

SEARCHLIGHT PICTURES

Presents

A Vinson Films/Mythology Entertainment Production

A Radio Silence Film

READY OR NOT HERE I COME

Starring

Samara Weaving

Kathryn Newton

Sarah Michelle Gellar

Shawn Hatosy

Nestor Carbonell

with **David Cronenberg**

and **Elijah Wood**

Directed by **Matt Bettinelli-Olpin & Tyler Gillett**

Written by **Guy Busick & R. Christopher Murphy**

Produced by **Tripp Vinson, James Vanderbilt, William Sherak, Bradley J. Fischer**

Executive Producers **Greg Denny, Matt Bettinelli-Olpin, Tyler Gillett, Samara Weaving**

Tara Farney, Paul Neinstein, Guy Busick, R. Christopher Murphy, Chad Villella

Casting by **John Buchan, CSA and Jason Knight, CSA**

Costume Designer **Avery Plewes**

Original Themes by **Brian Tyler**

Music by **Sven Faulconer**

Editor **Jay Prychidny, CCE**

Production Design by **Andrew Stearn**

Director of Photography **Brett Jutkiewicz**

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Running Time: 1hr 48mins

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READY OR NOT HERE I COME

Moments after surviving an all-out attack from the Le Domas family, Grace discovers she's reached the next level of the nightmarish game — and this time with her estranged sister Faith at her side. Grace has one chance to survive, keep her sister alive, and claim the High Seat of the Council that controls the world. Four rival families are hunting her for the throne, and whoever wins rules it all.

Directing duo **Radio Silence**, comprised of **Matt Bettinelli-Olpin** & **Tyler Gillett**, brings audiences back into the world of **READY OR NOT** — only this time, it's sudden death. **Samara Weaving** reprises her role as audiences' favorite hide-and-seek bride Grace, with **Kathryn Newton** joining alongside her as fresh prey for **Sarah Michelle Gellar** (*Scream 2, I Know What You Did Last Summer*), **Shawn Hatosy** ("The Pitt", *The Faculty*), **Nestor Carbonell** (*The Dark Knight*), **David Cronenberg** (*The Fly*), and **Elijah Wood** (*The Monkey*), who round out the film's ensemble of hunters.

With a script penned by original **READY OR NOT** (2019) writers **Guy Busick** (*Scream, Scream VI, Scream 7*) and **R. Christopher Murphy** ("Castle Rock"), producers are **Tripp Vinson** (*Fountain of Youth, Murder Mystery*), **James Vanderbilt** (*Nuremberg*), **Bradley J. Fischer** (*Transformers*), and **William Sherak** (*Abigail, Scream*). Also returning behind the lens are costume designer **Avery Plewes** (*Scream VI*), production designer **Andrew Stearn** ("The Umbrella Academy"), director of photography **Brett Jutkiewicz** (*Scream*), and department head prosthetics & make-up artist **Colin Penman** (*The Apprentice*). New additions to the crew include editor **Jay Prychidny** (*Beetlejuice, Beetlejuice*), hair department head **Ryan Reed** (*It Chapter Two*), and sound mixer **Thomas Hayek** (*Thanksgiving, "The Boys"*).

HERE THEY ALL COME

READY OR NOT ended with an image that felt definitive and unsettling: Grace, bloodied but standing. Alive. Alone. And irreversibly changed by what she survived. For directors **Matt Bettinelli-Olpin** and **Tyler Gillett**, that image wasn't an endpoint — it was a dare: double or nothing.

Development on *READY OR NOT 2: HERE I COME* began almost immediately after the release of the original film, fueled by the audience reaction and the filmmakers' continued fascination with the mythology lurking just beneath the surface of the first film. "From the very beginning, the idea was not to be precious about anything," says Bettinelli-Olpin. "The first movie ended definitively, and that gave us permission, and freedom, to go bigger, bloodier, and wilder."

For Gillett, the sequel isn't escalation for its own sake — it's escalation with conviction. "We know this world, and now we stretch it in every direction," he says. Bettinelli-Olpin frames the emotional core simply: "If the first movie was an anti-love story, this is earnestly a love story. Full stop. That emotional grounding lets everything else go insane."

Horror and comedy are two sides of the same blade, and unpredictability is part of the design. "The ability to laugh during a scary situation is so human and so relatable," says Bettinelli-Olpin. "You don't really know where a scene is going," Bettinelli-Olpin adds. "It might be emotional. It might be scary. It might be funny. Our favorite moments are when it's all three at once."

Gillett distills it down to the genre's mechanics. "That release of tension exists even in the most hardcore horror," he says. "You design a scare and a joke the same way. It's all about building tension — and then deciding exactly when to pull the rug out."

With the supernatural now confirmed, all rules are off. "That's all out the window for the second movie," says Bettinelli-Olpin. "We've told you it's real. Everybody in this movie — and everybody watching — knows it's real." That certainty removes restraint, freeing the film to expand outward: new families, new power structures, and consequences that ripple far beyond a single house — and far beyond Grace herself.

This isn't just a sequel. It's double or nothing: higher stakes, more blood, more chaos, and more heart — everything amplified.

SAMARA WEAVING RETURNS AS GRACE

Samara Weaving returns as **Grace**, once again serving as the film's emotional and tonal anchor. Coming back was an easy decision for her. "I had such a good time with Matt and Tyler and the whole crew," Weaving says. "When they said, 'Do you want to do a second one?' It was a no-brainer."

The response to the original film continues to surprise her. "I wasn't really expecting the response it had," she says, recalling fans showing up at Halloween dressed in blood-soaked wedding gowns. "The fan base just grew and grew. It's wonderful that people love it as much as we loved making it."

Even early on in production, the filmmakers signaled that the sequel would feature a third-act twist that takes the story in an unexpected direction. The finale moves in a way no one will see coming, adding an extra layer of excitement and ensuring the sequel feels fresh rather than a retreat.

Because it opens at the exact moment the first film ends, the transition felt uncanny. Watching playback during production, Weaving says, "It felt like deleted scenes from the first movie. It was bizarre in the best way — almost like we never stopped."

Grace remains intentionally imperfect. Weaving describes her character as surviving through instinct and stubborn willpower rather than strength or preparation, often acting as "the voice of reason just surrounded by absolute ding-dongs," even as the scale and absurdity escalate.

Bettinelli-Olpin points to that humanity as essential to keeping the chaos grounded. "Grace has flaws. Grace is not perfect. Grace has had a secret," he says. "Sam[ara] embodies that duality in such a real way that you're always on her side, even when she's done something wrong."

He adds that Grace's survival is deliberately unglamorous. "She's taking on all of this crazy stuff, but she's doing it in the best version of what any of us would do. You're just trying to survive. You're not John Wick all of a sudden."

Weaving credits the trust built over time with the directors, saying, "They already know how I work, and we've all just synced into this really lovely, comfortable relationship."

Asked what audiences should expect, she doesn't hedge. "You can expect a lot of blood, a lot of insanity," Weaving says. "It's everything you love about the first one, but more of it." She adds, "There's a bazooka involved at one point."



