

MARVEL STUDIOS

WandaVision

OFFICIAL GUIDE

REUNITED!

THE SCARLET
WITCH
AND VISION,
TOGETHER
AGAIN!

CAST INTERVIEWS

Elizabeth Olsen
and Paul Bettany reveal
the genesis of the new
series from Marvel Studios

EXQUISITE EFFECTS!

Take a close-up look
at the special effects
that make *WandaVision*
so amazing

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WandaVision

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VISION (PAUL BETTANY) AND WANDA
(ELIZABETH OLSEN) LOOK ON
IN WONDER AS THEIR 1960S WORLD
BECOMES MORE COLORFUL.

MEET
THE
HAPPY
COUPLE!







VISION (PAUL BETTANY) AND WANDA (ELIZABETH
OLSEN) CELEBRATE THEIR PERFORMANCE
AT THE WESTVIEW TALENT SHOW

THE STORY SO FAR...

Everything you need to know about Wanda, Vision, and their world leading up to the events of the wondrous new series.

First appearing in Marvel Studios' *Avengers: Age of Ultron* (2015), this super-powered former ally of Ultron and synthezoid artificial intelligence make an unlikely couple. And yet, Wanda Maximoff and Vision have captured the attention of audiences around the globe with the tragic tale of their unusual romance. Though the pair took opposite sides in Marvel Studios' *Captain America: Civil War* (2016), film after film has made it clear that their bond is unbreakable.

WANDA MAXIMOFF AND VISION HAVE CAPTURED THE ATTENTION OF AUDIENCES AROUND THE GLOBE WITH THE TRAGIC TALE OF THEIR UNUSUAL ROMANCE

Despite her appearing in multiple blockbuster films, there's still so much we don't know about Wanda Maximoff. What we do know can be summed up fairly easily — she and her brother Pietro are from conflict-ridden Sokovia. Their parents were killed when they were young by a bomb built by Stark Industries. After this tragedy, they became involved with Hydra's Baron Strucker, who experimented upon them with one of the Infinity Stones — specifically, the

Mind Stone. Sister and brother soon displayed incredible powers, and they eventually allied themselves with the android Ultron — ultimately siding against him and joining with the heroic Avengers.

The Vision's story is less straightforward. He began his existence as an AI named J.A.R.V.I.S created by Tony Stark, as a security interface software program. When Ultron came into existence, he attempted to destroy J.A.R.V.I.S. Eventually, the artificial intelligence was instead uploaded to an empty synthezoid vessel and given life via the Mind Stone. Dubbed Vision, his worthiness to be a hero was proven when he was able to hold Mjolnir — the hammer of Thor — and later when he attempted to sacrifice his life in an effort to keep the Mind Stone out of the hands of Thanos.

But how can this story continue after the earth-shattering actions taken by the mad titan Thanos? When we last saw Vision, the Mind Stone had been ripped from his forehead and added to the Infinity Gauntlet, effectively ending the synthezoid's life. This cataclysmic ending for one of the MCU's most iconic couples was a heart-wrenching plot twist to the latest chapters in the saga of the Avengers.

THE ROAD TO MARVEL STUDIOS' WANDA VISION

Track Wanda's and Vision's stories, from their first appearances, to their tragic end in Marvel Studios' *Avengers: Infinity War* and Marvel Studios' *Avengers: Endgame*.

MARVEL STUDIOS' CAPTAIN AMERICA: THE WINTER SOLDIER

Deep within the lair of Baron Strucker's lair, Wanda and Pietro Maximoff are revealed to be the only survivors of a mysterious experiment involving a mysterious scepter — a weapon powered by the Mind Stone and once carried by Thor's brother, the Asgardian Loki.



MARVEL STUDIOS' AVENGERS: AGE OF ULTRON

The Avengers have finally closed in on Baron Strucker and are in the process of raiding the villain's fortress in the Eastern European country of Sokovia. During this conflict, Earth's mightiest heroes (Captain America, Black Widow, Iron Man, Thor, Hawkeye, and Hulk) battle Wanda and Pietro Maximoff. When Iron Man breaks past Strucker's defenses, Wanda strikes from the shadows and uses her power to manipulate Tony Stark's mind.

Wanda has struck a nerve. She wants Stark to self-destruct under the weight of his own fear that somehow the Avengers will all be destroyed, and he acts exactly as she expects. Stark returns to his lab and begins to work in secret, carefully crafting a new AI that would ensure the world's safety forever. Unfortunately, the new AI becomes self-aware, and Ul-

tron decides the only way to make the world a peaceful place is to wipe out most of humanity, starting with the Avengers.

Ultron uses his advanced knowledge to build the perfect host body out of vibranium, an ultra-rare metal with strange properties that can only be found in the African nation of Wakanda. As Ultron attempts to upload his consciousness to the inert form, Wanda is finally able to see within his thoughts. She sees the life-extinguishing event that the android is planning. Horrified at their part in the potential destruction of humanity, the Maximoff siblings change sides and join the Avengers.



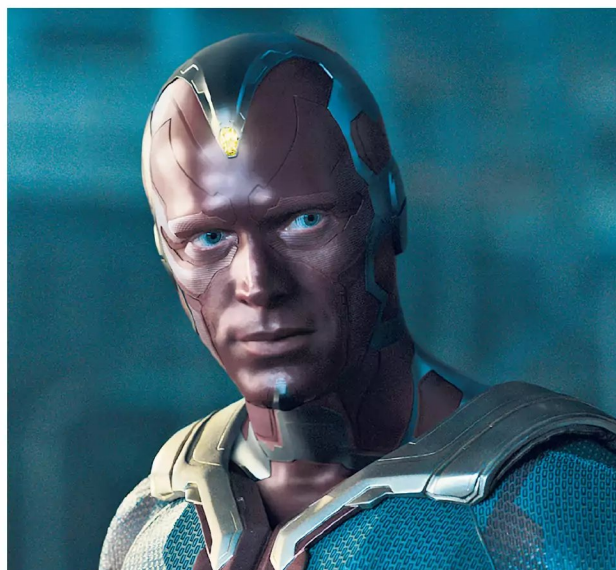
During the ensuing battle, the Avengers steal the synthezoid body and alter Ultron's plans, bringing the construct to life through the power of Thor's hammer. This being becomes known as Vision. With these new allies, the Avengers defeat Ultron and save the lives of millions. Unfortunately, Pietro dies heroically in the process.

Despite her grief, Wanda joins the Avengers as a new permanent member, as does Vision.

MARVEL STUDIOS' CAPTAIN AMERICA: CIVIL WAR

Following an incident in Lagos involving the Avengers in which Wanda uses her powers to divert an explosion that inadvertently kills several Wakandan relief workers, the Avengers are under pressure to submit to the Sokovia Accords — a political decree that would create oversight of the Super Hero team under the United Nations. This leads to a conflict turning friend against friend, with Steve Rogers (Captain America), Wanda, and one team of heroes against the Accords, and Tony Stark, Vision, and others for them.

In an effort to keep her safe (and to avoid risking the wrath of the public), Stark confines Wanda to the Avengers compound. Vision attempts to connect with Wanda over the mystery of both their natures. And though the bonds between the synthezoid and Wanda are growing, their newly developing relationship becomes strained when Wanda attempts to leave with Clint Barton (Hawkeye). Vision tries to prevent her departure, and she uses her power to drive the Vision deep into the ground.



There is a knock-down, drag-out battle between the warring factions of Super Heroes at an airport in Germany. Along with Clint Barton, Sam Wilson (Falcon) and Scott Lang (Ant-Man), Wanda is imprisoned on the Raft, a floating, maximum-security prison. Freed by Steve Rogers, Wanda reunites with Vision, and the pair head to Europe.

MARVEL STUDIOS' AVENGERS: INFINITY WAR

In the time since Marvel Studios' *Captain America: Civil War*, Wanda and Vision have been living together in Scotland. Vision feels the Mind Stone in his head calling him, and is convinced that he must answer the call. However, the Children of Thanos strike first, gravely wounding Vision in their first strike.

The Avengers drive off the attackers. But Vision knows that the only way to ensure that Thanos never completes his Infinity Gauntlet is to destroy the stone that gives the synthezoid life.

Wanda is horrified at the suggestion, for destroying the Mind Stone might mean destroying Vision himself. But Vision persists in his argument, pointing out that Wanda — due to her unique connection with the Mind Stone — is the only one with enough power to potentially destroy it.

Wanda agrees, even though it rips her heart in two. And through this sacrifice, they rob Thanos of the final Infinity Stone he requires to complete his mastery over the universe. Vision dies, and the stone is destroyed.

Undeterred, Thanos uses the power he has already acquired to manipulate time itself, turning back the clock and resurrecting Vision and the Mind Stone. He rips it from Vision's forehead, destroying the synthezoid. His gauntlet complete, Thanos snaps his fingers, and Wanda — along with half the living beings in the universe — turns to dust in an event that becomes known as "the Blip."





MARVEL STUDIOS' AVENGERS: ENDGAME

Thanos has destroyed the Infinity Stones, to ensure they can never be used again. Thus, the remaining Avengers embark on a harrowing trip through time to pluck the Infinity Stones out of history to assemble their own Infinity Gauntlet. Using the gauntlet, Tony Stark returns all the beings in the universe who disappeared in the Blip — including Wanda Maximoff.

A new battle begins, with all the heroes of the MCU against Thanos. A resurrected and furious Wanda confronts Thanos, unleashing her power. Frightened by the strength of his foe, Thanos orders his fleet to rain fire upon the entire battlefield — even his own troops.

Soon Thanos is defeated. The war is over, and the heroes have won, but many were lost along the way. And nothing — not even the snap of the Infinity Gauntlet — could bring Vision back from the dead.

AND NOW...

As Marvel Studios' *WandaVision* begins, we find that somehow, inexplicably, Vision is back with Wanda, and the couple appears to be living the married life in an idyllic 1950s dream house.

And that's just the beginning of where things get weird.

AND THAT'S JUST THE BEGINNING OF WHERE THINGS GET WEIRD.





WANDA MAKES A STRANGE
DISCOVERY IN HER WESTVIEW
NEIGHBORHOOD.

WHO'S
WHO





SUPPORTING STARS

We interrupt your regularly scheduled programming to bring you a brief word about the other stars of Marvel Studios' *WandaVision*'s weird world.

DARCY LEWIS

First Appearance

Marvel Studios' *Thor* (2011)

When we first met Doctor Darcy Lewis, she was a political science student working with astrophysicists Jane Foster and Eric Selvig. After meeting Thor, Darcy and her colleagues got caught up in the struggles of the Asgardian as he battled to regain his hammer and defeat his brother, Loki. Later, Darcy helped Thor against the Dark Elf Malekith.

In the years since those harrowing events, Darcy has followed in the footsteps of her friends, earning a doctorate in astrophysics. It's the expertise she has acquired through both her studies and her experience in the world that exists beyond the boundaries of Earth that lead to her being recruited by S.W.O.R.D.



MONICA RAMBEAU

First Appearance

Marvel Studios' *Captain Marvel* (2018)

Daughter of the founder of S.W.O.R.D., Captain Monica Rambeau has always been surrounded by strange and mysterious events. When she was still a child, she befriended Carol Danvers (aka Captain Marvel) during

the latter's battle against the Kree, during which she convinced her mother Maria to aid the Skrull refugees.

Years later, Maria Rambeau was diagnosed with cancer. While Monica was with her mother at the hospital, the young pilot vanished in the event caused by Thanos and the Infinity Gauntlet. When the Avengers undid that cataclysmic crisis, Monica — along with billions of others — returned to existence. But sadly, Monica discovered that her mother had succumbed to her cancer.



JIMMY WOO

First Appearance

Marvel Studios' *Ant-Man and the Wasp* (2018)

Jimmy Woo is an agent in the employ of the Federal Bureau of Investigation. In that capacity, Woo became Scott Lang's parole agent following the Avengers' battle at a German airport in Marvel Studios' *Captain*

America: Civil War. Woo was tasked with the job of ensuring that Scott did not break the terms of his house arrest.

Despite the authoritative position of his job, Jimmy Woo remained good-natured, and developed a friendship with Ant-Man during the period he was assigned to keep watch. From Scott, he also gained an interest in "close-up magic," a skill he displays from time to time.



“PIETRO MAXIMOFF”

First Appearance

Marvel Studios' *Avengers: Age of Ultron* (2015)

Is Wanda's brother still alive? It seems impossible, and yet, an individual claiming to be exactly that appears on her doorstep. But is he *really* Pietro?

Like Wanda, Pietro was exposed to Loki's

scepter. He gained the power to move at hypersonic speed, and with his sister, joined Ultron in an effort to get revenge against Tony Stark for building the bombs that ruined their homeland and killed their parents.

Ultimately, Pietro and his sister saw the error of their ways after Ultron revealed his plan to destroy most life on Earth. During the battle against Ultron, Pietro gave his life to save Clint Barton and a young Sokovian boy.

His surprise reappearance years later baffles Wanda. Something isn't quite right about him...



"GERALDINE" (MONICA RAMBEAU,
PLAYED BY TEYONAH PARRIS)
ENCOUNTERS THE MYSTERIOUS HEX.







UNROLLING THE SERIES



EPISODE 1: “FILMED BEFORE A LIVE STUDIO AUDIENCE”



WANDA CONTEMPLATES A SPECIAL DATE.

Having only just arrived in the wholesome community of Westview, New Jersey, Wanda Maximoff and her husband Vision struggle to fit in. To complicate matters, the newlyweds notice a heart on their calendar marking the day with a special significance. But no matter what, they can't remember why the heart was added — and neither is willing to admit their lapse in memory to the other.

**HAVING ONLY JUST ARRIVED
IN THE WHOLESOME COMMUNITY
OF WESTVIEW, NEW JERSEY, WANDA
MAXIMOFF AND HER HUSBAND
VISION STRUGGLE TO FIT IN**

Wanda's confusion is interrupted by nosy neighbor Agnes, who lives in the house on the right. Agnes convinces Wanda to cook her husband a special anniversary dinner, as Wanda assumes the special occasion must be the couple's anniversary.

Meanwhile, Vision struggles to understand exactly what he does at his job, aside from providing computational services. His concerns are overridden by his deeper worry — what exactly has he forgotten about the big day?

Luckily, his memory is jogged when his boss, Mr. Hart, reminds the synthezoid about their dinner plans — dinner plans that could alter the future of Vision's career if the meal doesn't go perfectly. Unfortunately, Vision doesn't inform his wife of the revelation. So Wanda prepares for a cozy night together, as her husband brings Mr. and Mrs. Hart to the house.

Wanda attempts to cover for this wacky mix-up with her magical powers, using them to create a luxurious meal. But as she stresses, everything burns and spills, and the kitchen is turned into a disaster area.

Despite the many mishaps, dinner is eventual-



VISION SETTLES IN TO HIS TOTALLY NORMAL HUMAN JOB AT COMPUTATIONAL SERVICES, INC.

ly ready, more or less. Wanda serves up the only food she has on hand — breakfast. But as they dine, the guests insist on asking where the newlyweds come from and what exactly brought them to Westview. As the pressure mounts, Wanda's face goes blank, and Vision struggles to recall what has brought him to this point. Before things can escalate, Mr. Hart chokes on his meal, and Vision secretly uses his phasing powers to save the older man.

