

VOM REGISSEUR VON
WEAPONS UND **BARBARIAN**



RESIDENT EVIL

AB 17. SEPTEMBER IM KINO



Constantin Film

Constantin Film
präsentiert

Eine Produktion von
Constantin Film und **Davis Films**,
Subconscious, **Vertigo Entertainment** sowie **PlayStation**
und ein Film von **Zach Cregger**

RESIDENT EVIL

mit
Austin Abrams
Zach Cherry
Kali Reis
und **Paul Walter Hauser**

Regie
Zach Cregger

Drehbuch
Zach Cregger
Shay Hatten

Produktion
Robert Kulzer
Zach Cregger
Roy Lee
Miri Yoon
Victor Hadida
Asad Qizilbash
Carter Swan

Executive Producer **Oliver**
Berben Richard Wright
Robert Bernacchi

Kinostart
17. September 2026

Im Schweizer Verleih von
Praesens-Film AG

Inhalt:

Der Kurierfahrer Bryan (Austin Abrams) nimmt einen scheinbar harmlosen Auftrag an: die Lieferung eines biomedizinischen Pakets. Was wie ein gewöhnlicher Arbeitstag beginnt, wird zur Hölle auf Erden. Eine Nacht, kein Ausweg – und ein Horror, der alles verschlingt.

Pressenotiz:

Zach Cregger inszeniert *RESIDENT EVIL* nach seinem Drehbuch, das er gemeinsam mit **Shay Hatten** (*JOHN WICK: KAPITEL 4*, „Army of the Dead“) geschrieben hat. In den Hauptrollen spielen **Austin Abrams** (*WEAPONS*), **Paul Walter Hauser** (*SPRINGSTEEN: DELIVER ME FROM NOWHERE*), **Zach Cherry** (*FALLOUT*, „Severance“), **Kali Reis** (*MERCY*, „True Detective“) und **Johnno Wilson** (*GRAPEFRUIT*).

RESIDENT EVIL ist eine Produktion der Constantin Film mit Vertigo Pictures, Playstation Productions, Columbia Pictures und Davis Films. Produzent*innen sind Robert Kulzer, Zach Cregger, Roy Lee, Miri Yoon, Victor Hadida, Asad Qizilbash und Carter Swan. Executive Producer sind Oliver Berben, Richard Wright und Robert Bernacchi.

From visionary filmmaker Zach Cregger (*Weapons*, *Barbarian*) comes a thrilling and terrifying reinvention of the *RESIDENT EVIL* franchise. In an all-new story, the film follows Bryan (Austin Abrams), a medical courier who unwittingly finds himself in an action-packed, non-stop race for survival, as one fateful, horrifying night collapses around him in chaos.

Cregger, a devoted fan of the games – “I’ve played it again and again,” he says – is an expert at turning ordinary situations into nightmares and has created a stunning and original take on *RESIDENT EVIL*, through his signature world-building precision and auteur horror sensibilities.

“The games are a great standard for survival horror,” says Cregger. “I’m celebrating everything I love about them by telling a story that could exist on the edges of one of the games.”

To that end, Cregger has eschewed the non-linear narrative acrobatics of his two previous and acclaimed horror films, *Barbarians* and *Weapons*, to create what he calls “a rock-‘em/sock-‘em experience that gets crazy with the camera.

“I leaned into the visceral stuff,” he continues. “The movie follows a person from point A to point B; it’s like a real-time journey, where we’re propelled deeper and deeper into the depths of Hell. It’s a constant, ‘Go! Go! Go!’”

TriStar Pictures presents, Constantin Film and Davis Films present, a Constantin Film and Davis Films production, a Subconscious production, a Vertigo Entertainment production, and a PlayStation production of a film by Zach Cregger, *RESIDENT EVIL*.

The film stars Austin Abrams, Zach Cherry, Kali Reis, and Paul Walter Hauser.

The visual effects supervisor is Alessandro Ongaro, and the music is by Ryan and Hays Holladay. The editor is Joe Murphy, ACE; the production designer is Tom Hammock; and the director of photography is Dariusz Wolski, ASC.

The executive producers are Oliver Berben, Richard Wright, and Robert Bernacchi. The film is produced by Robert Kulzer, Zach Cregger, Roy Lee, Miri Yoon, Victor Hadida, Asad Qizilbash, and Carter Swan. *Resident Evil* is written by Zach Cregger & Shay Hatten and directed by Zach Cregger.

This film has been rated R by the MPA for strong bloody violence, gore and language throughout.

Cregger's goal was to capture the terror, tension, and fight for survival that define the games, while delivering a motion picture experience that is fresh and unexpected. Cregger and co-screenwriter Shay Hatten (*John Wick Chapter 4*) have crafted an original story that is still deeply rooted in a world that has captured the imagination of fans around the globe.

"Our film is a roller coaster ride of non-stop action," adds producer Roy Lee (*Barbarian*, *Minecraft: The Movie*), "and it's set in the world of Raccoon City, one of the game's most memorable locales. Zach is giving audiences something they have not experienced before in cinema."

Producer Miri Yoon notes that Cregger amplifies many of the franchise's most beloved elements, including "extreme threat, survival horror, resource management, and massive set pieces. Both the film and the game have situations with a lot of dark corners and insane circumstances, all the while leading us to figure out if we – or Bryan – have enough bullets, or the right gun.

"Zach is the perfect filmmaker for *RESIDENT EVIL* because he's a true gamer and knows what it feels like to have lived the narrative of the game," Yoon adds.

Producer Robert Kulzer, who has been a key player in the *RESIDENT EVIL* franchise for 30 years, recounts his memorable first meeting with Cregger: "*Barbarians* had just come out, and the town was buzzing about Zach, who was going to singlehandedly reinvent horror movies. Zach wanted to recreate the experience of when he and a whole generation of gamers were sucked into the vortex of *RESIDENT EVIL* and seemed just as

doomed as the characters. That world's darkness, claustrophobia, and the inevitability of horrific events unfolding are stacked against the lack of experience, preparation and proper weaponry of the player facing its horrors. Zach pitched a movie that was happening in real time: one guy, one mission, one goal and with every step the world around him turns more to s***.

"Zach wanted to create a ride, an immersive experience," Kulzer adds. "He wanted to take the audience by the hand in minute one, take them on this journey, and not let them go till minute 90. Zach delivered all that and more."