DOUBLE OR NOTHING THE SISTERS ACT

Kathryn Newton joins the franchise as **Faith**, Grace's estranged younger sister — a reveal that reshapes the sequel into a two-hander built on unresolved history, resentment, and reluctant dependence.

Newton defines Faith in direct relation to Grace. "Faith MacCaullay is Grace's sister, and I'm kinda her foil," she says. "I reveal who she really is. I'm the part of her — her shadow — that she can't get rid of."

She describes Faith as someone stuck in place. "My character is using her sister as an excuse to not be her best version of herself," Newton adds. "By the end of the movie, we do some saving — and through that, we have to save ourselves."

Producer Tripp Vinson connects Faith's arrival back to the original film. "In the first movie, Samara's character says she has no family," he says. "That's true — except for one person."

Faith's re-entry into Grace's life is immediate and circumstantial. She becomes Grace's emergency contact at the hospital, collapsing years of distance into a forced partnership neither of them is prepared for.

Newton describes that moment with dry humor. "We start in the hospital because, obviously, this girl needs to see a doctor," she says. "I come in and get sucked into her mess, as a sister might." She adds, "I've fallen easily into the annoying little sister category."

For Gillett, pairing Newton and Weaving immediately sharpened the film's emotional edge. "Putting Samara and Kathryn together gave us friction right away," he says. "They're both strong and don't agree on how to survive."

That disagreement becomes the engine of the story. "The real heart of this movie is watching the two of them become a team again," Gillett adds.

Newton credits the directors for creating a space that encourages risk. “They love actors,” she says. “They love watching us be weird and come up with characters. It doesn’t feel impossible with them — they know how to push me.”

On working opposite Weaving, she adds, “Samara is perfect in her role because of the energy she brings. She’s always there emotionally. She’s so dynamic.”

Returning to the idea of connection was always the guiding light. Gillett says, “This is a movie about two people trying to reconnect, trying to fall in love again.”

Bettinelli-Olpin adds, “They’re both right in some way, and they’re both wrong in some way. That’s what makes it relatable.”



MORE PLAYERS. SAME GAME. NO WAY OUT.

READY OR NOT 2: HERE I COME begins frame-to-frame with the final image of the original film, reframing Grace’s survival not as relief, but as the opening move in a much larger ordeal. What once appeared to be a single family’s ritual is revealed as part of a broader international system — multiple families, competing hierarchies, and shared beliefs bound together by power, entitlement, and consequence.

Instead of one household united against Grace, the sequel introduces multiple dynasties competing within the same ritual structure. Vinson explains, “Everybody’s hunting Grace, but they’re also trying to make sure the other families don’t win.”

That internal competition reshapes the game entirely. Bettinelli-Olpin says, “It allowed the game to turn inward. It’s not just about catching Grace — it’s about power.”

Elijah Wood plays **The Lawyer**, a figure untethered to any family and aligned instead with the rules themselves. Bettinelli-Olpin says, “This role holds the movie together. This is the glue at the center of the movie. If this role doesn’t work, it all falls apart.”

Wood describes the character’s function with playful precision, calling him “a guy in a suit with a giant ancient book explaining the rules in a unique, sinister way. It’s naturally funny.”

Vinson clarifies the role within the system, saying, “The Lawyer exists to enforce the system, not participate in it. He’s making sure the game is played correctly because he knows the rules.”

Wood adds, “The characters are written really uniquely. They tell you exactly who they are with very little.”

These families aren't just new characters — they're global powerhouses with history, resources, and experience. Vinson notes, "They're from all over the world, and they're the elites of the elites."

The structure of the game changes accordingly. "Everybody's hunting Grace," Vinson says, "but they're also trying to screw each other over so they're the ones left standing."

Each family arrives with its own legacy, ego, and style of violence, armed quite literally by history. In this universe, weapons are not just tools; they are status symbols tied to when each family first entered the bargain. Some come armed with antiques steeped in ceremony, others with modern hardware. Every choice reveals class, taste, and entitlement.



THE DANFORTH FAMILY INHERITED AUTHORITY

At the center of the organization sits the Danforth family, custodians of the old order. They represent tradition, entitlement, and the belief that power is something you are born into and therefore deserve to keep.

David Cronenberg appears as **Chester Danforth**, the withered patriarch whose authority defines the opening hierarchy. Cronenberg points to the sisters as the film's stabilizing force. "That relationship grounds the whole thing," he says.

Sarah Michelle Gellar, established as one of cinema's greatest scream queens, now flips the script by playing the villain. She portrays **Ursula Danforth**, Chester's daughter and a calculating presence who pulls the strings in the family's power struggle. "Ursula knows where she stands and always has a plan," Gellar says.

She describes Ursula and her twin brother's upbringing in blunt terms. "They were raised to be another branch of him," she says. "They'll do anything to protect their father's legacy." Their relationship, she adds, is "a little bit mother-son, a little bit husband-and-wife, and a little bit weird twin."

Newton recalls her reaction to the casting. "I freaked out when I heard about Sarah Michelle Gellar," she says. "She doesn't have to lift a finger and I'm afraid. That's Ursula Danforth."

Bettinelli-Olpin sums up the balance she brings, saying, "Sarah brings poise, earnestness, and a sense of fun. Even when she's technically a bad guy, you still care about her."

Shawn Hatosy — who reunites with Wood from *The Faculty* — plays **Titus**, Ursula's volatile twin. "Titus on the page is multi-dimensional," Hatosy says. "He's the bad guy, but they all are." "Titus sees Ursula as his sister, his mother, his wife," he adds. "She controls him completely." He goes on to describe Titus as "a kind of Frankenstein; a monster this family built and valued only for his physicality."

As twins, The Lawyer allows both Ursula and Titus to play, an advantage over the other families that breeds resentment and sharpens the competition.

On working with these directors, he adds, “Their openness to all our ideas is phenomenal. It feels like having Superman’s cape on. It gives you the freedom to take real risks.”



THE EL CAÍDO FAMILY OPPORTUNISTS

Nestor Carbonell joins the ensemble as **Ignacio El Caído**, a charismatic and dangerous opportunist. “He’s larger than life — self-obsessed, powerful, part of this satanic Illuminati — but also strangely devoted to his family,” Carbonell says.

At his side stand his son, **Felipe El Caído**, played by **Juan Pablo Romero**, and his daughter, **Francesca El Caído**, played by **Maia Jae**.

On collaborating with the directors, Carbonell says, “I pitched this notion of an elegant presence, but also something crass and they were open to it.”

The El Caído family treats the ritual as leverage, exploiting chaos and shifting alliances to climb higher, faster, and at any cost.

THE WAN FAMILY CALCULATED RESTRAINT

Wan matriarch **Wan Chen Xing** played by **Olivia Cheng** and her hapless son **Wan Cheng Fu** played by **Antony Hall** bring restraint and calculation to the ensemble, standing in sharp contrast to Danforth excess and Rajan bravado. They play a long game, preferring patience, leverage, and quiet endurance over spectacle.

THE RAJAN FAMILY BRAVADO & BLOODLINE

Where others scheme, the Rajans dominate through intimidation, confidence, and inherited dominance, mistaking force and bravado for inevitability.

