building and rebuilding and fitting, and then they have to be refit and redesigned when you start realizing what kind of movements you need to be able to do in them and how the fabric stretches over time and all this... I don't pretend to understand it although I tried to pay attention in my costume fittings, but the costume department did an incredible job designing this suit from scratch. So, in the end I think there are three things. There's, I've gotten used to putting on the suit, so I don't even remember really when the first time it was that I put on the full suit. Then, every time one of my castmates saw me for the first time in the suit, that was pretty cool because for them it's just the suit for the first time, or the first time I saw a glimpse in the monitor after we had shot something and I saw a little bit of playback of me in the suit, on camera, I thought, "That looks pretty freaking cool." And then when we did the publicity photo shoot, I think that was the first time that I said like, "Oh, this is... yeah, it's an iconic look." Those pictures give you a different sense of how it looks, and you're just as a loss for words.

### **How did you approach playing the duality of Superman and Clark Kent?**

One of the unique things about Superman as a Super Hero is that his reason for having an alter ego is slightly different from other classic heroes like Batman, for instance. He wants his Super Hero persona to be more of an abstract symbol and he wants to keep his personal life separate so that he protects the people that he loves, because Batman isn't omnipresent enough to be able to protect all the people he loves at the same time. Superman, he's got mom and dad, Lois, Jimmy. All of his other friends mostly are also Super Heroes and can kind of take care of themselves for the most part. So, I feel like Superman could get away with not having an alter ego. The reason that James and I have discussed in this iteration for him having an alter ego is his love of humanity, and that Clark is not a character that he plays, it's the version of himself that he grew up thinking that he was before he realized that he was an alien and adopted and all that stuff. And it's his way of investing in the human project while at the same time playing the all-powerful protector. He doesn't want to not have skin in the game, he wants to play the human game and make the human relationships and feel what it feels like to go to work every day and get made fun of and screw up your deadlines and whatnot.

### **Historically, at least once he gets to Metropolis, there's really no Superman or Clark Kent without Lois Lane—what is she like in this film?**

The thing I love about Superman and Lois is I feel like people know who they are even if they've never read a comic or seen a movie. Lois Lane is almost an idiom for a cool female journalist type who's

smart and inquisitive. The characters have sort of transcended any one iteration of them across time. Our Lois Lane is that classic investigative reporter, investigative being the operative word there. She professionally and personally likes to dig into things and likes to figure out what's going on and doesn't let any detail go by without noticing it. It makes sense that she's ended up being an award-winning reporter. And it is sort of weird that she's happened to start dating Clark Kent, Superman, because I think it is a conflict of interest, if I say so myself. But the first big interaction we see between them really surprises Clark because he has thought they were on the same page about the whole doing-good-in-the-world thing, but Lois has a more cynical view of what it takes to do good in the world. And I think while she's confident, she has a little less of an ego about what she does, not having traditional superpowers, having just the superpower of investigative journalism. And Clark feels a lot more confident that he knows what's good, and that he can do it.

### **What does Rachel Brosnahan bring to the role of Lois?**

The, the first thing that Rachel brings to the character is the inquisitiveness—I mean just the way she squints at you, and sort of pauses and gives you a chance, not so much to incriminate yourself, because obviously Rachel's a very sweet and supportive person, and you know that she's listening to every word you say, which is great, until you screw up. To start work on this movie with two solid days of 12 pages of dialogue back and forth with her—the scene we screen tested with, essentially—was a really great way to start because it also established that the heart of the movie is in the characters and their relationships. And while there's going to be some bangin' action, the core of it is about people and their ideas and their ideals.

### **James inserted several other metahumans into the story—tell me about the Justice Gang...**

Oh, those guys. [LAUGHS] Yeah, the Justice Gang. I mean, they have cool outfits, what else can I say? They're... honestly, I think they need a lot of work. They're kind of a mess. I think Mister Terrific basically has his act together, and Hawkgirl is awesome, and I'm kind of intimidated by her, but Guy Gardner's just a jerk, just gotta say it like it is. The weird thing is the three of them together—how did the three of them team up? I don't know whether they want me to join or whether they don't want me to join, or whether they just want to do a mission-by-mission basis kind of thing, like an independent contracting thing. I think they need to figure their stuff out.

**Clark Kent makes his home in Metropolis, but Superman's place is really halfway around the world—tell me about the Fortress of Solitude?**

The Fortress of Solitude is Superman's sort of den/mancave. I think it's depicted most interestingly in *All-Star Superman*, which I know was a big influence for James, where it's cavernous, it's not just one space. It's this sort of multi-level, unending network of airplane hangars where Superman's got his bedroom, but he's also got the place where he keeps the wreckage of the *Titanic* and other things that he's accumulated, like the ray gun from outer space and whatnot, in this sort of museum. Our Fortress of Solitude is an enormous set, which is beautifully designed and beautifully built and feels as real as the Norway exteriors that we shot in. And it was amazing to get to shoot on a practical set that was so large and so well-designed. Just puts you in the world so effectively.

**What are you most excited for audiences to experience when they see Superman in theaters?**

The film is aspirational, and I think what James has created is not so much a movie adaptation of a comic book character as it is the feeling of a great comic book playing out on a huge screen with real actors and great effects, and you just get to see it instead of on a little page in front of you, on the biggest screens there are. That's what I think is going to excite fans the most. And... and that's going to be hopefully for a new generation of kids who maybe aren't going in the comic shops and reading comics. Hopefully, this will be the thing that then sends them to the comic shop to read the print versions of these stories, like James did as a kid.

**Rachel Brosnahan**

**– Lois Lane –**

**Why Superman, why now?**

One of the things I love the most about Superman is that he believes in the power of people to be good. And I feel like he's curious about what it means to be human and wants to uplift the people around him and honor the people who raised him in Ma and Pa Kent. He's a Super Hero, and he's both invincible and also in search of his own humanity. He helps people because it's the right thing to do. And he's not jaded and he's not cynical. He's hopeful that he can play a part in making the world a better place. And I just think we could use a little bit more of that sentiment right now.



**Who is Lois Lane?**

Lois Lane is a Pulitzer-Prizewinning journalist, who is a star reporter at the *Daily Planet*. She's highly ambitious, courageous, hungry, determined and will do just about anything to get a great story. And I love that she's relentless in her life, she's relentless about her pursuit of the truth, she's relentless about the things that she cares about. She's passionate in both her work and her life, and I feel like it makes her aspirational. I'm inspired by her, somebody who goes after everything full-freight, and who will go to the ends of the Earth for the things she believes in, sometimes literally.

**What was it like when you learned you were cast as Lois Lane?**

It was amazing. I wasn't a comic book reader growing up, but I was a kid of the early 1990s and 2000s, and we had three big ones: Superman, Batman, and Spider-Man. There aren't a ton of women in these universes. But I was aware of Mary Jane and Lois Lane. I grew up on the Christopher Reeve *Superman* films with Margot Kidder, and I just thought she was so smart and funny and sharp. It still kind of feels like a dream, embodying this iconic character. And the response from the fans has been so amazing, it's multiplied the excitement for me, just getting to talk to people about what these characters mean to them. So the bar is high, pressure's on, but this team is ready to rise to the challenge and love these characters and make our mark on them.

**We already know that Lois and Superman know each other in this film, but how would you describe them?**

One of the things that I love about the two of them is they really are two sides of the same coin. They're after the same thing but often have opposite approaches to making the world a better place. And they talk about that in this movie. Lois says at some point, "I question everything and everyone and you just trust everyone and think everyone's beautiful." She thinks first and acts second, and he acts first and thinks second. They're both superheroes in their own right. Obviously, Superman is invincible and an alien from another planet, but Lois Lane is a superhero as well. She's an everyday superhero, and her pen is her biggest superpower. They are two different people who have opposite worldviews in some ways, but fundamentally they both believe in truth and justice. That's the thing that binds them. That, and they have that magical thing called chemistry that you really can't put a finger on, and even Lois can't logic her way out of.

**Lois is also an iconic character in the DC universe. Along with what you found in James Gunn's screenplay, how did you manage to find Lois and make her your own?**

I worked closely with Judianna [Makovsky], our costume designer. I love costume fittings because I feel like no matter how much you sit at home with a script or pour yourself into the research, the character doesn't really come to life until you try different clothes on, put hair and makeup on, and get to look at yourself in the mirror and go, "Oh, there she is." Lois has always been a spunky, modern woman in the canon, and maybe the character that's changed the most over time, as the comics evolved. She represents, in each iteration, what the ideal of a feisty, smart, ball-busting woman was at the time the comic was created. So, she's a very different character in the '50s than she was in the '70s and again in the '90s. And so we asked the question, "Who is Lois Lane at a time when print journalism is dying?" She is somebody who believes this is the way that she's going to make a difference. She's not going to be an on-air personality. Her strength is in her writing, and she's committed to this. So, we had some conversations about how working in journalism today is not quite as formal as it once was, so you might not see her in a full suit, but she's got a vest and a professional look, and a more relaxed look at home. We talked about a lot of the costumes having pockets because she's always on the go. Practical but stylish, too. We wanted to honor all of the versions of Lois, and also find the right next evolution of her.

**Lois's apartment is a key environment in the film—how does her style translate into her lifestyle?**

We talked a lot about what it means to be so single-minded and how that gets reelected in your space and in your daily life. So for this Lois, we talked about how relentless she is, how passionate she is about her work, how much she's constantly working. That means that she's very functional, she's very practical, everything needs to be multipurpose and quickly accessible for her. She might have granola bars, or grab a quick banana, and everything goes in her pockets: extra pens, her extra badge in case she loses one (which she probably does once a week). And in her house—this is something that happens to me when I get really, really busy—sometimes you just have enough time to do the laundry, but not to fold the laundry...or do the laundry, even fold the laundry, but not put the laundry away. I liked the idea that maybe she's got piles of clothes on the end of her bed, and she just doesn't have time or the bandwidth or brain space to put them away. We put Post-its all over the apartment to remind her to do things. It's about ease and keeping her focus entirely on her work, making her the most high functioning she can be.

**Having had a front row seat on set, what does David Corenswet bring to the roles of Superman and Clark Kent?**

Clark and Superman obviously share the same DNA, but it was amazing to watch David step into Superman and how different it felt from Clark. I'll never forget when we were [screen] testing...right as I was leaving, I walked past this fitting room and David was trying on a version of the suit. We didn't know we had the jobs yet, and I just remember looking at him in the suit and being like, "Superman is in the building." But I had just spent all day testing with Clark. There's an earnestness to both of them that feels really unique, I loved having a front row seat to watching him craft these two characters. He takes the job and the responsibility seriously and also just seemed like he was having the time of his life.

**Lois interacts with the Justice Gang as well, especially Mister Terrific. Without revealing too much, what was your experience working with Edi Gathegi?**

It was a blast. I mean, Edi's so talented. He's so smart and dry but has a totally goofy side to him too. We were shooting together one day on a really cool set, suspended from the ceiling of the studio, and they were using this piece of equipment that when you turn it, one side is a mirror, and one side is something else. And they turned it towards us, and Edi just grabbed my arm and gasped. And I thought something had gone wrong. You know, there were sparks flying in there just a minute earlier. And he turned to me, and he just said, "I saw us. I just saw us in the movie." He was so moved. And it's moments like that where you get swept up in the movie magic and reminded of the scope of this thing we were making.

**What was it like to be on a James Gunn set?**

I've only got one experience, but our James Gunn set was driven by the hope and love and fun he strives to put on screen. He did a deep dive on all of us. He made it very clear that there was a zero asshole policy on his sets. And he brought together this group of people who were just excited to be there and happy to come to work every day. And he loves these universes, he loves these characters, and that kind of energy trickles down from the top. So, it was a blast, we had so much fun. He had a crystal clear vision for what he wanted to do, but he's also really collaborative and he made space for us to play and find things and work together.

**Why do you think these characters and their stories endure?**

I think they endure because they're aspirational. They show us the power of courage and empathy and loyalty and give us hope that good will always win and is worth fighting for. They often show us that superheroes aren't the only powerful ones. Every day superheroes are equally important, and we all have that strength within us if we can find a way to unlock it.

**What are you most excited for audiences to experience when they see Superman in theaters?**

It's an opportunity to introduce a new generation of fans to these iconic characters, and maybe a few that they didn't know before. I wasn't as familiar with Metamorpho, for example, but he's such a cool character. It'll be exciting to invite a brand-new audience into this universe and, hopefully, also reengage the audience that already loves it. There's something here for everyone. Big adventure, a wild ride, iconic characters, a great love story. Super, even.

**NICHOLAS HOULT**

**– LEX LUTHOR –**

**How did the role of the most iconic Super-Villain in the Superman universe come to you?**

I've been a fan of James Gunn's work for a long time, so when he and Peter Safran took over the DC world, it was exciting. I thought, whatever they're going to be building, I want to be a part of that. So—and this is the first time I've done this—I slid into James's DMs and I was like, “Hey, excited to see what you're cooking up over there. If there's ever anything that I could be around for, let me know.” That led to my agents chatting to them a little bit and I had a conversation with Peter, and obviously *Superman* was mentioned briefly. And I asked how would they feel about me putting my hat in the ring to play Superman? And they said okay, would you be happy to come and do a screen test? And I said yeah, partly because I just wanted to try on the suit, something that I think every kid in the world at some point wants to do. I had a fun day, but didn't get the part, obviously. [LAUGHS] But then I got a phone call from James one day and he asked, “How would you feel about playing Lex?” And I cackled, I evilly cackled down the phone to him, I remember that vividly. Because there was an instant flash in my brain to the first time I read the script, when there was a small part of me—my gut or my instinct—that went, I think you might be better and have more fun playing Lex. But I didn't say that to anyone, because I was putting my hat in there to try and play Superman. So, when he called,

I was just thrilled. It felt like some sort of cosmic lineup where this played out exactly as it should have been.

**What did you think when you learned David Corenswet was cast in the role of Superman?**

Before I even knew that David was auditioning, I'd seen the movie *Pearl*, which he's in, and he has such a presence, an ease, and charm and a timeless movie star quality. I remember seeing that and then hearing that he was auditioning for *Superman*. I was like, "Well, damn, he's, he's a good pick." And then I met him on the camera test days and we shook hands, and I remember I felt in that moment, this guy is perfect, he felt like Superman in that moment to me. And now, having worked with him, seen his approach to the character, his dedication, his warmth and kindness, and all the things that he embodies that are Superman, I'm very excited for everyone to see how he brings it to life.

**Why is James Gunn the perfect filmmaker to bring Superman back to the big screen?**

James is respectful of all the elements of Superman that we love, and has combined them into a new story, a new world, but one that also has a flair and a twist on it whereby there's new elements and ideas that are in keeping with the original concepts. It's truthful. And from an actor's standpoint, he writes scenes with brilliant dialogue that are fun to play. Then from a standpoint of the audience, when I watch his work, I'm having fun, I'm enjoying it, it's snappy, it's sharp, the characters I like to be around, the story's developing in unexpected, fun ways, everything just melds together perfectly. I absolutely loved working with James, because there are two brilliant things about him: his ability to know exactly what he wants and have a clear vision and to know that that's going to work for what he's creating, but then also be very open to ideas and switching things up and trying things. That combination is perfect for an actor, because you get that freedom to be like, "Oh, can we try this? Would this be interesting? Can I look at that?" And if he likes it, then great, it will happily be incorporated. But also at the same time, you feel this security and trust and the sense that you know that he's got it and he knows what he needs.

**Why do you suppose Lex Luthor has remained Superman's greatest nemesis for so long?**

I think partly he's timeless because he has evolved so much throughout the comics, from that initial conception of him as the nemesis of Superman and what he stood for and his ideals and what he was looking to attain, and that's evolved a lot throughout the comics. It was really fun as an actor to

go through the different eras and decide what's handy and what's useful for me playing this Lex in this script and this story. And when you see the film, I think there's something—particularly for the more recent comics—that's very truthful and honest, and Lex's motives, although his execution is always perhaps questionable, a lot of his core motives and beliefs are actually very understandable, in terms of what he's trying to protect. There's this idea that I've been hanging on to, which I don't know if it's right, I don't know if I'd ever spoken to James about this particularly, but this idea that Lex, as evil as he might appear, has this deep love for humanity, and he sees himself almost as the only person smart enough and aware enough to protect them from what could potentially be a very dangerous scenario with this alien taking over and being omni-powerful, I suppose. Whenever you're playing a villain, a bad character, what's fun about that for me is breaking them apart making a few key little twists in your brain wiring, and then realizing that it makes complete sense, where they're coming from. And that's what's great about this script, and hopefully this Lex we will see.

**Lex looks like he spends a little time in the gym in this film—was that something you chose and if so, why?**

I went to the gym with David for the first time, and I was determined to keep up, lift whatever he lifted. I couldn't do it. I was close, but I couldn't do it. [LAUGHS] There's a great moment in *All-Star Superman* where Clark visits Lex in prison, and Lex is working out and he says something along the lines of “Feel that? That's real muscle, that's hard work and graft.” And something about that rang to me a little bit with Lex. Superman has just been bestowed with this incredible strength and all these gifts, and Lex is driven and hard-working, and it hurts even more that there's someone who can achieve all these things without putting in the graft. So, I was going to the gym, I wanted to feel physically ready, capable, determined, and all those things. Otherwise it was going back to source material and finding little bits of ideas or moments with Lex that were fun, and then it's branching off into other areas, just trying to read books, or watch things, and listen to music, things that help you feel somewhat connected and inspired. And reading the script a lot.

**Would you say Lex Luthor's superpower is his intelligence?**

Brains beats brawn, right? That was kind of a chant we had going on set one day because it is this idea that obviously Lex feels inferior in many ways to Superman. He can't compete physically, but he can use his superior intelligence to kind of outmaneuver him and manipulate him. So that's

something that's fun about the character as well, because he's kind of many steps ahead throughout the story; he's so intelligent and smart that he can out think everyone, including Superman.