Says producer Asad Qizilbash: "The best *Resident Evil* games don't just scare you; they make you afraid of what's coming next. That's cinema. Zach is brilliant at weaponizing tension, then breaking it with something shocking, strange or darkly funny. That filmmaker instinct he has, is perfect for *RESIDENT EVIL*: you think you know what's going to happen, and then Zach shows you something you never expected."

Producer Victor Hadida, who, like Kulzer has been a part of the *RESIDENT EVIL* world for decades, says he, too, was "blown away by Zach's take, which will have audiences jumping and cheering and going out of their minds."

BRYAN

Cregger's everyman protagonist, Bryan, is a medical courier charged with transporting a cooler that contains a bodily organ from hospital A in the flatlands, to hospital B in the mountains of Raccoon City, Colorado. Along the way, he must navigate a treacherous snowy terrain and evade innumerable persons infected with a virus that has been unleashed upon the population, turning hundreds of souls into monstrous, mutated creatures.

Early in the process of shaping the story, Cregger knew Austin Abrams, whose nuanced performance as a sneaky, unhoused person in *Weapons* drew rave reviews, would be Bryan. "Austin is so well-suited for this part," says Cregger. "We had an amazing experience together on *Weapons* and we really connected creatively. So, when it was time to get *RESIDENT EVIL* going, I didn't have to think too hard about casting Austin."

Bryan thinks his assignment, the onset of which is complicated by some unexpected news from his girlfriend, is just a typical gig on a normal night, "before everything goes sideways," Cregger explains. "Bryan has no training and no backup. He's just a guy whose shift has turned into a survival horror story that he had no way to prepare for. He's sucked

into a nightmare and burdened with this sacred mission that's going to take him into the true heart of darkness.

"Austin is so good at playing someone at the end of their rope and left in desperate straits, a taste of which we experienced in *Weapons*," Cregger continues. "Austin is very much an avatar for me, or how I'd expect the average video game player, like me, to react if they were thrust into the game – or if some horrible mutant attacked me. What would those emotions look like? Austin is such a compelling actor and watching him breathe life into every moment, and elevate it, is such a joy. He's perfect for Bryan."

Abrams, in turn, says he was drawn to *RESIDENT EVIL* by Cregger's masterful mix of horror and comedy. "Zach's humor makes me laugh because it's so sharp," says the actor. "I really love his work because in one moment Zach can freak you out, and a second later, make you laugh. It's his kind of flavoring."

Abrams also found much to explore with what he calls, "Bryan's emotional journey. Bryan still has some qualities of being immature and a little selfish, but he's trying to be a man; he's on the cusp of coming into his own. Ultimately, he wants to do the right thing and complete his task."

Yoon describes Abrams as nothing less than "a gift. Austin's portrayal is very natural and honest. He's so wonderful at playing the everyman, who stands in for all of us who have never handled a weapon and have no fighting or survival skills. Bryan is just a guy trying to get through a really bad day full of mayhem and gore."

Lee adds, "Austin brings a real sense of resilience to the role. He has the physical presence to handle the intense action, but he also gives the character heart and hope, so that you're constantly rooting for him to survive the night."

THE UMBRELLA CORPORATION

While battling his way towards Raccoon City, Bryan is waylaid by two employees of an entity that game lovers know well, The Umbrella Corporation, which comes to figure in Bryan's journey. Paul, portrayed by Emmy, Golden Globe, and Critics Choice Award winner Paul Walter Hauser, and Maxine, played by Emmy, Critics' Choice and Golden Globe nominee Kali Reis, attempt to give Bryan a much needed ride, but things quickly go terribly awry.

Unfortunately, Bryan's encounter with the duo is all-too-brief, doomed by the unending horrors surrounding every leg of his journey. Still, their interplay provides Bryan

with critical insights into the spiraling outbreak and the truth about his life-or-death assignment.

Hauser, making his horror film debut, credits Cregger with “always toeing the line between truth and letting the horror emerge, while having the humor come from a real place. After meeting Zach, I thought, ‘If I’m going to do a horror film, I want to do it with somebody as cool as him.’”

Reis’s Maxine is ex-military and far more skilled at laying waste to the encroaching infected than Bryan or Paul. “She is a protector of people and of information,” says Reis, a former boxer. “Maxine marches to the beat of her own drum and there’s no mistaking her qualities as a badass.”

Later, Bryan finally makes his way to Raccoon City, where he meets Carl, a lead member of a team eagerly awaiting Bryan’s arrival. Zach Cherry, who stars in the acclaimed series *Severance*, says he reveled in the myriad inventive and gruesome fates befalling many of the characters. “It’s quite a festival of gore and blood,” he says, with a laugh. “The whole time I was filming I thought, ‘I’m gonna love this movie!’”

Will Merrick, who plays Dave, who, like Carl, has been anxiously hoping against hope that Bryan can complete his task, says the team in Raccoon City “are patting themselves on the back, talking about how everything’s going to be okay – even when it’s definitely *not* okay. That was a lot of fun to play.”

THE INFECTED: BLOOD, GUTS, GORE, AND GOO

A middle-aged woman wearing a weather-inappropriate, brightly patterned red sun dress, sprouts slithering tentacles ... and pulls the head of a farmer, himself now sporting tentacles, into her gaping neck wound ...

From deep in a sewer, we hear a strange belching noise – BLUUUURRP! – emanating from a large, obese, and hairless man whose enormous white belly begins to spasm, unleashing even more horrors ...

From high above Bryan, near his final destination, a crowd of infected line the rooftops of the buildings on either side of him – before leaping and exploding on the pavement beside Bryan, a torrent of bodies flailing at him ...

- From the RESIDENT EVIL screenplay by Zach Cregger & Shay Hatten

These unforgettable creatures and environments spring from the imagination of Cregger, Hatten, and a team of department heads, including production designer Tom Hammock, director of photography Dariusz Wolski, creature effects supervisor Shane

Mahan, visual effects supervisor Alessandro Ongaro, and costume designer Caroline Fahrner. Cregger's comprehensive A-to-Z storyboards served as the backbone of their collaborations.

Mahan worked alongside his on-set team of puppeteers and creature effects technicians, as well as the visual effects teams at Legacy Effects and WETA. Their driving principle, says Mahan, was, "Everything had to have a shock value and a sense of realism to play against the humor."