Nadeem Umar-Khitab plays **Viraj Rajan**, the unquestioned head of his household. **Varun Saranga** portrays **Madhu Rajan**, Viraj’s younger brother whose bravado outpaces his competence. **Maša Lizdek** plays **Martina Rajan**, Virag’s immaculate, detached, and disinterested trophy wife.

CRAFTING THE NEXT LEVEL FROM A MANSION TO THE COUNTRY CLUB AND GOLF COURSE

READY OR NOT 2: HERE I COME opens its world far beyond the single house of the original film, but the design philosophy stays rooted in the same core idea: spaces reveal who holds power — and who's about to lose it.

Returning to Toronto, the production expanded into hospitals, sprawling estates, luxury country clubs, golf courses, subterranean ritual spaces, and even the manicured chaos of golf carts racing across greens. These varied locales transform the sequel into a moving map of status, belief, and hierarchy, and provide endless opportunities for physical comedy, chase sequences, and stunt work.

Production designer **Andrew Stearn** describes the sequel as an evolution rather than a reset. “The new film is a bigger version of the first one,” he says. “The characters are larger, so the design is larger. We adopted elements from the Le Domas mansion and carried them into the Danforth estate and resort, but everything is scaled up.” There’s a kinetic energy to these spaces.

The visual language remains grounded in shadow and texture: dark wood, earth tones, and corners where the audience can’t quite see what’s coming, until the film reaches its most extreme spaces. “It keeps those classic horror tropes,” Stearn says, “but the film shifts visually when we move into the temple near the end, where it becomes stark and gothic.”

That temple became Stearn’s most ambitious build. Constructed inside an abandoned church, it was designed as a deliberate inversion. “It’s a church turned upside down,” he says. “An anti-church, if anything.” Traditional gothic architecture was flipped, stained glass concealed, and the space rebuilt so performers move downward rather than upward — a physical expression of descent, power, and consequence.

Newton points to how tactile detail shaped the performances. “We talk about the lodge set like it’s a Scooby-Doo set,” she says. “It has to be old and spooky and creaky.” She laughs but notes the effect is real. “There are little treats like baby goats hidden everywhere on set. You might not notice it, but you feel it. When things are practical and detailed, it really puts you there.”

For Stearn, the collaborative rhythm with Bettinelli-Olpin and Gillett keeps design tightly bound to story. “Matt is very story-driven and instinctual, Tyler is very strong with camera and physical space,” he says. “Together it feels like two minds working as one. It’s refreshing and very fun to work with them.”

The result is a world that doesn’t just contain the action — it frames it. Each location signals status, danger, and impending doom, quietly telling the audience who’s in control, who’s pretending to be, and who’s about to be hunted.

Along with Stearn, producer Vinson, Bettinelli-Olpin and Gillett also reunite with cinematographer **Brett Jutkiewicz** and costume designer **Avery Plewes**, a shared shorthand that allows the sequel to grow without losing cohesion, even as it stretches to places where chaos can erupt at any moment.

BACK IN THE DRESS DRESS CODE: REBELLION

For costume designer **Plewes**, the first film remains foundational. “**READY OR NOT** changed my life,” she says. “It really put my career on the map, and it was the start of a beautiful relationship with Matt and Tyler. This is our fourth movie together, so I feel lucky.”

Returning for the sequel meant expanding an already-iconic visual world without losing clarity. “This one had so many more characters and the world was bigger,” Plewes says.

Color and silhouette continue to act as structural tools, helping the audience track shifting alliances and personalities across an increasingly crowded field. The shorthand with Bettinelli-Olpin and Gillett allowed Plewes to move quickly and boldly.

That same instinct guides the film's most recognizable look: Grace's dress. Weaving recalls the call from the directors clearly. "Matt and Tyler called me and said, 'How do you feel if we put you back in the dress?'" she says. "And I was like, come on — how can you beat that? It's iconic."

Stepping back into it was emotional. "As soon as I put the dress and the shoes back on, I was like, 'Oh yeah, there she is,'" Weaving recalls. Plewes adds a deliberate new layer for the sequel, throwing a tuxedo coat over Grace's shoulders — a subtle shift that reframes the dress from victimhood to agency as the world around her grows more aggressive.

Faith's look moves in the opposite direction. Newton describes her character's wardrobe as a rejection of ceremony in favor of self-definition. The answer came through a Thelma-and-Louise-inspired double-denim silhouette anchored by Faith's varsity jacket. "The varsity jacket ended up being who I am, and who I love to be," Newton says.

That contrast — Grace's ceremonial iconography versus Faith's lived-in defiance — becomes a visual shorthand for the sisters' relationship, even before they speak.

The same attention to character runs through the Danforth family, particularly Ursula. Gellar recalls stepping into the process and immediately feeling understood. Plewes remembers how rare that was. "All of Sarah's costumes were the first thing she tried on," she says. "That never happens."

For Gellar, the relationship between costume and character was instant. "These are my favorite costumes I've ever worn," she says. "There's a real close working relationship there."

Plewes describes that instinct as part of the creative trust across the team. "They love things that feel weird, elevated, and a little dangerous," she says. "That gives me a lot of room to push."

The result is a wardrobe that doesn't just dress characters, but defines them — power, privilege, and personality communicated before a single line of dialogue is spoken.

"Sequels are always a gamble," Plewes adds. "This one gave me the freedom to really push things."

MAKE-UP, PROSTHETICS, & HAIR THE LOOK OF SURVIVAL

In *READY OR NOT 2: HERE I COME*, what happens to the characters doesn't vanish between scenes — it accumulates. Every scrape, smear of blood, and limp becomes part of the performance, turning physical damage into a visual and emotional storytelling device.

Department Head Prosthetics & Make-up Artist **Colin Penman** leans into escalation. "We use giant blood cannons," he says. "People literally explode. And you don't know what a blood cannon will do; sometimes it's a few drops, sometimes it coats someone entirely." The unpredictability becomes part of the film's texture and rhythm.

Continuity is a daily puzzle. "We're shooting out of order," Penman says, "so continuity with blood is a constant conversation with Matt, Tyler, costumes, and hair." He laughs at the scale of it.

Even the film's most extreme elements stay rooted in practicality. The goat pit (for the hidden goats!), built entirely from soft, synthetic materials, required dozens of prosthetics at different stages of decay.

For Penman, the challenge wasn't just gore, but balancing contrast. It was about layering exhaustion and wounds beneath full glam, letting both survive in the same frame.

Department Head Hairstylist **Ryan Reed** describes the mandate simply. "We're starting off exactly where we left off," he says. That answered the big question right away — Grace doesn't get cleaned up. She keeps going. Blood continuity became the throughline for the production. "It's a big, big one for this movie," Reed says. "Especially when you're shooting the aftermath before the event happens."

Reed sees hair and makeup as tone-setters for the day. The directors' approach makes that possible. "Matt and Tyler create a warm, pressure-free environment, which makes it easier to experiment and get bold with the looks."

SPECIAL EFFECTS THE ART OF THE PAFFING

One of the defining signatures of the *READY OR NOT* universe is the "paffing" – the sudden, explosive, full-body detonation that advances both story and spectacle. Equal parts grotesque and absurd, the effect must feel horrifyingly real while still landing with the franchise's wicked sense of humor.