**You shaved your head for the role, but how else did you develop Lex's exterior and how that affects who he is on the inside?**

It was fun in terms of working with Judianna [Makovsky], the costume designer, on this idea of the exterior that Lex wants to present to the world, his suit of armor, almost, his fine tailoring, his style, and his swagger—all the things that give him confidence and make him feel good. And she's just incredible at bringing all those things to life and making every detail just pin-perfect.

**There are many sides to Lex as you portray him—was that something you discussed with James?**

I do like playing a villain, it's really fun, the few times I've done it. The first couple of conversations with James on this were like, yes, he's a villain, yes, people have got to hate him, but also, you want to subvert that a little bit, you want to understand Lex a little bit, and hopefully, maybe even weirdly start to feel for him. And that's something that I love doing as an actor, is just kind of just twisting and turning the performance so people not expecting it. I think that's what you can do with these sorts of characters, start off on a path and give lots of different shades and light to the point where people go, “Oh, okay.”

**Who is The Engineer to Lex Luthor?**

The Engineer is someone that is an ex-special operative soldier for whom Lex has developed nanite technology, which is in her blood. She can transform it into anything she can imagine, which is obviously cool, and so she's unstoppable, turning her hands into buzz saws and whatnot. And Gabby [de Faría] does an incredible job. She worked so hard with the stunt team physically to prepare for all that, and she could do all these incredible moves and make all the action that happens physically so special that once the VFX is added on top of that, you have really special action sequences.

**NATHAN FILLION**  
**– GUY GARDNER/GREEN LANTERN –**

**What does Superman mean to you?**

What does Superman mean to me? I mean, he's iconic, the best, the top, the most invulnerable, the most powerful, uncorruptible. When you think what is the highest, most upper echelon hero you can think of, that's Superman. And also, he's going to be on your side, unless you're evil, right? So, you can always count on him. That's the idea. If everything's going terribly wrong, you think, "If only Superman were here."

**What were your thoughts when you first read James Gunn's script?**

Everybody knows the story of the baby from Krypton who comes to Earth and grows up in Kansas. We all know that bit. So, I think what really jumped off the page for me is that we're already in a world that knows about Superman. And more so, it's not our world, which is something we've been sold many times, which is what would happen if Superman were real and came to our world. But this is more, what if we existed in his world? That comic book world where interdimensional beings are a fact of life. Everybody gets it. There's aliens and we're not the only ones around here. Robots. Giant monsters. This is the stuff I was sold when I was reading comic books as a kid, and this is the world that James is letting us live in for a moment, which I think is very fresh and very different.

**There are many Green Lanterns in the canon—an entire Green Lantern Corps. Who do you play?**

if folks are just somewhat familiar with Green Lantern, they're probably familiar with Hal Jordan, who is handsome and heroic, and honorable, and cool... all those things. And likable. When actors first start out—I see it very often—they want to be liked, they want to be cool, they want to be awesome. And that was me too, as a young man, as a young actor, just getting started. But what I realized over time is that there is a lot of gold to be mined from flaws. And that, Guy Gardner has in spades. This is a flawed man. You don't have to be good to wield a green lantern ring, you just have to have the will. And will is something Guy Gardner also has in spades. But he also has that switch in his brain that's been flipped. He's the Sophia of the *Golden Girls*. He lacks that filter that says, maybe don't say that part or maybe don't think that out loud. He lacks that part, and he's okay with that. And as an actor, there's something very freeing about playing that kind of guy, about being a jerk. And I think also, far more relatable.



**Tell me about what Guy has dubbed The Justice Gang?**

If you imagine you were walking around in a comic book world, you probably wouldn't run into the Justice Gang in a café or a grocery store. You would probably run into them if something were going terribly, terribly wrong, and right when you need them. So, that's exactly when we meet the Justice Gang in this film. You know, somebody picked up the phone and said, "We're gonna need the Justice Gang." Boom, here we are. We're flying in to save the day. There is Hawkgirl, there is Mister Terrific, and there is Guy Gardner, the Green Lantern, one of a handful of Green Lanterns who are Earthlings. Side note, the only Green Lanterns who have been in the movies have been played by Canadians. That's all I'm gonna say.

**What is Guy's perspective on fellow metahuman and Super Hero Superman?**

Guy thinks very highly of himself, and thinks he's the best. Here's a guy whose kind of been shortchanged by life in a number of different ways, so he's got a sore spot about thinking anybody might be considered better than he is. I think he's very ego-driven, so for everyone to have the idea of Superman being up there, I think that makes Guy rather resentful. I think Guy would jump at a chance to go head-to-head, toe-to-toe, cape-to-ring, so to speak, with Big Blue. Green vs. Blue.

**As someone who has worked with James Gunn many times, how would you describe his approach as a filmmaker?**

Clearly James loves his job. Clearly he's really good at telling stories. And that's what it's all about. How do you serve the story? How do you tell a great story? He has a particular perspective, which I really appreciate. I don't know where it comes from, but I really appreciate it. I think I would consider it a journey of discovery, because certainly he has a plan. I think he's always got five great ideas going into it, but is ready to go with whatever is created in the moment and whatever comes to light in the moment. I think he's ready to go with anything that might propel the story forward or add a layer in there that's important. But also, he's so prepared. He knows what he's doing visually, costumes, color. Music... he's got everything built up, he's got it all ordered up in his mind. He knows what's happening at every moment. That's what's great about working with James, is that he knows just what he's doing, and you go off into the world and take credit for all this hard work. [LAUGHS]

**What are audiences in store for when they see Superman this summer?**

Just think about everything James has done with every property he's touched, with everything he's done. The way he brings warmth, the way he brings humanity, the way he allows us to relate to the fantastic music he chooses. He makes it all relatable. Just think of everything he's done with all the projects he's done, and now he's doing it with something as iconic as Superman. You're in for a treat.

**EDI GATHEGI**

**– MISTER TERRIFIC –**

**Why did your character—who has one of the greatest superhero names of all time—resonate with you?**

Well, first and foremost, the character is Black. There's not a whole lot of Black superheroes that we get to choose from, and he's one of them. But he's more than that. This character has a genius level intellect. He's the owner of Holt Industries, a technological firm. It's worth multi-millions of dollars. And he's created this technology called the T-Spheres, and these are floating spheres that can be used as projectiles. They can cloak him in invisibility. They can allow him to fly, and they can shield him from all sorts of tech, so he's undetectable. They can be used as holograms. I mean, there's just so many different uses for these technologies. Think Iron Man, but in DC. Michael Holt, as he likes to describe it, has a natural aptitude for natural aptitudes, so he's a quick learner. In fact, that's what he loves to do. He picks up languages, he's a polyglot, a polymath. This man is an extraordinary person, but he's also got a lot of depth. He lost his wife in an accident, so he's dealing with some emotional issues as well, so he's not perfect. He's a flawed human being. And he's also a human being in a world of gods and monsters. So, this character, I think he's a special sauce in the equation of the DCU.

**Tell me about Mister Terrific's collaboration as part of the Justice Gang.**

The Justice Gang is different because it's a Super Hero team that's really made up of only three individuals, so it's not a big, expansive Super Hero team. And they're kind of nascent, so they're a little ragtag. There's no real clear leadership. I know Guy Gardner likes to think of himself as the leader, but I don't know that we respect that. But they work well together in that their strengths complement each other. You know, Guy Gardner has that ring that he can do anything with, and Hawkgirl can also fly and she'll kill you, and Mister Terrific is the brains of the operation.

**As any superhero will tell you, the suit is key—talk about what Judianna Makovsky has done with the super suits in this film.**

Judianna [Makovsky] is one of the best. Everybody knows that. She's done some of the best superhero costumes that have ever been done, and we're so lucky that we have her. My evolution in the costume fittings went from not getting it, not feeling particularly cool in the wardrobe, and each time that I went back in there something was developed that started to change my mind. And then it wasn't until I had the whole look together where we put the team mask on and the suit, and I was just left with this really overwhelming feeling of, I could save the world. It just looked cool as hell, like a true Super Hero. She knocked it out of the park. I felt so dope in the wardrobe. And I feel like that look will probably inspire children to want to dress as Mister Terrific on Halloween.

**How did you physically prepare for the role of a superhero?**

I just took this as an opportunity to change my habits in my life and my lifestyle and just try to go as far as I could in terms of physical strength. My character is an Olympic athlete, so I felt it was important to at least be able to somewhat resemble someone who could be athletic. So, I trained for six months with Paolo Mascitti, and Gabby [de Faría] also did the same. We trained together and it was really intensive, six days a week, sometimes two, two and-a-half hours a day, and it was not easy, but it was worth it.

**You worked quite a bit with Rachel Brosnahan as Lois Lane— what did you think about her version of Lois?**

I think James Gunn wrote a Lois that's really strong. This is a journalist who is 100 percent capable of that job. She takes it seriously. She's highly intelligent. She's, in fact, Superman's equal, or even his superior, intellectually, which is probably why he's attracted to her. And Rachel Brosnahan has such chops as an actor, she's the truth. And her in this role, it's something special.

**Why should audiences be excited for James Gunn's version of *Superman*?**

It's a superhero film and it's mad fun. It's a riot. I was halfway through the script, and I didn't want the world to end, I just wanted to keep reading and I looked, and it was 119 pages, I wished it was 300 pages, you know? It's just fun. James has delivered a film that will have the audience feeling good, feeling inspired, a film that stands for strength, for truth and for justice.

**ISABELA MERCED**

**– HAWKGIRL –**

**What does Superman mean to you?**

When I hear the word Superman, the feeling I get is quite layered, because off the bat, I think just like many other people when they hear the name, they think superhero, they think comic book, they think of a symbol of hope. But also for me, he's a symbol of Cleveland, because I'm from Cleveland. Also, I think his optimism and his hope, that's something that will never really go out of style. I think that's why Superman has sort of transcended time. The message is what never really dies. At the end of the day, he's just like a good man—or alien—who just wants to be mostly human just like us, and protect us from harm. It's really sweet. He's like an alien who's adopted us, and he's very, very kind.

**Your character, Hawkgirl, is part of a trio that makes up a version of what we know as the Justice League—the Justice Gang. What can you tell me about that?**

I think it's a really interesting take and approach that we're having with the Justice Gang. We work for LordTech company, and it's a corporation mentality and environment. It's sort of like we got hired, we probably signed a contract. We had to wear somewhat similar outfits, but with our own signature colors, so there's a peek of the original characters. But it's very much corporatized and feels a little bit different than what you'd expect. It sort of feels like we're clocking in, and that's kind of the energy that they're going for. It's like clocking in to save the world, I guess, and I think Superman is sort of freelancing, I guess, with his saving the world. He's never joined the group but we don't really mind.

**What does Hawkgirl think of her fellow metahumans?**

I think she sees that Mister Terrific is really happy to have access to a place that can financially support his ambitions, which is super techy stuff, nerdy stuff. I'm sure he knows that he couldn't afford it by himself, so he has to save the world to afford all of this high tech that he wants to use in battle. And he does care. I think the Green Lantern's a bit egotistical. I have a few diagnoses I would like to put on him, but I will not because I'm not a therapist and he's not real. [LAUGHS] Nathan Fillion was a blessing and a pleasant person to have around but his character is definitely just like an egotistical maniac. And Hawkgirl is a little bit underwhelmed at all times, she's a bit bored by everything. I wouldn't call her a cynic, but she's not an optimist, and in a way she's quite the opposite of Superman. I think when she sees him, even though she does mean well, I think it's hard for her to

look at something that appears so perfect and to think that's coming from a good place. I think Hawkgirl sort of doesn't trust Superman all the way, but I think it's important to have this type of cynical character in this movie.

### **What is your character like as a Super Hero?**

Kendra's got some issues, so she leads with anger. I think at all times, she leads with this war cry mentality—she lets out a war cry every time she's about to strike. She's not even scared enough to be stealthy, she just yells, like, "I'm here and I'm everywhere because I can fly really fast, and I have a mace that's completely unforgiving. Even if I accidentally swing it your way, you're done." So, I think she's fully aware of her powers and her strength, which I had to learn. It's almost like swinging an axe to cut some wood, that was sort of the training that I took, and learning the shapes and the numbers associated with each swing.

### **What do you think of Hawkgirl's superhero suit?**

I think Judianna and her team did a phenomenal job. Michelle Moon is also someone that I just love. First of all, I love that it's all women. And for Hawkgirl, I feel like it's a very practical battle suit. I think there's a fine line between practicality and looking good, and they managed to get both. My waist was cinched but I look strong, and I felt strong and protected. I really liked the gloves, it's like a boxing glove. The helmet is something that made perfect sense right away and they nailed it within like the second try. I love the helmet, too.

### **Talk about working with your director, James Gunn...**

James Gunn is the perfect kind of grownup in the sense that he's able to maintain his responsibilities and his schedule, and also speak to other people with respect, and he just has his shit together. But at the same time he hasn't lost any of his childlike wonder or joy or expression and imagination and curiosity. I think he's got a really good balance, and for that I think he's the perfect guy to be working on such an iconic Super Hero. I mean, sometimes the comics are silly, and he gets that, he incorporates that, and he's also really good at making you feel something instantly for these characters. I really like that about his style.

## ANTHONY CARRIGAN

### – METAMORPHO –

#### **What does it mean to you to be a part of this film?**

First of all, when you're cast in *Superman* it's a huge responsibility, but how can you not just access that joy and that ecstatic kind of happiness, like your eight-year-old self is just flipping out inside? But when it comes down to it, you have a craft and you have a job, and you want to do the best job possible. And then, another part of it, which is kind of wild, is that you feel like you're starting brand new on every job. You don't know what it's going to be. You don't know who this character is inside of you. I mean, you've read about it and you kind of see the character on the page, but the journey from that moment when you get the phone call that you got it, to then showing up on set and saying your first line... it's a massive one, it's different every time, and that's what makes it exciting.

#### **Who is Metamorpho, what's unique about him?**

Metamorpho, also known as Rex Mason, is a very enigmatic character. He's a mystery and, even on the page, there's a lot that was kind of left up to the imagination. I think he's a very misunderstood character. He has undergone this transformation to his body, which, you know, each portion of him is a different element, so he's also called the Element Man. His power is manipulation of said elements to basically turn himself into whatever he wants. So it's a blessing and a curse. He, I think, sees it more as a curse. He does not like the way that he looks, which I can certainly relate to. You know, growing up with alopecia, that was something that I wished that I could change about myself back then, and it really affected my self-esteem. It affected the way that I moved through the world. And so, that's certainly a kind of aspect of this character that I feel like I can really relate to. But since then, since accepting that, it really has become a kind of superpower of mine, this different, unique look of mine. So yeah, we'll see the trajectory of the character, and he's pretty fascinating and very powerful, but also hiding a real tenderness as well. James loves to kind of bring in characters that have that pathos, that have that depth of character and, and really find their humanity. It's a really special opportunity to bring a character to life that's never been done in a movie before. There's also a responsibility as well, because I think that the fans that do know Metamorpho really, really love him, he's kind of a cult favorite. So, there's some pressure there, but I'm excited because we do something fun with it.

**Metamorpho also has a unique appearance within the superhero world—how would you describe him?**

It's awesome. I mean, it's so cool when you get to actually see from the source material how that's being honored with this costume. I think it's going to flip everyone out, the attention to detail with the amethyst on one side, the ice on a leg, the tree trunk of another leg. It's just visually so stunning and so cool. And what this character is able to do and just visually how impressive it is, is just going to blow audiences away. I'm so excited about that.

**Why is this the right time for a Superman movie?**

I think that it's a really important time for a film like this to come along, I think that it's an incredibly important time to look towards a really positive, optimistic kind of role model who's trying to do good because at the end of the day, it's important to look for those kind of bastions of light and good and hope. I think this movie represents that, and it's important.

**MARÍA GABRIELA DE FARÍA**  
**– THE ENGINEER/ANGELA SPICA –**

**What did you think of James Gunn's *Superman* script when you first read it?**

When I first read the script, I was so excited. I could not believe I was reading this. And as I kept reading the script, I could not believe how great this story was. I had high expectations because James is an amazing writer. And I truly admire him so much and I love everything he writes. And, you know, it's *Superman*. It's something that's so meaningful to the entire world, that I was really curious about what he was going to create. And honestly, it was everything that I expected and more. It was so funny and so deep and heartfelt. As I kept reading, I was like, please give me this job because I want to help bring this story to life. I read it many times after and it just kept getting better and better.

**Who is The Engineer?**

Let's start from the outside in. The Engineer, her name is Angela Spica, and she looks very tough. LuAndra [Whitehurst], who did my makeup, used cold shades, so she looks very tough. Even her hair—Magnolia [Lowe], who did it, is amazing—it's just very long braids. It's all about comfort and what's going to make it easier for her to kick ass and do everything she does. So, when you see her, the hair and the makeup, you already have a sense of okay she's not playing games. She's not here to

be friends with anybody. And she's former special ops. She's a tough military woman before becoming The Engineer. She was already a badass. She was already more capable than 99 percent of the population. And when she finally became The Engineer, when she gained her powers, she became a machine. She's pretty much indestructible. Her blood is made of nanites, and she can make herself into anything she can imagine—not only herself, but she can create different weapons, complex machinery outside of herself. She can make clones of herself, which is really cool. So, that's kind of on the outside. And on the inside, I think she's had a really rough past that made her believe that the world is completely broken and needs to be fixed. No matter the consequences and no matter how many people get hurt, and no matter what she has to do.

