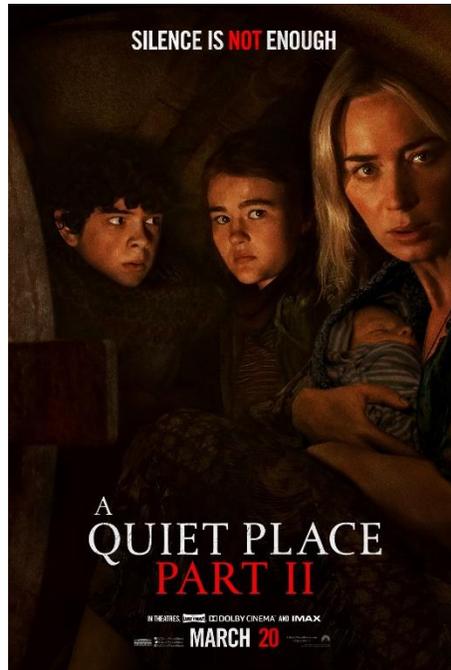


Paramount Pictures Presents
In Association with Michael Bay
A Platinum Dunes / Sunday Night Production
A John Krasinski Film

A QUIET PLACE PART II



OPENS NATIONWIDE MARCH 20, 2020

Executive Producers Allyson Seeger, Joann Perritano, Aaron Janus
Produced by Michael Bay, Andrew Form, Brad Fuller, John Krasinski
Based on Characters Created by Bryan Woods & Scott Beck
Written and Directed by John Krasinski

Cast: Emily Blunt, Cillian Murphy, Millicent Simmonds, Noah Jupe, Djimon Hounsou and John Krasinski

Run Time: 1h 37m

“A Quiet Place Part II” has been rated PG-13 for terror, violence and bloody/disturbing images.

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A QUIET PLACE PART II **PRODUCTION NOTES**

Following the deadly events at home, the Abbott family (Emily Blunt, Millicent Simmonds, Noah Jupe) must now face the terrors of the outside world as they continue their fight for survival in silence. Forced to venture into the unknown, they quickly realize that the creatures that hunt by sound are not the only threats that lurk beyond the sand path.

Paramount Pictures presents in association with Michael Bay, a Platinum Dunes Production / Sunday Night Production of *A Quiet Place Part II*, directed, written and produced by John Krasinski and starring Emily Blunt, Cillian Murphy, Millicent Simmonds, Noah Jupe, Djimon Hounsou, and John Krasinski. The producers are Michael Bay, Andrew Form, Brad Fuller and John Krasinski. The executive producers are Allyson Seeger, JoAnn Perritano, and Aaron Janus.

A GENRE DEFINING FILM, AN UNEXPECTED NEW CHAPTER

In 2018, John Krasinski's *A Quiet Place* turned silence into the building blocks of fright and forged from the horror-thriller genre a modern fable of family love, communication and survival. With its mix of relentless tension and layered storytelling about a tightknit clan fending off an immensely destructive, sound-attuned alien force, the film became a startling hit and cultural phenomenon.

Now comes the story's unnerving second chapter, which picks up right where the Abbott family left off. But *A Quiet Place Part II* also heads to new places as events hurtle past the fragile sanctuary of the "sand path" the Abbotts created in order to prevail in a reality where even a single footstep could be deadly—and into a world of infinite peril beyond. From the opening moments of the film, the family is on the run, beyond any semblance of security and searching for refuge in a town gone mad with fear. In a time when empathy and connection have nearly vanished from the world, the Abbotts strive not only to protect each other from the threat of sound but to find hope in the terrifying hush around them.

"After the incredible reception for the first film, we all felt that we didn't want to just do a sequel for the sake of chasing the success of the original," explains producer Brad Fuller. "John comes from a place of such deeply rooted artistic integrity so we knew we couldn't do another film unless he was involved and we knew he wouldn't get involved unless he strongly resonated with the material. His brain is like a strange combination lock and when it clicks, it really clicks, and that's what happened with this idea."

The idea that the Abbotts might continue their journey into the vast, unexplored territory beyond their home came as a surprise even to Krasinski. He never imagined he would be in the position to contemplate a sequel when he began working on *A Quiet Place*, not knowing it would touch such a deep nerve in the culture. He's also no fan of half-hearted follow-ups. Yet, when Krasinski had an idea he felt could

truly *push* the storytelling—an idea true to the original film’s characters and conception, yet also full of fresh creative challenges—he was lit with the same passion for it as the first time around.

“Initially, I had no intention of doing a sequel to the film,” Krasinski says. “The story was never designed to be a franchise. But the power of the world we created became the draw to delve into it further, to see where it might lead the Abbotts as a family.”

The most important thing to Krasinski was that if he were to extend the story, *A Quiet Place Part II* had to be, like its predecessor, more than a visceral sensory experience. It had to also drive the family’s emotional journey forward—this time, towards both independence and community.

“After the success of *A Quiet Place*, I knew there would be interest in another one, but I wanted no part of something that had the wrong intentions or didn’t feel organic. So, I was OK with another writer and director taking over. And yet, I had the beginnings of an idea in my head,” Krasinski recalls. “The idea was about extending the metaphor of parenthood to see how far you could take it, exploring that natural evolution that happens when your kids leave the safety of home to go out into the world.”

“The first film was a very intimate story about a family living on a farm in this world. You witness that there are creatures out there, but you really don’t know what’s going on around the world. We wanted to open it up a bit more,” adds producer Andrew Form.

As he had originally, Krasinski let his thirst to explore the unknown take the lead. That meant imagining all that might lie beyond the cocoon of quiet the Abbotts managed to craft for their family. Where would they go, and what would they find out there and within themselves, if they had no choice but to venture beyond the security of the sand path?

Krasinski decided to start the second chapter quite literally mere seconds after the first movie ends, echoing the classic structure of a serial cliffhanger. Almost immediately, the Abbotts, still reeling from the loss of father and husband Lee, are forced to do the unthinkable: go on the move. They continue to face the same nerve-shredding need to remain absolutely quiet or perish, but there is also an onslaught of harrowing, unforeseen new hazards that will test each family member and their bonds.

“The part that I flipped for was that John wanted to literally pick up the action five seconds after Evelyn has cocked the shotgun in the basement,” states producer Andrew Form. “That felt like an unbelievable way to continue this story. You have a mom, a tiny baby and two children—and for the first time they have to leave this protective world that Lee created to keep his family safe.”

“There’s so much more to experience beyond the farm,” note Krasinski. “But even though we’re greatly expanding the world and the scale of the story, the intimacy comes from the fact that the rules remain the same. It was very creatively exciting for us to have this chance to create much bigger set pieces that still feel true to the story and to the Abbott family’s inner experiences.”

Setting the Abbotts adrift from their routines into a land overtaken by chaos meant pulling the rug out from under what was already the most treacherous of situations. But that in turn would only further lay bare the core beauty of families: their resilience even in the face of the gravest doubts.

“If you don’t have the safety devices of the sand path and the lights, everything is even more unpredictable,” describes Krasinski. “Each step you take is uncertain. Scares can come from anywhere. When you don’t know how you’re going to survive the next moment, you’re likely to make a mistake. And when you make a mistake, our infamous creatures are around a lot more than you thought.”

BEYOND THE SAND PATH

The beating heart behind the ever-accelerating tension of *A Quiet Place Part II* remains the same ordinary human experience that inspired Krasinski initially: family life—and its constant reckoning with anxiety, vulnerability, communication and the urge to hold your loved ones close. But whereas the first film had been largely sparked by Krasinski’s apprehensions about being a new father, this time Krasinski ponders what is perhaps parenthood’s most dizzying transition: the unavoidable fear of watching your children venture out into a dangerous, often divided world where anything can happen and other people’s motives can be indecipherable.

“I had this thought percolating in my head about the promise you make as parents to kids that as long as you’re with me I can keep you safe,” says Krasinski. “It’s a promise every parent makes; but sadly, it has to inevitably be broken at some point when parents have to let their kids go out into the world on their own. That’s what growing up is all about and that was the central metaphor I wanted to explore. This family’s father is gone, and they’ve come to the end of the safety net of the sand path. So, what happens when you have to take your first steps into that great unknown?”

Krasinski continues: “We all hope we’ve prepared our kids so well for life that they’ll be able to survive. But you also hope for so much more than that—you hope your kids will be able to become something special, and that they will find community with others, ideas that were also on my mind.”

Much like the first film, Krasinski began bouncing his early concepts off his wife, the acclaimed star of *A Quiet Place*, Emily Blunt, who garnered a Screen Actors Guild Award among other accolades for her searing performance as Evelyn Abbott. And though Blunt was admittedly skeptical about a sequel, she couldn’t help but become smitten with where things were going.

“Emily wasn’t necessarily going to be a part of the second one,” Krasinski reveals. “She had said, ‘You’re not doing this one with me so don’t try to pitch me,’ but then she asked, ‘Well, what’s your idea?’ And after I told her, she said, ‘I’ll definitely be doing the second one!’ It just felt so organic to us both.”

Recalls Blunt, “It was such a lights-out idea that it spoke for itself. Gradually, John and I realized that sequel aside, we both just really wanted to explore this concept. If *A Quiet Place* represented a magnified version of what a lot of new parents feel, this story explores just how far you might go to protect your

children as they head into the world. It gets deep into our anxieties about releasing our children into a life that can seem scary and daunting.”

Both Krasinski and Blunt felt the weight of wanting to live up to audiences’ expectations for this this world that they had so taken to heart. That was a big change from the first film which was created in a vacuum, with no guarantees the high-risk concept would even work.

“The audience’s response to the first movie was so overwhelming to us,” Krasinski reflects. “I had never done something so personal to me before, and to have people really pick up on all the family stuff while enjoying the trip was so rewarding. But that meant that this time, every single step of the way I was thinking of the audience. It’s not that I was going to be swayed to compromise anything for the viewers. It’s more that I felt beholden to make a movie that deserved the level of respect they had already given to us. I really wanted this movie to say to our audience thank you for going along with us on this intimate journey, and now we’ll continue that journey for you.”