For the sequel, Special Effects Coordinator **Conor Craig**, working alongside Special Effects Supervisor **Gregory Zoltan Stevens**, set out to elevate the scale of those moments while preserving their visceral punch. Rather than treat the "paffing" as a single technical beat, they designed it as an environmental event – something that engulfs the character, the set, the camera, and anyone else in the frame.

"When the film was first brought to us, Greg and I felt the 'paffing' could be done in a way that would allow both cast and camera to be less restrained," Craig explains. "We designed and built a low-pressure air cannon that could eject seven gallons of blood with a full 360-degree spread."

The custom-built system used compressed air rather than traditional pyrotechnics, allowing for precise control over pressure and distribution. The result was a repeatable, mechanically driven blast capable of saturating an entire environment in a single beat, from ceilings and walls to lenses and wardrobe.

The logistics were staggering. Across production, approximately 250 gallons of stage blood were used. Because the blood arrived highly viscous, it was diluted depending on the application. For the cannons, geysers, and high-volume blasts, a thinner mixture was required, bringing the effective total liquid volume closer to 325 gallons.

"There's something about real, physical chaos that you just can't fake," says Gillett. "When blood hits a lens, when it soaks into costumes, when actors are reacting to something actually happening, that energy translates. It's unpredictable. And that's the fun of it."

Bettinelli-Olpin adds, "We never wanted the violence to feel like a visual effect layered on top. We wanted it to feel like it was happening to everyone in the room, including us. Conor and Greg designed these gags with us, not just for us. That collaboration made all the difference."

"There is nothing subtle about having seven gallons of blood blasted at you," says Weaving. "It's cold, it's everywhere, it's in your eyelashes. But it forces you into the moment. You can't fake that reaction."

The sequel's "paffings" aren't just gags — they're cinematic events. Bigger in scale, more immersive in execution, and engineered with precision, each one turning chaos into choreography. In the world of *READY OR NOT*, it's double or nothing and when someone "gets paffed," everyone feels it.

STUNTS & PHYSICALITY

Stunt coordinator **Dan Skene** built the action around desperation rather than display, keeping every beat tied to story and character. The directors pushed for fights that are story-driven, Skene explains, prioritizing momentum and tension over big punches.

A defining limitation becomes the engine of the sequel: Grace and Faith are handcuffed together through much of the film, turning movement into constant negotiation and improvisation.

Weaving says the sequel raised the bar physically, calling it "so demanding stunt-wise." Just before production, she faced a setback. "I hurt my back two weeks before we were shooting," Weaving says. "I had three bulging discs, one herniated, and I couldn't really walk." Days before cameras rolled, she adds, "the swelling went down and I could move again."

That experience reshaped her approach. “I wanted to do all the crazy stunts like I did in the first one,” Weaving says, “but I had to check my ego a little bit and let my stunt double do the more insane ones.” She credits the team, adding that “Naomi, my stunt double, is an angel.”

Newton echoes the shock of the physicality. “When I looked at myself in the mirror covered in blood, I said, you forgot what kind of movie you’re making.” Of the directors, she adds, “Matt and Tyler know how to beat me up.”

Set pieces lean into environment as much as impact. Skene points to the industrial laundry room and wedding fight sequences, where chaos blends action and comedy seamlessly.

Throughout, the guiding principle remains safety and endurance, not invincibility. Grace isn’t trained — she survives because she has to, and, as Weaving notes, the chaos becomes part of the sisters’ bond. “We get handcuffed together and have to fight all the bad guys, begrudgingly,” she says.

ABOUT THE FILMMAKERS

Radio Silence (Directors) is comprised of directors **Matt Bettinelli-Olpin** and **Tyler Gillett**, who have cemented themselves as subversive filmmakers with broad audience appeal. The duo garnered positive attention after directing segments of 2012's *V/H/S*, but it was the Searchlight horror film *Ready or Not* that took them to the next level. The film became a cult classic and earned nearly \$58 million at the global box office. They went on to helm the reboot of *Scream* and *Scream VI*, which together delivered \$304 million worldwide for the Dimension/Spyglass horror series. In 2024, they released the horror-vampire comedy *Abigail*.

Guy Busick (Writer) co-wrote *Final Destination: Bloodlines*, which was released May 16th, 2025 and grossed over \$315 million at the worldwide box office. He also co-wrote the upcoming *Scream 7* with Kevin Williamson co-writing and directing, Project X and Vinson Films producing, which will be released February 27th 2026. He previously co-wrote with James Vanderbilt *Scream* (2022) and *Scream VI*. His film, *Abigail*, came out in April 2024, which Radio Silence directed. Busick previously co-wrote the hit film *Ready or Not* for Searchlight along with R. Christopher Murphy. Busick and Murphy wrote together on series including "Castle Rock" for Hulu, WBTV and Bad Robot as well as the horror comedy "Stan Against Evil". Busick additionally co-wrote *Lucky Bastards*, which is set up with David Sandberg attached to direct. Next up for Busick is a new version of *The Howling* for Andy Muschietti and a series adaptation of a Stephen King novel with Bad Robot.

R. Christopher Murphy (Writer) was born and raised in Grand Island, Nebraska where he developed a deep love for the performing and visual arts in his high school theater program. He went on to attend USC's school of Cinema and Television and upon graduating had the great honor of working as a creative executive for the legendary special effects maestro Stan Winston.

Murphy's screenwriting credits include the original *Ready or Not*. Television credits include Bad Robot's "Castlerock" and "Stan Against Evil". He was also an associate producer on *The Deaths of Ian Stone*.

Tripp Vinson (Producer) is a film and television producer with over 25 years of experience producing studio and independent films. Vinson's credits include blockbusters such as *Murder Mystery*, *Ready or Not*, *Journey to the Center of the Earth*, *Journey 2: The Mysterious Island*, *The Rite*, *The Guardian* and *The Exorcism of Emily Rose*. In November 2011, Vinson launched his own production company, Vinson Films.

Prior to opening Vinson Films, Vinson was a partner at Contrafilm, a New Line Cinema based production company. The company boasts a worldwide box office gross of over \$1 billion. The first release under their banner was *After the Sunset*, starring Pierce Brosnan and Salma Hayek and directed by Brett Ratner. Also produced by Contrafilm, in conjunction with Lakeshore Entertainment, was Screen Gem's *The Exorcism of Emily Rose*, directed by Scott Derrickson.

This film not only grossed in excess of \$150 million worldwide, but was also one of the most profitable and successful films of 2005. In early 2006, Contrafilm released the CG-animated film, *The Wild*, for Walt Disney Pictures, which has grossed over \$100 million worldwide. That fall, Contrafilm produced *The Guardian* for Disney's Touchstone Pictures, starring Ashton Kutcher and Kevin Costner. In February of 2007, the company released the Jim Carrey thriller, *The Number 23*, starring Virginia Madsen and directed by Joel Schumacher.