And then the visiting couple leave the home of Wanda and Vision, seemingly unaware that their evening had been anything other than ordinary.

The show ends and the credits roll, and we pull back to see that someone is sitting in a modern facility, watching the show on a black-and-white TV that has been wired into a modern computer system.

KEY CHARACTERS

WANDA MAXIMOFF

The perfect example of the idyllic 1950s TV show housewife. Wanda strives to please her husband and solve her family's problems, all while wearing the latest in fashions. But cooking, cleaning, and trying to hide secret magical powers from the people of Westview might just be too much for anyone to juggle...

VISION

Though befuddled and confused by just about everything, Vision is desperately in love with his wife and gloriously happy to play the role of a normal human husband. That said, his job at Computational Services Inc. is a mystery, his past is shrouded in fog, and he feels an enormous amount of pressure to "fit in." Luckily, his ability to disguise his true synthetic form with a blink helps...

AGNES

Agnes is helpful to the point of distraction and destruction. Always ready to knock on the door at the absolute worst time, Agnes can be almost pushy, nosy, and constantly curious. With a next-door neighbor like her, it's going to be hard for Wanda and Vision to keep their super-secrets!

MR. HART

Vision's boss. A man who takes his new employees to task over the slightest mistake and measures their worth by the quality of the meal they can deliver.

MRS. HART

This happy, smiling, and desperate to be helpful woman is exactly the type of person you would expect to see married to Mr. Hart. She doesn't appear to be ready for the confusing world of Wanda and Vision.



THE BOSS AND HIS WIFE COME TO VISIT THE HAPPY COUPLE...AND VISION'S JOB IS ON THE LINE!

THE TWIST

When Mr. Hart begins to choke on his food, his wife can't seem to help repeating her plea for Wanda to "stop it." As she does this, the format for the TV show breaks for just a moment, skewing much less comedic into something far darker in tone. But then Vision uses his powers and saves his boss, and instantly everyone snaps back, as if nothing had happened at all.

BEHIND THE SCENES

The first episode really was filmed before a live studio audience — making history as the first such endeavor within the Marvel Cinematic Universe. And — to make the experience feel truly

ly authentic — the audience was seated in old wooden chairs. "We wanted it to feel period," explained director Matt Shakman. "We wanted to make sure we approached everything with authenticity and not parody. And to that end, we wanted to shoot it the way they shot it [back in the 1950s]. And that means visual effects that would've been done as special effects."

Shakman saw the experience as something of a blend between theater and TV, observing that the production has the burdens of both mediums. "I do love theater," Shakman said. "You really plan everything out. But in television, you know, it's famous for being fast, fast, fast."

**TO MAKE THE EXPERIENCE
FEEL TRULY AUTHENTIC
THE AUDIENCE WAS SEATED
IN OLD WOODEN CHAIRS**



**WE WANTED TO MAKE SURE WE APPROACHED EVERYTHING
WITH AUTHENTICITY AND NOT PARODY.**



Manda

NEWLYWEDS WANDA AND VISION
ENJOY A PRIVATE MOMENT, UNAWARE
THAT THEY'RE APPEARING IN THEIR
OWN "TV SHOW."



Vision

EPISODE 2: “DON’T TOUCH THAT DIAL”



It's the 1960s, and the sleepy neighborhood of Westview is rocked with noise — all seemingly brought on by a harmless storm. Nevertheless, the townsfolk put together a neighborhood watch — one that Vision quickly joins.

Meanwhile, the Westview talent show is approaching, and both Wanda and Vision have a plan to dazzle their neighbors with a stunningly fake magic act — all designed to make them look absolutely normal. To that effect, nosy neighbor Agnes brings over her pet rabbit for Wanda and Vision to incorporate into their act. From there, the pair head off to join the talent show planning committee run by the powerhouse known as Dottie. It's here that Wanda first meets a fellow outsider — Geraldine. Neither woman feels like they fit in, and they quickly become friends.

IT'S HERE THAT WANDA FIRST MEETS A FELLOW OUTSIDER — GERALDINE. NEITHER WOMAN FEELS LIKE THEY FIT IN, AND THEY QUICKLY BECOME FRIENDS

At the Westview Public Library, the town watch convenes, and Vision has a lot of questions on the strategic plans in place to protect the city.

But the watch is much more interested in gossiping about the neighbors and eating various kinds of food. Under a bit of pressure to fit in, Vision eats a stick of gum. This is obviously a terrible idea, as Vision is a synthetic being that doesn't eat.

The time for the show arrives, and Wanda stresses out over Vision's absence. But when her husband does finally arrive, she has even more reason to worry. The stick of gum has jammed up the synthetic being's inner workings and rendered Vision incoherent.

But the show must go on, so Wanda secretly uses her powers to cover for her husband's inability to function. Trick after trick, Vision accidentally exposes his true powers, while Wanda uses her own abilities to convince everyone it was all a trick.

Afterward Wanda uses her power to extract the gum from Vision's systems. The pair try to escape unseen, convinced that Dottie will be outraged that they ruined the show. But instead, it was a huge hit with everyone. The couple was able to fit in after all.



GERALDINE (TEYONAH PARRIS) ATTENDS A MEETING WITH WANDA.

KEY CHARACTERS

DOTTIE

Known as the Queen of the Cul-de-sac, Dottie's roses are said to bloom under the penalty of death. She's the key to everything... country club memberships, parties, and school admissions. Getting on her good side is everyone's number one goal.

GERALDINE

Geraldine helps coordinate the talent show backstage, and is just as terrified of Dottie as Wanda is. When Vision's final trick is about to go wrong, Wanda quietly teleports an unaware Geraldine into the vanishing cabinet.

HERB, PHIL, AND NORM

These men of the neighborhood watch aren't really interested in watching the neighborhood as much as they are in gossiping about their peers and eating pastries.

THE TWIST

A strange noise catches Wanda's attention and she rushes out to the front yard. In her bushes is a toy helicopter. It's the only object of color in this black-and-white world.

Later, a voice calls out through the radio to Wanda. The stress causes Dottie to break a glass with her hand, and her blood is bright red — again, strange in a world of black-and-white.

All is normal and well. But as Wanda and Vision arrive home, she discovers that she is suddenly several months pregnant.

A loud crash rings through the night. Outside on the street, a manhole cover slides away, revealing a beekeeper crawling from the sewers. After seeing the beekeeper emerge, Wanda rewinds time — once again, she and Vision are back in



NORM SIZES UP VISION, TRYING TO DECIDE IF HE'S A GOOD FIT TO JOIN THE NEIGHBORHOOD WATCH.

their house. Then their world shifts from black-and-white to color.

BEHIND THE SCENES

Each distinct era of the broadcast subconsciously created by Wanda has its own unique theme song. These were created by songwriters Kristen Anderson-Lopez and Robert Lopez, who were excited to work with the idea of this meta-commentary concept.

As co-songwriter Robert Lopez explained, "Since everything was so disparate, and we were going to have a '50s song and a '60s song, and they would all have the word 'WandaVision' in them, that we decided to make a *WandaVision* motif that would be able to be used in a different way."

This subtle, four-note audio cue, where the same musical signature is hidden throughout each episode, helps tie the various song styles together.



WANDA AND VISION WITNESS
AN ALARMING INTRUSION INTO
THE IDYLIC WORLD OF WESTVIEW.

Wentworth

AT THE ANNUAL TALENT SHOW, THE CITIZENS
OF WESTVIEW SIT, ENTHRALLED IN THE
MAGICAL PERFORMANCES OF GLAMOR
(WANDA) AND ILLUSION (VISION).





EPISODE 3: “NOW IN COLOR”





VISION AND WANDA GO FOR A RIDE IN THE
"OPENING CREDITS" TO THE 1970S-ERA WANDA VISION.

Welcome to the 1970s! The world is changing rapidly — most notably, that everything is now in color. Plus, Wanda's inexplicable and abrupt pregnancy is a bit disorienting and confusing for the relatively new residents of Westview. Still, Wanda and Vision are both extremely excited to welcome their new child, and try to learn as much as they can to prepare.

THE WORLD IS CHANGING RAPIDLY — MOST NOTABLY, THAT EVERYTHING IS NOW IN COLOR

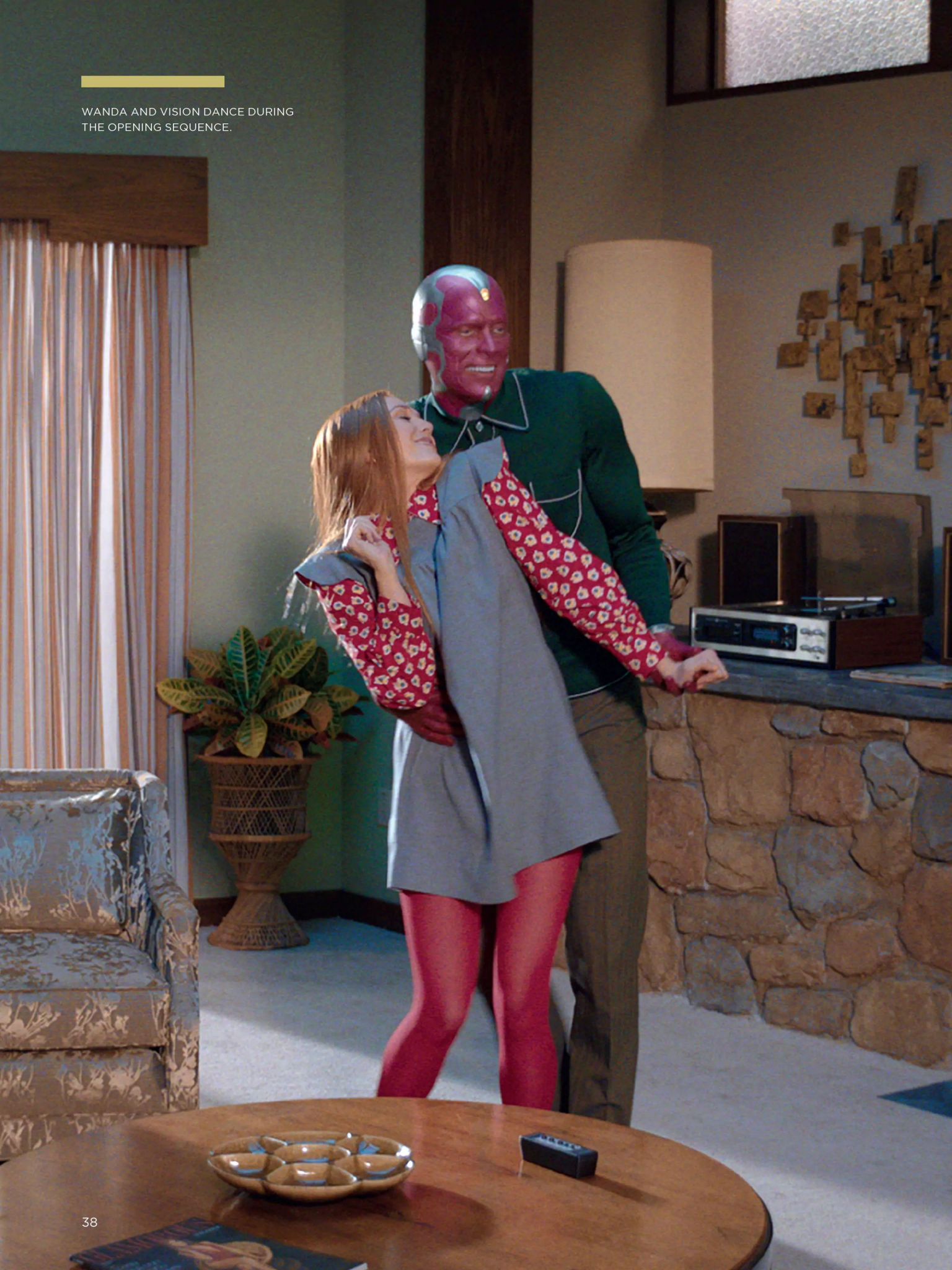
But the strange and accelerated pregnancy doesn't give them much time, and within minutes, Wanda goes from four months pregnant to six, and finally to labor. Somehow, as if in reaction to this, their surroundings go haywire. The butterflies on a mobile hanging over the baby's

crib come to life, a thunderstorm begins in the living room, and a painting of a stork becomes a real stork. Vision rushes away at super-speed to find the doctor, but there's not much time, and Wanda's powers are completely out of control.

In the middle of this, Geraldine shows up for a visit, as Wanda does her best to hide her pregnancy. But the visit goes on and on and on, until Wanda just can't hold back anymore. The baby isn't going to wait, and so Geraldine helps with the delivery. Vision and the doctor return, but they missed the birth. And then...it turns out Wanda is still pregnant.

After giving birth to both her children — named Tommy and Billy — Wanda is happy and comfortable, and everything begins to return to normal.

WANDA AND VISION DANCE DURING
THE OPENING SEQUENCE.



KEY CHARACTERS

GERALDINE

Geraldine returns to Wanda's for a visit, fresh off a hysterical encounter with her boss that led to a huge promotion.

DR. STAN NIELSEN

A small-town doctor with small-town principles. Happy to help, happier to get going on his vacation...

HERB

Vision's next-door neighbor, who seems to spend a great deal of time tending to his yard. Herb appears to have something to say about the town of Westfield, but seems hesitant to speak about it.

GERALDINE WAVES HELLO TO WANDA AND VISION.



DR. NIELSEN REASSURES THE HAPPY COUPLE.

about Ultron — an enemy of the Avengers that killed Wanda's brother Pietro years earlier. This angers Wanda, and when Vision returns inside, Geraldine is mysteriously gone.

The next we see of Geraldine, she's been thrown violently through an energy wall, her collapsed form surrounded by military personnel.

BEHIND THE SCENES

Every episode has a moment that breaks the tone of the era the show is emulating — a bit of trouble where the illusion of this world begins to break down as a means of advancing the plot.

EVERY EPISODE HAS A MOMENT THAT BREAKS THE TONE OF THE ERA THE SHOW IS EMULATING

"We take camera tricks...to make you feel off-kilter," Elizabeth Olsen explained. "Something has to go wrong in order to advance to the next decade, or else why are you changing the scenario?"

THE TWISTS

After the twins are born, Vision steps outside and sees Agnes and Herb talking. They admit to having concerns about Geraldine, noting that she's new to town, has no family, no husband, and no home.