Adds Blunt: “We never anticipated the meteoric life the film took on. But now we saw that the audience really wanted to know more about what happens next to this family.”

Krasinski admits he always wondered what and who was out there beyond the perimeter of the Abbott’s farm. “I always knew that by putting the sight of fires in the distance in *A Quiet Place*, I was hinting that there were other survivors. But I never thought I’d get the opportunity to explore who they were and build out this world. Then, once I started, it all seemed to fall into place organically.”

A big consideration was that the Abbott family in *Part II* have been left shattered by the sudden loss of Lee, played by Krasinski. Of all the things that must be left unspoken in this time of silence, grief becomes one of the most powerful elements, a current running underneath the family’s search for true shelter and sustenance.

“Losing a main character at the conclusion of the first film was a really interesting way to begin the second,” observes Krasinski. “I thought a lot about how to approach the influence Lee Abbott still has on the family. At the same time, it was clear the Abbotts will get no time to process their loss. They have to act first and contemplate later. To me, that felt very close to the truth of certain real-life situations. During my personal experiences with the military, guys always said that in the middle of the action you rarely think about things like your family. It’s only when those moments of silence finally come, when you get a respite from the madness, that you finally that all your fears and losses start to hit you. So, there is little time or space for sorrow for the Abbotts, and yet I wanted each of the characters to subtly, in flashes, be dealing with Lee’s passing in their own ways.”

While Lee’s memory keeps the Abbotts anchored to the past, they are also moving forward into another new concept that comes into play in *A Quiet Place Part II*: that of community. It’s something that has been on Krasinski’s mind a lot lately and it seemed to weave innately into the storyline.

“The idea of how you deal with a fractured community became a huge theme in this,” Krasinski says. “When times go dire and dark as they are the Abbotts’ world, often the desire to interact with other people goes out the window and relationships become fear based. But I think the Abbotts have an advantage in that they’ve focused for so long on maintaining feelings of love, safety and support. In any challenging time, there is going to be a temptation to be purely individualistic and selfish, but the Abbotts are still trying to resist that.”

The quest for community also deeply intrigued Blunt. “It’s something perhaps a lot of us around the world are thinking about right now—can you still extend your hand to your neighbor when you’re in the midst of a harrowing environment?” she asks.

With the story turning from an insular family trapped on their farm into a more sweeping search for both a way out and forward, the uncompromising aspirations of Krasinski’s script exhilarated the same filmmaking team that brought the first film to fruition.

“We all loved the idea that all bets are off for the family once they leave the house,” says executive producer Allyson Seeger. “The Abbotts must go out in the world with a baby in a box and one oxygen tank and learn to survive.”

One of the things that had most gratified the filmmakers when *A Quiet Place* hit theatres, was the degree to which audiences immersed themselves into the Abbott family’s dilemmas, asking “what would I do?” “That’s part of why the movie took off, because audiences became active participants,” proposes Fuller. “I heard stories about how if someone sneezed in the audience, people would freak out. It was a collective, heightened experience, and that is the way we all wanted it to continue.”

THE ABBOTTS ON THE MOVE

From the adrenaline-surging opening moments of *A Quiet Place Part II*, there is never any time for the Abbott family to take stock of all that has happened to them in the preceding days. This is especially true for Emily Blunt’s Evelyn, now a solo parent determined to overcome stultifying odds to find a new place to keep her children safe, while the creatures grow more fearsome at every turn.

Krasinski describes how he approached the character the second time around. “One of my favorite things about *A Quiet Place* was this dichotomy of surviving versus thriving,” explains the writer-director. “Lee was content with just surviving; for him, it was all about putting your kids to bed each night, satisfied that they’re out of harm’s way. But for Evelyn, it was never enough to just survive. She wanted her family to thrive and her kids to be able to lead rich, full and colorful lives.”

Krasinski continues, “Now Evelyn has to contend with the upending reality that her desire to thrive may have put her husband in dire danger. She is also in the position of having to become the family’s main protector, which means she can’t be as open to the world as she wants to be, and she has to wrestle with that.”

The chance to take this beloved character to the extreme, with her back completely against the wall, is what most called to Blunt. “Evelyn has never been so exposed,” she notes. “She is now a single mom with a newborn baby, her house has been destroyed and there is nowhere safe to turn. The family can't go underground, and they only have one oxygen tank left for the baby, while she also has two other children to protect. She's lonely, vulnerable, grief-stricken and it's the most intense emotional state you can imagine.”

Perhaps even more than the toll of near-constant physical danger, Evelyn has to wrestle with trusting that she has prepared her kids well enough to take on the world on their own terms, no matter what happens. “There’s a very powerful undercurrent in this film about how one generation tries to give their best to the next, and you see that in how the Abbott kids forge ahead into this new world with all they’ve learned from Lee and Evelyn,” says Blunt. “They have to grow up fast and take charge before they might have otherwise.”

For Blunt, the key to the performance was diving into the turmoil, while also exploring where Evelyn finds those tiny shreds of hope to which she clings tenaciously. “This was the most daunting experience I’ve had emotionally on a film,” she admits, “because there just isn't any respite for Evelyn. Every moment feels critical and urgent, and it doesn’t stop. Yet, Evelyn’s nature is to be a very optimistic person. So, what really interested me as an actor is the way that optimism stays alive when it is put to the ultimate test.”

The unceasing intensity brought out something elementally compassionate and heartfelt in Blunt’s performance, especially when it all finally overtakes Evelyn in a moment of calm, says Andrew Form. “When you finally get to that moment where Evelyn has enough space to show what is really going on inside of her it is such an unbelievably powerful scene. Emily’s performance left everyone in tears.”

With Lee gone and Evelyn frantic just to escape with her children, it is young Regan who is thrust into the forefront of trying to find a larger solution, only to have to venture out on her own and take on an epic amount of responsibility. Returning to the role is Millicent Simmonds, the deaf teen who won critical praise for her mesmerizing portrait of Regan in the first film. Krasinski was thrilled to have her back—and especially excited to give her the opportunity to go even further.

“Millie faces probably the most intense challenges of any actor in the film because Regan is completely on her own for a time,” says Krasinski. “Even though her hearing aid is a weapon, she’s still in more constant danger than the rest of her family because she can’t hear if she’s making noise. What I loved about Millie’s character in the beginning is that she always had this innate sense of being a warrior princess. But now, she is also a just girl alone who has to figure out if she has the faculties to survive.”

Adds Allyson Seeger: “We loved the idea of Regan slowly becoming her father. She literally is the future of this family, and now she sees her chance to go out there and do on a much larger scale what Lee Abbott tried to do on the farm.”

For Simmonds, Regan’s well of strength comes from her ongoing connection with Lee. “Lee was always Regan’s role model,” she points out. “Now, with him being gone, all she wants is to be that same rock of support for her mom and her brother.”

Though she has inherited Lee's talent for seeing the big picture, Regan still has the doubts of a teenager, which makes things very complicated. "Through everything, Regan is always inspired by her father, wanting to take care of the family as he did," says Simmonds. "But that's an incredible amount of pressure and stress for one young girl. So, you really get to see Regan's vulnerable side. This is a very emotional chapter of her life and it was a really different experience for me."

The fact that the creatures are evolving and getting savvier by the moment also captivated Simmonds. "If they're getting smarter that just means the Abbotts have to get smarter," she muses. "And I think the one thing Regan has learned from her father that you really see in this film is to have confidence. He would never hesitate. And she starts to channel that in the second half of the film."

For Brad Fuller, the arc of Regan learning to shoulder the burdens of love is the centerpiece of *A Quiet Place Part II*. "The place John decided to take Regan as a character is an outgrowth of his admiration for Millie as an actor. After seeing what she could do in the first film, he knew he could rest a lot of this movie on her shoulders, and Millie really stepped up to the challenge. She brings Regan to a place where she is a hero, but a very human one."

Meanwhile, Regan's brother Marcus is also in a state of shock, and terrified of the family being separated. Revisiting the role is 14-year-old Noah Jupe, who was recently seen in *Honey Boy*.

Jupe says he went into *A Quiet Place Part II* ready for an even more heightened experience than the first one. "So much goes on in this chapter," he says. "And because it starts straight after the first part of the story, you realize the family hasn't even had any time to sit down and think about the fact that their dad's gone. They have no choice but to try to push all emotions aside for as long as they can, even though they are very much there."

Like Regan, Marcus is forced to mature quickly in the midst of total jeopardy. "I think all the rules and protocols the family had before for dealing with the creatures came to feel like ordinary, everyday life to Marcus—but suddenly all that just goes out the window," says Jupe. "He has to learn now to be far more self-sufficient. But he's still pretty terrified inside even if he's trying to mask it and be brave. He's also still a bit of a klutz and he does have some accidents, but you've got to give him credit because he keeps getting back up."

For Krasinski, witnessing this pair of promising young actors constantly growing and bringing more of themselves was a source of daily joy. He especially took pleasure from watching Simmonds and Jupe adding new complexity to the family dynamics that are the foundation of the movie.

"Millie and Noah are truly two of the best actors I've ever worked with," sums up Krasinski. "To see them go out into the world and not only come back much better actors, but also still be such incredible human beings was amazing to me. They went so deep and brought out nuances even I didn't expect."

THE NEWCOMERS

As the Abbotts hunt for any viable refuge from the sounds that draw the omnipresent creatures, they stumble upon an old acquaintance turned into a determined loner whose past makes it difficult for them to trust his true intentions. This is Emmett portrayed by Cillian Murphy, the Irish actor known for memorable roles in *28 Days Later*, *The Wind That Shakes The Barley*, *The Dark Knight*, *Inception* and *Peaky Blinders*.