### **What is your character's connection to Lex Luthor?**

Lex is The Engineer's boss. He is one of the most powerful humans on the planet and he's brilliant. He's a genius that has a profound love for science and knowledge. He has the means to create this crazy technology that could potentially help the world, and I think people choose to believe that Lex will move the world forward and help us evolve. But of course, we will find out that he's not necessarily a great person. Lex and The Engineer have a complex relationship because Lex created her, so at this point in her life she owes her powers to him. Lex is not an easygoing guy, he is really dangerous, but Angela is also very powerful. So, I feel like between Lex and Angela, Lex doesn't really mess with Angela that much. [LAUGHS] He's clearly her boss, but I feel like they see eye to eye. I feel like they understand each other very well. And I said to James that I felt they have kind of a relationship outside of work. Yes, there is Eve, who's the official girlfriend, but I think Lex and Angie have their own fun. That's how I approached my scenes with Nick, that they do have this connection, and they do have this intimacy that's based on this power dynamic that they both have, and they both really enjoy. Angela is, I feel, the one character that works with Lex, that yells at him, that raises her voice, and doesn't fear that he's going to fire her or do anything to her. I feel like she thinks they're equal. And they're not, because they have very different views of the world and very different goals and hearts. To me, at her core. Angela is a good person and Lex is, well, not.

### **This is a very physical role—how did you prepare for it?**

I came into this job very green in terms of physical activity. When I read the script and I saw what Angela had to do, and when I read the comics and really saw her, I got really afraid! So, I started working out with our personal trainer, Paolo Mascitti. He's amazing. But that very first training



session, I went back to my car thinking I was not going to be able to do this. Because I needed to look a certain way—not because they're asking me to look a certain way, but because I felt as an actor that transforming physically was such an important part of the job. And I wanted to honor how The Engineer looked in the comics. So, I worked so hard, six times a week, three hours a day for months. And that training, the first three months, I did not see any improvement, but then by month four, I was like, okay, I think I'm more capable of holding my own weight, of moving better. I have more awareness. And it was around that time that I started doing my sessions with the stunts. And it was great. I mean, the stunt team, they have my heart forever. I was with them pretty much every day because my character does a lot of fighting, a lot of flying, a lot of kicking ass... She is amazing. And they were so helpful. They make sure that you learn everything perfectly and that you look great on camera, and they give you the confidence. They would tell you when you were killing it and they also were very honest when something wasn't working, when we needed to fix it. In the beginning, I had just a crazy fear of heights, so bad, but I did not tell anybody, only my stunt double knew. But I got good with it, I could do anything. With the stunt team, it was an ongoing process. We were constantly working on different moves, starting with stances, like you're supposed to stand and just tuck your tail and look very powerful. The awareness of the body, and then getting into the fights and the wire gags were really fun and really challenging as well. Working with the stunts opened my mind to how important the stunt team is. The audience, they won't see them but to me, in this movie, they're everything, I love them so much.

### **The Engineer has a really cool look—can you talk about your costume?**

Angie's suit is beautiful. It's 3D printed leather, if I'm not mistaken. It almost gives you the feeling that you can see through her or inside of her, and that was the idea. It was a challenging suit, very tight and is very stiff, it was not Spandex, so I was fighting the suit a little bit and I had this thing I did before I put on the suit with a thousand people around me helping me get into it. I'd say, "I love you, suit. I love you so much. This is gonna be great. We're gonna do this together. You're gonna give in. It's gonna be good." [LAUGHS] But I feel like as actors, you learn to use your disadvantages to your favor. So, the suit didn't let me move that much, but then the suit really helped me *because* I couldn't really move that much, if that makes sense. It also helped me get into the mood of every fight because I was fighting my suit a little bit, and it gave me that extra motivation, that, "Yes, I can do this!"

**What did you love about working with James Gunn?**

Even though he has a very specific vision in mind, he's such a great artist that he's open to everybody's opinion. He let us play and he made us feel very comfortable and very confident, and very empowered. And I felt that he learned about each actor very quickly so he knew how to talk to them, what worked for them, what would bring out the emotions that he needed. And that was surprising. It was like day two and he knew exactly how to talk to me. With each actor, he had a different way of approaching them, and it was so cool. That's a great leader right there. And I'm just a big fan. He brings the magic to his sets. I talked to everybody that has worked on a James Gunn film set, and they all feel the same way. So, it is true. I'm not saying only because I got the job. It's true.

**Why does *Superman* need to be experienced on the big screen?**

I feel like audiences are going to find the reason we go to the movies. The reason we love movies, that huge cinematic experience that we all long for. I think it's going to set the bar very high for all other movies. This is the beginning of a new era of superheroes. We're going go to the movies and be on the edge of our seats laughing, crying, and also questioning our place in the world. And asking what are the actions that we're taking to make the world a better place. This is a fantastic movie that we will be talking about the entire summer and the entire year, and I cannot wait!

**SKYLER GISONDO**

**– JIMMY OLSEN –**

**What does *Superman* mean to you?**

Superman is the embodiment of altruism and selflessness that I think is aspirational to me and to the kind of life I want to live.

**What were your initial impressions of James Gunn's script when you read it?**

What jumped out at me really was just how funny it was, first and foremost. I was literally laughing out loud alone in my house sitting at my computer. And I think that really all of James's movies are deeply funny, but specifically with something like this, where there's so much to accomplish, you have to set so many storylines in motion and introduce so many characters, so it can be easy to sacrifice depth or humor in the name of getting certain things done. But he doesn't do that at all. I thought it was hysterically funny. Pretty early in the script, there's just a 10-page scene that's a

conversation between Lois and Clark, and when you're reading a superhero script, I think you're expecting every other page to have laser battles and crazy action. And this script had all of those things while also kind of balancing that with a lot of heart. And there was such a human element to it. Also, the approach James took with Superman as sort of having an identity crisis is so relatable—struggling with your sense of self and what makes us who we are.

**Jimmy Olsen is another iconic Superman figure—how would you characterize him in this film?**

Jimmy is a photographer at the *Daily Planet*. And Jimmy's just kind of a guy. The way James explained it to me is that every woman in the cinematic universe is for some reason just obsessed with Jimmy, and it's kind of beyond anyone's comprehension. Like, why? He's just a guy doing his job, no matter what else is going on. He loves journalism and he cares deeply about journalistic integrity.

**What's Jimmy's working relationship like with Daily Planet reporter Lois Lane?**

Jimmy works closely with Lois Lane, and they have a ton of respect for each other. They both take their jobs very seriously. It's almost like a big sister/little brother relationship. There's admiration between them, and we see later on in the movie when everything's really hitting the fan, that they're both right there in the middle of it all, doing their job. I think that they care deeply about the work and that's something that they share together in this sacred sort of way.

**As an observant resident of Metropolis, what does Jimmy see as his fellow citizens' relationship to Superman in this film?**

It's a little fraught. I think some idolize Superman and see him for what he is, that he's just this person trying to live in service of others, and for others he's this vigilante doing an unjustifiable amount of property damage, and like, how many people needed to be hurt? He's the source of friction, I think, amongst the residents. He can be a sort of polarizing figure.

**What was it like working with James Gunn on this film?**

Everything that you want out of a superhero movie is there. You have the epic world building, with a real original take on all of that. And then there's also this whimsical, very heartfelt human element to it as a through line, and there's a lot of comedy. James cares so deeply about the characters, and I think that really comes through in this movie, and in all his movies, but this one especially, seeing as

we're originating a lot of characters here and meeting them for the first time. He navigates all that in a way that is unique to him and to the DC world.

**WENDELL PIERCE**

**– PERRY WHITE –**

**You play an iconic character in the Superman universe—where do we find him when the film starts?**

I play Perry White, editor-in-chief of the *Daily Planet* newspaper, printing all the news that's fit to print. And for a newspaper man, it's a little scary, because newspapers are going out in this digital world and in the world of the movie. We meet him right there, in the newsroom, with Lois Lane and Jimmy Olsen and this relatively new reporter, Clark Kent.

**How does Perry feel about his star reporters?**

Lois Lane—she's my ace. She's the one that goes out and gets the story, I trust her. She's the real leader of the newsroom. Clark Kent... not too sure of him. I'm a curmudgeon when it comes to Clark, but I hang in there long enough to see if there's something special about him.

**What stood out to you about Perry White when you read the script?**

To be an editor of a newspaper in a time where it's a digital world and the world is ever-changing is tough, but I think what matters to Perry are values. That's what counts. The one steady thing in the ever-changing world is your values. And that's what Superman represents, that's what's going to keep the *Daily Planet* going in a time where Perry feels it's going by way of the dinosaurs. Perry realizes that the story of Superman is a real opportunity.

**How exciting is it to be a part of bringing Superman back to the big screen?**

First of all, the excitement to be a part of such an iconic story, the American mythology of Superman—I received more calls from people around the world when they found out I was a part of this film! I literally got a call from a friend in Uganda—he's a theater and film director there, and he just called and said, "Superman, Superman, Superman!" [LAUGHS] It was as if he was standing on the streets of Metropolis looking up and just saying his name. He could not believe I was a part of it. So, it was evident that Superman has an impact on people.

**What was the *Daily Planet* crew like to work with?**

Skyler [Gisondo], Rachel [Brosnahan], Christopher [McDonald] and Mikaela [Hoover], the little crew of the *Daily Planet*, we had a blast. Beck [Bennett] kept us laughing all the time. It was fun, especially when we got to be a part of a little bit of the special effects—that's when it was like being a kid in a candy store, you know? It was really fun to do and to watch them put it all together. That was really cool.

**What was it like collaborating with James Gunn on the film?**

I have a confession to make, I am not into comic books as much as other people are. But James is that person, he did a deep dive into the world of Superman and all the things that make up this iconic figure. The thing I noticed, being someone who was outside of the culture of the fandom, then seeing the excitement people had on set, the reactions as we were filming, they make you realize that you might be missing out on something that's very special, that I had to dig a little deeper into the details and enjoy it myself. I definitely think the nuance of what James has done with it will bring everybody to the theater and make everyone really happy.

**MIKAELA HOOVER**

**– CAT GRANT –**

**What does the character of Superman mean to you? Had you been a fan of the comics, movies, series, etc., before this role came to you?**

I knew Superman as a part of the American mythology, but it wasn't until I got cast in the film that I started doing a true deep dive. Superman is the original superhero, he can do anything, has the best powers, and yet, he chooses to do good. I find that so inspiring and I have tried to bring that into my daily life.

**How does it feel to be a part of James Gunn's *Superman*, and can you share any favorite memories from set?**

It is an honor, and I feel the weight of that responsibility being part of this cast—these characters are beloved by the fans all over the world. James brings such a unique and incredible flair to this film, and to be part of that is a dream. He has made something truly iconic. Walking into the *Daily Planet*

for the first time will forever be engraved in my memory, especially seeing Jerry Siegel's grandsons Michael and James Larson in the bullpen. Shooting outside in Cleveland felt like I was in the middle of the Metropolis from the Superman comic books. The sets, the spaceship, the crowd... all of it was just incredible. The cast dinners were really memorable, and because we were on location, it felt like summer camp. The fact that we all got along so well made it even more special.

**Talk about your character and how she factors into the crew at the *Daily Planet*.**

Cat is the gossip columnist at the *Daily Planet*—she's always looking for scoops, whether it's celebrity news or even with her colleague Lois Lane. On set there was a lot of playful back and forth banter with Beck Bennett's character, Steve Lombard. The movie also alludes to Cat's complicated past with her toxic ex, which I hope we can dive deeper into in the future.

**What do you hope audiences will be talking about after they experience *Superman* in theaters?**

I hope they are inspired by Superman's inherent goodness and bring that into this world. It's important to find compassion for others, even those you don't agree with, and lift up the people around you. The world needs Superman more than ever before. I feel so grateful and honored to share a small part of that experience.

**BECK BENNETT**

**– STEVE LOMBARD –**

**What does the character of Superman mean to you? Had you been a fan of the comics, movies, series, etc., before this role came to you?**

I was a fan of the comics and the movies growing up. I remember seeing the *Death of Superman* comic book in my older brother's room when I was about nine years old, and I was crushed. I remember being so sad—Superman represented strength, possibility, and goodness. When I saw that cover it was like something was wrong with the world. I think what Superman means to me is the same as a lot of people, he's a symbol of hope and possibility that we're able to attach to as children and helps form that lasting belief that you can always do the right thing and overcome anything that stands in your way.

**How does it feel to be a part of James Gunn's *Superman*, and can you share any favorite memories from set?**

It feels absolutely incredible. It's been so much fun, even now I'm still trying to wrap my head around even being a part of it. A year and half into the process and it's still hard to believe. My favorite part was when we were shooting the *Daily Planet* scenes in Macon, Georgia. It was the first stuff I was filming, and they asked me to be there a week early to be ready to go in case they needed to switch from exteriors to interiors because of weather. Macon is a beautiful little town, and we were all staying at the same hotel and it kinda felt like summer camp. James and the producers and cast would basically go out to dinner every night and it was such a wonderful group of fun, sweet people and I was able to get to know everyone before having to do any of my scenes, so by the time we were going I knew everyone and was a lot more comfortable and I was able to really enjoy shooting these long scenes in this huge office with all these moving parts. Compared to most scenes I've shot it almost felt like a little play because of the length of the scene and how much space we had to work with, and we just did it over and over, it was so fun.

**Talk about your character and how he factors into the crew at the *Daily Planet*.**

Steve Lombard is a sports writer at the *Daily Planet* and he basically thinks he's better than everyone else. He lacks any filter or awareness of who he actually is and says whatever he thinks with absolute confidence while usually missing the mark in some way or another. He likes to make fun of Clark Kent, hit on Cat Grant, and thinks he's on top of the food chain even though he's probably on the bottom. He makes everyone roll their eyes but he's a good guy deep down and they know it—love him or hate him he's part of the crew.

**What do you hope audiences will be talking about after they experience *Superman* in theaters?**

I hope audiences will be talking about how it makes them feel like a kid again.

**SARA SAMPAIO**  
**– EVE TESCHMACHER –**

**What was your initial overall impression of James Gunn’s script for *Superman*?**

There's just no one that knows the superhero world more than he does, because he's a true fan. James completely does justice to who Superman is and who all these characters are. And he really knows how to bring the comedy without losing the heart and without losing truth.

**Your character does not come from the original DC Comics canon, but an equally revered source—can you explain?**

Eve Teschmacher originally came from the Richard Donner movies. She's not necessarily a comic book character, so there was a lot of freedom to work with Eve, which was really fun. James really modernized her. She's a fun girl who is dating Lex Luthor and just seems happy to go along for the ride, but I think she's smarter than she leads on.

**What is Lex Luthor’s obsession with Superman?**

Superman gives people hope and they feel safe, so I think Lex is probably jealous. Lex Luthor just likes to have power and be the most important person. I think Superman came out of this other world and started making all these decisions for the planet, and Lex thinks that Superman has come here to destroy his plans and to destroy the world.

**Eve has a really fun, modern style—can you talk about working with costume designer Judianna Makovsky to develop that?**

I'm a little biased, but I think Eve has the best costumes. Eve was just the most fun to build because she just has fun with fashion. She's loud and she's not scared to be loud, and she loves color, and she loves pretty outfits, and she just wants to look cute for the ‘Gram. It was just so much fun to play with Judianna and build Eve. We had so many fittings, so many outfits, and at the end it was actually hard to choose which outfits. But because Eve is just taking selfies throughout the whole movie, there were lots of changes to do. I think my favorite is this amazing ski suit in lavender, with a furry hat and furry boots. I kind of wanted to take that costume home because it was so good. Eve has a great wardrobe.



**What do you think audiences will experience when they see *Superman* on the big screen?**

Superman will always be Superman at his core, but it's coming from the mind of James Gunn, and I don't think anyone in his position is as much of a super fan of Superman. He has this great spin in telling this story that is fun and real, so I think the audience are in for such a good time. I'm a little bit biased, [LAUGHS] but it's such a good movie because there's so much truth to it. There's so much love that has been put into this movie, and I really do hope everyone is going to love it as well.

**IN CONVERSATION WITH THE ARTISANS**

**BETH MICKLE**

**– PRODUCTION DESIGNER –**

**What were your first thoughts after you read James Gunn's *Superman* script?**

For me, what was most exciting was you knew on the page that we were gonna have the opportunity to do a big, bright, hopeful, colorful, sunny movie and kind of get out of some of the heavier darkness that we've had in a lot of superhero movies of recent years. And it was just all over the page that James wanted this to be a fun movie, a fulfilling, uplifting movie.

**How did you determine your color palette for this film?**

As to the color palette, I think a good starting point was Frank Quitely's *All-Star Superman*. James said first thing that he wanted us to go look at that series. It was from the early 2000s, and it has this really distinctive color palette. It is bright and vivid and mostly primary colors and some secondary colors, but not much in the way of purples, pinks, aquas. It's Superman's colors—blues, reds, yellows—and then oranges and greens in there. That series was the biggest driving force. Once we saw that, the first thing I did was take screenshots of the entire series, and then I started taking clips and frames and putting them together to make these color palette pages, so you could really see how they all kind of came together to make what Frank Quitely had used. And then we looked at Edward Hopper paintings as well for use of color, and that led to thinking about a sense of nostalgia.

**How did you approach creating your version of Metropolis for the film?**

Right away, both Judianna [Makovsky] and I thought that Metropolis should feel timeless, nostalgic, have a lot of Americana in it, be relatable to all generations to really be this beautiful, hopeful, idyllic

city. And then we both called James and just said we thought there was an opportunity to not just do a movie set in 2025 in a generic city, but actually really make Metropolis something that leaps off the page and has a timelessness to it. And he was right on board.