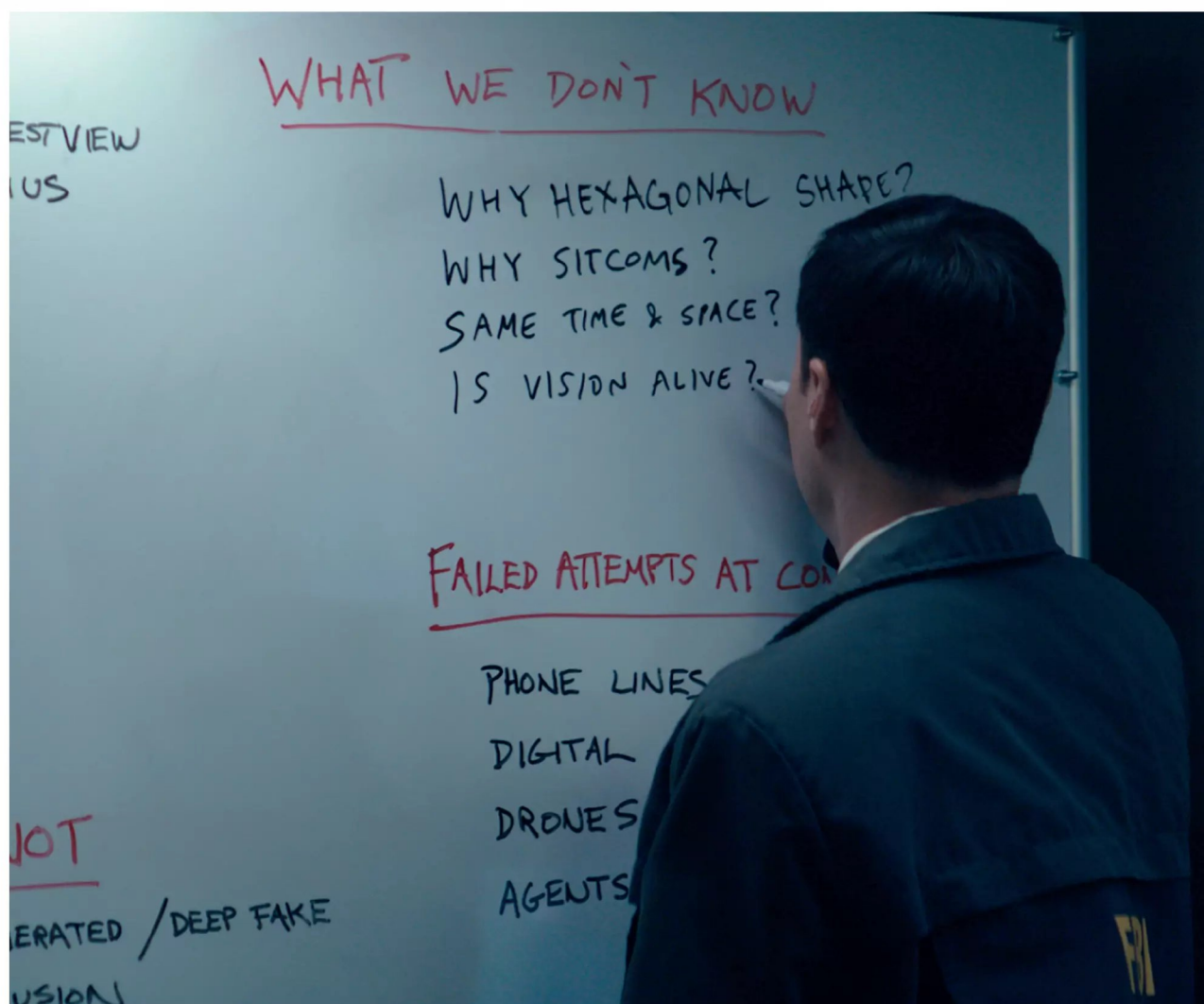
Inside, Geraldine says something that gives Wanda pause. The new neighbor asks Wanda



WANDA CONFRONTS HER NEW
NEIGHBOR...IT'S BEGINNING TO
LOOK LIKE SOMETHING
ISN'T QUITE RIGHT IN WESTVIEW.



EPISODE 4: “WE INTERRUPT THIS PROGRAM”



Three weeks after Captain Monica Rambeau reappeared from the Blip, she returns to work at S.W.O.R.D. (the Sentient Weapon Observation and Response Division), the organization founded by her mother Maria. But many things have changed — the organization has shifted away from manned missions into space, toward robotics, nanotech, AI, and sentient weapons. In addition, S.W.O.R.D. guidelines prohibit Monica from returning to her full duties — meaning no space flights.

Monica is sent on a missing persons job to the town of Westview, New Jersey. There, she meets FBI agent Jimmy Woo and discovers the situation is infinitely more complex. No one local to the area has so much as heard of the town — even when standing right in front of the town’s welcome sign. 3,892 people live in Westview, and all of them appear to be prisoners of some sort of energy field.

Monica sends in a drone to investigate, but as it passes through the field, it vanishes. Curious, Monica reaches out to touch the energy field, and is drawn inside.

Twenty-four hours later, Doctor Darcy Lewis arrives, along with a truck full of various experts. She has no idea what she has been recruited

for, but when she disembarks, she discovers a massive scientific and military operation under S.W.O.R.D. jurisdiction surrounding Westfield. Darcy quickly realizes that the energy field, a form of cosmic radiation, is broadcasting a secondary frequency — a television signal. Specifically, it’s showing the story of Wanda and Vision (as seen in the previous episodes of the series).

S.W.O.R.D. immediately gets to work studying these “episodes,” identifying the various missing people as the townsfolk within the television show. And eventually, they find the show’s newest arrival — Geraldine — aka Monica Rambeau.

Alternate reality? Time travel? A strange social experiment? No one knows what it is, only that by all appearances, it seems to be a classic TV sitcom.

NO ONE KNOWS WHAT IT IS, ONLY THAT BY ALL APPEARANCES, IT SEEMS TO BE A CLASSIC TV SITCOM

Darcy rigs a transmitter, allowing Jimmy to communicate through the radio at Dottie’s talent show planning committee. But the episode skips, and then cuts to commercial. They didn’t seem to reach Wanda.

Meanwhile, S.W.O.R.D. agents in radiation gear attempt to breach the barrier through the sewers. But when they travel through the energy, their clothes are altered to fit the era of the television show within. They become beekeepers.

The “show” keeps advancing. Now the broadcast shows the 1970s, and Wanda and Vision are about to have a baby. Luckily, “Geraldine” is on set with them. But when the woman that is really Captain Rambeau mentions Ultron, the show skips forward, but not before Monica is ejected from Westfield, landing in a field just outside town.



JIMMY AND MONICA STAND OUTSIDE WESTVIEW, BLOCKED BY AN INVISIBLE ENERGY FIELD.



DIRECTOR HAYWARD (JOSH STAMBERG) CONFERES WITH MONICA RAMBEAU (TEYONAH PARRIS).

KEY CHARACTERS

MONICA RAMBEAU

An agent of S.W.O.R.D., Monica disappeared in the Blip. Upon her return, she goes back to work at the agency. And though she wants to involve herself immediately, she's still processing the information that her mother died in her absence.

JIMMY WOO

Having been called in on a missing persons case from Oakland, California, Jimmy arrives in New Jersey looking for answers. He finds only questions — ones that require more manpower than the FBI can bring to the table.

DIRECTOR TYLER HAYWARD

Hayward is very well informed for a bureaucrat, considering his knowledge appears to be on par with an expert such as Darcy Lewis regarding radiation specific to relics created in the Big Bang.

DARCY LEWIS

Doctor Lewis really just wants a cup of coffee, and no one seems willing to get her one.

THE TWISTS

We see Wanda confront Geraldine/Monica, recognizing her as an outsider. Unsettled by Monica's appearance and the mention of Wanda's past, Wanda attacks Rambeau, forcibly ejecting her through the town and the barrier with an intense blast of her power.

When Vision returns inside, Wanda — briefly — sees Vision differently. He's pale and almost dead looking, the Mind Stone from his forehead missing, leaving a gaping wound in its place.

Outside the energy barrier, a delirious Monica only has one thing to say. The person responsible for what is happening to Westfield is Wanda.

BEHIND THE SCENES

Unlike the previous episodes, the fourth chapter in Marvel Studios' *WandaVision* occurs outside the world of the strange TV show that Wanda and Vision have found themselves living within. That meant the sets would have a quite different flavor — particularly the temporary S.W.O.R.D. response tents set up outside Westview.

THE FOURTH CHAPTER IN MARVEL STUDIOS' WANDA VISION OCCURS OUTSIDE THE WORLD OF THE STRANGE TV SHOW THAT WANDA AND VISION HAVE FOUND THEMSELVES LIVING WITHIN

"We started with a military response to a disaster," explained Production Designer Mark Worthington. "That said, nothing like this exists in the Air Force, or the Army, or the Marines. We made up our own version of it to make it a little more Marvel-like."



FOR A BRIEF MOMENT, WANDA SEES VISION IN A VERY DIFFERENT WAY...

Worthington also pointed out an important yet easy to miss detail placed within the background of the set — the televisions that S.W.O.R.D. acquires to decode Wanda's TV signal. "In each period that Wanda iterates within the Hex, we bring in those period TVs. So, you see late '50s, '60s, '70s, and so on."





PLAYING ON AN OLD TV, THE MYSTERIOUS
WANDAVISION BROADCAST IS THE ONLY
CLUE AS TO WHAT IS HAPPENING IN THE
TOWN OF WESTVIEW.



EPISODE 5: “ON A VERY SPECIAL EPISODE...”



Leaping right into the 1980s, Wanda and Vision struggle to get their two infant sons to sleep. Luckily, “Auntie” Agnes drops by to babysit, assuring the two worrying parents that she has a couple tricks up her sleeves. After some missteps, everything gets really quiet. At first the new parents think that their babies are finally sleeping. Instead, the two have leapt to age five in the blink of an eye.

Outside of Westview, Director Hayward interrogates a recovering Monica Rambeau on her experience within the energy field that encompasses Westview. Her memories are fragmented, but she remembers Wanda’s voice in her head, as well as the sensation of overwhelming grief. To add to the tension, Monica’s medical tests are all coming up inconclusive — did her immersion and exit from the Hex affect her somehow?

Based on Monica’s intel, Hayward determines that Wanda is the key aggressive factor in the Westview situation. The director is determined to initiate a counterstrike against what he perceives is a premeditated attack by Wanda. To prove this, he shares a video filmed nine days earlier at S.W.O.R.D.. He claims that Wanda stormed the facility, stole Vision’s lifeless body, and resurrected him.

**BASED ON MONICA'S INTEL,
HAYWARD DETERMINES
THAT WANDA IS THE KEY
AGGRESSIVE FACTOR
IN THE WESTVIEW SITUATION**

Back in Westview, the troublemaking twins have found a puppy. They want to keep the dog, but Wanda and Vision are convinced the children are too young for the responsibility. In response, the children suddenly age up to ten years old. They name the dog Sparky.

Outside, Monica, Jimmy, and Darcy work up a plan to use a vehicle designed for space ex-

ploration to penetrate “the Hex” (as Darcy has nicknamed the energy field). In addition, Monica realizes that the Hex only transforms objects if they don’t fit the era of the TV show world inside. So as long as they devise equipment the Hex won’t see as inaccurate, they might get something through.

Inside the Hex, Wanda teaches the kids about the importance of family, which leads to her remembering her lost brother, Pietro. The family moment is interrupted by a drone from the outside world, which Wanda dispatches of easily.

But the action is interrupted when Agnes discovers Sparky had gotten into some bushes and eaten some poisonous leaves. The kids want Wanda to use her powers to bring the dog back to life. But she explains that death isn’t something you can undo.

**THE KIDS WANT WANDA TO USE
HER POWERS TO BRING THE DOG
BACK TO LIFE**



WANDA AND VISION HAVE A TENSE CONVERSATION.

KEY CHARACTERS

TOMMY AND BILLY

The twins are everything Wanda and Vision might have hoped for. Fun, sweet, adorable. The only thing Wanda didn't count on? She can't use her powers to control them, and she has no idea why.

"PIETRO MAXIMOFF"

Wanda's deceased brother. But is he really quite so deceased as we were led to believe...?



BILLY (BAYLEN BIELITZ) AND TOMMY (GAVIN BORDERS) TRY TO LOOK INNOCENT.



IS THE PERSON WHO SHOWS UP AT WANDA'S DOOR CLAIMING
TO BE HER BROTHER REALLY PIETRO...?

THE TWISTS

When Vision balks at letting Agnes babysit, things get weird, and no one knows what to say. Agnes turns to Wanda and asks if she needs to “re-do the scene.” Wanda gets uncomfortable and covers. After a moment, Wanda pushes forward and she and Agnes continue as if the babysitting plan hadn’t been derailed. But Vision is confused as to what happened.

As Wanda grows increasingly comfortable in town, Vision grows increasingly less so. He is concerned that Wanda is no longer taking efforts to hide her powers, and suspicious that there is something that she isn’t sharing with him.

When Vision gets his first email on their new computer, all the employees of Computational Services, Inc. begin reading it out loud in unison. It’s a message from outside the Hex. Concerned, Vision touches Norm’s temples and somehow breaks whatever spell the man is under. The man is a prisoner, and he’s in pain. But Vision can’t help him, and has to put Norm back as he found him.

Hayward seizes control of the drone from Monica and attempts to use it to take down Wanda. The Avenger retaliates by stepping outside the Hex, warning the FBI and S.W.O.R.D. to leave her alone.

Vision tries to talk to Wanda about Norm’s true personality, but Wanda refuses to listen. The pair begin to fight, and Vision demands to know what is beyond Westview. To know who he is and why he can’t remember anything before they came to the town.

The argument is interrupted by the doorbell. Someone new has arrived in town. It’s Wanda’s brother Pietro, apparently returned from the dead — though looking completely different. As Darcy says as she watches the feed from the Hex, Pietro had been “recast.”

BEHIND THE SCENES

The world of Marvel Studios’ *WandaVision* is changing rapidly before the eyes of the audience. Because of this unusual storyline, Production Designer Mark Worthington and the rest of the production team had a herculean task in front of them to keep pace with the shooting. “Part of the challenge is that we don’t have a shooting schedule that allows us to shoot for two days, go away for two days, turn it around, repaint, come back.” Worthington explained. “We’re literally doing overnight changeovers. You’ve only got twelve hours to complete this turnaround.”

AS THE CRACKS BEGIN TO APPEAR IN THE FABRICATED REALITY OF WESTVIEW, WANDA AND VISION’S RELATIONSHIP GROWS STRAINED.





LIKE ALL PARENTS, WANDA AND
VISION HAVE TO MAKE DIFFICULT
DECISIONS — LIKE GETTING A PUPPY
OR REVEALING THE FACT THAT YOU
HAVE SUPER-POWERS TO THE WORLD.



EPISODE 6: “ALL-NEW HALLOWEEN SPOOKTACULAR!”





BILLY'S SUPER-POWERS ARE AWAKENED AFTER HE SENSES HIS FATHER IS IN DEADLY PERIL.

It's Halloween, and the Maximoff twins are seriously excited for the holiday. In the spirit of things, Wanda dresses up as a Sokovian fortune teller, while Vision dresses up as a Mexican wrestler. Unfortunately, Vision is committed to fulfilling his obligations to the neighborhood watch. Wanda objects to this, concerned about Vision missing the twins' first Halloween. Pietro steps up, offering to help out — albeit in his own annoying fashion.

Meanwhile, outside of Westfield, S.W.O.R.D. Director Hayward is intent on launching an all-out attack on Wanda. Monica, Darcy, and Jimmy object. Tired of dissent, Hayward has all three ejected from the operation. Rather than allow that, the trio knock out the guards and make their escape.