“Emmett is one of my favorite characters,” reflects Krasinski. “The fascinating part is that he’s at a point where he doesn’t feel the need to be a part of any community, so when he meets the Abbotts it’s a real conundrum for him because this family is something anyone would want to be a part of or at least help in any way you can. Giving the audience access to this kind of complex and private inner struggle can be very difficult for any actor—but Cillian Murphy is without a doubt one of the best actors I’ve worked with so were very lucky to have him. He brings something very opposite to Lee, a representation of someone who hasn’t been surrounded by love and has survived in a different way. There’s a darkness to Emmett, and a fear level to him that keep him alluring but highly unpredictable.”

For Murphy, the offer of the character felt like kismet—especially because he’d wanted to reach out to Krasinski but held back. Murphy recalls: “After I saw *A Quiet Place*, I was so blown away by it that I thought to myself, I have to write to John and tell him how much I loved the film. I wrote him this very effusive email, but in the end, I chickened out and never sent it. A year or so later out of the blue he called and said we’re doing the second film, and would I be interested? It was a lovely serendipity.”

Murphy also sees Emmett as a man who, antithetical to Lee, turned inward under duress, locking everything else out. “Emmett has retreated into his grief completely,” Murphy describes. “While the Abbotts have been trying to find solutions and make the best of things, he’s just barely been scraping by on his own. It’s only when he meets the Abbotts in the steel mill that he is shaken out of his isolation and realizes he has to make a decision about the future.”

Also joining the cast for the first time is two-time Academy Award® nominee Djimon Hounsou.

“I’ve been a fan of Djimon’s forever going back to *Gladiator* and *Amistad*,” says Krasinski. “But the movie that really blew me away and the reason why I cast him was *In America*. There is something about Djimon that is so innately emotional. You immediately watch any performance of his and you have a little bit of a choke in your throat.”

Having fallen in love with *A Quiet Place* on first watch, Hounsou was thrilled to create a new character in the next chapter and collaborate with Krasinski. “It’s wonderful to work with a director who is such an actor’s director,” he says. “John’s approach is one of really caring about what actors need. He has an open, organic style of working with the cast, and if there is one thing that characterizes this story and everything about it, it is that it always feels very, very organic.”

SEARCHING FOR A NEW QUIET PLACE: LOCATIONS

While *A Quiet Place* was meticulously contained, filmed on just a few key sets in and around New York's Hudson Valley, *A Quiet Place Part II* completely opens up the film's universe into the scope and scale of an entire world under siege. Krasinski had from the start a vision of a road movie that moves outward to explore the Abbotts' town, a rust-belt industrial center that harkens back to the glory days of steel, and of the characters weaving in and out of spaces both intimate and vast.

"Our story is so chaotic and insane at times that I wanted to be able to open it up, close it down, and then open it back up again almost like the aperture of a camera," describes Krasinski. "So, you're going into small places, then into big places, then back into small places. I think there's something really beautiful about a dynamic like that as it helps to explore a bigger metaphor of our country coming out of a booming industrial age to a time now when that has been fading. And perhaps we shouldn't allow it to fade away. That's what this family is going through: they're living in a harsh modern reality but reminded by everything around them of the magnitude of where our country once was."

He brought this vision to two new collaborators who would lead a devoted crew: two-time Academy Award nominated production designer Jess Gonchor, who most recently designed the tonally opposite productions of Greta Gerwig's *Little Women* and the Coen Bros' *The Ballad of Buster Scruggs*; and rapidly rising cinematographer Polly Morgan, who recently shot *Lucy In The Sky*.

Krasinski drew on the generations of Pennsylvania steelworkers in his own family to sketch the outlines of what he wanted from the town. "I was interested in the idea that hard times had come to this community long before the creatures did," he explains. "And that came very clearly from my grandfather and father who both worked at steel mills in Pittsburgh. It's a bit of an homage to them and to all the stories I'd heard about that community."

Gonchor already had an inkling of where he might be able to recreate the texture and scope of the abandoned industrial landscapes Krasinski had in his mind's eye. Having gone to college in Buffalo, the production designer knew that nearby Lackawanna had a lot of once imposing but now dilapidated buildings left over from when it was a home to one of the world's largest steelmaking operations: Bethlehem Steel.

When Gonchor showed Krasinski photos of rusted, hollowed-out portions of the once majestic 1300-acre Bethlehem Steel plant, he was completely entranced. By the time Krasinski visited and saw the mix of haunting beauty, frightening instability and a hint of promise in the ruins, he was convinced.

"I was in search of a feeling that can only come from an authentic steel town and Bethlehem Steel at one time had 22,000 people working there," Krasinski explicates. "The plant was so big, they had their own fire department, their own hospital and their own police. A whole town was basically built to support the steel mill workers. Of course, the mill hasn't been in service for almost 40 years, but its current decayed state was incredibly cinematic. It would have been impossible for anyone to create the multitude of decrepit buildings there—and it inherently had that sense of loss I was looking for."

“Bethlehem Steel was a gift,” adds Gonchor. “We had to clean it up and do some abatement to make it safe for the actors and crew and then we had to make it look more over-grown, so it was a massive greens job. But on the whole, both John and I felt like kids in a candy store there because you just couldn’t shoot a bad frame in that location.”

Sums up Seeger: “It’s a place that literally feels frozen in time, with buildings and structures that felt like a creature actually ripped through half of the place.”

Another former manufacturing plant just outside downtown Buffalo, Buflovak, also anchored the production. Gonchor transformed the massive empty structure into several evocative set pieces.

“John wanted some really big, cathedral-like spaces and we couldn’t have found a place like this anywhere else,” notes Gonchor. “I’ve been in a lot of warehouses, but I’ve never seen one this big. It was completely void of anything inside, so we were able to create all our set pieces from scratch. And our DP Polly found such beautiful ways to work with the lighting and photograph these huge spaces.”

Adds Krasinski: “What I loved in Buflovak were these beautiful light shafts coming through a massive bank of 50-foot high windows running the length of the entire building. And because Jess is so talented, he was able to add details and layers down to every single nut and bolt that created something special. We had lots of conversations about color palettes and aging and things like that, but his rendering of these sets was beyond what I had imagined. Coincidentally, Jess also designed *No Country for Old Men*, which was our North Star for the film’s visual tone. He understood everything I wanted.”

Gonchor especially loved re-jiggering a second-floor foreman’s office inside Buflovak to forge Emmett’s scratched-out living space. “Early on, I had been dead set that Emmett’s apartment would be a stage,” remembers Krasinski. “But when I saw that back stairwell in Buflovak, it was so cinematic I was taken aback. And then, when I got to the top of the stairs and saw these totally screwed-up, buckling floors, and these ceilings that were decayed and dipping in, I knew this was it.”

Gonchor adored that the set offered the 360-degree views he liked to provide directors. “It would have been impossible to build something that rich,” he says. “The color of the windows was exactly what I wanted but might never have been able to get just right. It was just a complete cinematic playground. Everywhere John and Polly could think to point the camera, you could find gold.”

For Millicent Simmonds, shooting scenes in the palpably chaotic ambience of old factory spaces allowed her to feel even more of what Regan is going through on a gut level. “When I was running through all the vats, dust and smoke of the sets, it couldn’t have felt more authentic,” she says.

Adds Brad Fuller: “Since there is so little dialogue, the sets really become another character in the film and help tell the story. While the size and scope of some of our sets were off the charts, Jess was also able to make them feel very intimate and personal, which is not easy to accomplish. They transported the cast and crew into the Abbotts’ stark reality.”

Other key locations include the Village of Akron, Western NY Railway Historical Society, Olcott Beach, Dunkirk Conference Center, Grand Island Bridge, Buffalo Film Works and an out-of-service MTA Metro North train where a heart-stopping moment unfolds.

Despite the preponderance of grit and decay in the sets, Polly Morgan was agreed with Krasinski on bringing out as much vibrant, human color from the Abbotts' expanded world as possible, which led to her decision to continue using 35mm celluloid film. "As he had in the first film, John wanted to use a lot of warm, saturated color," Morgan explains. "And because the family is now out in the world, we also focused a lot on natural lighting, on the coolness of the moonlight and the warmth of the fires."

Morgan was especially excited about the challenge of creating "daylight horror" in this new chapter, convinced it could be even more frightful. "When it's daylight you're exposed," she points out. "I think that feeling of exposure is only amplified when you know the creatures can come from any angle, which is even scarier than something hiding in the dark shadows. Also, all the daylight scenes in the film help to really set the mood for the film's darker scenes."

Krasinski and Morgan talked about using a constantly roving camera that, like the Abbotts, can never stop. But Krasinski also wanted to use long, flowing, sinuous takes, without any cuts that might relieve the tension, and to keep the audience on edge and uncertain of what is coming at the end of any shot. The transparency of these long shots required a lot of planning but serve to further immerse the audience in the unabating sensation of danger.

"For this film, John not only wanted the camera to always be moving but to have a sense of fluidity and gracefulness to it. So, unlike the first movie, which used primarily Steadicam and sticks, we chose to bring in lots of cranes and even an electric car," Morgan says. "The rhythm is smooth to give that feeling of nostalgia and we did a lot of shots where the camera starts very wide and then comes in close. A lot of the feeling of relentlessness comes from moving the camera with the actor, actually following them through every second of the action without hiding anything."

While Krasinski loved having so much more territory to explore, he was determined to keep the primary emphasis on family emotions and connections. "Playing in these big visual playgrounds is as exciting as it is stressful," he comments. "But the one thing I did say when we started is, I won't do this film if the intimacy is lost. So even though we're going into bigger realms, the core values of this family still drive everything. That intimacy I think is what keeps the themes from being overpowered. All the action and special effects come from the story rather than vice versa. I love special effects as much as anybody. But I wanted everything to feel organic to what is happening to Evelyn, Regan and Marcus."

That insistence on the organic also inspired Krasinski's focus on integrating as much real performance into the effects as possible—and using stunt people sparingly. "John was very intent that the actors be part of the action," notes Fuller. "In John's mind, action should never be there just for action's

sake. Every action scene is a chance to learn more about the characters. That's why this movie still feels like a human drama in the middle of such intense scares.”