Contrafilm produced *Journey to the Center of the Earth*, the first ever live action film to be shot in Digital 3D. In the fall of 2008, Contrafilm released their Sundance hit *Choke*, through Fox Searchlight. *Choke* was based on the novel by acclaimed author Chuck Palahniuk, which starred Sam Rockwell and was directed by Clark Gregg. The film *The Rite*, written by Michael Petroni, starring Sir Anthony Hopkins and Colin O'Donoghue, was released in January 2011, grossing \$96 million worldwide. In the fall of 2011, *What's Your*

Number? was released, starring Anna Faris and Chris Evans. *Journey 2: The Mysterious Island* was released in February 2012 and grossed \$335 million worldwide. *Red Dawn* was released in the fall of 2012, starring Chris Hemsworth.

In 2013, Vinson founded Vinson Films. In 2014, Vinson executive produced the television series, “Intelligence”, starring Josh Holloway. In the summer of 2015, Vinson executive produced *San Andreas*, which grossed \$470 million worldwide. In 2018, Vinson Films produced *The Prodigy*, starring Taylor Schilling, and *Murder Mystery*, starring Adam Sandler and Jennifer Aniston. In August of 2019, Vinson Films’ *Ready or Not* was released by Fox Searchlight. *Ready or Not* became the sleeper hit of the summer grossing over \$58 million worldwide on a \$6 million budget.

In 2023, Vinson Films produced *Murder Mystery 2*, a sequel to their 2018 hit. In 2025, Vinson Films’ collaboration with director Guy Ritchie, *Fountain of Youth*, premiered at number one on Apple TV+. The film, written by Jamie Vanderbilt, stars John Krasinski and Natalie Portman.

James Vanderbilt (Producer) is a talented writer, director, and producer who sold his first screenplay 48 hours before graduating from the University of Southern California. It was promptly not made.

He has written and produced over twenty films, including David Fincher's *Zodiac*, for which he was nominated for a Writers Guild of America Award for Best Adapted Screenplay, *The Amazing Spider-Man* films, the *Murder Mystery* films, the *Ready or Not* films, *Basic*, *The Rundown*, *The Losers*, *White House Down*, *The House with the Clock in Its Walls*, and Luca Guadagnino’s *Suspiria*.

In 2019, Vanderbilt co-founded the independent production and financing company Project X Entertainment (PXE), with partners William Sherak and Paul Neinstein. Since forming, they have produced *Scream (2022)*, *Scream VI*, and *Scream 7*, all of which Vanderbilt co-wrote, Michael Bay’s *Ambulance*, Radio Silence’s *Abigail*, *Bed Rest*, *Murder Mystery 2*, *Archangel*, and Guy Ritchie’s *Fountain of Youth*, as well as the global smash hit Netflix show, *The Night Agent*, created by Shawn Ryan. They are currently in pre-production on the next *The Mummy* film, starring Brendan Fraser and Rachel Weisz.

As a director, Vanderbilt’s debut film *Truth*, which starred Cate Blanchett and Robert Redford, was named one of the Top 10 Films of the Year by *The New York Times*. His second film, *Nuremberg*, starring Rami Malek, Russell Crowe, and Michael Shannon was longlisted for the BAFTAs and shortlisted for the Academy Awards in multiple categories.

William Sherak (Producer) is Co-CEO of Project X, and a veteran producer and senior media & entertainment leader, most known for his work as a producer on *Scream (2022)*, *Scream VI* and its upcoming sequel, and *The Night Agent* as well as 100+ episodes of television including “Anger Management” and “Are We There Yet”. Previously, as President of Deluxe Entertainment’s Creative Services Businesses, Sherak implemented growth strategies, strategic initiatives, and operations across business units with a \$400m annual p&l and 3,500 employees worldwide. Sherak is skilled in converting known franchises into potential blockbuster content.

Bradley J. Fischer (Producer) is a veteran motion picture and television producer whose Hollywood career has resulted in collaborations with filmmakers including Martin Scorsese, David Fincher, Darren Aronofsky, Luca Guadagnino, Michael Bay, Antoine Fuqua, Roland Emmerich, Eli Roth, and many others. To date, his films have grossed over \$2 billion in global box office.

Among the films Fischer has produced are *Shutter Island*, directed by Scorsese and starring Leonardo DiCaprio and Mark Ruffalo; *Zodiac*, directed by Fincher and starring Jake Gyllenhaal, Mark Ruffalo, and Robert Downey, Jr.; and *Black Swan*, directed by Aronofsky and starring Natalie Portman, which he executive produced.

Shutter Island world-premiered at the Berlin Film Festival and was released in February 2010. It opened to more than \$41 million, which remains the highest opening weekend for any Scorsese-DiCaprio collaboration, and the highest for Scorsese.

Zodiac, an Official Selection of the 2007 Cannes Film Festival, was released to massive worldwide critical acclaim, becoming one of the best-reviewed films of 2007. Three years later, *Zodiac* was named one of the 10 best films of the decade by *Entertainment Weekly*, *Time Out New York*, *The Chicago Tribune*, and the *New York Post*, among many other critics and journalists around the world. In 2025, the *New York Times* named *Zodiac* one of the top 100 films of the century.

Black Swan was released by Fox Searchlight in December 2010 and also garnered strong critical praise, going on to gross approximately \$330 million worldwide and receive five Academy Award nominations, including Best Picture, winning Best Actress for star Natalie Portman. In 2025, the *New York Times* named *Black Swan* one of the top 100 films of the century.

Other notable titles from Fischer's producing filmography include the 2018 Eli Roth family chiller *The House with a Clock in Its Walls*, starring Jack Black and Cate Blanchett (Fischer's second collaboration with the Academy Award-winning actress); Luca Guadagnino's *Suspiria*, starring Dakota Johnson, Tilda Swinton, and Chloë Moretz; *Slender Man*, based on the iconic horror character and directed by Sylvain White; and *American Dream/American Nightmare*, a documentary directed by Antoine Fuqua about the life and career of Death Row Records founder Suge Knight. Fischer also produced the 2019 Fox Searchlight genre smash *Ready or Not*, starring Samara Weaving and directed by Radio Silence, which was a critical and commercial hit, grossing north of \$57 million on a \$6 million budget.

Fischer additionally served as an executive producer on a slate of films including *Coming 2 America*, *Without Remorse*, *The Tomorrow War*, *Transformers: Rise of the Beasts*, and *Transformers One*. He also produced *Ambulance*, directed by Michael Bay, which was released in 2022, eclipsing *The Rock* as Bay's best reviewed film as a director.

In 2023, Fischer produced *The Last Voyage of the Demeter*, directed by André Øvredal, which he and his producing partner Mike Medavoy navigated into production after more than two decades. Fischer was also an executive producer on the show "Altered Carbon", based on the iconic science fiction novel by Richard Morgan.

Fischer's upcoming slate includes *The Brigands of Rattlecreek* with Park Chan-wook directing; *Mythago Wood* with Tim Miller directing; *Night Film*, based on the novel by Marisha Pessl; *Horrorstör*, based on the novel by Grady Hendrix; as well as other projects with filmmakers and writers including Francis Lawrence, Laeta Kalogridis, Dennis Lehane, Eric Kripke, and Alex Proyas. Fischer also produced *Nuremberg*, starring Russell Crowe and Rami Malek, which is based on *The Nazi and the Psychiatrist* by Jack El-Hai.