Back in town, Wanda and Pietro catch up. Wanda is clearly confused as to Pietro's appearance. The newly returned uncle acts as a source of increasing frustration, teasing his sister, as well as teaching the kids to prank the residents.

To make things even more complicated, Wanda's son Tommy develops super-speed, just like his uncle.

Outside, Darcy uses a high-tech scanner and detects Vision making his way to the edge of the boundary. Monica concocts a plan to invade the Hex, using a connection to have a special vehicle delivered. However, Darcy discovers that Monica's cellular structure has been rewritten by her two passes through the Hex. Another pass through could have serious consequences.



WANDA GETS READY FOR HALLOWEEN.



VISION AND WANDA PREPARE FOR HALLOWEEN,
WHILE "PIETRO" LOOKS ON.



A TERRIFIED AGNES TALKS TO VISION.

KEY CHARACTERS

“PIETRO MAXIMOFF”

Inside the Hex, “Pietro” seems to have insight into what Wanda is doing. He knows it’s all fabricated, but has no idea how Wanda is doing it. The siblings sit down, and Wanda confides in Pietro that she doesn’t know how any of this is really happening, either.

As Wanda tries to wrap her head around her brother’s return, as well as his change in appearance and loss of an accent, the undead Avenger pushes back — he’s not the only one who has changed. Wanda isn’t herself, and Pietro wants to know why.

But Wanda is beginning to suspect that her brother isn’t quite what he appears to be.

THE TWISTS

While Wanda is happy to see Vision getting into the Halloween spirit, Vision points out that he had little choice — the costume was the only set of clothes in his closet.

Wanda discovers that Vision isn’t on duty with the neighborhood watch. Instead, the synthezoid begins investigating what life is like on the outskirts of town. What he discovers is chilling — people frozen in place, repeating simple actions over and over again.

Persisting in his exploration, Vision finds Agnes seemingly frozen in her car near the edge of town. When Vision unfreezes her, Agnes is terrified and desperate for help. Agnes becomes hysterical, crying and then laughing. She recognizes Vision as a member of the Avengers — a Super Hero team that Vision appears not to remember. As a mercy, Vision puts Agnes back in her trance.

As Wanda discusses the events occurring inside the Hex with Pietro, he shifts momentarily before her eyes, appearing for just a second as a corpse riddled with several bullet holes.

Determined to discover the truth of what is happening, Vision forces his way through the Hex boundary. But as he does so, he starts coming apart. Piece by piece, he disintegrates. Outside, Billy senses his father’s pain, and in response, Wanda expands the Hex, encompassing Vision — as well as several S.W.O.R.D. operatives, and Darcy Lewis.


BEHIND THE SCENES

The chance to use the original costumes from the comics was too good to pass up. So both Wanda’s and Vision’s Halloween outfits are a reference to the original designs of The Scarlet Witch and Vision from the classic Marvel comic books.

“It was so fun to get to be in the old costumes of these characters,” Elizabeth Olsen recalled. “In Marvel Studios’ *Avengers: Age of Ultron*, everyone referenced certain comic books for me to focus on and told me, ‘Don’t pay attention to what she’s wearing. You’re not gonna be in a leotard and tights with a crown on your head.’”

“And now,” Olsen added, “the way we incorporated the retro costume of The Scarlet Witch on Halloween, it gave me so much joy.”





HERB AND THE WESTVIEW
NEIGHBORHOOD WATCH ARE IN
FULL FORCE ON HALLOWEEN,
READY FOR ANY GHOSTS, GOBLINS,
OR CRIMINAL MISCHIEF.

EPISODE 7: “BREAKING THE FOURTH WALL”



Wanda wakes up in bed, mentally and emotionally exhausted after expanding the Hex. The TV show that is her projected reality is now taking place in the 2010s — but reality isn't quite right. Things keep shifting between the different eras. The kids' video game controller flickers between high-tech and super-low tech, even becoming, at one point, a card game. This is just one aspect of the weirdness that is imposing itself on Wanda's world.

**THE TV SHOW THAT IS HER
PROJECTED REALITY IS NOW
TAKING PLACE IN THE 2010S — BUT
REALITY ISN'T QUITE RIGHT**

Vision awakens somewhere entirely different — outside, at the grounds of a circus. There he finds Darcy, whom he recognizes from his recent attempt to escape the Hex. However, she has no memory of Vision, and believes he is a circus clown. As it turns out, all the circus workers are members of S.W.O.R.D., transformed and controlled by Wanda's powers.

Vision uses his powers to awaken Darcy from the influence of the Hex, and the pair escape the circus by stealing an armored vehicle that's been transformed into an ice-cream truck. The pair make their way to town — or try to. Wanda has set up multiple blockades designed to keep Vision from returning home.



MONICA TRIES TO HELP WANDA.



WANDA STARES AT A CARTON OF MILK, MOMENTS BEFORE IT CHANGES TO A BOTTLE.

Wanda is about ready to snap when Agnes shows up to babysit. Wanda settles in to enjoy her day off, but household items start randomly transforming round her. Nevertheless, Wanda continually insists that she's fine.

Outside the Hex, Jimmy and Monica rendezvous with Monica's contact — agents of S.W.O.R.D. that remain loyal to the captain. They've brought a heavily armored space rover that they believe will shield Monica from the effects of the Hex. Monica crashes into the Hex and forces her way through, inch by inch. But the structural integrity of the supposedly impervious craft is compromised, and is halfway warped by the power of Wanda's Hex before being shoved back out.

Deciding that she needs a more direct approach, Monica walks through the Hex barrier, and is bombarded by its reality-altering effects as she does so.

KEY CHARACTERS

THE ESCAPE ARTIST

Under the influence of the Hex, Darcy believes herself to be a cynical circus employee — an escape artist, to be specific.

THE STRONGMAN

Before he was transformed by the Hex, Agent Monti was a fairly humorless and grim member of S.W.O.R.D. Under the Hex's power, Monti is a fairly humorless and grim circus worker — a strongman, who harshly objects to any circus employee shirking their duty.

THE TWISTS

Billy can't "hear" Agnes with his mind, and senses that the nosy neighbor is "empty."

Vision learns about his past — that his original code came from J.A.R.V.I.S., and that Wanda

was forced to kill him, but he was resurrected by Thanos and destroyed once more.

Monica bursts in on Wanda, alerting her to Hayward's plan to destroy the town. But Wanda reacts with hostility. The altercation is interrupted by Agnes, who spies the confrontation from her window and inserts herself between the two women. Agnes leads Wanda away to her house.

At Agnes' house, Wanda notices the twins, whom Agnes was supposedly babysitting, are missing. Wanda searches for them, venturing into Agnes' basement. Her exploration is interrupted by the discovery of a strange, brick tunnel leading to a macabre and ornate room filled with pillars and cabinets of bone, as well as an odd, magical-looking tome.

Agnes confronts Wanda and reveals her true name — Agatha Harkness. She claims to have been responsible for everything that has gone wrong since Wanda and Vision arrived in Westview.

MONICA PUSHES HER WAY THROUGH THE HEX BARRIER, RESISTING THE MIND CONTROL THAT COMES WITH THE EXPERIENCE.





TOMMY AND BILLY PLAY
A VIDEO GAME.

BEHIND THE SCENES

As the TV series within the Hex moves into the modern day, and Wanda's ability to control it diminishes, the visual effects begin to feel more like a traditional Marvel Studios film. This was an important transition that the effects team took very seriously, as Jen Underdahl — the vice president of Visual Effects — explained: "The features set a very high bar for the effects to supplement the story, and not overwhelm the story. That same mandate for the features was absolutely what they were wanting to achieve" for the Marvel Studios' *WandaVision* series.

**AS THE TV SERIES WITHIN THE HEX
MOVES INTO THE MODERN DAY,
AND WANDA'S ABILITY TO CONTROL
IT DIMINISHES, THE VISUAL EFFECTS
BEGIN TO FEEL MORE LIKE A
TRADITIONAL MARVEL STUDIOS FILM**

CAUGHT IN THE EXPANDING HEX, DARCY IS
TRANSFORMED INTO A CIRCUS ESCAPE ARTIST.



MONICA PREPARES TO ENTER
THE HEX.





EPISODE 8: “PREVIOUSLY ON”



The story opens with a flashback to Salem, Massachusetts, 1693. Agatha Harkness is bound by magic to a massive wooden stake that sits upon a stone dais, confronted by her own coven. She is found guilty of stealing knowledge and practicing dark magic. The witches begin an incantation and bombard Harkness with their energies, but the witch simply absorbs the power. Laughing, she drains them all and leaves them for dead — even the coven leader, her own mother.

In present day, Wanda remains in Agatha's basement, unable to use her powers. Agatha has set runes on each wall prohibiting anyone but herself from casting any magic. The witch interrogates the prisoner, demanding to know how Wanda is controlling an entire town and crafting complex illusions across several city blocks — all without any seeming effort. Agatha has studied magic for centuries, but has never seen power of this magnitude.

So Agatha looks inside Wanda's mind, and searches for the origins of her power.

Wanda is mentally transported back to her childhood, reliving the last night she and her brother spent with their parents. It was TV night, and Wanda's turn to pick. She loved the classic American TV shows — sitcoms specifically. As they cue up the show — an episode of *The Dick Van Dyke Show* — the house is hit with a bomb, instantly killing Wanda and Pietro's parents.

Buried in rubble, the children see another bomb (bearing the name of the weapon's manufacturer, Stark Industries) waiting to explode. Agatha watches and shows Wanda what she did back then — casting a probability hex and making it impossible for the bomb to explode.

Agatha pushes Wanda to a new memory — her time with the terrorist organization known as Hydra, being experimented on by Baron Strucker. Wanda and Pietro are the only pair to survive exposure to the Mind Stone.

AGATHA PUSHES WANDA TO A NEW MEMORY — HER TIME WITH THE TERRORIST ORGANIZATION KNOWN AS HYDRA, BEING EXPERIMENTED ON BY BARON STRUCKER

The next memory is the Avengers' compound, the first home that Wanda shared with Vision shortly after the death of Pietro. The pair are watching sitcoms. Wanda and Agatha see how Wanda felt during this time — alone. Overwhelmed with pain. Convinced that pain won't end. In the memory, Vision assures Wanda that there is more. That loss cannot exist without having something to lose. Grief is the perseverance of love.

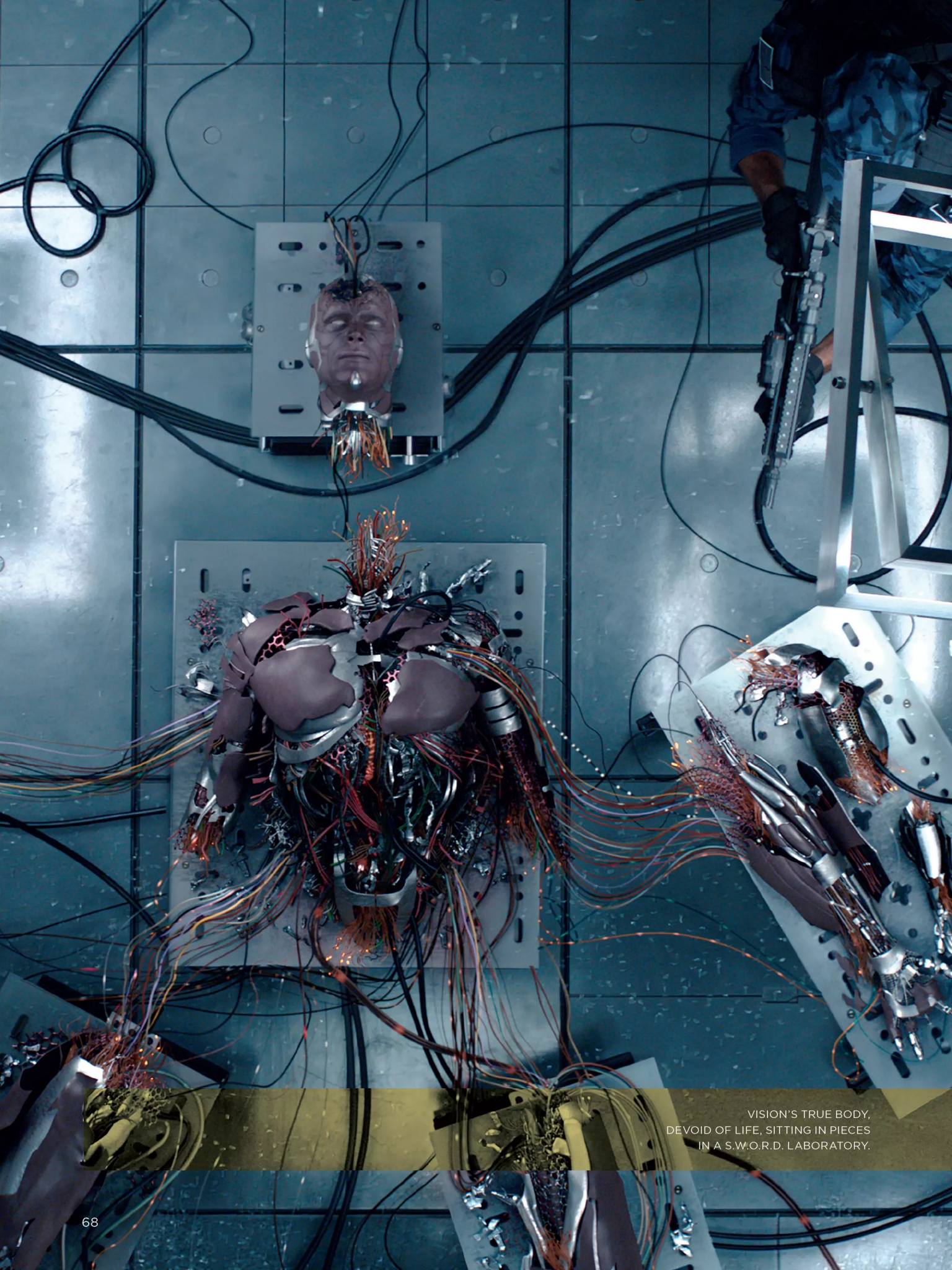
Parents dead. Brother dead. Vision dead.

PARENTS DEAD. BROTHER DEAD. VISION DEAD

Agatha wants to know more. How did Wanda make her own reality?

One last memory — Wanda visiting S.W.O.R.D. headquarters to reclaim Vision's body for a proper burial, only to discover that he has been dismantled. Unable to feel Vision's unique presence, Wanda leaves the facility heartbroken. From there, Wanda drives to the small town of Westview. She drives to an address left to her in a note by Vision — a piece of empty land where he meant for them to build a home.

All the grief pours out of Wanda, focused unconsciously through her magic, and Vision is woven into being. The house takes shape, the Hex barrier of magic spreads across the town, transforming it all to an idyllic, safe place conjured from Wanda's fondness for television — an entire town transformed into a living sitcom.



VISION'S TRUE BODY,
DEVOID OF LIFE, SITTING IN PIECES
IN A S.W.O.R.D. LABORATORY.