THE EVOLVING CREATURES

Just as the world is expanded in *A Quiet Place Part II* so too is the audience's experience with the terrifying creatures that are driven into a rage by the most unthinking of human sounds. Because in this chapter there are more creatures seen in more environments, including broad daylight, Krasinski had to imagine the creatures' very primal inner workings even further. That meant thinking about how they might be learning from humans, and in the process, becoming even more potent and inescapable.

“We all grew up seeing alien movies where intelligent life makes a conscious decision to take over the earth from humanity. But I haven't seen many films before where an alien life-form is more of a parasite that just happens to be perfectly evolved to wipe out human beings,” notes Krasinski. “In the first film, the creatures are just sort of running around and attacking anything that's making sound. But like any form of life, they evolve, and they've been learning. And now, they have realized that the quieter they are, the more they'll be able to track the humans. So, they make a lot less noise now, which makes them that much more dangerous.”

Just as the first chapter relied heavily on merging visual and sound design with performance, so too would the second, but with even more complications. Krasinski was thrilled to reunite with Academy Award-winning visual effects supervisor Scott Farrar of Industrial Light & Magic who created the creatures for the first movie. He asked Farrar to stay true to the original designs but go even further, a mandate that exhilarated Farrar.

“The challenge in any sequel is that you want to be able to do something that's new, different and more exciting,” says Farrar. “We now had the chance to show the creatures in all kinds of new circumstances and conditions. There are more of them. They're more perilous. And they've become much better at sleuthing where the humans are hiding, so the fear factor keeps going up.”

For Krasinski, just getting the chance to work with Industrial Light & Magic on *A Quiet Place* had been a major moment as a filmmaker, one he did not take for granted. “This is a group of people whose entire job is proving that imagination is limitless—and they let you know that anything is possible,” he says. “I felt so lucky that they had been so turned on by the first film. They said it reminded them of their early days doing story-based effects for Spielberg and that was the hugest compliment.”

Now, with so much groundwork laid, the possibilities were even more exciting. “Scott and I always agreed that you don't design a creature to look cool, you design it to have a strong reality—and you hope that it also looks cool as a result. We already had a great set of rules for our creatures' behavior, so the question this time was what more can we do with them? The answer was a lot. We see them in the daylight, in water,

in fire, doing stunts, we even see them having to react to weapons. They've never experienced a weapon against them ever, so how do they deal with that? It was so much fun to explore these questions."

Farrar relished having the one thing that had been in short supply previously: time to plan and play. "More time meant we could do much more interesting animations, so you get to see the creatures from different angles and in different chases and showdowns in ways you haven't before," he says.

In the sunlight, you can also see more of the texture and color of the creatures' skin. "Their skin is akin to the 'bog people' who were found preserved in peat bogs in places like Ireland," describes Farrar. "They have a leathery looking skin that is quite aged, almost prehistoric, and it has proved to be really, really fascinating in whatever kind of lighting we put it in."

More details of the creatures' physicality also come to the fore. "Audiences will get to see for the first time that they have claws, for example," Farrar notes. "But we didn't really add anything new, beyond nuance, to the look of the creatures. Instead, what we really focused on is creating the sense that the creatures are getting smarter, so it's getting worse for the people who are still alive."

For all the extreme hazards and emotions that propel the characters, the atmosphere on set was inventive, exuberant and close-knit, notes Emily Blunt. She says it all comes from the tone set by Krasinski, who approaches everything, be it effects, design, photography, performance or post-production, with the same revved-up energy.

"John's like a force of nature," she says. "He's like a hurricane that comes in and inspires everyone to try to move at his whirlwind pace. At the same time, he knows how to lead people with passion and enthusiasm. He's able to fully communicate the details and subtleties of his vision to the cast and crew but also knows when to back off and give you the creative space you need."

Andrew Form echoes Blunt's sentiments. "*A Quiet Place* was in his DNA, to a point where I've never seen anything like this in a filmmaker in my career. You can ask John, any question, any back story, anything about the world of *A Quiet Place*, and he has the answer instantly. To work with a filmmaker like that is such a blessing."

For Krasinski, there was a thrill in returning to familiar ground with the Abbott family to whom he always felt so close, but an even bigger thrill in shaking their already topsy-turvy world up and pushing them to the next edge... watching the characters rise to the occasion.

"The first film was just a small slice of what's possible in this world," concludes Krasinski. "This chapter has everything you loved about the first one, but every step that Evelyn and her children take is new to them, new to us, and that much more treacherous. The Abbotts have lost all their tricks for staying alive that were at the center of the first story, and for the first time since this started, they have to rely on others. It's an even scarier time in their lives, but it's an exhilarating journey."

ABOUT THE CAST

Golden Globe® and SAG® Award-winning actress **EMILY BLUNT's (Evelyn Abbott)** transformative ability and versatile performances make her one of the most in demand actresses of today.

In 2018, Blunt demonstrated her incredible versatility by starring in both the modern horror thriller *A Quiet Place* as well as *Mary Poppins Returns*, the sequel to the 1964 classic *Mary Poppins*.

Blunt won a Screen Actors Guild Award for her work in Paramount/Platinum Dunes' *A Quiet Place*, opposite John Krasinski, who also wrote and directed the film. The critically acclaimed and Academy Award nominated film opened in April 2018 to \$50 million and topped the worldwide box office at \$341 million and went on to win and be nominated for numerous prestigious awards including winning a Critics Choice Award for Best Sci-Fi/Horror Movie. The second installment of the film in which Blunt will also star in will be released on March 20, 2020.

Additionally, last year Blunt received Golden Globe, Screen Actors Guild and Critics Choice Award nominations for her work as Mary Poppins in *Mary Poppins Returns*. The Academy Award nominated film, which features Blunt alongside an all-star cast including Meryl Streep, Colin Firth, Dick Van Dyke and Lin-Manuel Miranda, was directed by Rob Marshall and released by Disney in December 2018.

Blunt can next be seen in Disney's *Jungle Cruise* opposite Dwayne Johnson. The film, based on the classic theme park attraction, is directed by Jaume Collet-Serra and will be released in theatres on July 24, 2020.

Blunt recently wrapped production on John Patrick Shanley's lyrical romance, *Wild Mountain Thyme* in which she stars opposite Jamie Dornan.

In 2016, Blunt received critical acclaim for her portrayal of Rachel Watson, an alcoholic caught in the middle of a murder mystery, in the film adaptation of Paula Hawkins' bestselling novel, *The Girl on the Train*. Her performance earned her a nomination for a SAG® and BAFTA® award. Blunt also received rave reviews as FBI agent Kate Macer in Denis Villeneuve's *Sicario*, which centers around the escalating war against drugs, and premiered at the Cannes Film Festival to great acclaim. Earlier, Blunt earned a Golden Globe nomination and critical praise as "The Baker's Wife" in Rob Marshall's film adaptation of the musical, *Into The Woods*, which, was released by Disney in December 2014.

Other notable films include *Edge of Tomorrow*, *Salmon Fishing in the Yemen*, *Looper*, *Your Sister's Sister*, *The Adjustment Bureau*, *The Wolfman*, *The Young Victoria*, for which she received a BAFTA® and Golden Globe® nomination, *Charlie Wilson's War*, *Sunshine Cleaning*, *The Devil Wears Prada*, for which she received a BAFTA® and Golden Globe® nomination, and *My Summer of Love*.

Blunt started her career at the 2002 Chichester Festival, where she played Juliet in a production of "Romeo and Juliet." Her London stage debut was a production of "The Royal Family," opposite Dame Judi

Dench. In addition to her Golden Globe Award win for the BBC television movie *Gideon's Daughter*, Blunt was nominated for three additional Golden Globe® Awards as well two BAFTA® Awards, and two British Independent Film® Awards.

One of the most acclaimed, versatile actors of his generation, **CILLIAN MURPHY (Emmett)** has starred in major studio hits, award-winning independent films, a celebrated television series and on the stages of London, New York and around the globe.

Late last year, Murphy wrapped production on John Krasinki's *A Quiet Place 2*, opposite Emily Blunt in Upstate New York. Most recently on film, Murphy played a soldier opposite Mark Rylance in Christopher Nolan's groundbreaking World War II epic *Dunkirk* and starred in Sally Potter's *The Party* alongside Emily Mortimer, Patricia Clarkson, Timothy Spall and Bruno Ganz.

Murphy first garnered international attention for his performance as Jim, the reluctant survivor in Danny Boyle's *28 Days Later*. In 2005, he made an indelible impression as Dr. Jonathan Crane/The Scarecrow in Christopher Nolan's *Batman Begins*, for which he received a London Film Critics Circle Award nomination. He reprised the role in Nolan's *The Dark Knight* and *The Dark Knight Rises* and later reunited with the director to play the billionaire heir apparent/mark in the critically acclaimed hit *Inception*.

In 2006, Murphy garnered a Golden Globe nomination for his performance as the transgender outcast Patrick Kitten Brady in Neil Jordan's "Breakfast" on Pluto and starred opposite Rachel McAdams in Wes Craven's thriller *Red Eye*.

In Ken Loach's Cannes Film Festival Palme d'Or winner *The Wind That Shakes the Barley*, Murphy portrayed a guerilla fighter who battles the Black and Tan squads that attempt to thwart Ireland's bid for independence. In 2007, he re-teamed with Boyle and writer Alex Garland (Ex Machina, 28 Days Later) on *Sunshine*, a thriller in which a group of scientists attempt to re-ignite a dying sun. For *The Wind That Shakes the Barley and Sunshine*, Murphy garnered consecutive British Independent Film Award nominations.

In 2012, Murphy appeared in *Broken*, which opened the International Critics' Week section at the Cannes Film Festival and won the Best British Independent Film Award. Directed by Rufus Norris from a screenplay by Mark O'Rowe, the drama about a young North London girl who witnesses a violent attack co-starred Tim Roth and Eloise Laurence. For his role as teacher Mike Kiernan, Murphy received his third British Independent Film Award nomination.