The visual effects artists also worked closely with hair and makeup head Deb Watson, whose work included thirteen subtle stages of design for Bryan, each reflecting his level of emotional and physical deterioration, as well as his exposure to an increasing barrage of snow, mud, blood, slime, viscera, and goo.

Cregger turned to Hammock to recreate a gamer's direct experience in each environment. At the conceptual stage, the two cherry-picked visual elements from game design anatomy -- teeth, tentacles, mutations, and specific color palettes -- to serve as their creative launch pad with the Legacy Effects and WETA visual effects teams. They also clocked countless pre-production hours viewing direct gameplay while meticulously listing potential Easter Eggs with which to populate the film.

"If you've played the games a ton, you won't be able to help but notice some of the healing spray cans and some of the green herbs," hints Cregger. Devoted gamers may also pick up on Bryan's games-inspired weapons progression from pistol to shotgun to MP5 and the special care that Cregger took to reproduce the exact shotgun, shell box and cartridges featured in the games.

According to Yoon, "There's not a single drop of blood, or an archway in a room, or a curve in a sewer system, or the way a body explodes, that isn't thought through to the most minute detail, both in terms of practical application and how it serves the story."

In another homage to the *RESIDENT EVIL* games, Cregger switches environments every seven to eight minutes to imbue the audience with the sense that it, along with Bryan, is graduating from one unique level of horror to the next. "So, we go from a snowy road to a barn, to a farmhouse, to an abandoned tunnel, into an RV, into a city alleyway, into the sewers ... it goes on and on and on," the director states.

"One of the many intriguing aspects of the story is that Bryan takes such a long journey," production designer Hammock elaborates. "We bring together several disparate environments, which is a lot of fun, visually."

When Bryan seeks shelter at a seemingly abandoned farmhouse, he's assailed by both an infected farmer and the relentless, summer-garbed woman, who has tracked him there. Soon after, a dire situation becomes even crazier, as Bryan's challenges escalate even further.

As snow-covered panoramas, forests and roads are key environments, special effects coordinator Ondrej Nierostek harnessed four separate techniques to generate that artificial in-camera mantle whenever the wintry weather conditions did not comply with the filmmakers' plans. Still, Mother Nature was largely in tune with them. "Every time we needed snow out in the world, it snowed right before we went out there. It's like the movie gods were like smiling down on us," recalls Cregger of their luck at the farmhouse and other locations.

In another gruesome episode, Bryan tries to rescue a little girl from a darkened, tunnel-bound RV. Legacy Effects' puppeteers added some uniquely horrific touches to the sequence, which propel Bryan even deeper into his nightmarish task. The scene required the filmmakers to dismantle and remove the walls of a series of RVs and custom-build their own.

The producers' plan to sell the RVs after principal photography was stymied by the staggering amount of residual blood and slime left within. Jokes Hammock: "The RVs will be staying with us."

Bryan enters *RESIDENT EVIL*'s subterranean world via the tunnels of Prague's Sewer Museum, which tied in with Hammock's vast, sewer set build at the city's Jordan Studios. Upon rounding a curve in the sewer's pitch-dark, sludge-filled confines, Bryan comes upon a naked, obese man whose massive belly undulates and splits wide open. "It's very disturbing," says Mahan, with perhaps more than a little understatement. "It definitely belongs in a *RESIDENT EVIL* movie."

The art department constructed this elevated set around the nearly one-ton, eight-foot-tall animatronic replica to allow four of Legacy Effects' puppeteers to operate the micro-movements of the figure from beneath, while another two controlled it remotely. "People are not going to realize that it's a puppet," says Cregger. "You can see every pore on his body."

Hammock says the obese gentleman was his favorite creature, explaining, "We designed the entire set of the tunnel around him. It was a huge animatronic build, so we had to use cranes to get him in the set."

As Bryan exits the sewer system, moves on to the street, and guns his way towards the city hospital, which is visible in the distance, the infected catapult themselves at him from the rooftops, splattering onto the burned-out cars and pavement far below. Nicknamed “Jumper Street” by the filmmakers, this set piece and its so-called “splatter bodies” were so guts- and gore-soaked that director of photography Dariusz Wolski’s camera team employed splash bags to protect lenses and other equipment from the flying goo.

To mimic infected bodies detonating around a mid-sprint Abrams, the special effects team dropped 50-150 pound bags of simulated blood and guts from atop crane rigs. Every impact had to be timed with the utmost precision.

Stunt coordinator Jan Petrina trained Abrams and oversaw the many complex, stunt-heavy, in-camera action sequences. “I don’t remember working with someone so dedicated and so capable of listening to all of my safety and action notes,” says Petrina of Abrams. “He remembers everything you say and transfers it directly to the character.”

Movement coordinator Jakub Dvorak, an award-winning Czech dancer and choreographer, coached additional creature performers on how best to finesse their infected moves.

The production deployed these creatures and built the complex sets on location in the Czech Republic. Though the stunning European metropolis of Prague was an unexpected double for the fictional American metropolis of Raccoon City, the filmmakers’ extensive scouting yielded urban pockets and remote rural expanses that could be modified and dressed to pass as Cregger’s desired version of Colorado.

LIGHTING THE DARKNESS

Master cinematographer Dariusz Wolski was drawn to *RESIDENT EVIL* by Cregger’s innovative earlier work. As the film takes place at night and is lit, at times, only by Bryan’s cell phone flashlight or car headlights, Wolski shot the film on Sony’s Venice 2, a camera engineered to be high functioning even in extremely low-lit conditions.

Cregger and Wolski’s kinetic camera doggedly tracks Bryan’s every move on his point A-to-point-B mission to get his delivery to its destination and get the hell out of there. “We are locked over Bryan’s shoulder because I’m really interested in honoring that video game language,” Cregger explains. “And with the games, you really are perched on the shoulder of someone. So, if Bryan is walking through a corridor, we’re mostly behind him.

When he looks left, we swing over to see what's he's looking at. If he looks right, we kind of swing this way.”

“For Zach, the way the camera moves is an event,” Wolski notes. “Most of the time, we used a single camera with a lot of movements – pans, tilts, tracking shots, and going to impossible places and seeing things in impossible ways.”

Wolski and his Steadicam / camera operator James Goldman also used the mini-Rialto extension system, handheld or on a small gimbal, to capture specific shots in difficult to access places, such as inside a car, tunnel or upside down in a police cruiser.

“Technically, every shot required a special tool to accomplish it,” Wolski says.