KEY CHARACTERS

OLEK AND IRYNA MAXIMOFF

Wanda's parents. Living in a war-torn Sokovia while raising two young children could not have been easy. Doing their best to keep the kids happy and distracted, the parents turn to a treasure trove of TV shows — all via a collection of DVDs. They had just about everything you could want from the vintage age of American sitcoms — *I Love Lucy*, *Bewitched*, *The Addams Family*...



THE HEX BOUNDARY WORKS ITS MAGIC, TRANSFORMING EVERYTHING IN ITS PATH TO WANDA'S WISHES.

THE TWISTS

As Wanda looks back at her memory of creating the town, she sees the world she created in a way she never had before — a stage, with lights and camera.

Agatha sees Wanda for what she is — dangerous. A being capable of spontaneous creation using chaos magic as if it were a toy — The Scarlet Witch.

Hayward unveils a new version of Vision created from the remains of the original's body.

BEHIND THE SCENES

The Hex boundary is an ever-present feature throughout the show — albeit one rarely seen. As the series progresses and characters on both sides of the Hex become aware of the energy surrounding Westview, it became clear to the series' creatives that there was a need for this invisible thing to have a visible presence.

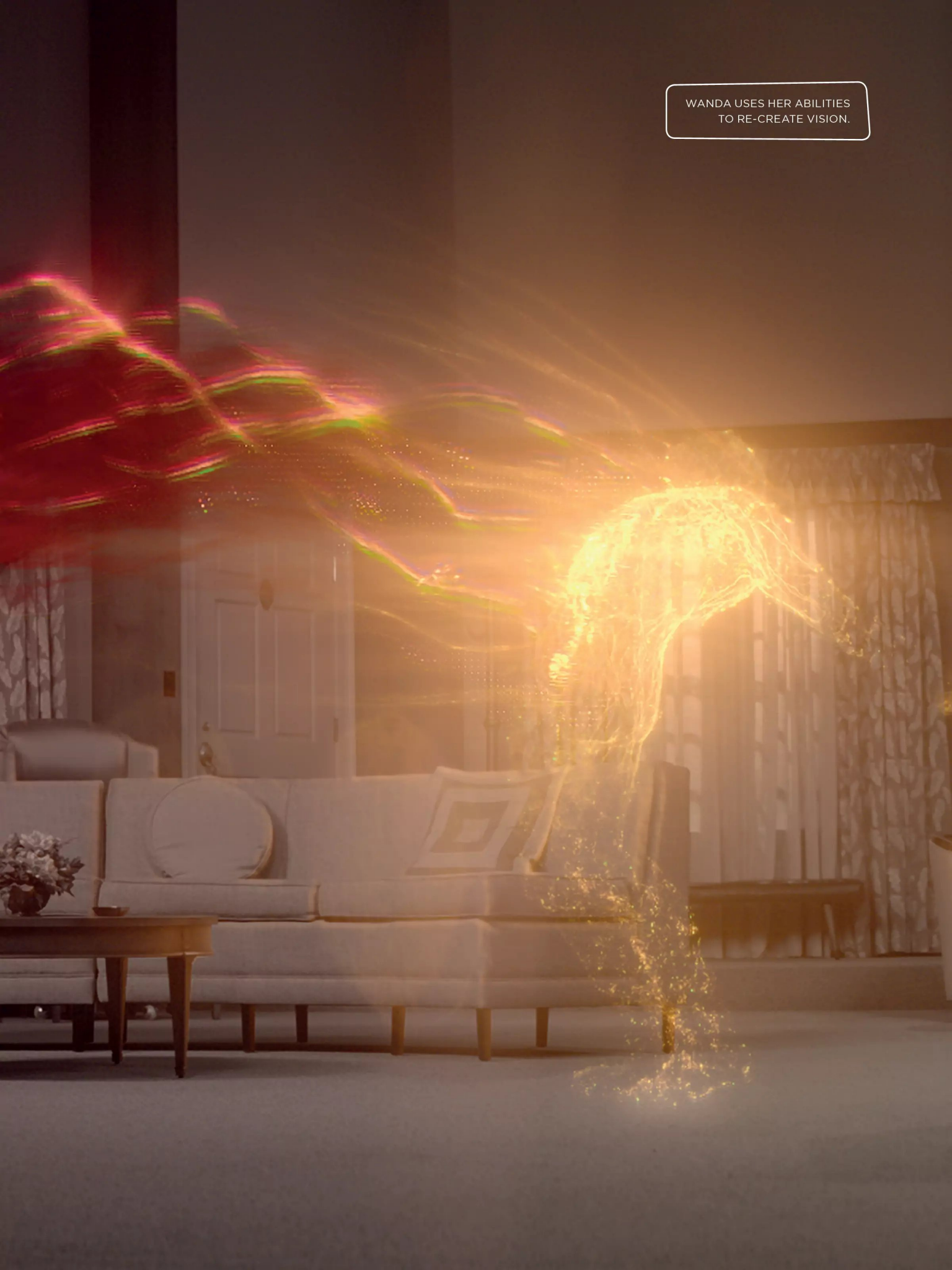
"We knew that the Hex had to be a boundary that kept the townspeople in, but that was mysterious to the people on the outside," Visual Effect Supervisor Tara Demarco explained. "We decided early that it would be more mysterious if it was an invisible Hex. So, we studied how magnets were drawn on old CRT televisions and the magnetization you would get across the screen...the pixelization you would get when you zoomed way into an old TV."

AS SHE FACES DOWN HER OWN COVEN AND MOTHER, AGATHA PROVES TO BE EXCEEDINGLY DIFFICULT TO DESTROY.





WANDA USES HER ABILITIES
TO RE-CREATE VISION.



EPISODE 9: “THE SERIES FINALE”





BILLY PROVES TO BE A QUICK STUDY
AT WIELDING MAGIC.

Having revealed her true self, Agatha Harkness attempts to force Wanda into using her powers by attacking her children — twins Billy and Tommy. Wanda unleashes her powers on the older magic user, but Agatha simply laughs, absorbing the younger witch's energy. The battle is interrupted by S.W.O.R.D. director Hayward's recreation of Vision, dubbed 'The Vision'. This revived synthezoid, white in appearance, tries to take down Wanda, as well as the version of Vision created from Wanda's grief. The new Vision reveals that he is programmed to destroy this predecessor.

THE NEW VISION REVEALS THAT HE IS PROGRAMMED TO DESTROY THIS PREDECESSOR

In an attack against Wanda, Agatha incants a spell and releases the townsfolk from Wanda's grip, exposing her to all the pain she has in-

flicted upon them by subconsciously forcing the people to act out the fake TV show.

Wanda attempts to free the people from the Hex, using her power to open a path to the outside world. As people attempt to flee the Hex, Hayward's forces rush inside to attack. As this occurs, the two Visions battle in the sky. But the synthetic beings are equal in almost every way, and neither can gain the upper hand.

Wanda must close the rift when she discovers that the opening of it causes the beings made with her magic — Vision, as well as Tommy and Billy— to fade from existence. If Wanda saves Westview, she dooms her family.

Even though she chooses to close the rift, the danger isn't over. Cornered by the new Vision, Agatha Harkness, and Hayward's soldiers, Wanda's family faces their last stand.

The battle resumes, with Wanda and Vision's children using the powers they inherited through their family to subdue the soldiers. Vision and The Vision enter a philosophical debate rather than continue with their battle, and Wanda flies up into the sky to confront Agatha Harkness.

The Vision responds to Vision's logic problem, recognizing that neither of them is truly the original android, and yet both of them are. The Vision realizes that he has been cut off from the data that would serve as his memories, so that he might be a weapon rather than a truly sentient being.

The Vision allows the version created from Wanda's grief to awaken his memories. As they flood back, The Vision is changed, recognizing that he is now complete. And with that, he flies away, a threat no longer.

Wanda attacks Agatha, trapping her within a memory — the memory of the day that Agatha causes the death of her own mother. In the memory, the dead rise, but Agatha simply

laughs. The undead witches recognize Wanda as The Scarlet Witch, condemning her.

Agatha promises to fix everything, if only Wanda will give her power to Harkness. Wanda bursts free, blasting Agatha with everything she has, her energy bolts hurtling wildly — many missing their supposed target and dispersing on the Hex walls.

But every strike that hits her just gives Agatha more power. Wanda grows weaker and weaker, and finally it seems that Agatha Harkness has the upper hand. Believing herself to be victorious, the older witch admits that she cannot keep her promise and save Wanda's family.

BELIEVING HERSELF TO BE VICTORIOUS, THE OLDER WITCH ADMITS THAT SHE CANNOT KEEP HER PROMISE AND SAVE WANDA'S FAMILY

And that's when Wanda reveals her plan. The wild strikes hitting the interior borders of the Hex weren't an accident — she was creating runes. It was the one thing she learned from Agatha; the runes prevent any witch but the one who cast them from using magic. Agatha is powerless, defeated, as Wanda assumes the mantle of The Scarlet Witch and reclaims all the power Agatha stole.

But even though she won, Wanda knows she has to let go of the world she built — as well as her children and Vision.

Bit by bit the world she created fades, until all that's left of her family and home is the empty lot.



**BIT BY BIT THE WORLD SHE CREATED FADES,
UNTIL ALL THAT'S LEFT OF HER FAMILY AND HOME IS THE EMPTY LOT.**



WANDA, AS SHE COMES TO TERMS
WITH HER IMPOSSIBLE CHOICE.

KEY CHARACTERS

AGATHA HARKNESS

Hundreds of years old and willing to allow her own mother to die in her quest for power. Though she has played the role of nosy neighbor to Wanda's leading character, Agatha has only duplicity behind all her warm smiles.

THE VISION

Rebuilt from the ruined body of the original, this synthezoid lacks both the Mind Stone that gave Vision sentience, as well as the emotions and empathy possessed by his predecessor. As such, he is empty, though his complete adherence to logic removes him from being either good or evil — as neither is his motivating drive.

THE TWISTS

Hayward plans for the new Vision to take out Wanda and destroy the Hex barrier. It's revealed that Hayward lied and pretended that Wanda stole Vision's dismantled body, planning to claim The Vision is the same one Wanda created with her mind.

Agatha reads to Wanda from the Darkhold, "The Scarlet Witch is not born, she is forged, she has no coven nor need of incantation."

Agatha also reveals that Wanda is destined to destroy the world, and that her power outmatches even that of the Sorcerer Supreme (a reference to the title once held by the Ancient One).

AGATHA ALSO REVEALS THAT WANDA IS DESTINED TO DESTROY THE WORLD, AND THAT HER POWER OUTMATCHES EVEN THAT OF THE SORCERER SUPREME



AGATHA HARKNESS SHOWS OFF HER DARK POWERS.





THE REBUILT BODY OF VISION ARRIVES IN WESTVIEW, BUT THIS REUNION IS ANYTHING BUT HAPPY.

Monica discovers that “Pietro” is actually an innocent man named “Ralph.” She uses the new powers she is developing after her passages through the Hex to discover how the man is under Agatha’s control — through a set of enchanted beads around his neck. Removing them, she frees the young man’s mind.

When Hayward fires his weapon at the kids, Monica leaps into harm’s way. At this point, her powers obtained via multiple passages through the Hex kick in fully, and the bullets phase through her, losing all their velocity as they do so.

As punishment for Agatha’s crimes against her family, Wanda makes Harkness live out her life as nosy neighbor Agnes, forced to “play” the role she had previously chosen for herself.

In isolation, in a remote cabin deep in the wilderness, Wanda studies the Darkhold — for

what purpose, we do not know. But as she turns the pages, she can hear the distant cries of her children...

BEHIND THE SCENES

The grand finale of the series had to be big — and when the action starts up in a Marvel Studios film, the characters start flying. This meant the cast was filming wire work for six entire weeks.

Of course, Elizabeth Olsen is no stranger to this process, though usually there aren’t quite so many flyers on screen at the same time. “I’m the only one on wires often...I feel like it’s the first time Marvel has had to accommodate so many flying sequences,” she explains. “And it was a real challenge.”

For Kathryn Hahn, this was the first time in the production she had been able to really embrace the nature of her character. “I think my most gratifying moment was when I was raised up in those wires for the first time,” she says. “It was crazy just to feel all the work of all these people that had gone into collaborating into helping make [Agatha].”



VISION CONFRONTS HIS NEW COUNTERPART.

OVERWHELMED WITH BOTH GRIEF
AND GUILT, WANDA STRUGGLES
TO DO THE RIGHT THING.





A woman with blonde hair is seen from the side, looking out a window. The view outside shows a lush green landscape with trees and a body of water. The scene is captured in a cinematic style with soft lighting.

IT WAS
AGATHA
ALL
ALONG!



THE NOSY NEIGHBOR TURNS NEFARIOUS!

A wicked glimpse at the insidious and perfidious witch who's been messing up everything!

Little is known about the sorceress Agatha Harkness, save that she's both immensely powerful, and has been alive for centuries. When she sought to use dark magic forbidden to her, Agatha was called out by her Salem, Massachusetts coven in the year 1693 — dragged and tied to a stake for execution. The execution to be overseen by Agatha's own mother. But the witch proved too powerful for the coven, and instead drained their powers and their life force.

Centuries later, sensing the magic at play in Westfield, New Jersey, Agatha arrives and dis-

guises herself as one of Wanda and Vision's neighbors named Agnes. While Wanda has the inhabitants of Westfield under her control, Agatha uses her own powers to make sure she's free from Wanda's influence — and to ensure that Wanda is unaware of her freedom.