Murphy's diverse filmography also includes Ben Wheatley's *Free Fire* with Brie Larson, Sean Ellis' *Anthropoid* with Jamie Dornan, Ron Howard's *In the Heart of the Sea* with Chris Hemsworth, Claudia Llosa's Berlin Film Festival entry *Aloft* with Jennifer Connelly, Perrier's *Bounty* with Brendan Gleeson and Jim Broadbent, John Crowley's dark comedy *Intermission* with Colin Farrell and Kelly Macdonald, Peter Webber's period drama *Girl With a Pearl Earring* with Scarlett Johansson, Anthony Minghella's *Cold Mountain* and John Carney's *On the Edge*.

For television, Murphy stars in the BAFTA Award-winning series “Peaky Blinders” as Tommy Shelby, the most ruthless brother in a family of Birmingham gangsters. Created by Steven Knight (*Eastern Promises, Dirty Pretty Things*), “Peaky Blinders” refers to the family’s practice of sewing razor blades into the peaks of their caps. The series’ fifth season moves to BBC One at the end of the summer; outside Ireland and the UK, “Peaky Blinders” is available via Netflix.

On stage, Murphy regularly collaborates with Irish playwright Enda Walsh. At St. Ann’s Warehouse in Brooklyn this spring, he starred in “Grief is the Thing with Feathers,” a new production based on the award-winning novel by Max Porter that was adapted and directed by Enda Walsh. “Grief is the Thing with Feathers” is a moving story of a widower and his young sons which becomes a profound meditation on love, loss and living. Originally produced by Complicité and Wayward Productions, the play premiered at the Black Bo Theatre in Galway before moving to the O’Reilly Theatre in Dublin and the Barbican in London. Following critically acclaimed, sold out runs in Ireland, Murphy and Walsh’s previous collaboration, “Ballyturk,” ran at the National Theatre in London; Mikel Murfi, and Stephen Rea co-starred. Murphy previously starred in Walsh’s “Misterman,” also at the National. Originally produced for the Galway Arts Festival, “Misterman,” is a stunning monologue in which the actor explored the depths of a young man’s physical and psychological collapse. For the run at St. Ann’s Warehouse in Brooklyn, Murphy received the 2012 Drama Desk Award for Outstanding Solo Performance. He also received The Irish Times Theatre Award -- Best Actor for the original production in Galway. Murphy first made his mark on stage with a stunning performance in Walsh’s “Disco Pigs.” After receiving commendations for Best Fringe Show at the 1996 Dublin Theatre Festival and the Fringe First Award at the Edinburgh Festival in 1997, “Disco Pigs” went on to tour extensively in Ireland, the UK, Canada and Australia. Murphy later starred in the film version directed by Kirsten Sheridan.

In 2006, Murphy made his West End debut at the New Ambassador Theatre in John Kolvenbach’s “Love Song,” directed by John Crowley. His stage collaborations with Tony Award-winning director Garry Hynes include “The Country Boy,” “Juno and the Paycock,” and “Playboy of the Western World” at the Gaiety Theatre in Dublin. Murphy also starred as Konstantin in the Edinburgh Fest production of “The Seagull” directed by Peter Stein, as Adam in Neil LaBute’s “The Shape of Things” at the Gate Theatre in Dublin and as Claudio in “Much Ado About Nothing” at Kilkenny Castle.

Murphy directed the music video for MONEY’s “Hold Me Forever” and starred in videos for Feist’s “The Water” (directed by Broken Social Scene’s Kevin Drew), Paul Hartnoll’s “The Clock” and Fionn Regan’s “The Meetings of the Waters.”

Last year, Murphy also hosted a run of shows on BBC Radio 6 Music while Guy Garvey took an extended break to work on his next album. The show aired Sundays from 2-4PM (BST) on 6 Music and is available on BBC Sounds.

MILLICENT SIMMONDS (Regan Abbott) was discovered after a nationwide search, where she landed the coveted lead role of Rose opposite Julianne Moore in the Amazon feature film *Wonderstruck*. The remarkable film about two children, one in the 1970s and one in the 1920s, whose stories overlap on separate journeys to Manhattan was shot without sound as a nod to the time-period and to Millicent's character. Millicent herself is deaf and communicates by using American Sign Language. The film, directed by Todd Haynes, premiered at the Cannes Film Festival where it was nominated for the Palme d'Or, and went on to screen as the Centerpiece title of the 55th New York Film Festival. Millicent was nominated for a 2017 Critics Choice Award in the category Best Young Actor/Actress for her incredible work as Rose.

Millicent was most recently seen starring opposite John Krasinski and Emily Blunt in Paramount's *A Quiet Place*. The film, which was also directed by Krasinski, topped the worldwide Box office its opening weekend. She will next be seen in the highly anticipated sequel, *A Quiet Place Part II*, and most recently wrapped production on the Freeform pilot "Close Up."

Simmonds has been performing Shakespeare plays with The Jean Massieu School of the Deaf Drama Club for the last five years, and received a certificate of excellence for her portrayal as Puck in "A Midsummer Night's Dream." She was also seen in the short film *Color of the World* which received recognition from Utah State University.

Audiences will next see **NOAH JUPE (Marcus Abbott)** reprise his role in the anticipated sequel *A Quiet Place Part II*.

Noah recently wrapped production on David E. Kelley's new HBO limited series, "The Undoing," where he stars opposite Nicole Kidman and Hugh Grant.

Noah starred opposite Shia Labeouf and Lucas Hedges in "Honey Boy" directed by Alma Har'el which received critical acclaim throughout this award season. Noah received individual nominations as Breakthrough Actor for Gotham Awards and Best Supporting Male for Independent Spirit Awards. He also appeared in Mangold's "Ford v Ferrari" alongside Christian Bale and Matt Damon and the film received a nomination of Best Picture for the Academy Awards.

Additional credits include *A Quiet Place* opposite Emily Blunt and John Krasinski and George Clooney's *Suburbicon* opposite Matt Damon. Noah also appeared in and Lionsgate's *Wonder* opposite Jacob Tremblay and Julia Roberts.

Previously, he appeared in the BBC's *The Night Manager* opposite Tom Hiddleston and Hugh Laurie, *The Titan* opposite Sam Worthington and Tom Wilkinson and *That Good Night* opposite John Hurt. On the television side he previously was featured in "Downton" Abbey and "Penny Dreadful."

DJIMON HOUNSOU (Man on Island) is a two-time Academy Award-nominated actor for his work in Ed Zwick's *Blood Diamond* and Jim Sheridan's *In America*. He next appears in John Krasinski's *A Quiet Place Part II* and Matthew Vaughn's *The King's Man*.

Born in Benin, West Africa, Hounsou moved to Paris at the age of 13 to pursue a Western education. As an adult, he was discovered by fashion designer Thierry Mugler and subsequently modeled for and appeared in several iconic music videos for legendary photographer Herb Ritts and director David Fincher. Small film roles followed before Hounsou's breakthrough performance as Cinque, the African who leads an uprising to regain his freedom in Steven Spielberg's *Amistad* (1997). Hounsou earned a Golden Globe nomination and a NAACP Image Award for the part. He later shared a SAG Award nomination as a member of the cast of Ridley Scott's Academy Award-winning Best Picture *Gladiator*.

In 2006, Hounsou received an NAACP Image Award, a National Board of Review citation and a Screen Actors Guild Award nomination for his role as a forced laborer who discovers a rare gem in *Blood Diamond*, starring Leonardo DiCaprio. For his performance as an artist afflicted with AIDS in *In America*, Hounsou garnered an Independent Spirit Award, was named 2004's ShoWest Supporting Actor of the Year and shared an ensemble SAG Award nomination.

His film credits also include *Captain Marvel*, *Shazam!*, James Gunn's *Guardians of the Galaxy*, Guy Ritchie's *King Arthur: The Legend of the Sword* and David Yates's *The Legend of Tarzan*. He lent his voice as Drago Bludvist to *How to Train Your Dragon 2* (Twentieth Century Fox) and also co-starred in *Same Kind of Different as Me*, *The Island*, *The Tempest*, *Eragon*, *Constantine*, Jan de Bont's *Lara Croft, Tomb Raider: The Cradle of Life* and Shekhar Kapur's *The Four Feathers* with Heath Ledger.

For television, Hounsou voiced The Black Panther in the BET animated series based on the Marvel Comic. He also starred as a refugee seeking asylum in a memorable six-episode arc on "ER" and played a recurring role in the series "Alias," starring Jennifer Garner. More recently, he starred as CJ Mitchum in the second season of "Wayward Pines" on FOX.

Hounsou is producing and developing a slate of feature films and documentaries via his company Fanaticus Entertainment. Through Fanaticus, Hounsou has a clear commitment to bettering Africa by using his accumulated knowledge and influence to allow the Continent's stories to be heard. Fanaticus completed their first documentary called *In Search of Voodoo* about the traditions that define West Africa, the Continent, and the African Diaspora (Cuba, Brazil, Haiti, Argentina, U.S., etc.). The film shows how this way of life has been misrepresented and diabolized in Western culture.

Hounsou is a prominent supporter of child-focused causes and climate change issues, and is an advocate for sustainable, community-led change. He is a celebrity ambassador for Orbis and Oxfam, and has used his experience to raise awareness about issues like healthy childhood, empowerment, social justice, and combating the impact of climate change on some of the world's most vulnerable populations in Africa and beyond. In 2009, he opened the UN General Assembly in New York with a compelling speech about the

impact of climate change on developing nations. Hounsou has appeared before the U.S. Senate on behalf of the Runaway and Homeless Youth Act and participated in a hearing and summit for the International Arms Ban Treaty. Late last year, he launched the Djimon Hounsou Foundation and will be hosting the Gate of No Return Marathon & Festival in Benin, West Africa to fight modern day slavery.