### **How did you work out your design for the *Daily Planet* offices?**

We went on a really interesting journey with the *Daily Planet*. We were originally going to build it, and we spent about three months drawing it in the early stages of prep. And I felt really strongly that it should be two stories, so it felt like it was expansive, no low ceilings in sight. You know, it's the *New York Times*, you should be able to see up for multiple stories, see down for multiple stories. I really wanted a mezzanine level in there, to see movement happening at a level above us. And then James really, really wanted length because the first time we see it, Clark comes out of the elevator, and he has a phone call with Ma and Pa and he's talking with Steve the whole way. So, my team and I got together and taped out on a stage 150-foot length, and mimicked the call. We stepped the whole scene out. We actually choreographed it so that we could see how long it would take if you're steadily walking, and we just couldn't get it any smaller than that 150-foot footprint. But we weren't shooting there for enough days to really justify the expense, so we thought let's go see what locations existed. And Ian Easterbrook, our wonderful location manager, did such a good job. We wanted it to feel old, and Atlanta doesn't have a lot of the older classical architecture. He went down to Macon, where there is this absolutely beautiful train station that was over 250 feet from front to back. It had this gorgeous mezzanine level, and you come out of the elevator and here's this intersection that I thought could be where our *Daily Planet* globe is, then our circular reception desk around that, and that gave this nice big circular shape for everybody to move and swirl around and for Clark to zigzag around and continue to his work station. The building wasn't art deco, which is what the *Daily Planet* traditionally is, so that was the only thing I felt like we sacrificed. But, it had gorgeous materials, stone, and it felt like it had been there from the beginning of time. So then we continued going down the color palette discussions, and at that point we knew that we wanted it to be driven by pumpkin and golds and greens, so I went in with our wonderful set decorator, Rosemary Brandenburg, and she nailed this beautiful pumpkin color. And we sprayed it on everything. We put it on the lamps, we put it on the desks, we put it on the filing cabinets. Thank goodness the space is massive, just cavernous enough that I never felt like the pumpkin became overwhelming, it was just these accents throughout the space.

**Talk about designing another iconic Superman location, the Fortress of Solitude?**

So the Fortress of Solitude is Superman's man cave, as James described it once or twice, referring to the Silver Age comics. It's supposed to be a place of inspiration and a place where he works, where he's intellectually curious, where he has his laboratories, where in the comic books he has a zoo with aliens that he's gathered from around the galaxies. We wanted it to show that this is his base of operations. James at first had said it could be the Richard Donner version, he felt like that's what audiences knew, and felt like that was familiar, but I really felt like we had the opportunity to do something different, something exciting, something we hadn't seen before, but still honor and pay homage to the original. So we looked at the way crystals grew and kind of exploded from stone formations, which is often how they grow in laboratories or in nature. And then I started looking at the way water hits rocks and hits rock faces, it has this big projectile feel to it that was similar to the way crystal growth exploded outward from its base. I thought there was something really dynamic there, something kind of reaching toward the sky with this sense of acceleration. I kept imagining a shape that was sculptural, something monolithic, just a nice big mark on the landscape. Then I literally took this gorgeous photo from the 1950s or '60s of a big wave hitting a rock and it soars up 50 feet in the air over the top of this little gentleman. He's like a little ant in the photo. And I cut it out and I pasted it onto this flat, snowy landscape. And I thought there was something beautiful, sharp, and striking about that. We did 40 or 50 other versions of how crystals could come together to make a Fortress, but that idea was the first one that I led with when I showed James ideas, and immediately he said, "That's our Fortress." And so that was really exciting. For the interior, we ended up building 232 crystals and over a hundred craftsmen working on it, and they just did an absolutely stunning job. Fun fact: we bought out all of the resin on the eastern seaboard to make our resin crystals. But to do the floor, we needed another 11 or so drums of it, and we actually couldn't get it for the floor. So we switched to a different material to be able to do the ice floor.

**What did it mean to you as a designer to create this particular set, the Fortress of Solitude?**

This has been a career highlight. It is not lost on me or my department at all that it is an honor of a lifetime to be able to reimagine and recreate such an iconic set that has existed in film history for 50 years now. And it was by far the most exciting challenge, the most exhilarating prospect to be able to do this. It definitely came with the pressure of making sure we honored what audiences want to see and what people have come to expect from this, but also give it a fresh take and something that we

felt like audiences haven't seen before. I definitely had a lot of sleepless nights, but these are the things dreams are made of.

**We spend some time inside Lois Lane's apartment in the film—how did you collaborate to create that environment?**

Rachel [Brosnahan] had done so much thinking through her character and how her character lives and what's important to her. So, when we got into her apartment, she came in with all these great ideas about how her character would live and operate in the world. At that point, we had already looked at references from Joan Didion and Gloria Steinem, these wonderful writers' habitats. So, we'd already started to go in that direction as far as what the aesthetic of her apartment would be. And James liked the idea that there was professorial clutter and that she wasn't tidy. Rachel arrived and she really had already been on that train of thought, but then she also brought all these great touches. She liked the idea that Lois wants to put all of her focus into her work, so she streamlines everything else, simplifies every decision possible. She just has one type of pen she likes to use. One type of notebook, one type of granola bar she eats. So, she helped pick what those specific items were, and we dressed them all over the sets. Stacks and stacks of the same notebook, the same pens lying around everywhere, and so on. One less thing to have to think about and decide in the day lets you focus just on your work. We thought, "She folds her laundry on Sundays, but she never really puts it away. She just draws down from a stack of it throughout the week." So there was always a stack of laundry in the background.

**JUDIANNA MAKOVSKY**

**– COSTUME DESIGNER –**

**What was your initial reaction to James Gunn's script for *Superman*?**

When I read a script, it's always terror. [LAUGHS] I mean, Superman is so iconic, and it's been done so well before. So how do we do that? What direction are we going to go? We knew that we wanted a sort of classic Superman. But I think for me, when I read these, because it's such a responsibility to create these characters that have been done before, I think it's terrifying.

**What were your initial conversations with James like with regard to the Superman character?**

Well, the one thing we didn't want was a sculpted fake body. Right off the bat, he didn't want to see the fake muscles coming through. He said he wanted clothing that is a uniform as opposed to some magical, made-of-weird-fabric suit. So I think that was where we started. He kept saying it's more of a uniform and he puts it on like anyone gets dressed to go to work. And I think that was where we started on our illustrations. James was very clear from the beginning which S-Shield he wanted to use, and it actually came eventually from DC, from *Kingdom Come*. It's tweaked a little, but it is that S. I like it because it's very clean and very elegant and not fussy.

**What was your overall approach to the other metahuman characters?**

You have individual characters, but you want it to look like it's all part of the same movie. So, the technique, the fabrics are almost all similar. Let's say the Justice Gang, since they are wearing a corporate uniform, all are made of the same fabric and made the same way. And that way, you know they're a unified group, not just by the color and the design, but it's the techniques we use to construct them. We started with Mister Terrific and riffed off that, using a lot of white, which is unusual for superheroes. So, we just did different variations for each character that would be representative of their color. For example, Green Lantern does have the Green Lantern symbol on it, but he also has the LordTech corporate symbol. The same with Hawkgirl. James wanted a unified team that isn't quite unified yet. For The Engineer, James didn't want to do the liquid thing or the molten metal that is in the comic. Oftentimes when you do molten silver, it looks a little CGI, but he had it in his mind from day one it wasn't molten and it was more like graphite shavings that ooze from her skin, almost slightly ugly. I wanted to try something new, because of what happens to her, the Nanites come from her skin. So, we used this weird op art, 3D fabric underneath, like a gymnast fabric. Over it, we put a stretch leather that was custom laser cut, and you can see into it and you see this 3D thing coming through it, so that it ultimately looks like it's coming from her skin. We went online, found sculptures with moving graphite. The costume was made in-house by Karen Nasser. We had Legacy FX and our costume illustrator Constantine Sekeris help us with some concepts, how the graphite would look coming out of her body and through the suit. We all were looking at these amazing art installations of what graphite does when it's magnetized, almost like an old fashioned Etch-a-Sketch. That was a whole new process, we'd never done that before. It was a little trial and error trying to figure out how to make it work, especially for action and whatever, but it's absolutely beautiful, I have to say. For Metamorpho, who's made up of different elements, that's the one

costume we thought would be mocap, but James wanted a practical costume. But Legacy, they're so brilliant. Together we did a lot of concept work, a lot of designs, and they made the real costume, which barely needed to be enhanced at all. It's a practical costume. It's really beautiful.

### **What was your approach to Clark Kent's look?**

James had his ideas of who Clark is, for sure. But, you know, a good actor is going to bring more to it, and I've always found my philosophy about being a costume designer it's not about me, it's about what works for the film. We had looked at many Clark Kents in the comics and in other iterations. Originally, we had a brown suit because it looked vaguely '30s and old fashioned, and it was a single breasted suit. James always wanted it to be too big for him, that he's not comfortable in a suit and he doesn't know how a suit fits. So, we thought, let's make it look even bigger, we'll do a 1940s pant with a modernized version of a pleated pant so it gives him more volume, and the double-breasted jacket, and I think it would even look better if it was a lighter gray. We used George Reeves in the *Superman* TV show as an inspiration. So then we just totally made a new suit. And when David came in one day, he had come from exercising, his hair was a mess, that curly, fabulous mop of hair. And he put it on, and we all went, aha, Clark. And then when we put the glasses on—we had narrowed it down to three pairs of glasses, and I had my favorites of course—James came over and he looked and he said, “This is the first time I can believe that Clark Kent is a different person than Superman. He looks so completely different.” That was actually a really exciting moment. Those fittings were so much fun because it really was discovering who Clark was in the fitting.

### **Lois Lane is equally iconic for fans—how did you develop her style for the film?**

The one thing James said to me from the beginning, and Rachel felt as well, is Lois is a real working reporter. She's not a fashion plate. She has to look like she goes out in the world and she's on the ground. So, her clothes are pretty utilitarian. The one thing we tried the whole way through is to try and get the comics in there somehow—for example, the purple sweater, which was a search for something to buy, and we couldn't find anything to buy. One day, Rachel came in in a black sweater and I said that's nice, and she said I think it comes in white. And I said, you know, I can dye things and re-cut things. So, we found this white sweater and we actually dyed it and then changed it and re-cut it a little and she put it on, and it was literally the day before we had to shoot this scene. She doesn't have a lot of changes in the movie, I think it's five or six, but I've never seen so many racks of clothes. It's harder when you have less changes, you can't make a mistake, each one has to be absolutely

perfect for that scene, and memorable. And Rachel was so exacting and so smart and so in tune with the character that, you know, even just picking the charms on her necklace was an adventure, because the film only takes place over seven days and who changes their jewelry every day? She's not going to have different earrings on every day, this is what she wears. I wear the same thing every day. I don't change. So each piece had to be absolutely perfect and perfect for her, for her interpretation of the role. She was so collaborative and so much fun. She would come for a fitting every 10 minutes if I asked her to, she didn't care. It was great.

### **How did you decide on Lex Luthor's look?**

Lex was fun. All of his suits are custom made for him. And the colors were very specific choices. It had to look like very beautiful fabric and not comics-like, yet everything was a subtle version of something in the comics. James just said he wanted him tall and thin and sleek, narrow lapels. So again, that's pretty `60s to have a narrow lapel, and just finding the fabrics and the right colors to go with our slight 1960s to 1970s concept. Although the film is modern day, we gave him a slight period film look. He has a very dark, rich green suit. He has a very dark sort of burgundy wine color suit instead of purple, I didn't want a purple suit. We tried to recreate what's in the comics, but have it look real and modern.

### **What was your initial approach to the people of Metropolis like?**

I like doing the background, because that's how you paint your picture. You use the background like you would do a painting, so you lead the eye where you want it to go, just as Beth [Mickle] does with her sets. Beth and I looked at a lot of the same images when we started, American painting, architecture, colors, fashion. We got James to commit to that. In a lot of the movies I've done with James, he likes `80s, `90s clothes. But for this one, I didn't think that was right. It's more classic, the comics go all the way from the 1930s up, but the classic ones are like `50s, `60s, `70s, so we narrowed it down to `60s and `70s inspiration for everything, with a little bit of `30s thrown in, because `70s clothes are based on `30s clothes. It's all very much an amalgamation of different periods, but classic looks from each of those that, by the way, you see people are wearing now. It's not a period film, they have their iPhones, but it does have that element to it.

**What was your color palette for this film?**

Beth and I talked about this—every set has its own palette—and we went through and showed James different colors for each set. But for Metropolis itself, we looked at a lot of American paintings. It's very autumn colors, but a little brighter than that. We decided in the beginning that we loved a lot of pumpkin colors and a range of greens, yellows and golds and browns, with some other colors in there. We don't use blue jeans, though, that was one decision I did make. We have black jeans in a couple scenes, but we decided that denim made it too contemporary, and not “city” enough.

**STEPHANE CERETTI**

**– VISUAL EFFECTS SUPERVISOR –**

**How did you begin to ideate on this film with James and your fellow department heads?**

Initially, we began discussing the movie's concept very early in 2023. During our first meeting on the Warner Bros. lot, we focused on grounding the movie, as sometimes these films feel detached from reality. We exchanged ideas, considering all previous *Superman* incarnations and primarily the comic books. James shared a few comic books that inspired the film's visual style. Beth [Mickle] created a comprehensive first pass at the movie's look, feel, and locations, such as Metropolis and the Fortress of Solitude. We then discussed costumes, their feel, the world's mechanics, color choices, and the lenses Henry [Braham] wanted to use. We also considered shooting on location versus a stage and the overall coherence of the movie. It was a significant undertaking to define the world, its inhabitants, and Superman's evolution within it, including his flight and power display. We extensively worked on defining Metropolis's appearance, aiming for a fresh perspective while maintaining the established world, a blend of the old and the new.

**What's one great, general example of why communication was so key on this film?**

For instance, in production design, Beth designed the entire Fortress of Solitude, but she couldn't build it all herself. So, I had to understand her intentions and carry them into our digital builds. I also had to ensure that Henry's lighting plan was followed through, so that whatever we created digitally matched the lighting he had developed. It was crucial for me to meticulously follow every aspect of this project and incorporate it into our work. Consequently, we held frequent meetings, engaged in problem-solving, and maintained close collaboration with Henry, Beth, and our supervising stunt coordinator, Wayne [Dalglish]. We share a strong bond, understand each other, have a shorthand,



and actively strive to comprehend James's expectations and deliver them accordingly. Therefore, maintaining constant communication is of utmost importance to us.

**What would you consider one of the biggest challenges of making *Superman*?**

Obviously, you want him to have a very interesting flight pattern, the way he's flying. This one was very complex because it's a very grounded world with weird otherworldly places that we were mixing into it. There's a lot of different effects, we have a lot of side characters that all have their sets of powers that we needed to define, and we had all these locations. We have the city of Metropolis, which is based on Cleveland, but it's a huge city and we had to build it entirely to understand the geography of everything that takes place in the movie, and to be able to show it from above as we're flying over it. There were a lot of moving parts, a lot of what we call digital assets that we had to build. And then a lot of visual things we needed to figure out, like the powers. How do we do his heat vision? How does his cape flow this time? How does Krypto look and behave? What do we inspire ourselves from? What is his interaction with everybody else? And then all these worlds in which they travel or fight, all these interactions that we needed to do with these digital worlds. It was very complicated. It's a complex Superman movie because it is a Superman movie that has a lot of other things going on at the same time as well.

**You've worked with James Gunn on multiple projects—can you describe what it's like collaborating with him and what he brings to a film that is exciting for VFX?**

I did the first *Guardians of the Galaxy* with James, which was his first, which was the biggest one he had done to date. So, we started working together maybe 12, 14 years ago. First of all, as a director, he's very precise and deliberate about everything he does for the movie, and everything is very well planned. He writes the script himself, so he knows the story intimately. As he writes it, he has a vision for it, so he can very quickly, out of the script, give us a shot list, which then becomes storyboards, which he actually draws himself. We call them thumbnails. They're not as defined as the usual storyboards, but they're very, very precise in terms of what he wants out of every shot in the movie. Then we do some previz on sequences that require a little bit more of a technical approach, like complex action sequences, things like that. We really have a process in which he's involved in every step. He understands visual effects very intimately now, he understands what can be done, what cannot be done—which is also a good thing to understand. Also how to mix a reality shot, something we shoot for real in terms of special effects or action, stunts, and then how do we get that into the

digital world. He knows the vendors, the teams over there, and he understands that we need to turn over some of the sequences to these vendors as early as possible so that we give them as much time as possible to do the work. And we do reviews with him and the vendors, and the supervisors that are working at the vendors, and the animators and everybody else, so that we constantly polish the work and put it to completion at the end.

**One of the more complicated—and iconic—locations seen in the film has to be the Fortress of Solitude. How did that come together between departments?**

Beth and her team are really exceptional, they really try to figure everything out as early in the process as possible. They did concepts of the exterior that looked so different and so beautiful. There've been a few versions of it already put on film, but this one with its shape and the way it's like a projection of ice outside of the ground, it fans out, it looked so awesome. As soon as we started putting it within the environment pictures that we had already from Svalbard, it felt totally part of the environment and the landscape, and very organic the way it kind of grew out from it. So, that really inspired everybody, we were all very excited about the look of it. Once you get inside, it's a huge set build that Beth and her team designed and built, and it was really designed as a beautiful place, like almost a cathedral of ice that you enter inside. But it's also a great environment to fight in. They built that on stage at Trillith Studios in Atlanta, I would say 15 to 20 feet up from the ground with different levels, and we had to expand it. They did a lot of work on the finishing of the ice—it's really difficult to make ice that looks like ice without using ice, because you get refraction and reflections that are really different when you use plastic surfaces. Henry lit the crystals in a way where it felt like real crystal, which was very complicated. We augmented that, sometimes adding a little bit of reflection and refraction on the crystals that were on set. And then there's the computer that Superman has, that the robots use, and holograms all around the room that we needed to capture and create and put in front of the crystals as well. Again, it was a very complex set, actually, and very beautiful in the end.