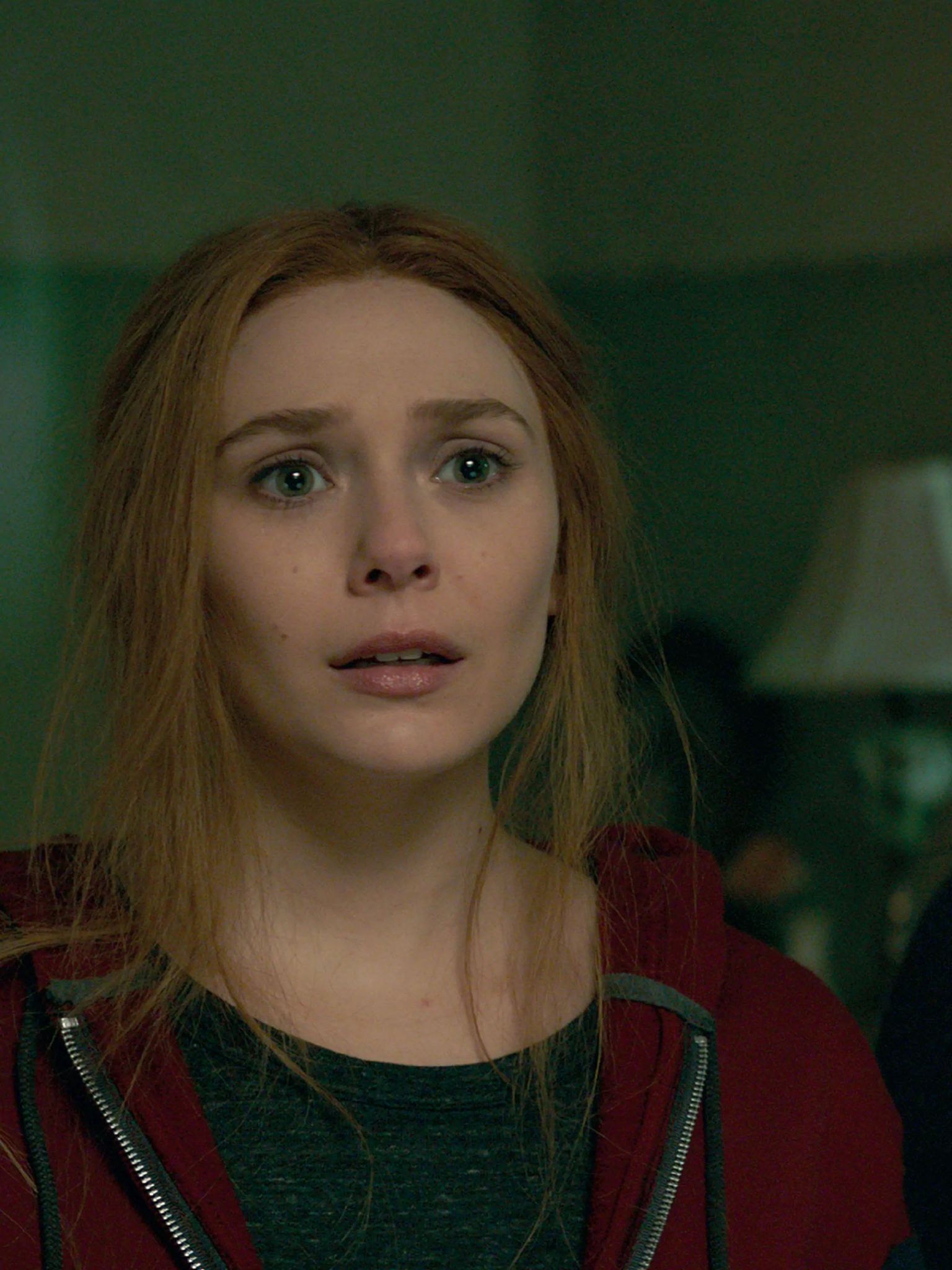
Agatha's goal is simple — use subterfuge to gain Wanda's trust, and learn how the former Avenger could possibly create such a complex, powerful, reality-altering spell. While doing this, Agatha also undermines Wanda's attempt to live a peaceful life with her family in minute ways — even going so far as to arrange the death of the family dog.

While Wanda tries to maintain a normal life with Vision, Agatha acts the role of Agnes the nosy neighbor and researches the ancient tome known as the Darkhold, also known as the Book of the Damned. Within its pages lies an entire section about "The Scarlet Witch," a dangerous magical being. Agatha has come to believe that Wanda is this Scarlet Witch, and hopes to take Maximoff's vast, untamed power as her own.

AGATHA HAS COME TO BELIEVE THAT WANDA IS THIS SCARLET WITCH, AND HOPES TO TAKE MAXIMOFF'S VAST, UNTAMED POWER AS HER OWN.



AGATHA SHEDS HER DISGUISE AS THE "NOSY NEIGHBOR"
AND REVELS IN HER EVIL PLAN...

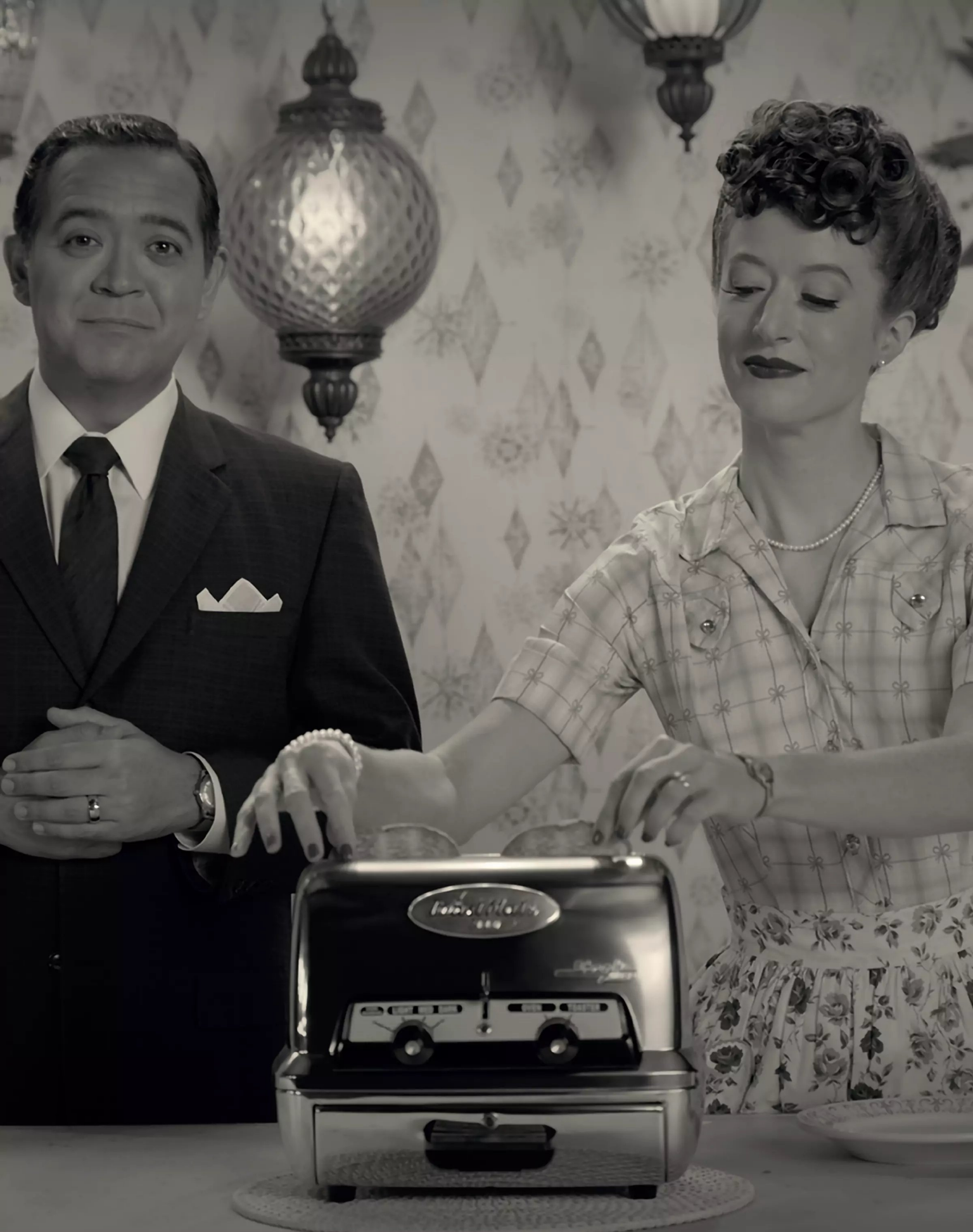


WANDA IS SHOWN A GLIMPSE
OF HER PAST BY AGATHA.





AND NOW
A WORD
FROM OUR
SPONSORS...



COMMERCIAL TIME!

A look at the weird and wonderful commercial breaks of *WandaVision*!

As Wanda's and Vision's lives play out within what appear to be a strange and distorted series of sitcoms, the attention occasionally shifts away from the stars to brief commercial breaks.

These simple and direct messages each evoke a specific era of the history of television, and might even help us understand the truth behind what is happening within the borders of Westview. Here's a brief glimpse at these unusual advertisements.

TOASTMATE 2000 **FORGET THE PAST, THIS IS YOUR FUTURE!**

The first episode breaks away from the 1950s action with an era-appropriate commercial — an advertisement for a futuristic piece of home technology called the Toastmate 2000. This miracle machine can heat up just about everything, even a slice of homemade cherry pie!

As the timer on the Toastmate 2000 ominously beeps, the light on the machine flashes a bright red — the very first hint of color that we see in this otherwise black-and-white series. The timer continues its beep, climbing in intensity and shifting until it reaches orange. But just as it seems something ominous might happen, the commercial ends.

STRUCKER **HE'LL MAKE TIME...FOR YOU!**

The second commercial interrupts the 1960s episode, showcasing a sleekly dressed man and an elegant woman, getting ready for an apparent night on the town. But as the ad says, a man is never fully dressed without two important accessories — his special lady...and his Strucker watch.

The watch ticks rapidly, increasing in intensity as the commercial ends. And the face of the watch bears the name and multi-tentacled symbol of Hydra.

HYDRA SOAK **FIND THE GODDESS WITHIN...**

The next commercial jumps into the 1970s. Everything the featured housewife tries to do falls apart horribly. The blender explodes, a stray soccer ball ruins breakfast, dinner is burned. It's time for a break...an escape to a world all your own.

We cut to the woman taking a lush bubble bath, as she endeavors to forget all about the world's burdens. The product is Hydra Soak, and if we look at the package shown at the end of the commercial, we can once again see the multi-tentacled Hydra symbol in a repeat pattern.

IN THE HYDRA SOAK COMMERCIAL,
A BREAKFAST DISASTER IS ABOUT TO STRIKE.





**LAGOS BRAND PAPER TOWELS
FOR WHEN YOU MAKE A MESS THAT YOU
DIDN'T MEAN TO!**

A spilled glass of juice...a tipped beer...these are the burden of every counter. But as we see in this 1980s-style ad, not every mess can be easily cleaned — not unless you have the right tools.

Luckily, for the overburdened 1980s family, there's a new brand on the market — Lagos — the most absorbent paper towel available.

**YO-MAGIC
THE SNACK FOR SURVIVORS!**

How hungry are you? Are you so hungry you'd eat anything? Snack on strawberry-flavored Yo-Magic! This 90s style animated ad is ready to meet your needs with this bombastic commercial set on a desert island, all told through the lens of a desperate survivor unable to open the package of delicious and nutritious Yo-Magic.

**NEXUS
BECAUSE THE WORLD DOESN'T REVOLVE
AROUND YOU...OR DOES IT?**

"Feeling depressed? Like the world goes on without you?" This modern commercial gives us a look at a woman who needs to rejoin reality — even if it's just a reality of her own choosing. The commercial, which mimics antidepressant ads often seen on TV, lists the many potential side effects of this medication, including: "Feeling your feelings, confronting your truths, seizing your destiny...and possibly more depression."

A MORTIFIED HUSBAND NEARLY RUINS
THE DAY, BEFORE HIS WIFE SAVES IT
WITH LAGOS-BRAND PAPER TOWELS.

THE TOASTMATE 2000.
COURTESY OF STARK
INDUSTRIES.

*"Forget the pa
this is your*



st,
future!!!

Toast Mate
2000

stark
INDUSTRIES

LIGHT MED DARK
OVEN TOASTER

Toast Mate

2000

stark INDUSTRIES



CAST INTER- VIEWS



PAUL BETTANY

VISION VIEWPOINTS!

You've been with the MCU since day one. What's that been like? How did that come together?

PAUL BETTANY: It's been a crazy ride. [*Iron Man* director] Jon Favreau rung me up — we had made a movie together called *Wimbledon*. And he said, "I'm making this movie with Robert Downey, Jr. And he's Iron Man. And I need a really boring, personality-less voice for the computer that runs his world, and I immediately thought of you, Paul." How do you say no when you're asked so nicely? Anyway, it was a great gig.

So, I don't know how the next bit happened. I guess [*Marvel Studios' Avengers: Age of Ultron* director] Joss Whedon had seen me in some movie, and we had been working together. And we really liked each other. And I made him laugh, and he made me laugh. And the same with [*Marvel Studios President*] Kevin Feige, and I



Paul Bettany describes how he went from Iron Man's AI to Avenger, raising babies, and the daily life of an android!



guess they figured out a way for me to actually come and work for a living, if you can call it work.

Then I got a call from Kevin at the end of — I think it was the end of *Infinity War* or maybe it was *Endgame*. I can't remember. But I got a call to come see him in his office with [*WandaVision* executive producer] Louis D'Esposito. And I went, "Oh, I'm getting canned." Much to my surprise, they pitched this bonkers idea for a show. And I was immediately in, of course. And the show has only grown more bonkers, and it's such a homage to sort of American sitcoms throughout the 20th century.

[Head Writer] Jac Schaeffer has done such a great job. The series is such a little, beautiful puzzle box that you begin to open. Everything has reason. And there are layers upon layers.

**THE SERIES IS SUCH A LITTLE,
BEAUTIFUL PUZZLE BOX
THAT YOU BEGIN TO OPEN.
EVERYTHING HAS REASON**

We asked Elizabeth Olsen the same question, but what was it like shooting in front of a live audience?

PB: I was really frightened. I hadn't been on-stage for a long time, but we had in our tool

box this great director, Matt Shakman, who has worked on huge shows, and also more importantly, was a child actor in sitcoms. He worked in front of live studio audiences and is also the Artistic Director of the Geffen Theater here in Los Angeles. And so, he made us feel a lot better about it. We rehearsed very thoroughly, and everybody, every member of the crew was dressed in costumes. And everybody really got into the spirit of it. And then the audience came in, and I was really nervous. And then we just went for it.

You have a camera, and I know that's where [your performance] has gotta go, right? But if there's an audience, you do pitch bigger. And that's what gave those shows that quality. The cameras are just three-camera setups, but the actors are playing to an audience. And so, it's big and bold. And I guess we just sort of jumped into the abyss. I hadn't been onstage since the '90s, I don't think...and I was really nervous, but I think it was so rewarding and so funny. I'd be running backstage, bumping into Kathryn Hahn, and making her drop her props or whatever, you know what I mean? Everybody is getting ready behind doors, waiting to come out onstage. It was so much fun.

**I HADN'T BEEN ONSTAGE
SINCE THE '90s, I DON'T THINK...
AND I WAS REALLY NERVOUS,
BUT I THINK IT WAS
SO REWARDING AND SO FUNNY**

What's Vision up to during the show?

PB: He works at this place called Computational Services. And his job seems to be adding things up, but he doesn't know what he's adding. So, he doesn't know what he's computing — this is one of the many things that has him confused. And he starts to wonder why they're computing all of these computational forms and that nobody seems to know what it is they are making.

And so, his daily life is a nine-to-five, briefcase and hat and suit job. He comes home, and his missus has got his food on the table. It's very 1950s and structured, and that begins to fall apart because, obviously, Wanda's a witch. And he's an android.