JOHN KRASINSKI (Lee Abbott) SEE ABOUT THE FILMMAKERS.

ABOUT THE FILMMAKERS

JOHN KRASINSKI (Director/Writer/Producer) has established himself as one of the most exciting talents as an actor, writer and director, engaging audiences on the big and small screen. Krasinski co-wrote, directed and starred in the Academy Award-nominated *A Quiet Place*, which was nominated for an Oscar for Best Sound Editing, nominated for Outstanding Producer of Theatrical Motion Pictures at the PGA Awards and was named one of AFI's Top 10 Films of the Year. The film was chosen as one of the National Board of Review's Top Films of 2018, won Best Sci Fi / Horror Movie at the Critics' Choice Awards, and Krasinski was nominated for a WGA Award for Best Original Screenplay. His co-star Emily Blunt also won a SAG Award for Best Supporting Actress.

Krasinski is currently in post-production on *A Quiet Place: Part II*, which he wrote and directed and will hit theaters March 20, 2020.

On the small screen, Krasinski was recently seen in season 2 of Amazon's *Tom Clancy's Jack Ryan*, inspired by the novelist's impressive franchise.

Krasinski is producing a diverse slate of projects through his production venture, Sunday Night, which he formed with Allyson Seeger. They are developing the memoir *Not Fade Away: A Memoir of Senses Lost and Found*, which they will produce alongside David O'Russell and Matthew Budman. Krasinski also executive produces *Lip Sync Battle* on Spike TV alongside Jimmy Fallon and Stephen Merchant, based on the popular segment on *Late Night with Jimmy Fallon* which he created with Merchant and Fallon in 2013. Recently announced, Krasinski and Seeger signed a first-look TV deal with Amazon studios alongside Sunday Night development executive Alexa Ginsburg. As part of the three-year deal, Krasinski, Seeger and Ginsburg will work with the studio to develop TV series for Amazon's streaming platform.

Krasinski directed and starred in *The Hollars* alongside Anna Kendrick, Richard Jenkins, Margo Martindale and Sharlto Copley, which premiered to great acclaim at Sundance and was released by Sony Pictures Classics. The comedy/drama follows the story of a man who returns to his small hometown after discovering his mother has become ill. Krasinski also starred as a Navy SEAL in Michael Bay's *Benghazi*

thriller *13 Hours*. He notably starred on NBC's Emmy®-winning smash hit "The Office" for nine seasons, where he portrayed the charming boy-next-door Jim Halpert.

His previous film credits include the Gus Van Sant directed *Promised Land*, which he also wrote with Matt Damon; Disney Pixar's *Monster's University* in which he lent his voice; legendary Japanese filmmaker Hayao Miyazaki's animated film *The Wind Rises*; and Cameron Crowe's *Aloha*; the uplifting family film *Big Miracle*; *Something Borrowed*; Nancy Meyers' *It's Complicated*; Sam Mendes' *Away We Go*; the animated smash hits *Monsters vs. Aliens* and *Shrek the Third*; George Clooney's *Leatherheads*; Ken Kwapis' *License to Wed*; Christopher Guest's *For Your Consideration* and Bill Condon's *Kinsey*.

Krasinski previously adapted and directed the David Foster Wallace book *Brief Interviews with Hideous Men*. The independently financed film screened at Sundance in 2009 and was released by IFC later that year.

He won a Theatre World Award for his stage debut in "Dry Powder," which he starred in alongside Claire Danes and Hank Azaria at the Public Theater in New York.

MICHAEL BAY (Producer) became a professional director at the young age of 23. By 25 he was recognized as one of the world's major commercial directors. He went on to win the Cannes Lions Grand Prix for Best Commercial for his "Got Milk?/Aaron Burr" spot, which has been recognized as one of the top ten classic commercials of all time. Several of his commercials are housed in the permanent collection of MOMA (the Museum of Modern Art) in New York.

From there Bay became a feature film director who jump-started Will Smith's film career as an action hero with *Bad Boys*. Next, he moved into the memorable high stakes action film, *The Rock*, starring Sean Connery, Nicholas Cage and Ed Harris. His career, along with his Bay Films production company, continued with blockbuster after blockbuster: *Armageddon*, *Pearl Harbor*, *Bad Boys 2*, and five films of the *Transformers* franchise. With the huge box office success of these films, Bay is currently the second highest grossing film director in America, after one of his mentors, Steven Spielberg, and the third most successful director in the global market.

In the past several years, Bay has branched beyond the mainstream into smaller, more artistically driven films like the dark comedy *Pain and Gain* with Mark Wahlberg and Dwayne Johnson, and more recently *13 Hours: The Secret Soldiers of Benghazi*, the true story chronicling the heroic rescue mission that saved 36 Americans during an attack on the US Consulate in Benghazi, Libya, on September 11, 2012.

In 2014 The Hollywood Reporter named Bay and his two partners in Platinum Dunes as "Producers of the Year." The company boasts an extremely successful track record with films of all genres, from smaller horror movies like *Texas Chainsaw Massacre* (2003), *Amityville Horror* (2005) and *Nightmare on Elm Street* (2010), which help break new actors and directors, to such franchise features as *Teenage Mutant Ninja Turtles*, *The Purge*

and *Ouija*. Overall, Bay's films as director and producer total more than \$9.4 billion in global box office receipts.

Platinum Dunes' *A Quiet Place*, directed by and starring John Krasinski, and co-starring Emily Blunt, opened to rave reviews on April 6, 2018. This modern horror thriller made for \$17 million racked up receipts over \$50 million its opening weekend and eventually earned more than \$340 million around the world. A favorite of fans and industry insiders alike, the film won the AFI Award for Best Film of the Year and was named one of the Top Ten films of 2018 by the National Board of Review.

For television, Platinum Dunes has produced two critically praised series: "Black Sails" for Starz and "The Last Ship" for TNT. Their third foray into the market is a small screen version about novelist Tom Clancy's CIA hero, "Jack Ryan," starring John Krasinski. Developed with partners Paramount Television and Amazon, the first season of this highly anticipated spy story began airing on Amazon in August 2018, in tandem with cameras rolling in South America on Season 2. Before Season 2 began airing this past November, Amazon had already announced their commitment to a third season, which is set to begin production early this year.

In 2015 Bay helped to launch yet another company, 451 Media Group, which focuses on developing, producing and worldwide marketing of technology, art and merchandise, based on graphic novels as well as new content.

Bay's newest project, *6 Underground*, starring Ryan Reynolds, Mélanie Laurent, Corey Hawkins, Adria Arjona, Manuel Garcia-Rulfo, Ben Hardy, Lior Raz, Payman Maadi and Dave Franco, is his first foray into the Netflix universe. The Netflix/Skydance film is based on an original idea from writers Rhatt Reese and Paul Wernick, best known for their irreverent work on the *Deadpool* films, and was filmed in Italy, Hungary and the United Arab Emirates.

ANDREW FORM (Producer) and **BRAD FULLER (Producer)** are behind some of today's most successful genre films. In 2001, they founded Platinum Dunes, along with partner Michael Bay and their films have since grossed over \$2.3 billion worldwide. In Summer 2019, Fuller and Form together founded a new production company, Fully Formed Entertainment, and they have a first-look deal with Paramount Pictures.

In 2018, Form and Fuller produced the hugely successful horror film, *A Quiet Place*, starring John Krasinski and Emily Blunt. On a budget of only \$17 million, *A Quiet Place* earned the biggest opening weekend ever for an original horror story. It went on to win the Critics' Choice Award for Best Horror or Sci-Fi Movie in 2019. Fuller and Form also produced *A Quiet Place: Part II*, set to release March 20, 2020. Additionally, Platinum Dunes is behind the highly popular television series, "Jack Ryan", which is available on Amazon and will begin filming Season 3 in Spring 2020. The series stars John Krasinski and is based on the Tom Clancy-created character.

Form and Fuller have produced along with Blumhouse the highly successful *Purge* franchise. The *Purge* movies have grossed over \$456 million at the worldwide box office against a combined filmmaking budget of \$35 million and have been praised for incorporating socially relevant themes such as privilege and inequality. They are set to release the fifth installment on July 10, 2020.

Previously, Form and Fuller produced *Teenage Mutant Ninja Turtles*, which has grossed over \$493 million worldwide and became the highest grossing film of the *Ninja Turtles* franchise. In 2016, they produced *Teenage Mutant Ninja Turtles: Out of the Shadows*, which grossed \$245 million. In 2014, they produced *Onija*, which was made for only \$5 million and brought in more than \$103 million at the worldwide box-office. In addition, the team produced *Texas Chainsaw Massacre* (2003), *The Amityville Horror* (2005), *Friday the 13th* (2009), *A Nightmare on Elm Street* (2010), as well as Starz television series “Black Sails,” which ran for four seasons and TNT’s “The Last Ship,” which ran for five seasons.

ALLYSON SEEGER (Executive Producer) partnered with John Krasinski in 2013 to form their production company, Sunday Night Productions. She has since executive produced Paramount Pictures’ *A Quiet Place*, which was nominated for Outstanding Producer of Theatrical Motion Pictures at the PGA Awards and named one of AFI’s Top 10 Films of the Year. Most recently, Seeger executive produced Amazon’s hit series Tom Clancy’s *Jack Ryan*, which will film its third season in 2020. Seeger previously produced Sony Picture Classics’ film *The Hollars*, Emmy-nominated series *Lip Sync Battle* for Paramount Network, and *Dream Corp, LLC* for Adult Swim, currently in its third season. Sunday Night has a first-look deal with Amazon Studios, and Seeger is actively developing a diverse slate of film and television projects for the company.

Prior to joining Sunday Night, Seeger was Vice President of Film at The Mark Gordon Company where she developed and produced a slate of projects spanning film, television and theater, including *Die in a Gunfight*, which is currently in post-production.