Adding to the film’s propulsive and immersive experience is Cregger’s inventive use of the premium large-screen format IMAX. He explains what led him to IMAX: “One of the things that the games have in common is a real sense of scale. They all go from Point A to Point B, with increasingly large set pieces. To honor the games, the movie had to feel big, and if you’re going to shoot a movie that needs to feel big, you must shoot it in IMAX. I think it’s a perfect format to maximize the scale of *RESIDENT EVIL*.”

COURIER COUTURE

Bryan wears a singular costume in every frame, and costume designer Caroline Fahrer created over fifty iterations of his courier’s outfit, each one reflecting a specific chapter in his harrowing one-night odyssey to Raccoon City General Hospital. Fahrer ensured that the appropriate degree of damage and amount of mud, blood, slime, gore, and bite marks was visible on each version’s components. Similarly, the Pedestrian character is costumed in a red and white sundress throughout the film, multiple versions of which had to be aged and distressed accordingly.

Another key element of Bryan’s look is his growing arsenal, which progress from pistol to shotgun and finally to MP5 submachine gun – as seen in the game – and the ever-present green cooler bag that he’s been tasked with delivering.

A BIG-SCREEN EXPERIENCE

All this work comes together to create an experience which fans of the game will recognize and enjoy, in the ways Cregger both salutes and elevates the franchise. But his cinematic vision of *RESIDENT EVIL* makes its characters and world equally exciting for those who have yet to explore the game (or previous movie versions).

Moreover, horror fans around the world know that nothing beats experiencing the genre films of masters, like Cregger, on the big screen, including IMAX and other premium large-screen formats, sitting in the dark with an audience of hundreds.

Miri Yoon adds, “But this is more than a wild ride. The beauty of Zach’s storytelling is that there’s always a strong foundation and inspiration. It starts with his love of the game, but there’s also a wild originality behind it.”

“There’s a non-stop kind of energy to *RESIDENT EVIL*,” says Abrams, “and because it has both horror and comedic elements, you want to experience the film with others. You want to hear the reactions and the energy of those around you, who are screaming or laughing, or both.”

Cregger echoes, “Going to see a horror movie in a theatre is a communal experience, and therefore you’re tapping into an energy that makes the experience greater than it would be if you’re sitting on your couch doing it all by yourself. And to be able to go on that roller coaster ride with a roomful of strangers, it just makes the ride more fun.”

The filmmaker adds, with a smile: “I’ve never seen a movie like what we did with *RESIDENT EVIL*.”

ABOUT THE CAST

AUSTIN ABRAMS (Bryan) has quickly established himself as one of Hollywood's most compelling young actors and continues to showcase his range and depth as an actor.

Most recently, Abrams was seen captivating audiences in Zach Cregger’s mystery thriller *Weapons*. Abrams stars alongside Amy Madigan, Josh Brolin, Julia Garner, and Alden Ehrenreich in the Warner Bros. Pictures film, which was released on August 8, 2025, and surpassed \$148 million at the global box office within the first two weeks of release.

Abrams headlines Brian Duffield’s *Whalefall*, for 20th Century Studios. The project became a top priority for the studio after it won distribution rights in a competitive bidding war, with Abrams landing the lead following an extensive audition process. Based on the acclaimed novel of the same name, *Whalefall* is slated for release on October 16, 2026.

Previously, Abrams starred opposite George Clooney and Brad Pitt in Jon Watts' feature *Wolfs*. The film premiered at the 2024 Venice Film Festival and debuted on Apple TV. Abrams was also seen in Ethan Berger's drama *The Line*, alongside John Malkovich, Halle Bailey, Alex Wolff, and Angus Cloud, and which premiered at the 2023 Tribeca Film Festival.

Abrams won fans and critical acclaim for his role as the beloved Ethan in HBO's wildly successful series *Euphoria*. He also starred in Jennifer Kaytin Robinson's *Do Revenge*, which quickly became the most-watched program on Netflix when it debuted. Additionally, Abrams starred as Dash in Netflix's popular series *Dash & Lily*. The series, which amassed a cult following, was produced by Shawn Levy under his 21 Laps banner and is based on the popular book *Dash & Lily's Book of Dares* by Rachel Cohn and David Levithan. Abrams also starred as the lead role and opposite Ben Stiller in Mike White's *Brad's Status*, which premiered at the 2017 Toronto International Film Festival.

Additional film and television credits include *Paper Towns*, *This is Us*, *Penelope*, *The Walking Dead*, *Silicon Valley*, *Shameless*, *Scary Stories to Tell in the Dark*, *Gangster Squad*, *Chemical Hearts*, *The Starling Girl*, *The Americans*, *Smilf*, and *The Inbetweeners*.

Emmy, Golden Globe, and Critics Choice Award winner **PAUL WALTER HAUSER** (Paul) is best known for Apple TV+'s *Black Bird*, opposite Taron Egerton, for which Hauser won all three of the above awards, plus a SAG nomination. *The New York Times* hailed his work as a tour-de-force, with *AV Club* noting nothing can prepare you for Hauser's hair-raising performance.

Most recently, Hauser starred opposite Mark Wahlberg in Amazon/MGM's action-comedy *Balls Up*, helmed by Peter Farrelly. The film follows two marketing executives whose drunken antics at a soccer game lead them to be hunted across the country. The film premiered on Prime Video on April 15, 2026.

In fall 2025, Hauser appeared in 20th Century Studios' Bruce Springsteen biopic *Deliver Me From Nowhere* (NYFF premiere September 2025; released October 24, 2025). Hauser portrayed longtime guitar tech Mike Batlan, opposite Jeremy Allen White as Bruce Springsteen.

In summer 2025, Hauser appeared in three tentpoles: Disney/Marvel's *The Fantastic Four: First Steps* (released July 25, 2025), as Mole Man, opposite Pedro Pascal, Vanessa Kirby, Joseph Quinn, and Ebon Moss-Bachrach; Paramount's *The Naked Gun* (dir. Akiva Schaffer; released August 1, 2025), opposite Liam Neeson and Pamela Anderson; and Tony Tost's modern Western *Americana* (SXSW premiere March 2023; released August 15, 2025), alongside Sydney Sweeney and Halsey.

Hauser recently wrapped production on Brian Swibel's comedic thriller *The Very Best People*, where he stars alongside Tim Roth, Jake Lacy, Jai Courtney, Lili Reinhart, and Kerry Bishé. Up next, Hauser will start production on New Line's biopic, *Farley*, in which he will portray comedy icon Chris Farley.