**There's also a character in the film that we've not seen before in live-action: Krypto. Can you describe how Superman's Superdog came together?**

Krypto is heavily inspired by James's dog, Ozu. As we were shooting the previous movie, he met that dog and adopted him. It's a very funny dog because it's got this ear that pops up all the time, he cannot really have his ear down. He's a very, very cute dog, a little crazy. James kept calling him a bad dog, and I think that inspired James to put Krypto into the movie. The character of Krypto is Ozu's

shape and the way he behaves is very much inspired by Ozu. Obviously, he's a white dog and he's got a cape. Ozu is not a white dog. He doesn't have a cape. But the way it was written into the script was inspired a lot by James's experience with his dog, and James was very keen on us understanding his dog more, so he filmed a ton of footage with Ozu at home and everywhere he was taking him, and scanned Ozu and we shared it all with the animators at Framestore, who created the model based on him. Krypto is a slightly bigger dog, so we had to change the proportions, and then change the color of his fur and everything. But apart from that, the face, the eyes, the ears, all of that is really inspired by Ozu's anatomy. And the way he behaves, you know, we have all these videos of Ozu biting someone's foot, going crazy around in circles, jumping on things, which we looked at all the time for everything we did for him in the movie. And James was very precise in terms of what we were connecting with from the real life Ozu to the movie Krypto. It's, it's actually really complicated to try and get the right look, because when you build a CG character, you have to first build the surface and everything, then the fur, you have to groom the fur, and then the eyes had to be very precisely like Ozu's eyes, so that we could get that kind of deadpan expression that he has. We looked into all the facial expressions that the dogs have, and it's a very difficult thing because in general we often over-animate some of CG characters, but here we wanted to be very realistic, so we had to bring it down and make sure that everything we did in terms of the facial animation and all the expressions, we didn't overdo. We didn't want it to be a cartoonish character because he's meant to be a dog. He doesn't speak like we've done with previous characters that are animal-based. It required a lot of subtlety from all the animators at Framestore, and obviously we shared that asset and some of the scenes with ILM and Weta, who all had to do the animation for Ozu, which makes it even more complicated because they needed to match the look of the fur, the body, the facial expressions and the animation styles. When you have to do it at three places because the dog is in a lot of scenes throughout the movie, then it's even more complicated.

**You didn't really utilize mocap, so how did you get the inspiration you needed from both Krypto" and the actors interacting with him?**

Because we didn't really do mocap, it's all hand animation in the end. The people we had on set were really there to interact with the actors and give them an eyeline and give them a way to move if they needed to pet the dog, or to pull something out of his mouth or anything. Those actors on set were with us for interaction purposes, not so much for animation, because, you know, they're humans, and humans don't really move like dogs and are not really made like dogs in terms of anatomy. But it

was really great for the actors to have someone to interact with, to move with, to look at and feel something. We also had a real dog on set called Jolene that was mostly there to show us how a dog with white fur would look like under the lights that we had on set. So, every time we would shoot something, we would have Jolene come into the shot as a reference, to make sure that we would be able to match this. And then obviously we have props that are made by the props department, that the actors can hold onto, for example, if they need to do a stunt and they need to hold the dog. That was usually a prop that was almost like a cushion in the right shape, the right size, that they could hang onto and make sure that we had all the contacts happening in the right place. There were a lot of departments involved into trying to make the illusion of interaction the best it could possibly be.

### **How did you help enable Superman to fly in the film?**

It was quite complicated. Obviously we wanted it to be very dynamic, and we looked at *Top Gun* and things like that. How do they shoot flying jets, because to us, he's a jet, he's fast. How do you film this? We talked with Henry, our DP, and we also talked a lot with Wayne, our supervising stunt coordinator, about wires and things like that. There are so many different phases of flight; there's when you're flying in the sky at full speed, there's when you're just flying around something or trying to dodge something, there's when you're landing or taking off... There are many different ways in which we show flight in the film, so there's a lot of wire work, there's a lot of work with these rigs that allowed us to make him fly and spin and change direction. But it was mostly in the way we filmed it. We actually filmed a lot of the shots during some of the fights, when he's fighting above Metropolis, for example, with FPV drones, which are drones that you pilot from goggles, and we had some very highly skilled specialists who have these cameras and these drones. We were inside the stage—a pretty big stage, but still—and they were flying their drones all around Superman and all the action, and we got these very fast, sweeping shots around the action that are really cool and unique and that you couldn't do with a crane or with anything else. The way James approached the style is he wanted it to be dynamic and very different from what had been done before, because we have technology now that we can use for this type of stuff. We also did a little bit of rear projection like they did in the old *Superman*, the Donner movies. I am a big fan of the old Donner movies, and of the way they did the flying sequences for those movies. I actually documented myself quite a bit about this. I'm a big fan of Superman, and years ago I met one of the guys in England who invented the system that they used to shoot these flying sequences at a screening of the old *Superman* movie that was taking place in London. His name was Zoran Perisic and he invented the front projection process called “Zoptic”—

what a name! So, we shot some plates in Svalbard with the drones—we had the drone team and Henry going around the island of Svalbard and shooting plates—and we used these plates and used them in a LED volume stage at Trillith. And we actually shot some of this with a modern back projection system, which was very fun to do because it was kind of like going back to the roots of how these shots were done for the first film. Obviously, we were changing the plates, adding some elements to them, doing a lot of extra work that they couldn't do at the time. They really just could only film Christopher Reeve in front of the projection, and then that was it. We can do much more now, there's a world of things we can add to this. But it was very interesting and fun for me to go back to the roots of how that was made and do it in a way that we can do it today.

**You employed some new technology in the film, within the Fortress of Solitude—how did that work?**

One of the things we have in the film is the technology from Krypton, which is shown in the Fortress of Solitude and is very interesting. We have these holograms, for example, and the complexity of it is that you see these holograms in the room from multiple different angles, and they are everywhere in the room, there's not just one hologram in one place. And so how do we show that technology on film and capture these holograms, because the hologram lasts for a long time, it's like a full minute of holographic recording. So, we used a new technology for recording this and for putting it into the film, which was very cool, and I don't think has been used before in a film. But that's where the technology in the DC world meets the technology in our world, and how do we make things work together? That was a very difficult one to crack. For our film, we employed 4DGS—4D Gaussian Splatting—an emerging technique in volumetric capture that reconstructs performances using time-varying point-based representations. Unlike traditional mesh-based 3D capture methods, 4DGS represents surfaces as collections of Gaussian splats, which are essentially tiny, view-dependent blobs of data that can be rendered directly without the need for complex topology. This makes the technique especially effective for capturing fine detail, complex motion, and challenging materials like hair or flowing fabrics. The result is a dynamic, holographic-like rendering of real performances that blends naturally into visual effects environments. It was quite a leap in terms of doing holograms for this movie.

## JOHN MURPHY AND DAVID FLEMING

### – COMPOSERS –

#### **How did working on James Gunn's *Superman* come about for you and how did you feel about the prospect?**

John Murphy: James is a DC fan, and when you know him, you realize you can't have a conversation with him without him suddenly getting excited about something that he's just thought of or that they're about to do. He's just a very infectiously enthusiastic guy and he loves this stuff, so any conversations we had were always animated. Just to be doing another movie with him was enough of a reason to do this anyway, but the fact that it was *Superman*, I mean, it doesn't really get any bigger than that. Your head's spinning thinking, it's gonna be a James Gunn movie, but it's a Superman movie, what's this magic? Then you start thinking about the music and the history, that beautiful, iconic John Williams' score, and there was a lot to take in on the first call. But soon as you know it's happening, then you go into that preparation mode and there's no time to get nervous about it. The excitement is spilling over. The conversations we had were all very creative and, "Can we get away with this? Could we try that? What if we..." It was very exciting.

David Fleming: It's a crazy honor and very cool, especially as somebody who grew up really loving comics. The first comics I can remember reading were actually the *Death of Superman* graphic novels. I used to just read those front to back all the time and they really opened the door into both Superman and the superhero world in general. James's take in particular was so exciting because I could tell he truly understands the magic of the comics, and this film really gets to the core truth of the character of Superman.

#### **For a property with so much film history, what did you want to borrow from its legacy and what did you do to create something new?**

JM: That was the thing that was always at the front of my mind, because we knew quite early on that it was an amazing opportunity to start a whole new story and a whole new world, especially knowing that it was going to be borrowing more from the actual comic books rather than previous movies. That's what the beautiful thing was, that I knew James was going back to the well. And we both had this love of John's original score. For our generation, those themes are baked into our DNA. And James was incredibly respectful, but he was kind of testing the water, which I loved him for because he didn't

have to. And I was like, yeah, we should do that, you know, let's try it. Because we just wanted to show our love for it. It's, it's an amazing, iconic score, and we both were on board from the get-go. But the challenge then obviously is when you have something that precious, let's not overuse this. Let's find the perfect moments, let's be respectful. That was the difficult thing, because the amount of times I thought, are we over doing this now? Or should I be really playing that on electric guitar? Am I going to composer hell for this? [LAUGHS] There was a lot of second guessing and wondering if we were being respectful enough.

DE: This *Superman* is very much a James Gunn film, it is singular in that way. But I think there is something about the spirit of that original movie that obviously touched James and that he has embraced, which includes the DNA of John Williams's incredible theme. There's something that Williams really captured about Superman's inherent goodness and optimism that is inextricable from the character, so I knew figuring out how to use that iconic theme in a way that fits our film was key to helping James harness the spirit he was after. I remember one particular meeting with James where I started playing around on the piano, exploring the back half of the Williams theme, which up to that point we hadn't really utilized. As I was playing different variations, it felt like we were discovering something classic and new at the same time. I could tell it affected James, and it quickly became the musical key to Clark's throughline in this film as he confronts his own purpose on Earth. What I love about this movie is the same thing I love about the original theme, how it taps into the heart and humanity of the character, not just as Superman, but as Clark Kent.

### **How did you approach the musical themes for the film?**

JM: There were two philosophies that kind of arrived at the same time, and they stayed that way to the end. One was, we wanted to keep the purity of the idea of Superman, that he's this decent man who, even if the world is going to hell, is the one thing you can rely on to be pure. And so given the history of the movies as well, I wanted the tone around him, for the most part, to be orchestral and to be noble. Then you have all these other characters, and you have all these other locations and situations that are not pure, that are kind of unnatural, and these antagonists that are far from what Superman is about. That to me was the opportunity where I could be more James Gunn and be more experimental and be more myself, and try different things that offset that. Not even contrast it, but actually conflict against it and play one off the other. So, that became the way that I could make it a

little bit more unique, by keeping this balance of the sound and the tones around Superman pure, and then getting messy with all of the other stuff. And that's kind of how we finished it.

DE: This is definitely a primarily orchestral score, but there's plenty of colors that get tweaked within that framework. Obviously, there's the Superman theme itself - in addition to the orchestra, I'm playing a lot with guitar, both electric and acoustic. There's something that I don't want to spoil in the movie, but let me say that there's a somewhat musical aspect to Superman's character that James points to, and because of that I wanted the score to always maintain a strong guitar element. We had some world-class guitarists at our disposal—Yvette Young and Andrew Synowiec added an incredible attitude to balance out the orchestra. The orchestra provided plenty of attitude itself when it came to several scenes bordering on sci-fi. For Lex's secret area and the inter-dimensional rift that it creates, I asked our strings to split in two sections and mirror each other, bending notes as if they were splitting down the middle. The orchestra was in effect doubling synthesizers, and it created something very off-kilter for the sound of our world being literally ripped apart. We have some of the greatest players in the world in Los Angeles, who are just bringing so much life to this symphonic sound, which remains the centerpiece of *Superman's* musical identity.

**What was a particularly fun element of the film to create a score for?**

DE: I loved coming up with music for the *Daily Planet*—kinetic, driving, hero music for journalists, which also scores Lois's adventure through the story. I love that this movie contains an investigative thread for Lois and the news team to show their skill, and it provided an opportunity to inject a different kind of energy into the film. The Justice Gang was also fun, especially with Guy Gardner as the Green Lantern. They're kind of the anti-heroes in this—I mean, they're heroes, but they don't really have it all together. James wanted to approach their music with a little bit of fun because there is a levity to them—they're tough, they're strong, but they haven't quite figured it all out yet and tend to make a mess of things. Whereas Superman has a very strong moral center, they kind of lack that. Their music is almost like *their* idea of what their music should be, if that makes sense. It's almost like they've decided, well we're Super Heroes, we need a Super Hero theme.



### – FILM FUN FACTS –

Principal photography commenced in Svalbard, Norway, on March 18, 2024, and wrapped on July 27, 2024, for a total of 89 days/19 weeks. Filming just 800 miles from the North Pole meant the set had a dedicated polar bear guard!

The Film has a sense of timelessness. The colors, technology and design all lend itself to different possible time frames.

Blue jeans were considered too modern, so audiences will never see anyone in Metropolis wearing them.

The film's color palette is inspired by Grant Morrison and Frank Quitely's *All-Star Superman*.

For this film, James Gunn was also inspired by both *Game of Thrones* and *Star Wars*.

Production designer Beth Mickle also took inspiration from Edward Hopper paintings.

Costume designer Judianna Makovsky took the decided-upon Superman color samples on all scouts so she could see them in different light and locations.

Rubble for a Metropolis battle scene captured in Cleveland, Ohio took over three months to build, and it required six trucks to ship the materials to the city.

Every business sign in the arcade is either a comic reference or a nod to Jerry Siegel's family.

The evacuation apartments, numbered 7171, is a reference to *Lois Lane #71*, when Superman was turned into a black cat. A black cat can also be seen in the window as the families pack up.

Comet Trailways bus company is a nod to Supergirl's horse in the comics.

Set builds at Trilith Studios took up over 170,000 square feet of space.

Jerry Siegel's grandson, Michael Larson, has a familiar middle name: Kent.

Both Michael and James Larson, Jerry Siegel's grandsons, can be seen during an interior *Daily Planet* scene.

Soon after Anthony Carrigan, who portrays Metamorpho, was diagnosed with alopecia, he learned that Christopher Reeve, cinema's original Superman, also suffered from the condition. Knowing that the ultimate superhero was dealing with the same thing was a huge comfort for Carrigan.

The Mural seen inside the *Daily Planet* plays homage to the Hall of Justice.

Krypto is based on Gunn's own rescue dog, Ozu, who has one ear up and one ear down.

The Fortress of Solitude contained 232 crystals, and filming was completed over the course of 21 weeks.

#### **– CHARACTER DESCRIPTIONS –**

##### **Superman/Clark Kent**

Both a son of the otherworldly Krypton and Planet Earth's smalltown Smallville, the metahuman Super Hero Superman, aka Metropolis's *Daily Planet* reporter Clark Kent, must now juggle both jobs and personas while under the most severe attack he's ever faced. If Lex Luthor has his way, Superman will soon see the last of Earth...and earthlings will rejoice.

##### **Fun Fact:**

Not wearing a traditional muscle suit, David Corenswet gained over 40 pounds to portray Superman.

##### **Superman Costume:**

Turquoise-like blue, red and yellow. The shorts were debated for months – but wearing them on the outside of his suit ultimately won out just days before filming. James Gunn wanted the suit to show imperfections.

### Clark Kent Costume:

Double breasted oversized suit with pleated pants.

Oliver Peoples “Nilos” glasses, vintage Omega watch, *Dailey Planet* ID and lanyard.

### **Krypto**

A medium-to-large-sized, untrained white dog who wears a red cape similar to Superman’s, Krypto has the strength of a Super Hero but the enthusiasm of an oversized puppy—an often dangerous combination. Beloved by Superman despite his inability to take commands, Krypto barrels around and pounces on anything and anyone, tail flapping, and tongue dangling like a goof.

### Look:

Krypto is based off of James Gunn’s own rescue dog named Ozu, and Krypto’s cape was specially designed by costume designer Judianna Makovsky.

### **Lois Lane**

Perpetually disheveled and skeptical, whip smart and fearless Lois Lane is the *Daily Planet*’s ultimate intrepid journalist—on top of every breaking story and always concerned about what’s going to go wrong next, yet impossible to knock off balance.

### Look:

Lois’s mood board was 1960s/70s but with a modern take, simple but functional, shows she is not a damsel in any kind of distress.

Leather backpack, Vintage gold Timex bracelet watch, *Dailey Planet* ID and lanyard.

### **Lex Luthor**

Tall, thin, and bald and always impeccably dressed, brilliantly despicable billionaire Lex Luthor’s God complex is matched only by his malicious disdain for Superman. And now, the head of LuthorCorp, with limitless funds and tech at his disposal, has invented a means by which to multiply his hatred for the Kryptonian Super Hero and banish him from Earth forever.

### Look:

All suits were custom made, palette is rich and deliberate, a lot of purple and green, burgundy, but very subtle (dark tones). 1960s feel with tall, thin and sleek lines.

Luthorcorp Bluetooth headset, Jaeger Lecoultré watches (two styles), Black onyx pinky ring.

### **Jimmy Olsen**

The *Daily Planet*'s Jimmy Olsen may be 26, but he looks all of 19, his bottomless supply of smirky confidence—at times crossing over into arrogance—paired with his enthusiasm for almost everything make him hard not to like...especially, it seems, by nearly every woman he meets.

#### **Look:**

Timeless, muted colors. Hamilton watch, Leica camera and Sony camera, camera bag and messenger bag, and *Dailey Planet* ID and lanyard

### **Perry White**

Perry White is the irascible and effective editor of the *Daily Planet*, the largest print and online news source in the United States. Working closely alongside Clark Kent, Lois Lane and Jimmy Olsen, Perry , oversees the bustling reporters in the busiest newsroom in Metropolis—where nothing gets posted without his say so.