Seeger is a member of the Producer’s Guild of America and was recognized as one of The Hollywood Reporter’s “Next Gen: 35 Under 35” in 2018. She began her career while still in school at Boston University, working for Fine Line Features, Focus Features, Producer Linda Obst and production company, Section Eight at Warner Brothers. She currently lives in New York City.

JOANN PERRITANO (Executive Producer) recently served as an associate producer on Marvel Studios *Avengers: Infinity War* and *Avengers: End Game* which went on to break many box office records in becoming the highest grossing film of all time.

Prior to *Avengers: End Game*, Perritano served as unit production manager on some the most successful films of all times including, *Avengers: Infinity War*, *Ant-Man*, *Captain America: The Winter Soldier*, *Iron Man 3*, *The Amazing Spider-Man*, *The Social Network*, *Rush Hour 2* and *Rush Hour 3*.

Perritano other credits include, *G.I. Joe: The Rise of Cobra*, *School for Scoundrels*, *Van Helsing*, *Red Dragon*, *Love and Basketball*, *The Mod Squad* and *The Family Man*.

AARON JANUS (Executive Producer) began his film executive career as the VP of Development at Scott Rudin Productions where he worked on films including *The Social Network*, *True Grit*, and *Moneyball*. Janus went on to be Director of Film Production and Development at Twentieth Century Fox where he was involved with such films as *Deadpool*, *The Wolverine*, and *Dawn of the Planet of the Apes*. From there, Janus joined Platinum Dunes as Head of Development, working with filmmakers Michael Bay, Brad Fuller, and Andrew Form. The company produced the John Krasinski-helmed post-apocalyptic suspense thriller *A Quiet Place*, which made over \$340 million at the worldwide box office. Most recently, Janus joined Lionsgate's Motion Picture Group as Senior Vice President of Production.

POLLY MORGAN (Director of Photography) was born in London and after working as a camera assistant in both the UK and Canada, Polly attended AFI (American Film Institute) in 2008, to study a Masters in Cinematography.

Soon after Graduating, Polly began shooting Independent Features that gained attention at Festivals such as Sundance, SXSW and Tribeca, before branching into Television drama in both the UK and USA.

Named an ASC Rising Star in 2012, Polly was named as one of Variety's Ten Cinematographers to Watch in 2016 and in 2018 became the the only female ever to be both an ASC and BSC member.

In 2018, Polly shot Noah Hawley's directorial debut for Fox Searchlight "Lucy In the Sky" and in 2019, Polly lensed the sequel to *A Quiet Place* for Paramount Pictures.

In early 2020, Polly was nominated for an ASC Award for Best Cinematography in Television for her work on FX's *Legion*.

JESS GONCHOR (Production Designer) received his first Academy Award® nomination and an Art Director's Guild nomination for his work on the Coen Brothers' *True Grit*. He also collaborated with Joel and Ethan Coen on *No Country For Old Men* (for which he received an Art Director's Guild Award In Excellence in Production Design), *A Serious Man* (Art Director's Guild Nomination), *Burn After Reading*, *Inside Llewyn Davis* (the Hamilton Behind the Scenes Award), *Hail Caesar!* (his second Academy Award® nomination), and the 2018 release *The Ballad of Buster Scruggs*, marking his seventh film with the Coen Brothers.

Most recently Gonchor designed *Little Women* for Greta Gerwig which received 6 Academy Award nominations including Best Picture.

He also worked with director Bennett Miller on the Academy Award®-nominated *Capote*, *Moneyball*, and *Foxcatcher* (on which he also served as 2nd unit director).

Other features include Gore Verbinski's *The Lone Ranger*, Sam Mendes' *Away We Go*, David Frankel's *The Devil Wears Prada*, and Ben Affleck's 1920s prohibition film *Live By Night*.

Gonchor received an ADG Award in 2015 for Best TV Design Short Format for Apple Music.

He is a member of both AMPAS and DGA and has directed numerous commercials. His passion for the art began in Mamaroneck High School's theater and lighting department.

MICHAEL P. SHAWVER (Editor) is a film editor whose upcoming work will be seen on *A Quiet Place Part II* in March 2020. In 2018, Shawver was recognized for his work on Marvel's global blockbuster *Black Panther*, directed by Ryan Coogler, which garnered 7 Academy Award nominations including Best Picture. Shawver, originally from Rhode Island, developed an early working relationship with Coogler during their time at the University of Southern California, School of Cinematic Arts. Shawver edited Coogler's short film, *Fig*, and later went on to cut his feature debut, *Fruitvale Station*, which premiered at the 2013 Sundance Film Festival. The film won Sundance's Audience Award and Grand Jury Prize, and went onto receive numerous awards and nominations worldwide. In 2015, Shawver joined Coogler again to edit *Creed*, starring Michael B. Jordan and Sylvester Stallone, earning him a nomination for Best Editing in the Independent Critics Poll. Shawver recently served as editor for *Honest Thief*, starring Liam Neeson, and his other credits include *Godzilla: King Of Monsters*, *4th Man Out*, and *All Summers End*.

KASIA WALICKA-MAIMONE (Costume Designer) most recently designed "I Know This Much Is True" with Mark Ruffalo for Derek Cianfrance's six part series for HBO. She is currently designing "The Gilded Age" for HBO.

In 2018, Walicka Maimone designed Stephen Spielberg's *Ready Player One* and *Bridge Of Spies*. Previously Walicka Maimone designed a diverse array of films including *The Goldfinch*, *Capote*, *Moonrise Kingdom*, *Black Mass*, *Foxcatcher*, *St. Vincent*, *Moneyball*, and *Deepwater Horizon*.

She has also designed several theater pieces including operas for Philip Glass's "Les Enfants Terribles" and "Sound of a Voice."

SCOTT FARRAR (VFX Supervisor) joined Industrial Light & Magic in 1981 as a camera operator on *Star Trek II: The Wrath of Khan*. In 1985, Farrar received an Academy Award® for Best Visual Effects for his work on *Cocoon*, and two years later he was promoted to Visual Effects Supervisor for *Who Framed Roger Rabbit?* Farrar's ability to carry out the vision of filmmakers has earned him several additional honors including Oscar® nominations for *Backdraft* in 1991, *A.I. Artificial Intelligence* in 2001 and *The Chronicles of Narnia: the Lion, the Witch and the Wardrobe* in 2005. Farrar earned British Academy Award® nominations for his breakthrough work on *A.I. Artificial Intelligence* and his futuristic environments in *Minority Report*. In 2007, he received an Oscar® nomination for Best Visual Effects for his work on *Transformers*.

Farrar was also the Visual Effects Supervisor on *Transformers: Dark of the Moon*, and was nominated for an Academy Award for Best Visual Effects. Farrar has continued his tradition of working with big name directors on blockbuster franchises including Marc Forster and Gary Ross. In 2017 he completed the fifth installment in Michael Bay's billion-dollar franchise, *Transformers: The Last Knight* and served as the Visual Effects Supervisor on John Krasinski's *A Quiet Place* in 2018.

Prior to coming to ILM, Farrar worked as a freelance cameraman in Los Angeles. In 1975, he was invited to visit the set of the then unknown *Star Wars* and saw the first motion control system in action. Inspired by what he saw, he began work for Robert Abel and Associates, and eventually for Doug Trumbull working on *Star Trek: The Motion Picture*.

A California native, Farrar received his Bachelor of Arts and Masters of Fine Arts in Theater Design with an emphasis in Film from the University of California at Los Angeles.

MARCO BELTRAMI (Music By) is a two-time Oscar nominated composer. He has collaborated with many iconic film directors including Kathryn Bigelow, James Mangold, Bong Joon-ho, Angelina Jolie, Robert Rodriguez, Luc Besson, Guillermo Del Toro, Wes Craven, Alex Proyas, Jonathan Mostow, Roland Joffé, Jodie Foster, David E. Kelley and Tommy Lee Jones.

The composer established an early reputation as a genre innovator with his non-traditional horror scores for the *Scream* franchise. Beltrami's musical palette has since expanded to virtually all film genres. Beltrami has received accolades for his music including two Academy Award nominations for Best Score: *3:10 to Yuma*, starring Russell Crowe and Christian Bale, and for Best Picture winner *The Hurt Locker*, starring Jeremy Renner, co-scored with frequent collaborator Buck Sanders. In 2011 Beltrami won a Golden Satellite Award (Best Film Score of the Year) for *Soul Surfer*. Beltrami scored the Marvel film *Logan*, directed by James Mangold, and Angelina Jolie's directorial debut, *First They Killed My Father*. He also wrote the theme for the hit video game *Fortnite*. Beltrami scored the critically acclaimed box-office hit *A Quiet Place*, which was nominated for a Golden Globe for Best Score and shortlisted for Best Score for the Oscars. Beltrami won an Emmy for National Geographic's 2019 Oscar winning documentary *Free Solo*, (with co-composer Brandon Roberts) for Outstanding Music Composition for a Documentary, Series or Special.

He has lent his voice to such unique hit films as *Live Free or Die Hard*, *Terminator 3: Rise of the Machines*, and *I, Robot*. His other scores include *The Homesman* directed by Tommy Lee Jones, the zombie comedy *Warm Bodies* directed by Jonathan Levine, the final installment of the Bruce Willis action series *A Good Day To Die Hard*, *Snowpiercer* starring Chris Evans and directed by Bong Joon-ho, the Brad Pitt action thriller *World War Z*, James Mangold's *The Wolverine*, and *The Night Before* also directed by Jonathan Levine, starring Seth Rogan and Joseph Gordon Levitt.

Most recently, Beltrami co-scored James Mangold's *Ford v. Ferrari* (Twentieth Century Studios) with Buck Sanders, for which they were shortlisted for Best Score for the 2020 Oscars, with the film going on to

receive four Oscar nominations, including Best Picture. Other recent projects include Guillermo Del Toro's *Scary Stories to Tell in the Dark*, Jordan Peele's *The Twilight Zone* for CBS All Access, the Lionsgate comedy *Long Shot* starring Charlize Theron and Seth Rogen, and the Zac Efron-starrer *Extremely Wicked, Shockingly Vile, and Evil*. Upcoming for Beltrami is the highly anticipated Paramount Pictures' horror sequel *A Quiet Place Part II*.