Fischer started his career at Phoenix Pictures under Mike Medavoy, where he worked for 13 years before forming Mythology Entertainment in 2011. In the winter of 2018, he was named Producer of the Year by the Capri-Hollywood Film Festival. Fischer serves on the board of directors of the Stella Adler Studio of Acting in Los Angeles and on the Film Advisory Committee of Columbia University's School of the Arts. He is a member of the Producers Guild of America, Producers United, and the Television Academy. Fischer graduated from Columbia University in 1998 with a BA in Film Studies and Psychology and is a native of New York. He resides in Los Angeles with his wife Karen, daughter Olivia, son Leo, and four dogs: Elvis Presley, Sadie, Zoe, and Osgood.

John Buchan and Jason Knight (Casting Directors) are award winning casting directors with over three decades of experience. Their ability to think outside the box and leave no stone unturned has resulted in long term collaborations with some of North America's most prestigious filmmakers, emerging and established alike including Atom Egoyan, Sarah Polley, Elliot Page, Sofia Coppola and Clement Virgo. In addition to their 15-year tenure as Casting Executives in charge of Talent and Casting at the CBC, their

freelance resume boasts hundreds of television and film projects, with a scope from elevated independent projects to successful network shows. Notable credits for television include: "Ginny and Georgia", "See", "Brilliant Minds", "Accused" & "American Gods" (Starz). Notable credits for film include: *Dream Scenario*, *Ready or Not*, *Maudie*, *Away From Her*, *Spotlight* (2015 Best Picture Oscar Winner) and multi-award winning *Women Talking*. Awards they are most proud of include 2 Canadian Screen Awards for "Transplant", and being honoured with the Robert Altman Award for Best Ensemble Casting at the Independent Spirit Awards in 2023 for *Women Talking*. Other recent credits include "Doc", *Priscilla*, *Out of My Mind*, and *The Fire Inside*.

Avery Plewes (Costume Designer) is a Toronto-born Costume Designer currently designing Season 2 of "Star Trek: Starfleet Academy".

Raised in a family of designers and artists, Plewes developed an early understanding of design as a visual language. She began her career in fashion before transitioning into costume, where she brings a color-driven, character-first approach to storytelling and approaches each frame as a painting.

Plewes is a member of the Costume Designers Guild and I.A.T.S.E. Local 873. Selected credits include "The Madness", "Painkiller", and *Scream IV*, among others.

Brian Tyler (Composer) is an award-winning composer, music producer, multi-instrumentalist, and conductor whose illustrious film scoring career spans more than 100 films with a total gross of over \$17B worldwide. His credits include the blockbuster hits *Avengers: Age of Ultron*, *Iron Man 3*, *Thor: The Dark World*, *The Mummy* starring Tom Cruise, worldwide phenomenon *Crazy Rich Asians*, as well as the films of the *Fast and Furious* franchise including *The Fate of the Furious*, which opened to record-setting global box office. More recent projects include Taylor Sheridan's *Yellowstone* franchise, Illumination's *The Super Mario Bros. Movie*, and the live show *Awakening* at Wynn Las Vegas, *Now You See Me: Now You Don't* starring Jesse Eisenberg and Woody Harrelson and *Nuremberg* starring Rami Malek and Russell Crowe and directed by James Vanderbilt in which Tyler was Oscar shortlisted and BAFTA long-listed for his original score.

In 2015, Tyler composed the theme for the U.S. Open Golf Championships, now airing annually on FOX. In 2018, Mr. Tyler was tapped by Formula 1 to compose the internationally revered sport's theme song, which airs during the global broadcast of every race to an audience of millions. In February 2025, Tyler kicked off the new Formula 1 season with an exhilarating set at the *F1 75 Live* at The O2 Arena in London as his alter-ego, *Are We Dreaming*. Tyler is also an accomplished conductor and often conducts the London Philharmonic, the Philharmonia Orchestra of London and the Hollywood Studio Symphony.

He has conducted symphonic concerts of his film music around the globe including at the Royal Festival Hall in London, with the Warsaw Philharmonic at Tauron Arena and the Chinese National Orchestra at the historic Dolby Theatre in Los Angeles.

He recently launched *Are We Dreaming*, a completely immersive audio-visual experience created by Tyler himself, which debuted in October 2021 on the 400-foot Main Stage at Lost Lands Music Festival in an epic two-hour midnight performance for a crowd of 30,000 people. The award-winning multi-instrumentalist and composer's accolades include 12 Goldspirit Awards, 45 BMI Music Awards, 5 ASCAP Music Awards, 4 Emmy an HMMA Award and a BAFTA nomination, among others. In 2010, Mr. Tyler was inducted into the music branch of the Academy of Motion Picture Arts and Sciences. In 2022, he was awarded the BMI Icon Award for his exceptional body of work and award nominations, phenomenal success as a composer, orchestral conductor, and music producer.

Sven Faulconer (Composer) is a Los Angeles-based composer for film and television, recognized for his wide-ranging and distinctive musical voice. His recent credits include the horror-thriller *Psycho Killer* and the indie dramedy *Lost and Found in Cleveland* - featuring Martin Sheen, June Squibb, and Stacy Keach - for

which his score was placed on the Academy's list of eligible original scores for the 98th Oscars. He also just finished Mindhouse's *Hanging By a Wire*, which premiered at the 2026 Sundance Film Festival.

Faulconer's score for *Scream VI* earned the ASCAP Top Box Office Screen Music Award, and he composed the music for the 2023 Academy Award-winning documentary *The Elephant Whisperers*, which also received Best Score nominations from the Jackson Wild Festival and the Hollywood Music in Media Awards. Additional notable credits include Rob Lowe's comedy series "Unstable" (co-composed with Mark Foster) and *Hellboy: The Crooked Man*, the fourth installment in the Hellboy franchise.

Known for his collaborative spirit and strong storytelling instincts, Faulconer has also contributed music to major productions such as *Top Gun: Maverick*, *Aquaman*, *The Falcon and the Winter Soldier*, *Ad Astra*, *Black Widow*, *Abominable*, *The Hunger Games* films, and *Nightcrawler*.

Faulconer began formal music training at age eight as a clarinetist, developing an early aptitude for improvisation and composition. His studies took him from Ghent, Belgium, to Rome, before concluding in Los Angeles at UCLA's renowned Film Scoring Program. He's since then had many collaborations with composers including James Newton Howard, Brian Tyler, Rupert Gregson-Williams, Steve Jablonsky, Henry Jackman, and Lorne Balfe.

Jay Prychidny, CCE (Editor) is a multiple award-winning picture editor and producer, including back-to-back Canadian Screen Award wins in 2017 & 2018 for *Orphan Black* and *The Amazing Race Canada*. His recent feature work includes *Scream VI* and *Beetlejuice Beetlejuice*. In addition to his work on the *Beetlejuice* sequel, he edited all of director Tim Burton's episodes in season 1 and 2 of the hit series, "Wednesday". Some of his other television work includes "Altered Carbon", "Killjoys", "Into the Badlands" and "The Alienist". When in his role of producer on shows such as "Orphan Black", "The Next Step", "Lost & Found Music Studios" and "Snowpiercer", he would supervise the editing, sound, music and visual effects for every episode.