In 2024, Hauser voiced Embarrassment in Disney-Pixar's *Inside Out 2* (the film earned Golden Globe, Critics' Choice, BAFTA, and Academy Award nominations for Best Animated Feature) and voiced The Dark in Netflix's *Orion and the Dark*, earning a Children's & Family Emmy nomination for Outstanding Voice Performer. Hauser starred in IFC Films' *The Luckiest Man in America*, with Walton Goggins, David Strathairn, and Haley Bennett (TIFF 2024), and co-starred in Doug Liman's *The Instigators*, for Apple Original Films. For television, Hauser headlined Season 2 of Apple's hit comedy *The Afterparty*, from Lord & Miller.

Hauser's earlier standout roles include Shawn Eckhardt in Craig Gillespie's *I, Tonya*; as Ivanhoe in Spike Lee's *BlackKkKlansman* (2019 Oscar-winning ensemble); and the title role in Clint Eastwood's *Richard Jewell*, for Warner Bros., which earned him the Hollywood Critics Association's Game Changer Award and the National Board of Review's Breakthrough Performance Award. Hauser is also a fan favorite as Stingray in Netflix's *Cobra Kai*, and he reunited with Gillespie for Disney's *Cruella*, opposite Emma Stone and Emma Thompson. Additional credits include *Queenpins* (with Kristen Bell and Vince Vaughn) and *Delia's Gone* (with Marisa Tomei).

Hauser is represented by WME, Artists First, and The Lede Company.

ZACH CHERRY (Carl) is an Emmy-nominated series regular on the Emmy-nominated thriller drama *Severance* on Apple TV. He recently co-hosted three seasons of *The Great American Baking Show*, on Roku. Cherry was a series regular on the Fox animated comedy *Duncanville* and can be seen in the Amazon Prime hit series *Fallout*.

Cherry appeared in the Roku original series *Most Dangerous Game*, opposite Liam Hemsworth and Christoph Waltz. He recently recurred in HBO's *Succession*, Netflix's *Living with Yourself* and *You*. and was a series regular on NBC's *I Feel Bad*.

Other TV credits include recurring roles: as the voice of Ben Carson on Showtime's *Our Cartoon President*, TBS's *The Last OG*, HBO's *Crashing*, SyFy's *The Magicians*, Fox's *The Resident*, and TBS's *Search Party*.

On the film side, Cherry recently appeared in Nate Bargatze's *The Breadwinner* and Kevin Hart's *72 Hours*. Other recent credits include Nicole Holofcener's *You Hurt My Feelings*, with Julia Louis-Dreyfus; *Shang-Chi and the Legend of the Ten Rings*; *Spider-Man: Homecoming*; Steven Soderbergh's thriller *Unsane*, opposite Claire Foy; *An Evening with Beverly Luff Linn*, with Aubrey Plaza and Craig Robinson; *Isn't It Romantic*, with Rebel Wilson and Liam Hemsworth; and *Irreplaceable You*, alongside Gugu Mbatha Raw.

KALI REIS (Maxine) is now five short years into a massive career pivot, having been a world champion boxer and now, an Emmy and Spirit Award-nominated actress. Reis recently starred opposite Chris Pratt and Rebecca Ferguson in her first studio movie, Amazon MGM's *Mercy*. Set in a near future where criminals have 90-minutes to prove their innocence to an AI judge (Ferguson) or be put immediately to death, Reis stars as the skeptical partner to Detective Raven (Pratt), with whom she helps collect evidence to exonerate him from the charge of murdering his wife. *Mercy* premiered theatrically on January 23rd, raking in over \$22.8 million globally during its opening weekend and unseating *Avatar: Fire and Ash* from its number one spot.

Continuing her set up for a busy 2026, Reis wrapped production on Apple TV's *12 12 12*, with Jamie Dornan and Anthony Mackie. Castle Rock Entertainment's *Wind River Rising*, the sequel to Taylor Sheridan's acclaimed 2017 drama *Wind River*, is also on the horizon, following a case to discover the culprit of a wave of murders on Wyoming's Wind River Reservation. Reis joins a cast featuring Martin Sensmeier, Jason Clarke, and Scott Eastwood, who reprise their roles from *Wind River*.

Reis earned rave reviews for her first television role, starring opposite Jodie Foster as the co-lead of HBO's *True Detective: Night Country*, which was the most watched iteration of the Emmy winning anthology series. Reis achieved immediate breakout status for her performance as Evangeline Navarro, a state trooper who becomes obsessed with the cold case of a brutally mutilated and murdered Indigenous woman, but the trooper is removed from the investigation. Reteaming with her former cohort Liz Danvers (Foster), the duo reignites their efforts after a mystical and deadly occurrence at the Tsalal research facility in the Alaskan tundra, leading them to the answers they have spent years looking for. Reis earned individual Emmy, Critics' Choice, and Golden Globe nominations for her work.

Reis made her film debut in the 2021 Tribeca Film Festival Audience Award-winning *Catch the Fair One*, which she also co-wrote. Reis starred as a former boxing champion

and addict who infiltrated a sex trafficking ring to find her long missing sister. After earning her solo (Independent Spirit Awards, Tribeca Film Festival, Gotham Awards) and film-oriented accolades during the film's time on the festival route, *Catch the Fair One* was released by IFC on February 11th, 2022.

Reis recently appeared in Bleeker Street's Sundance acquisition, *Rebuilding*, about a displaced cowboy (Josh O'Connor) as he moves into a FEMA camp after wildfires take his ranch. Reis stars as Mila, one of the members of the camp, who was widowed in the fires. Reis was nominated for another Independent Spirit Award for her work.

Before that, she co-starred in the emergency medical services thriller *Asphalt City*, opposite Sean Penn, Tye Sheridan, and Mike Tyson. The film was acquired by Roadside Attractions, after a Cannes Film Festival debut.

British actor **WILL MERRICK** (Dave) has built an impressive career across film, television and theatre, showcasing his versatility in both drama and comedy. He is perhaps best known for his role as Alo Creevey in E4's BAFTA-winning drama *Skins*, which earned Merrick the RTS Award for Best Actor, as well as a nomination for Best Actor at the TV Choice Awards.