Upon completing his undergraduate studies at Brown University, Beltrami entered the Yale School of Music on a scholarship. His pursuit of music composition then led him to Venice, Italy for a period of study with the Italian master Luigi Nono, and then to Los Angeles for a fellowship with Academy Award-winning composer Jerry Goldsmith.

LAURA ROSENTHAL (Casting By) Maribeth Fox & Jodi Angstreich have collaborated with renowned film directors and visual artists including Todd Haynes, Lisa Cholodenko, Paolo Sorrentino, Oren Moverman, Kelly Reichardt, Karyn Kusama, Kent Jones, Mike Mills, Woody Allen, Jim Jarmusch, Joachim Trier, Nora Ephron, Edward Burns, Doug Aitken and John Krasinski.

Some credits include, *The Kids Are All Right*, *Carol*, *20th Century Women*, *Olive Kitteridge*, *This Must Be The Place*, *The Messenger*, *Chicago*, *Jesus' Son*, *Analyze This*, and *Far From Heaven*. More recently, Sundance 2019 hits, *Brittany Runs A Marathon* and *Late Night*, The NY Times Critics Pick, *Diane*, *Unbelievable* for Netflix, and *Modern Love* for Amazon. Upcoming projects include *Halston* for Netflix with Ryan Murphy, *Passing* directed by Rebecca Hall, the second season of *Modern Love*, and Paolo Sorrentino's next feature.

Laura Rosenthal Casting is proud of *A Quiet Place II*, our third chance to work with the amazing Millicent Simmonds.

KELLY MITCHELL (Co-Makeup Department Head) has been a makeup artist in the entertainment industry for 20 years. She has worked on such projects as *The Passion Of the Christ*, "Glee," *Leatherheads*, "Jack Ryan," *Promised Land*, *The Next Three Days* and "Scream Queens."

Originally from France, **EVELYNE NORAZ (Co-Makeup Department Head)** has been a makeup artist in the film industry for 24 years. She met Emily Blunt on *The Devil Wears Prada* and has worked with her on several projects since, including *A Quiet Place*.

Her other clients include Jennifer Lawrence, Dakota Johnson, Anne Hathaway, Jessica Alba, Sarah Jessica Parker, and many more.

In 2014, Noraz was awarded a BAFTA for best makeup and Hair for the David O Russel's feature *American Hustle*. She also has a prime time Emmy for her work on the pilot of "Boardwalk Empire."

Everything **ADENIKE WRIGHT (Co-Hair Department Head)** touches turns to gold, with 10 Tony Awards and several Emmy and Oscar Award winning projects under her belt, she's just getting started. On the cusp of 18 years old Adenike's first Broadway show was "Cat's Now And Forever" (1991) her first late night show was "Late Night With Conan O'brien" (1995) her first Television series was "Cosby" (1996) and her first feature film was *Beloved* (1998). They all set the tone as for what will be Adenike's future in this entertainment industry as a hairstylist. The girl with the Midas Touch.

MICHELLE JOHNSON (Co-Hair Department Head) has produced extensive photography shoots and exhibitions for numerous artists, as well as her own art, which includes painting, sculpting, hair, makeup and styling.

As one of the most talented makeup and hairstyling artists in the entertainment industry, Johnson has been nominated for two Primetime Emmy Awards. In 2008, she was honored by NY Women in Film.

Johnson runs her own department on film and television shows including: *A Quiet Place Part II* and *Jungle Cruise* with Emily Blunt, "Succession" with Jeremy Strong and Sarah Snook, *Eternal Sunshine of the Spotless Mind*, *The Glass Castle*, *Gypsy*, *Vinyl*, *American Hustle*, and "Sex and the City."

Johnson has also won two Hollywood Makeup Artist and Hair Stylist Guild Awards. One for Artisan Best Period and/or Character Hair Styling for Feature Film on *American Hustle*. The other Guild Award was for Best Contemporary Hairstyling for Television on "Sex and the City."

After graduating from the Vidal Sassoon Academy in London, she moved back to the USA and resides in NYC.

ETHAN VAN DER RYN (Supervising Sound Editor) started his career at Skywalker Sound. A signature experience early in his career was working on *Terminator 2*, on which he made the jump to sound effects editor and which went on to win the Academy Award® for Sound Editing. Over the next few years he continued to hone his sonic chops and learn the importance of silence within action by working as a sound effects editor or sound designer on many films including *Titanic*, *Saving Private Ryan* and *Pearl Harbor* all of which went on to win the Academy Award® for Sound Editing.

Van der Ryn then moved to New Zealand for four years where he worked as a supervising sound editor and sound designer on *The Lord of the Rings* trilogy and *King Kong*. He won the Academy Award® for both *The Two Towers* and *King Kong*.

The next chapter of his career unfolded in Los Angeles where he teamed up with Erik Aadahl and they formed their sound design/editing company e2 (E Squared). Through e2, they have been lucky enough to work on and be recognized with three additional Oscar® nominations for a wide variety of sound-intensive films including the *Transformers* films, the *Kung Fu Panda* films, *Argo*, *Godzilla*, *A Quiet Place* and now *A Quiet Place Part II*.

ERIK AADAHL (Supervising Sound Editor) was raised in the San Francisco Bay Area, and now lives and works in Los Angeles. He began his career as a freelance sound effects editor at 20th Century Fox on films such as *X-Men 2*. While sound designing *I, Robot* and *Superman Returns*, he taught sound at USC's School of Cinematic Arts, and later worked as supervising sound editor of *Valkyrie* and Terrence Malick's *The Tree Of Life*.

In 2006, he partnered with Ethan Van der Ryn on the first of five *Transformers* films, followed by *Kung Fu Panda*, *World War Z* and *Godzilla*. He received Oscar® nominations for sound editing *Transformers: Dark Of The Moon*, Academy Award® Award Best Picture winner *Argo*, and *A Quiet Place*. Aadahl believes strongly that sound is half the cinematic experience, and *A Quiet Place* is the perfect example of that belief.

MIKE GUNTHER (Supervising Stunt Coordinator) unique array of talents as a writer, director, and innovative action expert enable him to create, capture and deliver the kind of action films audiences pack theaters to see. A driving force behind some of Hollywood's top blockbusters, his work has helped bring in over \$3 billion in box office sales. Mike has emerged as one of the industry's most exciting "go to" creative forces.

In 2010, he formed 5150 Action - a production company created to help deliver the most exciting action films possible. Mike's action career began in the hot seat as one of the industry's elite stunt performers and coordinators. Through his creative talent and vision, he ended up behind the camera as a writer, director and producer. With 5150 Action, Mike is able to fuse all elements of his filmmaking evolution to continually redefine the realm of possibility and generate his distinctive brand of extraordinary action films. Having established a solid reputation for cutting-edge directing and working with the industry's elite; Mike has just begun to offer movie goers a small taste of what he brings to the screen. Mike and 5150 Action have a wide variety of upcoming projects; you won't want to miss

LESLIE LERMAN (VFX Producer) is a Visual Effects Producer with 20 years of experience. She began her career in visual effects as a production assistant on the film *Fight Club*, and quickly started producing for Marc Forster on the films *Stay*, *Stranger than Fiction* and *Kite Runner*.

In 2007, Lerman began working on the *James Bond* franchise films including *Skyfall* and *Spectre* directed by Sam Mendes. Lerman was in charge of overseeing the VFX production of multiple units shooting in different countries, and delivered over 1200 VFX shots from vendors located worldwide.

Her latest endeavors include *Mary Poppins Returns* directed by Rob Marshall, and *Timmy Failure* directed by Tom McCarthy.

Lerman is a graduate of University of Southern California with a degree in Visual Anthropology and a minor in Cinema-Television.

DAN SUDICK (Special Effects Supervisor) is one of Hollywood's most well-respected special effects artists. He has been nominated for Academy Awards® for his outstanding work on the films *War of the Worlds*, *Master and Commander: The Far Side of the World*, *Captain America: The Winter Soldier*, Marvel's *The Avengers*, *Avengers: Infinity War*, and all three *Iron Man* films.

Sudick's most recent credits include *Avengers: End Game*, *Avengers: Infinity War*, *Black Panther*, *Ant-Man & Wasp*, *Spider-Man: Homecoming*, *Guardians of the Galaxy Vol. 2*, *Captain America: Civil War* and Sony's *Passengers*. Other recent credits are *Fast and Furious 7*, Marvel Studios' *Ant-Man*, *Captain America: The Winter Soldier*, *Iron Man 3* and Marvel's *The Avengers*, *Ant-Man and the Wasp*.

His other credits include *Cowboys and Aliens*, *Thor*, *Iron Man 2*, *G.I. Joe: The Rise of Cobra*, *Iron Man*, *Indiana Jones and the Kingdom of the Crystal Skull*, *Evan Almighty*, *The Haunted Mansion*, *Mission Impossible III*, *National Security*, *Cellular*, *Nutty Professor 2: The Klumps*, *Serenity*, *Dragonfly*, *The Negotiator* and *Life*.

Sudick is currently supervising James Gunn's reboot of *Suicide Squad*.

JASON SNELL (ILM VFX Supervisor) graduated in 1994 from California State University, Chico. He also worked as the only news photographer for the Chico-based CBS affiliate KHSL-TV. From there he worked on "The Tonight Show" and a variety of TV sitcoms in Los Angeles.

MICHAEL BAROSKY (Production Sound Mixer) is a New York based production sound mixer who has worked on major film and TV projects for the past 25 years. He has over 80 credits and throughout his career has had the opportunity to work with some of the most creative people in the industry. He was nominated for a BAFTA award for his work on *A Quiet Place* as well as a prime-time Emmy for his work on "Master of None." He has recently completed work on the Barry Levinson film *Harry Haft* and the sequel *A Quiet Place Part II*.

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