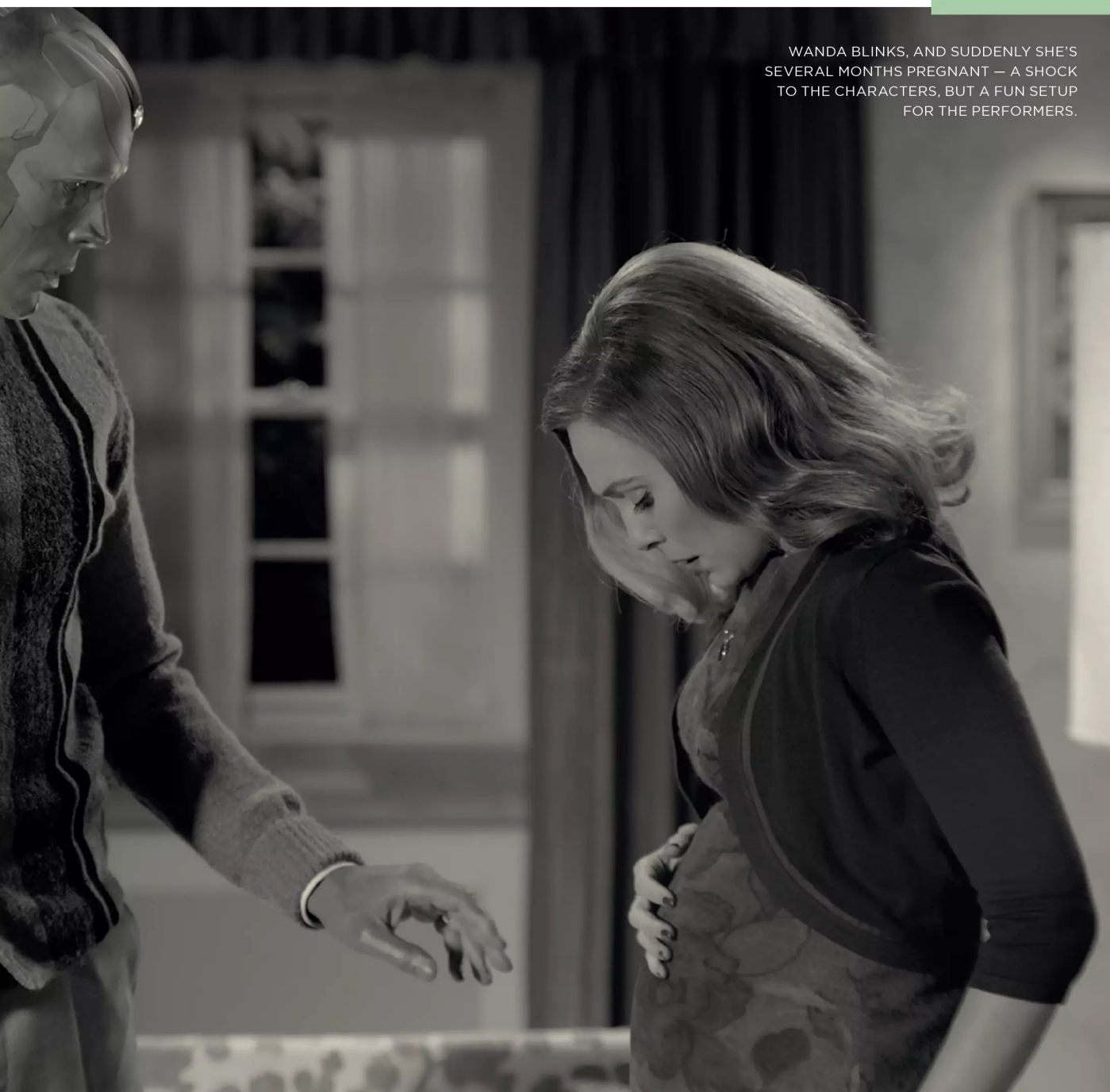


And they have kids.

PB: Yeah, well, we have two children, and they're both a surprise to us. We didn't know that was possible. It's a magical moment, because suddenly, Wanda is six months pregnant from nothing.

There's a very funny episode, the '70s episode, where her pregnancy is progressing at an alarming speed. And then, of course, the baby is born. And then the second baby. So we have twins. And they're confusing, too, because they're born babies, but very quickly be-

WANDA BLINKS, AND SUDDENLY SHE'S SEVERAL MONTHS PREGNANT — A SHOCK TO THE CHARACTERS, BUT A FUN SETUP FOR THE PERFORMERS.



HAVING NO SENSE OF WHAT FOOD
TASTES LIKE, VISION PONDERES
THE PURPOSE OF HAMBURGERS...



come toddlers. And then very quickly they are ten years old. These changes keep happening, and they don't seem normal. Although, I'm not quite sure what normal is yet, because this is the only world Vision can remember. But he knows something is up.

How much fun has it been, reuniting on screen with Elizabeth Olsen?

PB: We're having a blast together. It's really nice to have that many hours [of storytelling] just dedicated to those two characters. And rehearsals have been really fun. I always like working with Lizzie. She's incredibly professional. And both she and I are insane about timekeeping, always on time for each other. We both had learnt the script so that we could really start playing. She's a total pro.

Who are some of the townspeople?

PB: There is Herb — played by an actor called David Payton — who is my next-door neighbor, and he also works with me at the neighborhood watch. We're fervent members of the neighborhood watch, he and I, keeping the neighborhood safe. And he takes it very seriously. Then I have work friends, and we're all kind of involved in different social groups within the community.

Kathryn Hahn plays Agnes. Wanda needs a new friend because we're living this 1950s life where the man goes out to work and she dusts the house. And so, Wanda has this relationship with this nosy neighbor, that I suppose Vision feels very good about.

My wife is very concerned with the talent show at one point. And we have to put on a magic show in order to raise money for the children. And unfortunately, I'm the magician. I swallow a piece of gum at the neighborhood watch meeting, which [gums up my works]. And much hilarity ensues during the magic trick, which is supposed to show how normal Wanda and I are. But I get a little carried away and start lifting up pianos and things like that.

How does Halloween play into the series?

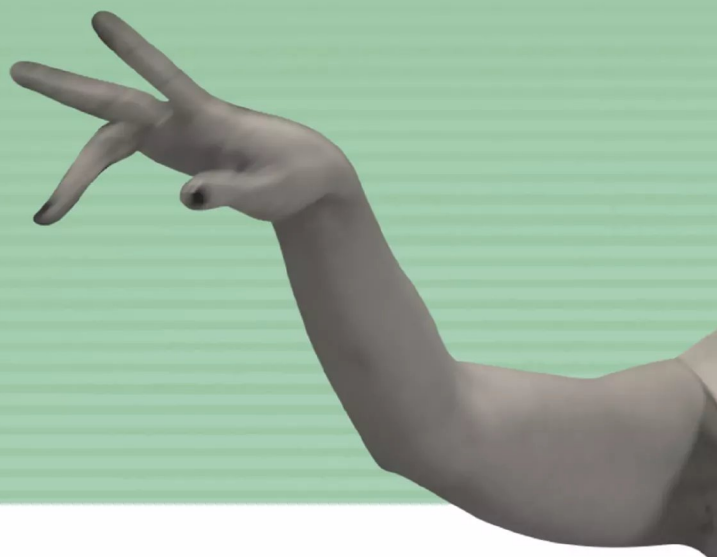
PB: I get dressed up as Vision! It was so much fun. I get to disguise myself as Vision, but the Vision from the comic books. And it was my favorite costume, 'cause it was so humiliating and funny. I had a pair of shorts pulled very high up around my waist, and yellow sneakers to be my super shoes. But this happens at a moment where he and Wanda are having conflict in their marriage. And she can't believe that he's not gonna spend Halloween with them. But he insists that he has this neighborhood watch meeting that he has to go to.

**I GET TO DISGUISE MYSELF
AS THE VISION, BUT THE VISION
FROM THE COMIC BOOKS.
AND IT WAS MY FAVORITE
COSTUME, 'CAUSE IT WAS
SO HUMILIATING AND FUNNY**

Is this where you saw things going when you first started with the MCU?

PB: Oh, I could never have imagined that we would've done this. This has been a real exercise. The different styles of acting in those shows, it's been such a pleasure. As far as TV goes, there is an argument that *Avengers* and the MCU is the largest episodic television experiment ever, right? It's like these shows that then have spinoffs that are interconnected, until we culminate in this [series]. It has always been episodic storytelling, so that didn't feel that different for me. What feels different is the focus on Wanda and Vision, which is really nice after all this time.

ELIZABETH OLSEN



WANDA WORDS!

What was Wanda's journey through the Marvel Cinematic Universe like?

ELIZABETH OLSEN: Joss Whedon [writer and director of Marvel Studios' *Avengers: Age of Ultron*] really loved Wanda a lot, and was so excited to bring her into the MCU. He was teasing me up for possibilities that he didn't know if we would actually fulfill or not. But he still wanted to create just little Easter eggs. So we would place Easter Eggs in certain places, like a glance too long with Vision.


And then, obviously, her emotional journey was the loss of her parents, and Wanda and her brother becoming these rebel fighters in Sokovia before realizing where the good fight was, and wanting to be a part of it. In Marvel Studios' *Captain America: Civil War*, we find Wanda just completely without any family now, without any anchor, and being completely alone. Wanda was trying to figure out her own place in the Avengers compound and finding solace in Vision, finding a friend in him, while also dealing with her own shame of who she is and not really understanding it. And then we kind of further that story in Marvel Studios' *Avengers: Infinity War*.

And I think Paul [Bettany] and I both really believed that, as much as it's fun to be part of the humor and the playfulness of the Avengers, we've created an emotional foundation for our characters that doesn't play around with irony, really. Which is kind of odd in these movies, when so much is ironic and funny and fun to watch. But it's also kind of lovely.

**AND I THINK PAUL [BETTANY]
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WITH IRONY, REALLY**

What was your reaction when you first heard the concept for WandaVision?

EO: The first time I heard about the concept was in [Marvel Studios President] Kevin Feige's office, and I thought it was brilliant. And we are putting our own spin on it, like we always do. And I just think it's going to be

A black and white photograph of Elizabeth Olsen as Wanda Maximoff. She is wearing a 1950s-style costume with a light-colored, short-sleeved top with a large bow at the waist and a full, patterned skirt. She has voluminous, curled hair and is wearing a necklace and bracelet made of small flowers. She is looking off to the side with a concerned expression, her hands clasped in front of her.

Elizabeth Olsen explains the evolution of Wanda Maximoff, the experience of performing for live television, and the joy of wearing a costume.

so shocking and confusing and exciting for our fans to dissect what we're doing and why.

WandaVision is heavily inspired by different eras of television history. How did you and the team approach that?

EO: For the first episode, it's the 1950s. There are no close-ups. We filmed it in front of a live audience. And that bleeds into the 1960s, the second episode. That's when the camera starts coming inside the show, and the tone doesn't change too much. We allow Wanda to become more of a modern woman, instead of trying to play the housewife.

The thing that we loved so much in the '50s and in the '60s in those shows, is that the marriages were really funny and honest, lovely and beautiful. And then we get into the '70s and the '80s, that's when it's really about all the lessons we're gonna learn, and all the sighs with the audiences and all the fake sounds. And then the '90s, we make a big turn to things being cynical — it's about kids creating distraction, and parents can't control their kids. That leads us then into the modern era, where it's just like straight, flat, cynical. Everyone's kind of angry and depressed, but there's so much love underneath.



WANDA DONS A "SOKOVIAN FORTUNE-TELLER" COSTUME FOR HALLOWEEN THAT HARKENS BACK TO THE CHARACTER'S CLASSIC COMIC BOOK APPEARANCE.

How was it shooting in front of a live audience?

EO: I've done theater before, but shooting a TV show in front of a live audience was like a strange meta experience for me. I grew up on sitcom sets, watching these live tapings on Fridays, never thinking that would ever be my reality, truly! I wish we got to do it again, because you always learn when you have an audience.

**I GREW UP ON SITCOM SETS,
WATCHING THESE LIVE TAPINGS ON
FRIDAYS, NEVER THINKING THAT
WOULD EVER BE MY REALITY, TRULY!**

You learn more about the timing. But it was magical. It was amazing, and even our director of photography, Jess Hall, has done such an honorable job for every decade by using the lighting equipment and the camera lenses [of that era]. And the show looks so authentic,

because he is truly re-creating the experience, decade by decade.

How much fun was Wanda's Halloween costume?

EO: It was perfect, because when Joss Whedon explained Wanda to me [back during filming of Marvel Studios' *Avengers: Age of Ultron*], he referenced certain comic books for me to focus on. And he said, "But don't pay attention to what she's wearing. You are not gonna be in leotard and tights and a crown on your head, I swear." And now, the way we incorporated the retro costume of The Scarlet Witch on Halloween gave me so much joy. If you were to ask me seven years ago to wear that costume, even if it were ironically, I would be like, "Oh, really?" But now that I have so much love for the fandom and so much love for the comics, it's so fun to be in that costume. I have like the biggest crown. It's like the same size as my face! And it's ridiculous. And it's so funny.



Can you tell us what it's been like working with Paul Bettany again?

EO: I wouldn't want to be doing this with anyone else. I feel very comfortable and confident with how we work together. It's playful. It's all the things you want a good work relationship to be. We're both always striving to be better, and we both wake up in the middle of the night thinking of ways to make things better. And then we come to work tired, and we're like, "But I have this idea!" And it's great, and we are both as committed as the other, or even raise each other up to a different level. And it's such a gift to get to go through all of this with him and with our whole cast. I mean, Kathryn Hahn has been the greatest gift! It really feels like we all come from the same world, as actors. And it's fun to build this world together.

Can you talk a bit about the supporting cast?

EO: Well, Kathryn Hahn, the nosy neighbor...

don't know how I went so long never working with her. I've had the greatest time working with Kathryn, who plays Agnes — she truly elevated that part, and it was really lovely to try and build that with her and create that. I'm so grateful we have Debra Jo Rupp, who is sitcom gold and gets to be a part of our wacky show. She loved getting to film some of the more Marvel-y stuff that we did in the finale. Debra Jo could do the sitcom parts in her sleep, but the moment she got to do some strange Marvel things, she was just like, "This is fabulous, I never thought I'd be able to do something like this!" She's just the loveliest.

What highlights of this project stand out in your mind?

EO: I mean, there's been quite a few, for different reasons. I felt a lot of freedom as an actor, getting to do the '50s, '60s, '70s styles of sitcoms, and even breaking the fourth wall like in modern sitcoms. Because I don't do a lot of comedies, it really opened up this part of myself. It's something that I will walk away with now. Now I want to go back and do theater so badly! It was really so fun, getting to play all these different decades. I think one of my favorite moments from the sitcom land was in the '70s. We were doing this bit where Wanda tries to hide that she's pregnant. And the neighbors are over, so I'm switching all these coats on and off, magically. And I'm in the kitchen, and everything's kind of going bonkers in there. I'm trying to hide my belly. I'm having contractions, I'm trying to change my coat, and I'm trying to pretend like I'm not pregnant in front of them!

NOW I WANT TO GO BACK AND DO THEATER SO BADLY! IT WAS REALLY SO FUN, GETTING TO PLAY ALL THESE DIFFERENT DECADES. I THINK ONE OF MY FAVORITE MOMENTS FROM THE SITCOM LAND WAS IN THE '70s



WANDA'S STRUGGLE BETWEEN
REALITY AND FANTASY IS CAUGHT
ON FILM...



KATHRYN HAHN

GOSSIP WITH THE NOSY NEIGHBOR!

What's it like joining the MCU?

KATHRYN HAHN: I mean, honestly — if I had been asked, “What would be the requirements for you to join this world? What would be the character that you would like to play in this world?” This part contains all of that and more. It couldn’t be more. It could not be more fun and delicious.

How has it been working with Elizabeth Olsen, Paul Bettany, and the crew?