Andrew Stearn (Production Designer) has worked in the film business for over 30 years, working on both feature films as well as television series. As an Art Director he worked on *Chicago*, which won the Academy Award for Production Design, as well as *The Incredible Hulk*, *Max Payne*, and *American Psycho*.

As a production designer Andrew started in television, working on series like "Nikita", "Killjoys" and "The Handmaid's Tale". His first feature was *Ready or Not*, followed by *8 Bit Christmas*, and *Awake*. Returning to the smaller screen, he designed the first two seasons of "Fubar", and the final season of "The Umbrella Academy".

Brett Jutkiewicz (Director of Photography) began his career after studying film at Boston University, where he photographed several short films that found success at international film festivals, by shooting independent films in New York City, including the Safdie Brothers' *The Pleasure of Being Robbed* and *Daddy Longlegs*, which both premiered at Cannes Director's Fortnight. Over the last two decades, Jutkiewicz has continued to lens a wide variety of films, commercials, music videos, and television series, including *Men Go to Battle* (The New Yorker's Top 5 Cinematography of the Year), *Ready or Not*, *Scream (2022)* and *Scream VI*, Scott Derrickson's *The Black Phone*, and "Stranger Things".

ABOUT THE CAST

Samara Weaving (Grace) continues her ascent as one of Hollywood's most versatile leading actresses, emphasized this year by three distinct film roles that showcase the evolution of her craft. Audiences originally fell in love with Weaving as Grace in the 2019 *Ready or Not*, which stands as one of Searchlight's most successful box-office hits of all time.

Later this year, Weaving will be seen in two equally as dynamic starring roles: in Jorma Taccone's exhilarating comedic thriller *Over Your Dead Body*, alongside Jason Segel, which is set to make its world premiere at SXSW 2026; and in the romantic heist film *Carolina Caroline*, which debuted to critical acclaim at the 2025 Toronto International Film Festival.

Weaving's diverse filmography spans from franchise staples like *Scream VI* and the G.I. Joe spin-off *Snake Eyes* to prestige dramas like Damien Chazelle's Oscar-nominated *Babylon* and Searchlight's *Chevalier*. On television, she earned acclaim for her roles in Hulu's "Nine Perfect Strangers" and Ryan Murphy's "Hollywood". Her recent slate highlights a prolific few years, with a starring role in the wildly entertaining 20th Century film *Eenie Meenie*, as well as the action-horror film *Azrael*, which debuted at SXSW in 2024.

Her additional credits include the miniseries "Picnic at Hanging Rock", *Bill & Ted Face the Music* opposite Keanu Reeves, and Searchlight Pictures' Oscar-winning *Three Billboards Outside Ebbing, Missouri* (Actor Award, "Outstanding Performance by a Cast in a Motion Picture"). In 2017, Weaving starred in McG's *The Babysitter*, and returned for its 2020 sequel, *The Babysitter: Killer Queen*.

Kathryn Newton (Faith) will be starring as the lead in the upcoming shark feature, *Devil's Mouth*, alongside Gavin Casalegno and Lana Condor. Newton will also appear in the Jean-Michel Basquiat biopic, *Samo Lives*, starring alongside Kelvin Harrison Jr., Danny Ramirez, and Antony Starr. She can most recently be seen in *Abigail* opposite Dan Stevens.

Additionally, Newton co-starred as Cassie Lang in *Ant-Man and the Wasp: Quantumania* followed by *Lisa Frankenstein* starring alongside Cole Sprouse and *Winner* starring Emilia Jones. She can also be seen as the lead of *The Map of Tiny Perfect Things*.

Previously, Newton starred opposite Ryan Reynolds and Justice Smith in *Pokémon Detective Pikachu*. She can be seen in "The Society" and *Blockers*, which was the highest earning R-rated comedy of 2018.

She has worked with Martin McDonagh in the critically acclaimed film *Three Billboards Outside Ebbing Missouri*, Peter Hedges in *Ben is Back* and Greta Gerwig in *Lady Bird*. She has also worked with Jean-Marc Vallée and Andrea Arnold in "Big Little Lies" in which she played Reese Witherspoon's daughter.

Previous credits for Newton include "Supernatural", *Freaky*, "Mad Men", "Halt and Catch Fire", "Bad Teacher", "Gary Unmarried" and *Paranormal Activity 4*. Newton started her acting career at the age of 4 and is also an avid golfer.

Sarah Michelle Gellar (Ursula Danforth) is a cultural icon, Golden Globe nominee and Emmy winning actress. A veteran of television, theater and the big screen, Gellar's long list of credits has helped her build and maintain her status in the industry.

Gellar can currently be seen as a judge on "Star Search", a revival of the classic talent competition airing LIVE on the streamer. Her upcoming projects the animated series, "Breaking Bear". She is also set to reprise her iconic role as "Buffy the Vampire Slayer" with a new chapter in the 'Buffyverse'. Gellar will executive produce the series for 20th Television and Searchlight TV. She is also attached to star in and executive producer "Bad Summer People" based on the best-selling book.

Recent projects include a cameo in last year's *I Know What You Did Last Summer* that had everyone talking, "Dexter: Original Sin", the genre series "Wolf Pack" created by Jeff Davis, *Do Revenge* and *Masters*

of the Universe: Revelation. Other notable credits include the original *I Know What You Did Last Summer*, *Scream 2*, the box office hit *The Grudge*, *Cruel Intentions* and the live-action *Scooby-Doo* films.

Gellar is well known for her work on the small screen including "The Crazy Ones" opposite Robin Williams, "Ringer", her role as the iconic "Buffy the Vampire Slayer" and "All My Children". Gellar was also the voice of the Seventh Sister 'Inquisitor' on Disney XD's popular "Star Wars: Rebels".

Gellar's film credits include Das Films' *Veronika Decides To Die*, *Possession*, *The Air I Breathe*, *Southland Tales*, *The Grudge*, *The Grudge 2*, *Scooby Doo and Scooby Doo: Monsters Unleashed*, *I Know What You Did Last Summer*, *Scream 2*, *Cruel Intentions*, and *Harvard Man*. In 2009, Gellar starred and served as the executive producer in the TV movie *The Wonderful Maladys*. No stranger to the world of voice over, Gellar lent her voice to *Happily N'Ever After*, *Robot Chicken*, *The Simpsons* and *American Dad*, and *Teenage Mutant Ninja Turtles*.

Off screen, Gellar lends her time and support to child and hunger organizations as an advocate and activist. She works closely with No Kid Hungry and Good+, as well as the nonprofit organization CARE.

Shawn Hatosy (Titus Danforth) is an Emmy winning actor and director.

Hatosy stars opposite Noah Wyle in the high-octane medical drama, "The Pitt". For his role he received an Emmy Award for "Outstanding Actor in a Drama Series," and the series won an additional 13 Emmy's including "Outstanding Drama Series." The series won a Critics' Choice Award for "Best Drama Series," and a Golden Globe Award for "Best Television Series, Drama." Season 2 premiered on January 9th, and Hatosy is set to direct episode 209. He is currently in production on "Cry Wolf" opposite Olivia Colman and Brie Larson.