#### **Look:**

Timeless, average day-to-day clothing. Hamilton watch, wedding band, cigars, *Dailey Planet* ID and Lanyard

### **Eve Teschmacher**

A gorgeous Instagram model-type, Eve Teschmacher spends most of her time with billionaire boyfriend Lex Luthor taking sexy selfies, despite the world domination going on around her.

#### **Look:**

Sleek, sexy and attention seeking clothes. As an influencer, she is never without her phone.

### **Angela Spica/The Engineer**

Angela Spice, aka The Engineer, is powered by metal nanites that cover portions of her body, even

forming thrusters on her back that allows her to rocket into the sky, and bazookas on each arm that can blast down drones—all at the behest of the villainous Lex Luthor.

Look:

A suit that looks like the nanites can come through the suit, laser-cut stretch metallic leather in silver gray over a 3d fabric of black squares with circles.

**Rex Mason/Metamorpho/The Element Man**

Donned only in a threadbare pair of wrestling trunks, Rex Mason, aka Metamorpho or The Element Man, is an eerie, haunted bald man, with an ashen white face and a body that can be composed of different substances—clay, metal, and elements far more dangerous. In the hands of a villain like Lex Luthor, he can be deadly.

Look:

Legacy and costume designer collaboration, the bespoke practical suit represents the four elements

**Mister Terrific**

Mister Terrific, whose seriousness contradicts the whimsy of his name and the gadgets he devises, is perhaps the real, if not acknowledged, leader of the heroic trio the Justice Gang (working title!). Terrific wields his trademark T-spheres—small, multi-functional metal orbs the size of tennis balls—which he controls with complex hand signals, operates his flying rig and, of course, mans his signature T-craft.

Look:

White, black and red, the Lordtech symbol unites his look with Hawkgirl and Green Lantern. GPS tracking device (mini-smart phone).

**Guy Gardner/Green Lantern**

A loudmouth Green Lantern with a bowl cut and a gold tooth, Guy Gardner uses his power ring to fly and to form any object he can imagine out of solid green light. One to easily jump to conclusions and quickly jump the gun, Guy's self-awarded leadership role among his heroic peers in the Justice Gang (a moniker only Guy likes) only helps to inflate his sense of self-importance.

Look:

White, Black and green, the Lordtech symbol unites his look with Hawkgirl and Mister Terrific.  
Green Lantern ring.

**Hawkgirl**

A pixie-like 20something with giant wings, a deadly mace and signature shriek, Hawkgirl bears the aloofness of her generation, despite the often urgent nature of her job as one-third of the Super Hero team-up the Justice Gang (definitely a working title).

Look:

White Black and brown, the Lordtech symbol unites her look with Green Lanter and Mister Terrific.  
Mace

**Superman Robots**

The Superman Robots—simple metal automatons currently led by Robot 4—man the Fortress of Solitude for the Man of Steel, caring not only for him, but for his Kryptonian legacy as well.

**– LOCATION NOTATIONS –**

**Georgia:**      *Fayetteville, GA (Trilith Stages)*

Stage 31 – Fortress of Solitude (40,000 sqft)

Stage 26 – Lex secret area **[name withheld]** (30,000 sqft)

Stage 30 – LuthorCorp (20,000 sqft)

Stage 29 – Lois Apt, Clark Apt, Metamorpho Apt, Apt Suicide Slum, and  
Sewer (20,000 sqft)

Stage 27 – Fictional country of Boravia - Boravian Palace, T-Craft (20,000  
sqft)

Stage 25 – LordTech Tower, Chocos Building, [name withheld] Lab (20,000  
sqft)

Stage 24 – River PI Tanks, Sky over River PI (20,000 sqft)

Fun Fact: Company filled 7 Trilith Stages equal to 170,000 sqft of space

*Macon, GA*

INT Daily Planet

*Roberta, GA*

EXT Boravia

*LaGrange, GA*

INT/EXT Ma & Pa Kent's House (flashback)

**Ohio:**

*Cleveland, OH*

EXT Metropolis

INT The Arcade

EXT Glenmorgan Square

EXT *Daily Planet*

INT Hawkgirl's Apt

*Cincinnati, OH*

INT Hall of Justice

**Norway:**

*Svalbard, Norway*

EXT Fortress of Solitude

#### **– NOTES ON NOTEWORTHY SET BUILDS –**

#### **INT Fortress of Solitude**

Superman's base of operation. A place where he works, studies and comes to heal. The fortress includes a laboratory, zoo with aliens he has gathered from different galaxies, and his healing chair.

Fun Facts: (1) James refers to the FOS as Superman's mancave – the Silver Age comics.  
(2) Almost 50 versions of the crystal options.

- (3) Crystals were designed to mirror the ocean hitting rocks and splashing back.
- (4) 232 crystals were made.
- (5) 416 bags of Epson Salts.
- (6) 120 blocks of Foam.
- (7) Almost 100 crew working around the clock.
- (8) 21 weeks to build.

### **INT Clark's Apartment**

A basic high-rise bachelor pad that he never finds the time to move into. This can be seen as the apartment is missing a couch, features corporate furnishings and still has unpacked boxes.

### **INT Lois's Apartment**

Post War and lived-in feel.

The final wall color chosen by James Gunn and Beth Mickle was decidedly from the comic reference. Lois's color palette in the comics historically trends toward aubergine.

The parquet floor was reclaimed flooring found then aged and toned in place by the Paint Dept.

Wallpaper, stained glass, linoleum floor, the walls and ceiling were painted the same color to give Lois and Clark a sense of containment and claustrophobia from which they cannot escape during a particularly tense exchange.

### **INT Daily Planet**

Originally slated to be a set-build, production designer Beth Mickle and team spent almost four months drawing. After testing on stage, the team knew this set needed more. In search of an exterior location, the *Daily Planet* found its home at the Terminal Station in Macon, Georgia. Built in 1916 and designed by Alfred T. Fellheimer, the same designer who created Grand Central Terminal in New York City.



The color palette was driven by pumpkin, golds and greens.

### **EXT Metropolis**

For Metropolis, Beth Mickle and team looked at a lot of American paintings. They settled on autumn colors but a bit brighter: pumpkin, red, green, yellow, brown and golds.

- The design sensibility is timeless.
- Blues, nostalgia signage, neon signage.
- Yellow, guiding colors with circular shapes.
- Green, kryptonite (Lex Luthor's driving color)
- Color palette for municipal Metropolis signage was heavily based on retro images of New York and Central Park.
- All local street signs are named after DC comic artists and writers.
- The bus company Comet Trailways came about because production could not get approval to do any variation on Greyhound Bus. After additional research, Comet, Supergirl's horse in the comics, was the winner!

### **INT Arcade**

The color palette for this scene between Lois and Superman radiates romance: dark wine, soft pinks, rich obsidian, and glimmering golds.

Every business sign in the Arcade is either a comic reference, or a nod to Jerry Siegel's family.

The vintage photo in the Arcade with the photoshopped "MET" in it is based on a scan of the existing vintage photograph of the Arcade from 1895.

### **INT LuthorCorp**

Tallest building in Metropolis, features big, angular shapes.

Skyline: two towers with a double L featured.

Luthor's comms hub connects the two towers.

**INT Lex Luthor secret area [name withheld]**

Nailing the Bismuth look took nearly 4 months of research into different mathematical universe theorems, geometric fractals in nature, minerals, geologic formations, and surrealist artwork.

James wanted this world to feel dangerous and unstable – inspired by *The Knight Terrors: Action Comics* #1 with glitching woman, *Superman: The Last Days of Lex Luthor* #1 and *Knight Terrors: Superman* #2 (of 2) Cover.

The cluster walls and flooring were designed to be wild puzzle pieces that could be reconfigured in different positions for different scenes. This also allowed the team to reuse set pieces in a variety of orientations on set, or for other similar pieces.

The platform was a big collaboration between Construction, Special Effects, and Fixtures, as this set piece had to move as one piece on camera. It has a custom steel frame base, driven around by SPFX on industrial sized airbags, carrying a prison cell, plus various characters, including a swiveling drivers platform that had moveable gear arms and foot pedals, with numerous areas with built in lighting.

The prison set was a 30-foot- tall steel structure that incorporated nine individual prison cells, overseen by welding supervisor Jimmy Guarrera and construction foreman Steve Gindorf. The prison cells were built on the ground out of steel, aluminum, and wood parts; all cells contained a glass floor, each totaling 1 1/2" thick, and weighing nearly 1,900 lbs.

James wanted both Prison and Floating Platform sets to be as functionally simple as possible, in both color and design, and in contrast to the color in the bismuth structures, so everything in and around the Prison was a controlled color palette of stark gray metal finishes, adding oil stains and minimal rust to add a layer of mechanical age.

Research for the pill was heavily influenced by the Soviet Era Vostok spacecraft, the Hadron Collider, and Quantum Mechanics labs, combined with reference of janky electrical repairs, and scenes from Lex's lab from the comic *The Last Days of Lex Luthor* #1.

The flexible silicone bismuth growth applications made for the pill were hand sculpted then cast in flexible silicone molds, tied in together on the pill, and hand-painted with a combination of finishes, including metallic paints, to get the final look.

Even though only one pill was built, each time it is seen in a new location the bismuth growth patterns have changed.

### **INT Boravia Palace**

Boravian architecture was influenced primarily by an Orthodox Church, Alexander Nevsky Cathedral in Tallinn, the capital of Estonia, the Neuschwanstein Castle in Germany, and James Gunn's reference from background plates in *Creature Commandos*.

The squirrel motif in the Boravian crest and palace imagery comes from set decorator Rosemary Brandenburg, after asking what James would like to see represented in the Boravian national emblems.

All the architecture in the palace was custom made. The "stone" flooring was printed on linoleum, aged, and sealed with a gloss finish. The stained glass was printed on plexiglass, with applied plexiglass leading, and the wallpaper that looks hand-painted was printed on adhesive paper. The flooring, stained glass, and ceilings were designed by graphic designer Adee Serrao, and the peacock wallpaper was designed by graphic artist Susan Burig.

The office portrait opening and steps sliding forward was all done in camera. The propmaker who built those steps was actually off camera pushing them forward on cue for the actor to step on.

Soft foam stunt padding that need to be incorporated into the moldings and walls in specific

areas on the set for the fight scene were carefully planned out between stunt coordinators and construction.

### **EXT LordTech Field**

It took three days for the construction and paint department to cover nearly all of the existing lower field signage at Progressive Field with Metropolis LordTech Field graphics, using a variety of techniques to protect the existing graphics: graphics printed on gator board, sewn and tied off banners, and low-tac adhesive banners.

The Guardians field crew covered their existing logos on the grass, and custom painted LordTech Field and Meteors graphics on top, then only had a few days to repaint it for a baseball game they had the next week.

### **– RETRO FUN FACTS –**

Both Jerry Siegel and Joe Shuster worked at their school newspaper, the *Glenville Torch*.

Joe Shuster sold Ice Cream bars to make extra money while they developed Superman.

Superman was created and drawn in the neighborhood known as Glenville (Cleveland).

The wife of Jerry Siegel, Joanne, was the real-life model for Lois Lane; her stage name at the time was Joanne Carter.

Jerry Fine, Jerry Siegel's cousin, is responsible for Siegel and Shuster meeting for the first time.

During his time as a writer, Jerry Siegel used pseudonyms Hugh Langley, Charles Macavoy, and Herbert S. Fine. Herbert S. Fine was used when he wrote the first Superman story, *Reign of the Superman*.

Actor Douglas Fairbanks' *The Black Pirate* and filmmaker Fritz Lang's *Metropolis* served as early influences for the creation of Superman.

Jerry and Joe read tons of pulp science fiction magazines, two of their favorites being *Tarzan* and *Flash Gordon*.

Jerry's go-to meal was a corned beef sandwich, his favorite song, "The Impossible Dream" from *Man of La Mancha*.

## **ABOUT THE CAST**

**DAVID CORENSWET** (Superman/Clark Kent) is an actor/producer who grew up in Philadelphia and attended The Juilliard School for drama.

Corenswet is filming the Skydance Sports biopic *MR. IRRELEVANT*, directed by Jonathan Levine. The film tells the heartfelt true story of John Tuggle (Corenswet), who was the last selection of the 1983 NFL draft by the New York Giants, and the enduring impact he left on his team and teammates.

Last summer, Corenswet appeared in the Universal feature, *TWISTERS*, directed by Lee Isaac Chung (*MINARI*) alongside Glenn Powell, Daisy Edgar-Jones, and Anthony Ramos. The film broke records with the biggest opening in history for a natural disaster film in North America. Also last year, Corenswet reunited with Lucy Boynton for Searchlight Pictures' romantic drama, *THE GREATEST HITS*, directed by Ned Benson, and appeared opposite Natalie Portman in Alma Har'el's *LADY IN THE LAKE*, a mini-series for Apple+.

In 2022, Corenswet starred in *PEARL*, Ti West's prequel to his successful slasher film, *X*. He portrays the Projectionist, alongside Mia Goth and Matthew Sunderland. The A24 film premiered at Venice and Toronto film festivals to rave reviews. In the same year, Corenswet starred in the Netflix romantic comedy, *LOOK BOTH WAYS*, with Lili Reinhart and played award-winning Baltimore detective Dave McDougall in the HBO mini-series, *WE OWN THIS CITY*, based on the book by the same name, starring Jon Bernthal and Josh Charles, and created by George Pelecanos and David Simon of *THE WIRE*.

In 2020, Corenswet starred in Ryan Murphy's original seven-part limited series for Netflix, "Hollywood," his second project with Murphy. The show, which also stars Patti Lupone, Jim Parsons, Dylan McDermott, and Samara Weaving, was described as "a love letter to the Golden Age of Tinseltown." Corenswet also executive produced the series.

In 2019 and 2020, Corenswet starred as River in seasons 1 and 2 of Murphy's "The Politician," opposite Ben Platt, Gwyneth Paltrow, and Lucy Boynton. The arch-comedy series follows a group of affluent Santa Barbara high school students through a contentious student government election cycle.

Corenswet began acting at a young age and spent his formative years in the robust and historic regional theater scene in the greater Philadelphia area.

**RACHEL BROSNAHAN** (Lois Lane) stars opposite Academy Award Winner Rami Malek in the 20th Century feature *THE AMATEUR* directed by James Hawes, and later *LEAR REX* opposite Al Pacino and Jessica Chastain, directed by Bernard Rose.

Brosnahan co-produced and starred opposite Oscar Isaac in the Tony-nominated Broadway Revival of Lorraine Hansberry's seminal *THE SIGN IN SIGNED BRUNSTEIN'S WINDOW*. The Broadway production followed a sold-out run at BAM.

She starred as Miriam “Midge” Maisel in Amazon Prime’s critically acclaimed, global hit Series *THE MARVELOUS MRS. MAISEL*. She has won an Emmy, two Golden Globes, a Critics Choice, and a SAG Award for her performance.

She founded the production company Scrap Paper Pictures where she oversees a robust slate of projects across film, television, audio, and theatre with a focus on character-driven stories that expand the world we recognize on screen and stage.

Additional Film/Series Credits include *DEAD FOR A DOLLAR* (Dir: Walter Hill), *THE COURIER* (Dir: Dominic Cooke), *I’M YOUR WOMAN* (dir. Julia Hart), *PATRIOTS DAY* (Dir: Peter Berg), *THE FINEST HOURS* (Dir: Craig Gillespie), *LOUDER THAN BOMBS* (Dir: Joachim Trier), *BEAUTIFUL CREATURES* (Dir: Richard LaGravenese), *HOUSE OF CARDS* (Netflix, Emmy Nomination), *MANHATTAN* (WGN), *OLIVE KITTERIDGE* (HBO).

**NICHOLAS HOULT** (Lex Luthor) has established himself as one of Hollywood’s most in demand actors with a body of work that highlights his versatility, ranging from major international franchises to compelling character-driven dramas.

Recently, Hoult will star in Clint Eastwood’s upcoming film *JUROR #2* for Warner Bros., where he plays a juror entangled in a high-profile murder trial, facing a profound moral dilemma that could influence the jury’s verdict and risk convicting the wrong person. The film will make its world premiere at the AFI Festival and will hit theaters on November 1. Following that, he appeared in *THE ORDER* alongside Jude Law. Directed by Justin Kurzel and written by Zach Baylin, this gripping film tells the true story of how federal and local agents took down the leaders of a notorious domestic terror group led by Hoult’s character. The film premiered at Venice International Film Festival, Toronto International Film Festival and at AFI Festival before being released by Vertical Entertainment on December 5, 2024.

At the end of last year, Hoult was seen as the lead in Robert Eggers’ highly anticipated *NOSFERATU*, a gothic tale of obsession between a haunted young woman and the terrifying vampire

infatuated with her, causing untold horror in its wake. He starred alongside Willem Dafoe, Aaron Taylor-Johnson, Bill Skarsgård, and Lily-Rose Depp. Focus Features released the film domestically on December 25, 2024.

He was seen in Hulu and Tony McNamara's critically acclaimed series *THE GREAT*, which chronicles the rise to power of Catherine the Great (Elle Fanning) and her explosive relationship with husband Peter (Hoult), the emperor of Russia. Hoult's performance garnered him an Emmy and Screen Actors Guild nominations. Season 3 of the series premiered in May 2024.

Hoult recently launched his production company, Dead Duck Productions, with which he has a first look television deal with *THE GREAT* producers, MRC Television and Civic Center Media.

In 2023, Hoult portrayed the titular role in Universal's *RENFIELD*, directed by Chris McKay and written by Ryan Ridley. This dark fantasy, horror-comedy tells the story of Renfield (Hoult), a henchman to Count Dracula who leaves his line of work after falling in love.