Merrick can be seen as Nickleby in the Apple Original Films/Warner Bros. Pictures film *F1*, alongside Brad Pitt and Javier Bardem. The film follows a Formula One driver who comes out of retirement to mentor and team with a younger driver, with Nickleby serving as the tech advisor to Brad Pitt's character, guiding him through his races.

Merrick recently wrapped filming on season four of Apple TV's *Silo*, reprising his role as Danny, with Rebecca Ferguson and Harriet Walter. He can also be seen in Warner Bros. Pictures' *Barbie*, with Margot Robbie and Ryan Gosling; as Owen in Amazon's *My Lady Jane*, with Edward Bluemel and Emily Bader; as well as starring as Nicky in Channel 4's *Dead Pixels*, opposite Charlotte Ritchie and Alexa Davies.

Merrick played the role of Constable Byrne in Netflix's crime drama series *Bodies*, opposite Stephen Graham; and portrayed Jay in Richard Curtis's much-loved romantic comedy *About Time*, with Rachel McAdams and Domhnall Gleeson, for Universal Pictures. Other notable credits include BBC/PBS' *Poldark*, BBC's *Doctor Who*, PBS's *Miss Scarlett and the Duke*, ITV's *Brief Encounters*, and Netflix's *A Classic Horror Story*.

ABOUT THE FILMMAKERS

ZACH CREGGER (Director, Written by, Producer) has recently completed post-production on *RESIDENT EVIL* for Sony Pictures, after coming off a wildly successful box office run with *Weapons*, which he wrote, directed, produced, and scored for Warner Bros. Pictures. The film became a major critical and commercial success, further cementing Cregger as one of the defining voices in modern horror filmmaking. Along with the film's commercial success, it received overwhelming critical acclaim, winning the Best Supporting Actress Academy Award for Amy Madigan and her now infamous performance as Aunt Gladys. The film was also nominated for multiple Critics Choice and Golden Globe Awards including Best Original Screenplay and Box Office & Cinematic Achievement. Cregger also received a PGA nomination for Outstanding Producer of a Theatrical Motion Picture, as well as a WGA nomination for Best Original Screenplay.

Cregger's feature writing and directorial debut, *Barbarian*, premiered in theaters in 2022 and stars Bill Skarsgård, Georgina Campbell, and Justin Long. Cregger has quickly emerged as one of horror's defining auteurs, effortlessly blending comedy into genre, alongside intimate character-driven stories.

Cregger was a founding member and writer for the New York comedy troupe, The Whitest Kids U'Know, which he started while attending The School of Visual Arts. The group became known for their anarchic, boundary-pushing sketch comedy and developed a devoted cult following, winning the award for Best Sketch Group at Aspen's U.S. Comedy Arts Festival in 2006. The group's self-titled sketch comedy series ran for five seasons on IFC TV and Fuse.

SHAY HATTEN (Written by) is an American screenwriter and producer, who quickly solidified himself as a major action and genre writer, having been named one of *Variety's* Top Ten Writers to Watch for 2019, just three years after graduating from Loyola Marymount University.

Hatten first sold his female action feature spec *Ballerina* (2025) to Lionsgate as a spin-off to the John Wick franchise, which resulted in him writing *John Wick Chapter 3* (2019) and *John Wick Chapter 4* (2023). Hatten also worked on Zack Snyder's *Army of the Dead* (2021) and the vampire action film *Day Shift* (2022), for Netflix.

His upcoming projects include *Clue* and James Wan's *The Gangster, The Cop, The Devil*, for Paramount.

ROBERT KULZER (Producer) has, for the past three decades, been the U.S. presence for Constantin Film, Germany's leading production and distribution entity. As producer of the original *Resident Evil* feature starring Milla Jovovich, Kulzer has played an essential role in the development and management of the runaway hit franchise. A cumulative gross of \$1.3 billion makes *Resident Evil* the highest-grossing film series based on a video game.

In addition to the first *Resident Evil* film, Kulzer has produced several movies with director Paul W.S. Anderson and producer Jeremy Bolt, including *Pompeii*, starring Kit Harington and Kiefer Sutherland; *The Three Musketeers*, starring Logan Lerman, Orlando Bloom and Christoph Waltz; *Pandorum*, starring Ben Foster and Dennis Quaid; and *Polar*, starring Mads Mikkelsen.

Kulzer's other producing credits include *Love, Rosie*, starring Lily Collins and Sam Claflin; *The Mortal Instruments: City of Bones*, based upon Cassandra Clare's bestseller, starring Lily Collins and Jamie Campbell Bower; and the *Wrong Turn* horror franchise that spawned seven movies.

His recent works as producer were the 2025 sleeper hit *Regretting You*, based on the Colleen Hoover bestseller; and Gore Verbinski's *Good Luck, Have Fun, Don't Die*, starring Academy Award winner Sam Rockwell.

After attending Munich Film School HFF, Kulzer started his career at Constantin Film Munich as a reader and assistant to the general manager. He quickly rose through the ranks of development, acquisition and production in Los Angeles, building the company's international production business. Kulzer was involved from the beginning when Constantin acquired the rights to *The Fantastic Four* and more than a hundred secondary characters, which became a cornerstone in the Marvel Cinematic Universe.

ROY LEE (Producer) is a film and television producer and founder of Vertigo Entertainment. His first producer credit was for *The Ring* (2002), and Lee went on to produce many other films, including *The Grudge*, *The Departed*, *It*, *Barbarian*, *Late Night with the Devil*, and *Strange Darling*. Lee also produced several beloved family films, including *The Lego Movie*, *How to Train Your Dragon*, *Nimona*, and *A Minecraft Movie*. Currently, Lee is developing and producing a diverse slate of films and television series.

MIRI YOON (Producer) is a film and television producer and President of Production at Vertigo Entertainment. Her recently produced projects include director Zach Cregger's *Weapons*, for Warner Bros. / New Line; *Woman of the Hour*, Anna Kendrick's acclaimed directorial debut for Netflix; *The Mother*, starring Jennifer Lopez; and *Don't Worry Darling*. Yoon continues to shepherd a diverse array of projects across platforms, including the upcoming *The Sims*, alongside LuckyChap for Amazon Studios; and *Bishop*, creator and showrunner Little Marvin's upcoming new series starring Joel Kinnaman and John Malkovich.