Previously, Hatosy spent six seasons as the lead of John Wells' crime drama "Animal Kingdom". He starred as the very charming yet unhinged criminal 'Pope,' and directed four episodes of the series. Hatosy received incredible attention for his series regular role in the critically acclaimed cop-drama series "Southland", starring opposite Michael Cudlitz and Regina King. Prior television credits include major recurring arcs in the hit drama "Bosch", "Fire Country", "Fear The Walking Dead, the dark comedy "Flaked" opposite Will Arnett, the award-winning drama "Dexter", and a series regular role in the series "Reckless", to name a few. Film credits include Michael Mann's *Public Enemies* opposite Johnny Depp and Christian Bale; *Unstoppable: The Anthony Robles Story* opposite Jennifer Lopez, Don Cheadle and Bobby Cannavale; Robert Rodriguez's cult favorite *The Faculty*, alongside Elijah Wood, Josh Hartnett and Clea Duvall; *Factory Girl* opposite Sienna Miller; his turn as 'John McCain' in the event bio-pic *Flags Of Our Fathers*; and Nick Cassavetes' *Alpha Dog* opposite Emile Hirsch, Ben Foster, and Justin Timberlake; Lee Pace in *Soldier's Girl*; as William H. Macy's son in *The Cooler*; opposite Alec Baldwin in *Outside Providence*; and with Denzel Washington in *John Q*.

On stage, Hatosy garnered rave reviews for his starring role in Neil LaBute's *Reasons To Be Pret-Ty* in its West Coast premiere at the Geffen Playhouse. Other theatre includes Lyle Kessler's *Orphans* opposite Al Pacino; Paul Weitz's *Roulette* opposite Anna Paquin; and the La Jolla Playhouse production of *The Collected Works of Billy the Kid*.

Nestor Carbonell (Ignacio El Caído) is an award-winning Cuban American actor. He is currently a series regular on "The Morning Show", which just aired its 4th season. He also appears on the series "Shōgun", winning a Primetime Emmy Award for his work on the show. Prior, Carbonell starred as 'Sheriff Alex Romero' opposite Vera Farmiga and Freddie Highmore in the hit series, "Bates Motel".

Carbonell is most often recognized for his integral role in the acclaimed series "Lost" as the iconic 'Richard Alpert.' Additional television credits include "Midnight Texas", "Person of Interest", "Ringer", "Cane", "House", "Scrubs", and "Monk".

Carbonell's select feature credits include *The Rip*, Matt Ruskin's *Crown Heights*, which received the Dramatic Audience Award at Sundance, *Imperium* opposite Daniel Radcliffe and Toni Collette, Christopher

Nolan's *The Dark Knight* and *The Dark Knight Rises* opposite Christian Bale, *Bandit*, *Clawfoot*, *Smokin Aces* opposite Ray Liotta and Ryan Reynolds, Andy Garcia's *The Lost City*, *The Laramie Project*, and the title role in *Jack The Dog*.

Carbonell was born in New York City and raised in numerous locales including Mexico, Venezuela, Florida, Connecticut, the Bahamas, and London. He graduated from Harvard University with a degree in English.

David Cronenberg's (Chester Danforth) reputation as an authentic auteur has been firmly established by his uniquely personal body of work as both a director and writer. Beginning with his nascent career in underground filmmaking and the horror genre, Cronenberg has developed a dramatic oeuvre of outstanding depth and breadth, and consequently has been lauded as one of the world's most influential directors. Cronenberg's films include *Shivers*, *Rabid*, *Fast Company*, *The Brood*, *Scanners*, *Videodrome*, *The Fly*, *Dead Ringers*, *Naked Lunch*, *Crash*, *eXistenz*, *The Dead Zone*, *M. Butterfly*, *Spider*, *A History of Violence*, *Eastern Promises*, *A Dangerous Method*, *Cosmopolis*, *Maps to the Stars*, *Crimes of the Future* and *The Shrouds*.

In 2014, he debuted his first novel, *Consumed*, which is now being developed as a feature film. As an actor, Cronenberg has appeared in many notable feature film and television roles such as, "Star Trek: Discovery", "Alias Grace" and "Slasher".

Elijah Wood (The Lawyer) is an esteemed actor and producer with a career that includes beloved and boundary-pushing projects across an array of genres in the film, television, video games, and animation arenas.

Wood was recently seen in recent horror-comedy feature *The Monkey*, directed by Osgood Perkins. He can also be seen in *Bookworm*, a family adventure-comedy directed by Ant Timpson. He also appears in the 2025 film adaptation of *The Toxic Avenger*, an American superhero comedy horror film written and directed by Macon Blair.

Wood's body of work includes films like *Eternal Sunshine of the Spotless Mind*, *Everything is Illuminated*, *Sin City*, *The Faculty*, *The Ice Storm*, *Set Fire to the Stars*, *Open Windows*, *Grand Piano*, *Maniac*, *Celeste and Jesse Forever*, *The Last Witch Hunter*, *The Romantics*, *Oxford Murders*, *Paris Je'Taime*, *Green Street Hooligans*, and *I Don't Feel At Home In This World Anymore*, which won the prestigious Grand Jury Prize at the 2017 Sundance Film Festival.

Most notably, Wood starred as Frodo Baggins in the iconic trilogy of films *The Fellowship of the Ring*, *The Two Towers*, and *The Return of the King*, based on J.R.R. Tolkien's *The Lord of The Rings*, and directed by Peter Jackson. *The Return of the King* cemented its place in cinematic history after sweeping the 76th Academy Awards, winning all eleven Oscars it was nominated for that year, including Best Picture.

Wood's television credits include his recent guest appearance in the series "I Love LA" from creator Rachel Sennott, as well as the hit series "Yellowjackets" as Citizen Detective Walter Tattersall.

Wood also has extensive experience in voice over work, having lent his voice to notable films such as George Miller's *Happy Feet* and the Tim Burton-produced animated feature *9*. He also voiced the adult iteration of Wilbur the pig in the animated miniseries "Charlotte's Web". Additional projects include the television series "Over the Garden Wall" and "Star Wars Resistance".

Founded in 2010, Wood co-owns production company, SpectreVision, alongside Daniel Noah and Josh C. Waller. The company continues to build its reputation with films such as Panos Cosmatos' *Mandy*, which premiered at the 2018 Sundance Film Festival and played at the 2018 Cannes Film Festival; and Richard Stanely's *Color Out of Space*, which premiered at the 2019 Toronto International Film Festival to rave reviews. Other SpectreVision films include the comedy/horror *Cooties*, in which Wood also starred, as well as *The Greasy Strangler*, *A Girl Walks Home Alone At Night* and *The Boy*. The company also co-created the innovative VR video game *Transference*, alongside Ubisoft; and produces the popular

podcast *Visitations*, which Wood co-hosts alongside Daniel Noah. The pair recently brought a live episode of the show to the 2026 Sundance Film Festival.