In 2022, Hoult starred alongside Anya Taylor-Joy and Ralph Fiennes in Fox Searchlight's highly anticipated film *THE MENU*. The darkly comedic psychological thriller hails from director Mark Mylod (*GAME OF THRONES*) and producer Adam McKay, centering on a young couple who visit an exclusive restaurant on a remote island where an acclaimed chef has prepared a lavish tasting menu.

In 2021, Hoult appeared in Taylor Sheridan's drama, *THOSE WHO WISH ME DEAD*, alongside Angelina Jolie. The film tells the story of a young murder witness who finds himself pursued by twin assassins in the Montana wilderness. Last year, Hoult appeared in *THE TRUE HISTORY OF KELLY GANG*, based on Peter Carey's novel about the Australian bush-ranger Ned Kelly and his gang as they flee from authorities during the 1870s. The film, directed by Justin Kurzel, premiered at the Toronto International Film Festival.

In 2020, Hoult starred in *CROSSING SWORDS*, an animated Hulu series created by John Harvatine IV and Tom Root about a "goodhearted peasant" (Hoult) who lands a coveted squire position at the royal castle. The series also features the voices of Luke Evans, Seth Green, and Tony Hale.

In 2019, Hoult starred in Dome Karukoski and Fox Searchlight's biopic *TOLKIEN*, playing famed author *J.R.R. Tolkien* opposite Lily Collins; and in the Simon Kinberg directed *X-MEN: DARK PHOENIX* (the tenth installment of *X-MEN*), in which he reprised his role of *Hank McCoy/Beast*. Previously, Hoult appeared in *X-MEN: APOCALYPSE*, *X-MEN: FIRST CLASS* and *X-MEN: DAYS OF FUTURE PAST* alongside an all-star cast including Michael Fassbender, Jennifer Lawrence and James McAvoy.



In 2018, Hoult starred alongside Olivia Colman, Emma Stone and Rachel Weisz in Fox Searchlight and Yorgos Lanthimos' Oscar-nominated and BAFTA-winning film, *THE FAVOURITE*, written by Tony McNamara.

In 2017, Hoult starred as *J.D. Salinger* (author of "The Catcher in the Rye") in the Danny Strong directed biopic, *REBEL IN THE RYE*. Strong directed the film from his own screenplay, which premiered at the Sundance Film Festival. Hoult starred in a second film at Sundance the same year titled *NEWNESS*. The drama, directed by Drake Doremus, chronicles the story of two millennials (Hoult and Courtney Eaton) in Los Angeles navigating their relationship in a social media-driven hookup culture.

In 2015 Hoult starred as 'Nux' opposite Charlize Theron and Tom Hardy in George Miller's critically acclaimed, and Oscar-nominated film, *MAD MAX: FURY ROAD*. He also starred that year opposite Kristen Stewart in *EQUALS*, a futuristic love story set in a world where emotions have been eradicated, directed by Drake Doremus.

In 2013, Hoult played the zombie character R in the cult classic *WARM BODIES* in which his character slowly starts to become human again after falling in love with a girlfriend of one of his victims. In 2009, he was seen in Tom Ford's critically acclaimed directorial debut *A SINGLE MAN* opposite Colin Firth and Julianne Moore for the Weinstein Company. Hoult made his West End debut the same year in *NEW BOY* alongside Mel Giedroyc and Ciara Jason. The play, which opened to outstanding reviews and sold-out performances, was adapted and directed by Russell Labey.

Hoult first received critical acclaim at only 11-years-old when he starred opposite Hugh Grant and Toni Collette in *ABOUT A BOY* as the young Marcus Brewer. He also starred on the acclaimed television series *SKINS*. Other credits include *SAND CASTLE*, *JACK THE GIANT SLAYER*, *YOUNG ONES*, *KILL YOUR FRIENDS*, *DARK PLACES*, *COLLIDE*, *CLASH OF THE TITANS*, *COMING DOWN THE MOUNTAIN*, *KIDULthood*, *WAH-WAH*, *THE WEATHER MAN* and *THE GARFIELD MOVIE*.

**EDI GATHEGI** (Mister Terrific) is a critically acclaimed, Kenyan-born actor/producer who has starred in film, television, and theatre. He can be seen in Sci-Romance Feature *APORIA* opposite Judy Greer. He can also be seen in Netflix western feature *THE HARDER THEY FALL* produced by Jay Z in which Gathegi stars alongside Idris Elba, Regina King, LaKeith Stanfield and Zazie Beetz. He rejoined Joel Kinnaman and the cast of the high-profile Apple TV+ sci-fi drama *FOR ALL MANKIND* for its fifth season. Additionally, he stars in the Crackle series *STARTUP* as the Haitian patriarch 'Ronald Dacey,' opposite Ron Perlman and Martin Freeman currently available on Netflix.

Gathegi can also be seen in Sam Esmail's USA network show *BRIARPATCH*, starring as A.D. Singe opposite Rosario Dawson. His recent film credits include *PIMP* produced by Lee Daniels, *BETTER START RUNNING* with Jeremy Irons, *THE LAST THING HE WANTED* directed by Dee Rees, starring Anne Hathaway and Ben Affleck, the feature film *CAGED* which he also executive produced, and critically acclaimed indie feature *PRINCESS OF THE ROW* executive produced by Academy Award winner Morgan Freeman, which Gathegi stars in and also produced under his Shifty Eye Productions banner and the film is currently streaming on HBO Max.

Gathegi made his off-Broadway stage debut in Signature Theatre's *JESUS HOPPED THE A TRAIN*, which garnered him an Obie Award, a special award at the Drama Desk Awards and a Lucille Lortel Nomination. Prior to that, he made his Los Angeles stage debut top-lining *SUPER DONUTS* at the prestigious Geffen Playhouse, which garnered him an Ovation Award nomination, an NAACP award, and a Los Angeles Drama Critics Circle award for lead actor.

Initially well recognized for the recurring role as 'Dr. Cole' (aka: "Big Love") on FOX's hit television series *HOUSE*, Gathegi went on to join the ensemble cast of the box office phenomenon, *TWILIGHT*, and its sequel *NEW MOON*. From vampire to mutant, he joined the cast of Matthew Vaughn's, *X-MEN: FIRST CLASS*, in which he was nominated for a Teen Choice Award for movie chemistry. Additionally, he played opposite Jennifer Beals on TNT's "*PROOF*", appeared on AMC's *INTO THE BADLANDS*, as well as on NBC's hit drama, *THE BLACKLIST*, and its spin-off series *THE BLACKLIST: REDEMPTION*.

Gathegi's other notable film credits include *CRIMINAL ACTIVITIES* with John Travolta, "Bleeding Heart" starring alongside Jessica Biel, *THE WATCHER*, *GONE BABY GONE* directed by Ben Affleck, *DEATH SENTENCE* with Kevin Bacon and the cult classic action black comedy *CRANK* starring Jason Statham. Past television credits include *FAMILY TOOLS*, *RED WIDOW*, *JUSTIFIED*, *CSI*, *CSI: MIAMI*, *VERONICA MARS*, *LINCOLN HEIGHTS* and the critically acclaimed but short-lived *LIFE ON MARS*.

Gathegi graduated from NYU's famed MFA program for acting and currently resides in Los Angeles.

**NATHAN FILLION** (Green Lantern/Guy Gardner) is a television and film actor, and executive producer from Edmonton, Alberta, Canada.

Currently executive producing and starring as John Nolan in ABC's *THE ROOKIE*, Fillion leads the ensemble cast into its seventh season of this police procedural drama about a man in his forties

who becomes the oldest rookie at the Los Angeles Police Department. Premiering in 2018, *THE ROOKIE* airs in over 170 countries worldwide.

Fillion also starred as title character Richard Castle in ABC's award-winning television series, *CASTLE*, which successfully ran for 8 seasons (more than 170 episodes), reached over 70 million U.S. viewers and remains one of the most widely aired television series in the world. Fillion won seven People's Choice Awards for the role.

After appearing in a cameo role in *GUARDIANS OF THE GALAXY* in 2014, Fillion reteamed with James Gunn for *THE SUICIDE SQUAD* in 2021, playing TDK, an original character creation of Gunn's, and in *GUARDIANS OF THE GALAXY VOL. 3*.

Starting with the cult-hit television series *FIREFLY* (FOX) in 2002, Fillion became a fan favorite. *FIREFLY* was later adapted for the big screen, with Fillion reprising his role as Malcolm Reynolds in *SERENITY* in 2005. Fillion also starred as Dogberry, the incompetent chief of security, in Joss Whedon's feature, Shakespeare's *MUCH ADO ABOUT NOTHING*. He also had a recurring role as Caleb in the final season of *BUFFY THE VAMPIRE SLAYER* (The WB), and took his first singing role as Captain Hammer in Whedon's Emmy® award-winning musical internet smash, *DR. HORRIBLE'S SING-ALONG BLOG*, with Neil Patrick Harris and Felicia Day.

Television credits include roles on *MODERN FAMILY* (ABC), *SANTA CLARITA DIET* (Netflix), *THE BIG BANG THEORY* (CBS), *RESIDENT ALIEN* (Syfy), *RICK AND MORTY* (Cartoon Network), Marvel's *M.O.D.O.K.* (Hulu), *BIG MOUTH* (Netflix), *DRUNK HISTORY* (Comedy Central), and *KROLL SHOW* (Comedy Central). He's had a recurring role on *COMMUNITY* (NBC), *DESPERATE HOUSEWIVES* (ABC), *TWO GUYS AND A GIRL* (ABC), *DRIVE* (FOX), *PASADENA* (FOX) and *MISS MATCH* (NBC).

Fillion earned an Emmy nomination for his role in the daytime drama *ONE LIFE TO LIVE* (ABC, Hulu). In addition to his on-screen work, Fillion can also be recognized voicing the roles of fan favorite characters for animation (*MONSTERS UNIVERSITY* and *CARS 3*), video games (*HALO* and *DESTINY*), podcasts (*BRIDGEWATER*), audio books (*WORLD WAR Z*) and a surprise cameo as Headpool in the 2024 film *DEADPOOL & WOLVERINE*.

**ISABELA MERCED** (Hawkgirl) is a highly regarded actress, singer, dancer, and songwriter with multiple high-profile projects on the horizon. She stars in the second season of HBO's critically acclaimed drama series, *THE LAST OF US*, portraying Dina, a free-wheeling spirit whose devotion to Ellie (Bella Ramsey) will be tested by the brutality of the world they inhabit.

Merced earned critical acclaim for her portrayal of Aza in New Line's *TURTLES ALL THE WAY DOWN*. The film adaptation of John Green's New York Times best-selling novel is streaming now on Max. Merced also appears in *ALIEN: ROMULUS*, a truly terrifying cinematic experience from producer Ridley Scott and director/writer Fede Alvarez.

Merced's extensive filmography includes starring alongside Dakota Johnson and Sydney Sweeney in Sony Pictures' *MADAME WEB*, based on the Marvel comics, starring as Juliet in the feature film *ROSALINE*, 20th Century's revisionist '*ROMEO & JULIET*' tale opposite Kaitlyn Dever, appearing in Warner Bros.' remake of *FATHER OF THE BRIDE* with Andy Garcia and Gloria Estefan, starring in the Netflix original thriller motion picture *SWEET GIRL* opposite Jason Momoa, and voicing Lucky Prescott in DreamWorks Animation's *SPIRIT UNTAMED*.

Her notable credits also include toplining Paramount Pictures' *DORA: AND THE LOST CITY OF GOLD*, starring in the Netflix original motion picture *LET IT SNOW*, based on the best-selling book by John Green, starring in Paramount Pictures' *INSTANT FAMILY* alongside Mark Wahlberg, Rose Byrne and Octavia Spencer, starring opposite Benicio Del Toro and Josh Brolin in *SICARIO: DAY OF THE SOLDADO*, as well as making her feature film debut in Michael Bay's *TRANSFORMERS: THE LAST KNIGHT* with Mark Wahlberg, Anthony Hopkins and Josh Duhamel.

**SKYLER GISONDO** (Jimmy Olsen) previously starred in Paul Thomas Anderson's acclaimed *Licorice Pizza*, Olivia Wilde's *Booksmart*, John Francis Daley and Jonathan Goldstein's *Vacation*, Shawn Levy's *Night at the Museum: Secret of the Tomb*, Marc Webb's *The Amazing Spider-man 1 and 2*, Jake Kasdan's *Walk Hard: The Dewey Cox Story*, Rob Zombie's *Halloween*, and numerous other features.

He also stars in HBO's *The Righteous Gemstones*, along with previous series, including *Fairfax* and *The Resort*, among others.

**WENDELL PIERCE** (Perry White) is an American actor and businessman. He is known for roles in HBO dramas such as Detective Bunk Moreland in *The Wire* and trombonist Antoine Batiste in *Treme*; as well as portraying James Greer in Tom Clancy's *Jack Ryan*, high-powered attorney Robert Zane in *Suits*, and Michael Davenport in *Waiting to Exhale*.

Pierce also had roles in the films *Malcolm X*, *Ray*, and *Selma*, and performed the lead role of Willy Loman in the 2019 revival of a play *Death of a Salesman* on the West End in London at the

Piccadilly Theatre, which earned him a nomination for a Laurence Olivier Award for Best Actor in a Leading Role in a Play. He has been thrice nominated for Independent Spirit Awards.

**MARÍA GABRIELA DE FARÍA** (The Engineer/Angela Spica) will next be seen in a lead role in the independent feature *ROMANTICIZING MONSTERS*. Currently, she can be seen alongside Dylan Sprouse in the Lionsgate feature *THE DUEL*. She can recently be seen starring alongside Joel McHale in FOX's comedy series *ANIMAL CONTROL*. She also appeared in two seasons of the FOX comedy series, *THE MOODY'S*, opposite Denis Leary and Elizabeth Perkins. Prior, her first U.S. series regular role was in the cult favorite Image Comics /Syfy, *DEADLY CLASS*, which was executive produced by *THE AVENGERS* directors Joe and Anthony Russo.

On the feature side, De Faría appeared in a lead role in the Alejandro Hidalgo directed Lionsgate feature *THE EXORCISM OF GOD* which was the #1 film in South America for months following its release.

**ANTHONY CARRIGAN** (Metamorpho) is a three-time Emmy Award-nominated actor who has showcased his extraordinary versatility across comedies, dramas, and more, making him one of Hollywood's most exciting and in-demand talents.

He is known for his inspired, critically acclaimed performance as NoHo Hank in HBO's Peabody and Emmy Award-winning comedy *BARRY* alongside creator Bill Hader, Henry Winkler, Sarah Goldberg, and Stephen Root.

Carrigan's recent film credits include A24's *DEATH OF A UNICORN* opposite Paul Rudd, Tea Leoni, Jenna Ortega, and Will Poulter.

Originally from Boston, Carrigan is a classically trained actor and graduate of Carnegie Mellon University's highly competitive acting program.

**SARA SAMPAIO (Eve Teschmacher)** is originally from Porto, Portugal, and was widely recognized as a Victoria's Secret Angel and the face of Armani Beauty and the Armani Si fragrance alongside Cate Blanchett. Throughout the years, she has graced the covers of numerous prestigious magazines, including *Vogue*, *Elle*, *Harper's Bazaar*, *Marie Claire*, and *Numéro*, cementing her status as a global fashion icon.

Sampaio's acting prowess is evident in her recent projects. She stars in *BILLY KNIGHT*, opposite Al Pacino, Patrick Schwarzenegger, and Charlie Heaton, and can be seen in Paramount+'s

feature *AT MIDNIGHT*, alongside Diego Boneta and Monica Barbaro. Sampaio also headlined the Paramount+ feature *WIFELIKE* with Jonathan Rhys Meyers. Her previous roles include the award-winning drama *CARGA*, directed by Portuguese filmmaker Bruno Gaston, *DREAMLAND* directed by Nicholas Jarecki, and a cameo in *THE CLAPPER*. On the television front, she made a notable appearance in Showtime's *BILLIONS*.

Outside of her flourishing career, Sampaio enjoys spending time with her puppy, Mongo.

**BECK BENNETT** (Steve Lombard) is an actor, comedian, and writer, best known for his 8 consecutive seasons as a cast member on SATURDAY NIGHT LIVE.

In the television space, Bennett guest stars on Season 2 of the Apple TV+ show PLATONIC. Previously, he has made influential guest appearances on Peacock's KILLING IT and Season 3 of Netflix's I THINK YOU SHOULD LEAVE. Prior to this, he could be seen in BILL & TED FACE THE MUSIC opposite Keanu Reeves and Alex Winter and in the feature GREENER GRASS, which premiered at Sundance in 2019. He recently wrapped filming the independent feature THE LAST RESORT with Daisy Ridley and Alden Ehrenreich.

Bennett also co-founded the Good Neighbor sketch group with fellow SNL cast member Kyle Mooney.

**MIKAELA HOOVER** (Cat Grant) previously appeared in James Gunn's *The Suicide Squad*, *Guardians of the Galaxy* and *Guardians of the Galaxy Vol. 3*. She will next be seen in the comedy thriller *Dead Giveaway*, which she also executive produces.

Hoover's additional film credits include *Zero Hour*, *Holidate*, *The Belko Experiment*, *Playing It Cool*, *Super* and many more. On the small screen, she will soon be seen in *Beef*, *One Piece* and *Ramble On*, and previously appeared in *Duster*, *Lucifer*, *The Guest Book*, *2 Broke Girls*, *The League*, *Anger Management*, *Happy Endings*, *How I Met Your Mother*, *Sorority Fever*, and several others.

## **ABOUT THE FILMMAKERS**

**JAMES GUNN** (Director/Writer/Producer) is the prolific filmmaker behind some of today's most notable pop culture content and the Co-Chairman and Chief Executive Officer of DC Studios alongside Peter Safran.