VICTOR HADIDA (Producer) is a film producer through Davis Films and owner of the prominent French distribution company Metropolitan FilmExport. A leading figure in the French and European film industries, Hadida serves as President of the National Federation of French Film Distributors (FNEF), representing more than 50 French companies that are responsible for over 80 percent of the country's box office admissions. He is also President of the International Federation of Film Distributors (FIAD), comprised of 275 companies across 12 European countries. In addition to his industry service and innovative approaches to film distribution, Hadida is widely regarded for his work in production, marketing expertise, and discovery of new creative talent.

After their father David founded the company in 1978, Hadida and his late brother Samuel led Metropolitan Filmexport and Davis Films to be among the top European production and distribution companies, with commercial and critical successes including the *Lord Of The Rings* trilogy, *Resident Evil*, *Hunger Games*, *Silent Hill*, *John Wick*, *The Expendables*, and *The Housemaid*, along with works by renowned directors including George Clooney, Terry Gilliam, Brian De Palma, David Cronenberg, Alex Garland, Kevin Costner, George Miller, Christophe Gans, David Fincher, Chan-Wook Park, Hirokazu Kore-Eda, Martin Scorsese, Sam Raimi, Claude Lelouch, David O. Russell, Terrence Malick, and Steven Spielberg. Metropolitan remains the leading independent distributor of English-language films in France, championing acclaimed films, including the Academy Award-winning *Green Book*, *Knives Out*, *Bombshell*, *Civil War*, *Marty Supreme*, *Backrooms*, and the *Evil Dead* franchise. The quality and originality of Metropolitan's films have led to many being selected by Cannes and other prestigious film festivals around the world.

Hadida shepherded Metropolitan into long-term arrangements with leading production companies, including New Line, Lionsgate, DreamWorks, Millennium, and STX.

They also have arrangements into Asian cinema with Metropolitan's HK label, which since the 1980s has introduced European audiences to directors Tsui Hark, John Woo, and Soi Cheang, plus the then-unknown actors Jet Lee, Jackie Chan, Chow Yun Fat, and Michelle Yeoh. Hadida has more recently guided the company to become a leading investor in new technologies for marketing and content delivery. Metropolitan is now the largest shareholder of premier French VOD service Le Meilleur du Cinéma, operator of Metropolitan's VOD service Cinema à la Demande, and it has expanded internationally on Sooner, the European VOD platform.

While growing Metropolitan's distribution business, Hadida and Samuel moved into film production through their Davis Films. In 1991, they bought a screenplay from new screenwriter Quentin Tarantino and produced *True Romance*, with Tony Scott directing. Since then, Davis has produced flagship French, American, and European productions and co-productions.

Davis Films' productions include *Le Pacte Des Loups (Brotherhood Of The Wolf)*, one of the most commercially successful French productions in history, Claude Lelouch's *Les Plus Belles Années D'une Vie (The Best Years of a Life)*, the 50th anniversary sequel to his classic *A Man and a Woman*; the *Silent Hill* and *Resident Evil* films; Terry Gilliam's *The Imaginarium of Doctor Parnassus*; and David Cronenberg's *Crimes of the Future*. The company is more active than ever, completing at least two films a year with half a dozen in active development. In the past two years, the company has produced the modern reimagining of *The Crow*, directed by Rupert Sanders, and a third installment in the *Silent Hill* franchise, *Return to Silent Hill*, directed by Christophe Gans.

Hadida is an alumnus of the leading business school Ecole Supérieure de Commerce de Paris (ESCP) and the University of Paris-Dauphine, studying international business. He resides in Paris.

ASAD QIZILBASH (Producer) is Head of PlayStation Productions at Sony Interactive Entertainment (SIE), where he leads the expansion of PlayStation's acclaimed franchises into film and television. He played a pivotal role in establishing PlayStation Productions and bringing its iconic stories and characters to audiences around the world.

As Head of PlayStation Productions, Qizilbash has produced some of PlayStation's most successful screen adaptations, including the blockbuster movie *Uncharted*, starring

Tom Holland; HBO's Emmy Award-winning *The Last of Us*; the *Gran Turismo* movie; and the hit series *Twisted Metal*.

During more than 20 years at SIE, Qizilbash has held senior leadership roles across publishing, portfolio management, franchise development, business development, marketing, sales, and mobile. As Head of Product for PlayStation Studios, he led portfolio strategy and planning for PlayStation's exclusive games lineup. Previously, as Vice President of Games Marketing, Qizilbash helped transform PlayStation Studios' gaming brands into global entertainment franchises.

CARTER SWAN (Producer) was a senior producer at PlayStation Productions, Sony Interactive Entertainment's (SIE) division dedicated to bringing PlayStation's gaming franchises to film and television. With over two decades of experience in Hollywood, he started his career in production and writing before shifting to development. As Vice President at Trigger Street Productions, Swan worked under its deal with Columbia Pictures, later taking on roles as Vice President of Production at Relativity Studios and Head of Scripted Television for KKR's 3311 Productions. From 2018 through 2025, he oversaw the adaptation of PlayStation titles for film and television at PlayStation Productions.

Swan served as an executive producer on HBO's critically acclaimed drama *The Last of Us*, a live-action TV adaptation of the popular video game franchise. He has also served as an executive producer for other notable game-to-screen adaptations, including the action-adventure film *Uncharted* (2022) and Peacock's action-comedy series *Twisted Metal*, and was a producer on the racing-drama film *Gran Turismo* (2023), and the horror-thriller film *Until Dawn* (2025).

Swan recently founded the company Emerald Neon Entertainment.

OLIVER BERBEN (Executive Producer) has been CEO of Constantin Film AG since March 1, 2024. He studied electrical engineering and aerospace engineering at the Technical University of Berlin. After gaining initial experience in the advertising industry, Berben founded MOOVIE GmbH in 1996, which has been a subsidiary of Constantin Film AG since 1999. In 2009, Berben also assumed responsibility for the production division within the management of Constantin Film Produktion GmbH. In January 2017, he was

appointed to the Management Board of Constantin Film and built up the newly created division: TV, Entertainment and Digital Media.

Berben has produced more than 200 TV and theatrical films and series. These include the feature films *Elementarteilchen* (2006), *Pope Joan* (2009), *Carnage* (2011), *Frau Müller Muss Weg* (2014), *Look Who's Back* (2015), *Teenosaurus Rex* (2016), and *This Crazy Heart* (2016). His television and streaming credits include *The Typist* (2018), *Perfume* (2018), *Playing God* (2020), *The Un-Word* (2020), *Ferdinand von Schirach: Enemies* (2021), *We Children from Bahnhof Zoo* (2021), *The Allegation* (2021), *KaDeWe – Our Time is Now* (2021), *The Palace* (2022), *The Conference* (2022), the global Netflix hit and Emmy winner, *Dear Child* (2023), and *Murder Mindfully* (2024).