Gunn's film and television credits include the Warner Bros. feature "The Suicide Squad," Marvel's entire "Guardians of the Galaxy" franchise, the Emmy-nominated HBO Max television series "The Peacemaker," cult classic features "Slither," "Super," and many more. Most recently, Gunn wrote and directed the third and final "Guardians" feature, "Guardians of the Galaxy Vol. 3," which was released on May 5, 2023. At the end of its opening weekend, the film exceeded its global expectations and had earned a whopping total of \$289.3 million from international and domestic audiences and just recently passed \$835 million worldwide ahead of its digital release.

On the filmmaking side, Gunn is next writing and directing the feature "Superman," which will be released in theaters on July 2025.

In 2021, Gunn brought his trademark sensibilities to the Warner Bros. feature film "The Suicide Squad", which he wrote and directed. The film starred Margot Robbie, Viola Davis, Jai Courtney, and Joel Kinnaman reprising their roles from the DC franchise as well as a new group of characters led by Idris Elba, John Cena, Peter Capaldi, Alice Braga, Michael Rooker, Nathan Fillion, Mayling Ng, Steve Agee, Flula Borg, Storm Reid, Sean Gunn, Daniela Melchior, David Dastmalchian, Pete Davidson, and more.

Based on John Cena's popular character in "The Suicide Squad," Gunn created, wrote, and directed "The Peacemaker," a spinoff series for HBO Max. The show debuted on January 13, 2022 to rave reviews and garnered an Emmy nomination. Gunn carefully curated the soundtrack for the series, which has been praised by critics and was highlighted in the viral dance sequence from the show's opening credits.

In 2014, Gunn brought to life what is now one of the most memorable franchises in the Marvel Universe, "Guardians of the Galaxy." Gunn wrote and directed both "Guardians of the Galaxy" and "Guardians of the Galaxy Vol. 2," which have earned a combined 1.5 billion dollars at the global box office. The original was the second highest grossing film of 2014 and spent five weekends atop the charts, a record in Marvel history. The franchise has garnered impressive reviews from film critics around the world, won the Critics' Choice Award for Best Action Movie and was nominated for three Academy Awards, two Grammys, two BAFTAs, seven MTV Movie Awards and two People's Choice Awards, amongst many others. Gunn was personally nominated for a WGA Award for Best Adapted Screenplay in 2014.

Knowing what an important role music plays in a movie, Gunn personally chose every song included in the "Guardians of the Galaxy" film soundtracks. The albums, Awesome Mix Vol. 1 and Awesome Mix Vol. 2, featured pop songs from the 1960's & 70's and were highly praised by critics as

being a secondary character in the film that serves as its emotional core. *Awesome Mix Vol. 1* is the first soundtrack comprised entirely of previously released songs to ever reach the No. 1 spot on the Billboard charts. Vol. 1 went on to become certified Platinum status; Vol. 2 finished 2017 as the country's eighth highest-selling album with 600,000 copies sold, and has been certified Gold by the Recording Industry Association of America.

Born and raised in St. Louis, Missouri, Gunn began his career at the age of twelve by making a zombie movie with an eight-millimeter camera and an actor, his brother Sean. Gunn got his start in the industry while attending Columbia University. He applied for a part-time job filing papers at famed B-movie studios Troma Entertainment, and was paid \$150 to write the screenplay for the feature "Tromeo & Juliet" instead. In 1997, "Tromeo" became a cult hit, playing in theaters around the world, including over a year of midnight screenings in Los Angeles.

Gunn left Troma to write and star in (along with Rob Lowe, Thomas Haden-Church, and Jamie Kennedy) the 2000 feature film, "The Specials," about a group of superheroes on their day off. In the same year, Bloomsbury Press released Gunn's critically acclaimed novel "The Toy Collector," the story of a hospital orderly who sells drugs to finance his escalating toy collecting addiction. He also wrote, with Lloyd Kaufman, the non-fiction book "All I Need to Know About Filmmaking I Learned from the Toxic Avenger," currently in its fifth printing.

In 2004, Gunn wrote the live action "Scooby-Doo" movie which grossed over \$300 million worldwide. He became the first screenwriter in history to write back-to-back hits standing at #1 at the weekend box office, with the critically-acclaimed and re-imagined "Dawn of the Dead" on March 19, 2004 and "Scooby-Doo 2: Monsters Unleashed" on March 26, 2004.

Gunn's love for the comedy and horror genres coalesced in his feature film directorial debut, "Slither," which he also wrote. The film was released by Universal in 2006 and stars Nathan Fillion and Elizabeth Banks. "Slither" is featured on Rotten Tomatoes as one of the "Top Ten All-Time Best Reviewed Horror Films," was named "The Best Horror film of 2006" by *Rue Morgue Magazine*, and garnered Gunn a Saturn Award and a Fangoria Chainsaw Award for his work on the film.

Additionally, in 2010, Gunn directed the independent feature film, "Super" starring Rainn Wilson, Elliot Page, Liv Tyler, and Kevin Bacon. It is the dark and comedic tale of a disturbed man who dresses up as a superhero to save his ex-wife from her drug-dealing new boyfriend. "Super" was an official selection at the Toronto Film Festival, was picked up by IFC Films, and is IFC's top selling film ever on On-Demand.



In 2012 Gunn released his first video game, Lollipop Chainsaw, with Suda 51 and Warner Bros, on Xbox and Playstation 3. In 2008 he created Xbox Live's first original content, producing seven comedy shows by horror directors, and creating his own, "Sparky & Mikaela." Gunn's additional credits include hosting the reality show Scream Queens for VH1 and writing and directing the comedy web series PG Porn, which has received over 70 million hits online, has been remade by Canal+ in France, and is one of the most profitable web series of all time.

In 2019, Gunn produced the drama/thriller, "Brightburn" starring Elizabeth Banks for Sony and produced the horror feature "The Belko Experiment" starring John Gallagher Jr. and Tony Goldwyn for Orion Pictures.

**PETER SAFRAN** (Producer) is Co-Chairman & Co-Chief Executive Officer of DC Studios, a newly formed division of Warner Bros. Discovery. Together with his fellow Co-Chairman & CEO, writer/director James Gunn, Safran is leading the effort to design and build a long-term creative architecture to realize the power and wonder of the DC Universe across film, TV, animation, and gaming under a single banner.

The vanguard feature of their dynamic new DCU is set to launch this summer with the global release of James Gunn's hugely anticipated big-screen epic *Superman*. David Corenswet (*Twisters*) leads the film's talented ensemble cast as Superman aka Clark Kent, alongside Emmy and Golden Globe Award winner Rachel Brosnahan (*The Marvelous Mrs. Maisel*) as Lois Lane, and Nicholas Hoult (*Mad Max: Fury Road*) as Lex Luthor.

In 2024, DC Studios landed one of the best-reviewed films of the year with its acquisition of the powerful documentary *Super/Man: The Christopher Reeve Story*. Released in September of 2024, the film went on to earn raves from critics and audiences alike, as well as a BAFTA and PGA award.

Together with Gunn, Safran is currently producing DC Studios' next big-screen feature *Supergirl*, with Milly Alcock, the talented young star of HBO's *House of the Dragon*, taking on the iconic title role of Kara Zor-El aka Supergirl. Directed by Craig Gillespie (*I, Tonya*), the film is written by Ana Nogueira based on the award-winning run of comics by Tom King and Bilquis Evely. *Supergirl* is targeted for a worldwide theatrical release in June of 2026.

Before taking the helm of DC Studios, Safran teamed up with Gunn to produce the director's award-winning 2021 DC feature *The Suicide Squad*, as well as its popular spin-off, *Peacemaker*. The

second season of the hit Max series, with John Cena once again reprising his *The Suicide Squad* role as Christopher Smith aka Peacemaker, will debut later this summer on Max.

Under Gunn and Safran's leadership, DC Studios partnered with HBO and Max, along with Warner Bros. Television, to launch one of the most talked-about new series of 2024 with *The Penguin*. The compelling crime drama scored record-breaking ratings for the streamer and widespread critical praise, ultimately earning Colin Farrell a Golden Globe Award for his riveting performance as Oswald "Oz" Cobb.

In December of 2024, DC Studios delivered its third smash hit for the streamer with the original animated series *Creature Commandos*. The acclaimed new series quickly became a fan favorite for both DC and Max, ending its run with a 95% certified Fresh rating and an order for a second season.

A prolific and widely respected producer, Safran was previously President of The Safran Company, which has generated more than \$3 billion in worldwide box office. Under his leadership, The Safran Company delivered some of the most successful genre films of the modern era, including director James Wan's *The Conjuring*. Since the 2013 release of the first feature in *The Conjuring* universe, the horror franchise has earned a lifetime collective gross of more than \$2 billion worldwide.

In 2018, Safran reunited with director James Wan to deliver the box office juggernaut *Aquaman*, starring Jason Momoa in the title role, which earned an astonishing \$1.14 billion worldwide.

On the heels of that film's success, Safran reteamed with another *The Conjuring* franchise veteran – *Annabelle: Creation* director David F. Sandberg – to bring one of DC's most critically praised films to the big screen, the 2019 box office smash *Shazam!*.

Under his The Safran Company banner, the producer's credits include Stephen King's *The Monkey* from Neon in 2025, and the upcoming *Heads of State*, starring John Cena and Idris Elba, for Amazon.

Raised in the UK, Safran crossed the Atlantic to graduate from Princeton University and earned his J.D. degree at the New York University School of Law. Following a brief tenure as a corporate attorney, he pursued his passion for film to Los Angeles and landed a job in the mailroom at UTA before becoming a manager at Gold-Miller Co. Safran next joined Brillstein-Grey, where he rose to the role of President before leaving the agency to pursue producing full time.

**HENRY BRAHAM** (Director of Photography) is an Emmy Award-winning cinematographer, known for his hands-on approach and out-of-the-box thinking. With that, Braham's credits span across multiple genres, countries and forms of media.

Notable credits include the sleeper hit *WAKING NED DEVINE*, TV's Award-Winning series *SHACKLETON*, box office blockbuster *GUARDIANS OF THE GALAXY VOL. 2*, and stage lighting design for the opera *FIDELIO* in Vienna.

Other noteworthy additions include Marvel Studios *GUARDIANS OF THE GALAXY VOL. 3*, Apple Studios *THE INSTIGATORS* and MGM's *ROAD HOUSE*.

*SUPERMAN* marks Braham's fourth film with writer/director James Gunn.

**BETH MICKLE** (Production Designer) first garnered international acclaim for her work in *HALF NELSON*, directed by Ryan Fleck and Anna Boden. The movie went on to earn an Academy Award® nomination for Ryan Gosling, and Mickle was also honored by The Hollywood Reporter as one of the Production Designers to Watch for her work on the film. In 2011 Mickle worked with director Nicolas Winding Refn on *DRIVE*, for which she received an Art Directors Guild Award nomination for Excellence in Production Design. The two worked together again on *ONLY GOD FORGIVES*, which debuted at the Cannes Film Festival in 2013.

After designing several films starring Ryan Gosling, she collaborated with the actor on his directorial debut *LOST RIVER*. The film premiered at the Cannes Film Festival in 2014. She then joined directors John Requa and Glenn Ficarra in New Orleans and Buenos Aires for their film *FOCUS*, starring Will Smith and Margot Robbie, and reteamed with the directors once again on WHISKY TANGO FOXTROT. Her other work includes *THE FAMILY FANG* directed by Jason Bateman, *COLLATERAL BEAUTY* directed by David Frankel, the HBO series *THE DEUCE*, *MOTHERLESS BROOKLYN*, James Gunn's *THE SUICIDE SQUAD*, *GUARDIANS OF THE GALAXY VOL. 3* and *GUARDIANS OF THE GALAXY HOLIDAY SPECIAL*.

Other honors for Mickle include a BAFTA Award nomination for production design in 2010 for her work in *An Englishman in New York*, starring John Hurt. In 2014 Mickle was recognized by Glamour as one of the women in film under 35 to watch (Meet the Women Who Run Your Favorite Movies and TV Shows), as well as landing on Variety's Below-the-Line Impact Report in 2013.

**JUDIANNA MAKOVSKY** (Costume Designer) is a three-time Academy Award nominee and a deeply respected costume designer who is well-known for creating exquisite costumes spanning an array of time periods and tackling every genre, having designed over 40 films.

Makovsky was born and raised in New Jersey. As a child and through her teens she performed with the children's chorus and ballet school of New York's Metropolitan Opera at Lincoln Center. Makovsky has a BFA from The School of the Art Institute of Chicago. She also attended The Goodman School of Drama as well as the MFA program at Yale University School of Drama.

She began her film career in the mid-1980s when she assisted Milena Canonero on Francis Ford Coppola's "The Cotton Club" (1984), "Tucker: The Man and his Dream" (1988) and again as associate designer for the visually stunning comic book come to life, "Dick Tracy" (1990).

Her first solo designing credits came with Coppola's "Gardens of Stone" (1987) and when she masterfully dressed Tom Hanks in white tie and tails for Penny Marshall's unforgettable age-defying comedy, "Big" (1988).

Accustomed to dressing characters that come with fantastical expectations, Makovsky has designed the costumes for "The Hunger Games" (2012), "The Last Airbender" (2010), "Cirque du Freak: The Vampire's Assistant" (2009), "Mr. Brooks" (2007), "X-Men: The Last Stand" (2006), both "National Treasure" movies (2004 and 2007), "The Legend of Bagdad" (2000), "Practical Magic" (1998), "Great Expectations" (1998), "The Devil's Advocate" (1997), "Lolita" (1997), "White Squall" (1996), "A Little Princess" (1995), "The Quick and the Dead" (1995) and "Reversal of Fortune" (1990).

Her designs for the horseracing film "Seabiscuit," the iconic "Harry Potter and the Sorcerer's Stone" and the color-bending period film "Pleasantville" have all earned her Oscar nominations as well as the respect of her peers, with Costume Designers Guild Awards for the latter two films. She has received a BAFTA nomination for "Harry Potter and the Sorcerer's Stone," and four Costume Designers Guild Awards in total.

Makovsky most recently designed for the Russo brothers' "The Electric State," and designed costumes for "The Gray Man" (2022), Gunn's "The Suicide Squad" (2021), "The Avengers: Endgame" (2019) and "The Avengers: Infinity War" (2018), "Guardians of the Galaxy Vol. 2" (2017) and "Vol. 3" (2023), "Captain America: Civil War" (2016), and "Captain America: The Winter Soldier" (2014).

Adding to her extensive film work, Makovsky has designed in the various mediums of film, television, theatre and opera. In 2013, Makovsky was awarded the prestigious Career Achievement in Film Award by the Costume Designers Guild and has been a Governor of the Costume Designers branch at the Academy of Motion Pictures Arts and Sciences.

**STEPHANE CERETTI** (Visual Effects Supervisor) is a three-time Oscar nominee and native of France and a Canadian citizen, who started in the VFX industry at Buf Compagnie in Paris in the late nineties. He began working on Joel Schumacher's Batman and Robin and numerous commercials before moving into VFX Supervision on Tarsem Singh's The Cell.

Ceretti has been involved as VFX Supervisor on major feature films including the Wachowski siblings' Matrix sequels, Oliver Stone's Alexander , Harry Potter and the Goblet of Fire and Batman Begins. He has been overall VFX Supervisor for a few projects at Buf, most notably The Prestige from Oscar nominated Director Christopher Nolan.

Ceretti later joined MPC and Method studios in London where he met with Marvel Studios. It was his start as 2nd VFX Supervisor on the shoot of Joe Johnston's The First Avenger : Captain America that then led to 20th Century Fox Studios' X-Men: First Class and Co-Supervision for Warner Bros.' Cloud Atlas directed by Lana & Andy Wachowski and Tom Tykwer.

Following his work on Marvel's Thor: The Dark World as a 2nd Unit Supervisor, Stephane joined Marvel's Guardians Of the Galaxy as the main Production VFX Supervisor where his work garnered an Oscar Nomination for Best Achievement in Visual Effects, as well as nominations at the 2015 BAFTAs and Visual Effect Society (VES) Awards.

**JOHN MURPHY** (Composer) is a Liverpool native who began scoring movies at the age of 25. In 2001, following the success of Lock Stock and Two Smoking Barrels and Snatch, he moved to Los Angeles. Since then he has worked with some of the industry's most respected and luminary filmmakers, including James Gunn, Michael Mann, Danny Boyle, and Guy Ritchie, producing film scores as prominent and diverse as 28 Days Later, Sunshine, Kick-Ass, The Suicide Squad, and Guardians of the Galaxy Vol. 3.

His movie trailers include Captain America, X-Men, Ready Player One, and Avatar, and his music has been featured in advertising campaigns for Nike, Microsoft, Google, and Apple. After Kick-Ass, Murphy set up the record label Taped Noise and began work on several non-movie projects. Superman is his fourth collaboration with James Gunn.

**DAVID FLEMING** (Composer) is an Emmy-winning American composer who has written music for film and television including most recently, Season 2 of HBO's The Last of Us, collaborating once again with Gustavo Santaolalla, and James Gunn's Superman.

Fleming's score for Ron Howard's Jim Henson: Idea Man earned him a Primetime Emmy Award as well as the ASCAP Composer's Choice Award for Documentary Score of the Year, with his work on Amazon's Mr. & Mrs. Smith bringing him a second Emmy nomination.

He composed the score for the BBC's acclaimed Blue Planet II alongside Hans Zimmer, which marked the start of a collaborative relationship with the Academy Award-winning composer, encompassing scores for both Dune films and Top Gun: Maverick.

Fleming's sweeping orchestral fantasy score for Netflix's Damsel marked his first solo feature, while his dark electronic work alongside Gustavo Santaolla on HBO's The Last of Us won ASCAP's Composer's Choice Award for Television Score of the Year. In addition, he recently composed the score for A24's Eternity and the neo-western Americana, both of which are slated for 2025 releases.