Berben's most recent productions as executive producer include Gore Verbinski's *Good Luck, Have Fun, Don't Die* (2024), and *Regretting You* (2025).

RICHARD WRIGHT (Executive Producer) is Executive Vice President of Production at Munich-based Constantin Film, where he has overseen Gore Verbinski's *Good Luck, Have Fun, Don't Die*, the Netflix *Resident Evil* series, and the Paramount-released adaptation of Colleen Hoover's *Regretting You*.

Wright's fifty-plus producing credits prior to joining Constantin include *The Age of Adaline*, *Lincoln Lawyer*, the *Underworld* films, *Crank*, *The Gift*, *Runway Bride*, *The Mothman Prophecies*, and *Arlington Road*.

ROBERT BERNACCHI (Executive Producer) has had the privilege of working with celebrated filmmakers Guillermo Del Toro, Ridley Scott, Joon Ho Bong, Zach Cregger, Agnieszka Holland, Joel Schumacher, Julie Taymor, and others. Bernacchi has also worked as a studio executive, first at Skydance Media, where he served as VP of Production, Television; and later at Amazon MGM Studios, where Bernacchi served as Head of Production for International Original Movies, overseeing local movies in more than a dozen countries worldwide.

In addition to film, Bernacchi has produced episodic television and mini-series. He has worked in more than 20 countries and speaks multiple languages.

DARIUSZ WOLSKI, ASC (Director of Photography) is an Academy Award-nominated Polish cinematographer with a wide range of credits, including *House of*

Gucci, *Sicario: Day of the Soldado*, *The Walk*, and *News of the World*. For his work on the Universal Pictures feature *News of the World*, directed by Paul Greengrass and starring Tom Hanks, Wolski earned nominations from the Academy Awards, the American Society of Cinematographers, the BAFTA Awards, Camerimage, and the Critics' Choice Awards, to name a few.

Wolski attended film school in Łódź, Poland, then moved to the United States, where he got his start as a camera assistant before shooting his first film as a cinematographer, *Nightfall*, for director Paul Mayersberg. From there, Wolski continued to build his career, lensing films such as *Romeo is Bleeding*, *The Crow*, and *Crimson Tide*, which earned Wolski a nomination for Outstanding Achievement in Cinematography at the ASC Awards.

Wolski went on to shoot *Pirates of the Caribbean: The Curse of the Black Pearl* and subsequently photographed the next three movies in the beloved Disney franchise, for director Gore Verbinski. During that time, Wolski also shot *Sweeney Todd: The Demon Barber of Fleet Street* and *Alice in Wonderland* for director Tim Burton. A frequent collaborator of director Ridley Scott, Wolski has lensed many of Scott's recent films, including *Prometheus*, *The Counselor*, *Exodus: Gods and Kings*, *The Martian*, *Alien: Covenant*, *All the Money in the World*, *The Last Duel*, *House of Gucci*, and most recently *Napolean*, for which Wolski earned a Camerimage nomination.

In recent years, Wolski has lent his expertise to high-profile features, including Greg Berlanti's Apple TV rom-com *Fly Me to the Moon*, starring Scarlett Johansson and Channing Tatum, as well as James Vanderbilt's historical drama *Nuremberg*, featuring Russell Crowe and Rami Malek.

TOM HAMMOCK (Production Designer) studied landscape architecture at The University of California at Berkeley, which led to him studying production design at the American Film Institute – and to a busy career designing films. Hammock's work can be seen in *Weapons*, for Zach Cregger and Warner Bros. Pictures; and the upcoming film *Onslaught*, for Adam Wingard / A24. Hammock also designed *Blindspotting*; the television show *Them*, for Amazon Studios; *Godzilla vs. Kong* and *Godzilla X Kong: The New Empire*, for director Adam Wingard / Legendary and Warner Bros.; and *X* and *Pearl*, for Ti West / A24.

JOE MURPHY, ACE (Editor) is a film and television editor whose most recent credit is the horror film *Weapons*, written and directed by Zach Cregger. Murphy also worked on Cregger's previous film, *Barbarian*.

Murphy's narrative feature credits include *On Swift Horses*, *Swallow*, *Paper Spiders*, *Beach Rats*, *Burn Country*, *Yosemite*, and *Punching at the Sun*. His feature documentary credits include *16 Acres* (co-editor), and *Dior and I* (additional editor).

Murphy was awarded the James Lyons Editing Award for his work on the narrative feature *Don't Come Back from the Moon*. His television credits include Peacock's *A Friend of the Family*.

Murphy received his undergraduate degree from Northwestern University and his graduate degree from the Columbia University MFA Film program. He has a collaborative spirit and is passionate about storytelling.

RYAN AND HAYS HOLLADAY (Composers) are composers, sound artists, and producers based in Los Angeles. Known for their inventive approach to music and technology, the Holladay brothers frequently collaborate with director Zach Cregger. The three grew up in the suburbs of Washington, D.C., and later moved to New York City, where they played in a band together.

Like their earlier collaboration for *Weapons*, the score for *RESIDENT EVIL* was a deeply collaborative effort between the Holladay brothers and Cregger, with composing beginning far earlier than is typical. As soon as editing began, the Holladays set up their studio in the post facility down the hall from the editorial and VFX teams. This proximity allowed Cregger to bounce between rooms, integrating music directly into the evolving cut. The result was a score built from the ground up alongside the edit, with minimal reliance on temp music.

The Holladays' work spans records, podcasts, interactive media, and public art. They began their musical careers in bands like Bluebrain and The Epochs, gradually evolving toward large-scale sound installations and immersive experiences. Their clients have included Dolby, Bose, and the U.S. Embassy in London, where their work is part of the permanent art collection. In 2010, they pioneered the concept of the "location-aware album," composing music that unfolds as listeners move through physical spaces, starting with projects in Central Park and the National Mall. *The Washington Post* described their debut as "magical – like using GPS to navigate a dream."

Currently, Ryan is scoring and co-producing the upcoming video game *Abelina*, in collaboration with longtime creative partner Gabe Askew. Hays also leads Kalide, a company he founded to design and build custom audio effects plugins and creative tools for sound artists.

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