KH: Well, you know we were able to have a really solid rehearsal period. I think it’s because the first episode was shot in front of a live audience. It was shot as a play almost. So, we really did feel like we were becoming this ensemble. It was really a gift as actors. It really felt like we were creating this little theater troupe. And so, there has been this really beautiful little bond between this whole crew.



Kathryn Hahn tells us about her experience in the MCU, what it was like hopping from decade to decade, and how she put a personal touch on her role as Agnes/Agatha.



A CLASSIC DOORWAY GREETING OF THE 1950S — THE WELCOMING GIFT OF AN ENTIRE PINEAPPLE.

Lizzie and with Paul...they had been working together for a long time. So to come on and feel that welcomed by them, especially in this part... it just gave it more fuel and just more texture. They're both such incredible actors, and as the fans know, and as I know now as a fan, their chemistry is so profound and so deeply felt. They're both such incredible people as well. This has been just like a dream.

And Lizzie's such a professional. She's so disci-

plined. And she has such integrity, so it's been a real pleasure watching her work.

In the series, you shift from decade to decade, and wear period clothing. Did you have a favorite era?

KH: Yeah, I would say the '50s was particularly fun, because we got to shoot it in front of a live audience, and that was just a dream. And the costumes are so fabulous. [Costume designer] Mayes Rubeo is such a genius and

THE FUN KATHRYN HAHN AND ELIZABETH OLSEN HAD ON SET COMES THROUGH IN EVERY SCENE THE PAIR SHARE.



an artist. So, that was particularly fun. And the '60s as well, I love the black-and-white.

YEAH, I WOULD SAY THE '50S WAS PARTICULARLY FUN, BECAUSE WE GOT TO SHOOT IT IN FRONT OF A LIVE AUDIENCE, AND THAT WAS JUST A DREAM

I'll tell you. I do not envy the women of the '50s and '60s. What they had to go through is no joke. You would not find it fun. It was not fun, from the pantyhose to the corset, I was like — nope! I did like the free and easy '70s. I did not mind it. But that polyester does not breathe, I'll say. It does not. It really captures a scent and does not let it go until you don't want it to. And then it just keeps letting the same scent go from two days before. Even if you dry clean it, it's just trapped in there.

How about the '80s?

KH: Oh, yeah. Yeah. the '80s look was kind of a Sheena Easton tribute, and I also did appreciate that. I had a hot pink skinny piano tie, and I really appreciated that. I would wear a neon yellow vest, mesh, over it. And I thought I was just the hottest. And I probably wasn't. And then I had a perm that was growing out, so it was like straight and then fried curly hair. It was really cool.

What's it like working with Director Matt Shakman?

KH: Matt comes from the theater, and so, he has such a respect for actors and for collaboration. He's an incredible listener, and he's incredibly generous. Even for something of this scale, which is so massive, he has been able to make it feel very, very intimate. And I think every actor would say they feel very much a part of the process and not a cog in the machine. That is very rare in something of this scale. Yeah, he's an incredible bird, and he never lets you see him sweat. He's so kind and decent and yet has such a fantastical imagination.

The way he talks to actors, the way he handles something of this scale...I don't know how he does it. I'm just really blown away by his technique and his kindness and his patience. He's just a very even-keeled human being. And he has a great, great sense of humor. He's terrific.

Do you get to bring your own style — your own voice — to the performance?

KH: I didn't realize how open to improvising and open to just playing around that it would be. That's been a real delight, 'cause I think that's where you find some of the texture and some of the fun stuff. The MCU is known for that kind of sense of play, so I knew it was gonna be fun.

If you were to become a Super Hero in the MCU, what powers would you have?

KH: I mean, I would love to fly, 'cause it seems really fun.

AGATHA REVEALS HER TRUE SELF TO WANDA, ALLOWING ACTRESS KATHRYN HAHN AN OPPORTUNITY TO SHINE.





NOSY NEIGHBOR AGNES IS CAUGHT
GOSSIPING WITH VISION'S PAL HERB
(DAVID PAYTON).



RANDALL PARK

THE RETURN OF JIMMY WOO!

So how did you find out your character would return?

RANDALL PARK: Well, before they called me for Marvel Studios' *WandaVision*, after Marvel Studios' *Ant-Man and the Wasp*, I had a meeting with [Marvel Studios President] Kevin Feige, just to talk about things. It's kind of a general meeting just to catch up. And he said we'll be keeping an eye for any Jimmy Woo opportunities, and I was like, "Whatever you say, I will do."

I'm such a fan of Marvel and of all the movies, and the comic books growing up. So, it really means a lot to me. I told him, "If you call, I'll do it." And I'd say, yeah, just a few weeks later I got a call about this show.

It's like you manifested it.

RP: Yeah, yeah! I was like, "Oh, wow, Kevin, you weren't kidding!" I didn't know too much about the show, but I met with [Head Writer] Jac Schaeffer and [Co-Executive Producer] Mary Livanos. We sat in a conference room, and all around the walls they had all these plans for the show, refer-



Randall Park catches us up on his return to the Marvel Cinematic Universe and talks all things Jimmy Woo.

ence photos, and old sitcom photos. And I was like, "What in the world is this? This is gonna be interesting." And they broke down the show to me, and I was *still* like, "What is this?" I understood it, but I didn't know how they would pull it off. And then eventually, I started seeing the scripts. And I was like, "Oh, wow, they're pulling this off. This is so smart and so just daring and out of the box." And then I got really excited to be a part of it, because I knew it was something really special.

...AND THEN I GOT REALLY EXCITED TO BE A PART OF IT, BECAUSE I KNEW IT WAS SOMETHING REALLY SPECIAL

What's it like working with director Matt Shakman?

RP: Matt is just a great, great guy. He's super fun, super kind, but also very focused. He knows what he needs to get, and he gets it. I just have the utmost confidence in him. I don't really ever have to second-guess the way he's envisioning this. He's a great leader, so it's a real pleasure working with him.



FBI AGENT JIMMY WOO IS ON THE JOB, READY TO CRACK THE CASE.

Kat Dennings made her return to Marvel as well. Have you worked with her before?

RP: I love Kat. She's great. I've been a fan of hers before this, but I'd never met her throughout all these years I've been [appearing in Marvel Studios films]. And I have mutual friends, which we've talked about. But she's just so naturally funny. Just the way she talks and expresses herself, she has so much personality. She's amazing. And I'm so glad to be able to get to work with her.

You know, we're actually a big part of the story, and we're also good at what we do. And we're not just there for the jokes. That's really nice because, 'cause we get to be these real, fully formed characters that help, in part, to save the day.

How is it different doing these episodes versus shooting over the course of a film?

RP: I don't know. At least for me, personally, it feels like we're doing a movie. It feels just as epic and just as big of a deal as doing a movie. I think in some ways, this particular project is different from the movies in that it's just different

from everything. You know, like there's nothing like this show. It's so, so creative and different and weird and all these things just make me so proud to be a part of it.

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AGENT JIMMY WOO AND CAPTAIN
MONICA RAMBEAU, JUST BEFORE
SHE ATTEMPTS TO ENTER THE HEX.



What have you enjoyed about your return to Marvel?

RP: I feel like it's a big family. And just be a member of the family is really cool. When I did Marvel Studios' *Ant-Man and the Wasp*, I was just happy to be there. I thought it was gonna be a one-off. And to have Jimmy come back is such a thrill for me, because I just love the character so much. His kind of tendency to want to connect with people and then tell stories about his life even when it's not necessarily asked for. All those little things, little seeds that we planted in Marvel Studios' *Ant-Man and the Wasp*, they all kind of get to blossom

in Marvel Studios' *WandaVision*, which is super cool. There's a reason why everything Marvel Studios put out is such a hit. It's because there's so much thought put behind it, but also there is a lot of heart and genuine love for these characters and for these stories. It really is an honor to be a part of it.

It sounds like you're having a lot of fun then?

RP: Yeah, it's really fun. I mean, this is like three movies in one. It's just such a thrill. And I have my fingers crossed that Jimmy Woo gets to come back! But even if he doesn't, it's like, "Wow, I got to do it again. That was so cool!"



TEYONAH PARRIS

GROWING UP MARVEL!

So, what has it been like joining the Marvel Cinematic Universe?

TEYONAH PARRIS: I've wanted to be in the MCU since the MCU debuted! That would be like Marvel Studios' *Iron Man*. I remember either being in college or just out of college and seeing the epicness of it all, and how fun it was and funny and still very grounded. I'm like, "I want to be an MCU Super Hero!" Just to have entered the world and with such a dope creative team and cast, it's really been a dream.

So would you say you're a bit of a Marvel fan?

TP: I am *definitely* a Marvel fan. I loved Marvel Studios' *Iron Man*. I think that's probably like...I mean, it's, it's so good. So I would say that's probably my favorite, and Marvel Studios' *Captain Marvel*. Hello? Gotta love my origin, and it was just good and fun and yeah and girl power. Girl power!

What was it like auditioning for the role?

TP: I didn't even know what I was auditioning



Teyonah Parris talks time travel, tone, and becoming Monica Rambeau!



MONICA RAMBEAU IS CAUGHT INSIDE THE HEX, HER APPEARANCE TRANSFORMED INTO A 1970S VERSION OF HERSELF.

for. We all know Marvel Studios is very top secret, and I was just sent a piece of a script, just a scene. They were like, "Yeah, go for it." And I think it was the '70s episode. So, I was very confused. It didn't say it was '70s, but it's high farce. It was overacting. And I was like, "What do I do with this?" I'm not sure, because it's not Marvel, as my mind can process. And so, they sent notes, like, "Just overact. It's okay. Just go for it. We don't care that you don't feel that it's grounded. That's not quite what we're looking for." So I did some very great over-

acting, or terrible, however you want to look at it. And I let it go for two weeks, because you can't hold these things too close to your heart 'cause you will get heartbroken so many times. But, this time, it was no heartbreak. They called, and they were like, "Hey, you got the part." And I'm like, "[gasps] What part? What's the part? What is it?" But it's Marvel. Okay.

Before they even told me what it was, I said to my agent, "Oh, my gosh, what if it's Monica Rambeau? What if it's Monica Rambeau?" And then it was Monica Rambeau. And I lost it. I practically tried to jump off a set of stairs 'cause I thought I

could fly. I was so excited. So, yeah, it's really been awesome. It's been such a dream. And I can't wait to see what her story is, what her journey is.

So last time we saw Monica, she was played by Akira Akbar and was 11 years old...

TP: Yeah, so, when we leave Monica in Marvel Studios' *Captain Marvel*, she's a young girl. She's got her whole world ahead of her. And once we find her here in Marvel Studios' *WandaVision*, she's a grown woman. And she's had a lot of life that we don't know about.

What's it like performing in a show that changes so much between episodes?

TP: It was really exciting and trippy to be able to go through the different decades that the show is incorporating into its structure. We have the '50s, the '60s, '70s, '80s, all the way up to modern day. And what's also cool is not only are we in those decades, but each show is produced using elements of filmmaking that were true to that era.

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So, for the '50s, they had these big lights. I don't even know what they're called. But they were vintage, and they were beautiful. And we did one of the episodes in front of a live audience. And that was cool. I got to be in the audience and watch, and that was really exciting. And for the special effects for each era, they used methods that were also true to how they did it back then. So they had the strings and pulleys and things like that. It was really cool, just the amount of detail that production has used and put into making sure each era is true to form.

What is the tone? How is it different from the other stories told in the MCU?

TP: Tonally, Marvel Studios' *WandaVision* runs the gamut. I can't even keep up myself sometimes. We've done everything from slapstick to very modern or real, I guess is what we would say. It's very different from the films and that. I think with Marvel Studios' *WandaVision*, we're able to really get into Wanda and Vision's relationship and watch Paul [Bettany] and Lizzie [Elizabeth Olsen] flesh out those characters. And that's been really special as well.

You're joining actors that have performed together for some time. How's that been?

TP: Watching Paul and Lizzie have the opportunity to explore aspects of their relationship that weren't necessarily afforded in the features has been really dope. Paul and Lizzie, they're such generous actors, and they've been so kind.

It's so funny, because this is my first Super Hero movie. When we have scenes where Lizzie is in full Wanda mode, hands and everything, I've had to catch myself, because Lizzie is acting and doing her thing and I'm like, "YEAH!" I've had to say, "I'm sorry, Lizzie. I'm sorry, you are doing wonderful work. I'm here with you!" But you get caught up with how exciting it is that you're making a Super Hero film. And Paul, he's just like a big teddy bear.

They're both just so kind, and what we're doing is wonky and wacky and bonkers. A lot of times, we've been asked to do things where you're saying, "Ooh, am I doing bad acting? Is this too much?" But that's the world that we're in, trying to pay homage to amazing shows from our past.

You did some stunt work, right?

TP: I actually had to, a scene where I go up on a harness. This is my first time doing Super Hero action-y things, and they lifted me up and I went, "Whoa, whoa, calm down, slow down!" So it's really, cool. I'm like a big kid right now. It's really exciting and I hope I get good at it, so maybe I can say yeah, I did that stunt, just one. Just one or two.

MONICA PUSHES THROUGH THE MAGICAL HEX
BARRIER AROUND WESTVIEW, AND IS FOREVER
CHANGED BY THE EXPERIENCE.



KAT DENNINGS

MCU GRADUATE...

Your character, Darcy, hasn't been seen in the MCU since Marvel Studios' Thor: The Dark World. How does it feel to be back?

KAT DENNINGS: Oh man, it's been so amazing to bring Darcy back, especially in kind of an unexpected way. You know, the last time we saw Darcy, she was still Jane Foster's intern and kind of her friend, and we weren't really sure what was going on with her. Apparently, she's just been going to college this whole time, and now she's this astrophysicist! Which is really fun for me as an actor and anyone who saw the Thor movies. She has a really cool role.

In the series, you spend some time working with Randall Park. Can you talk about that experience?

KD: Randall Park, obviously plays Jimmy Woo, and he is amazing. It's been really fun to have us together in scenes. And we get to have our funny moments. There's a lot of dark, serious drama, and it's fun to kind of have that little break.

How fun has it been to work with Elizabeth Olsen and Paul Bettany?



Kat Dennings brings Darcy Lewis back from the Dark World — and now she's got a degree!



INSIDE THE HEX, DARCY LEWIS STEALS AN ICE-CREAM TRUCK AND RESCUES VISION FROM THE CIRCUS.

KD: I mean, it's been incredible! Tonight was my first night working with Paul. I'm a massive fan, obviously, and he's lovely. He's so much fun — he's dancing and singing already, making everybody laugh 'cause it's been freezing cold outside. So it's wonderful, I'm pinching myself.

What's it been like working with Director Matt Shakman?

KD: Matt is amazing. I really love when somebody just knows exactly what he's doing. I feel like there's no moment that he isn't prepared for. He knows exactly what's going on and exactly what we need to be shooting. Once he gets it, he moves on. Which is really nice. I mean, it's just like "Bop, bop bop!" Really, really organized. He knows, 'cause he's been an actor — so he knows what to say to the actors, he knows how to get what he needs. It's just awesome.



FBI AND S.W.O.R.D. AGENTS WATCH AN "EPISODE" OF MARVEL STUDIOS' WANDAVISION FROM OUTSIDE THE HEX.

ASTROPHYSICIST DARCY LEWIS
DISCOVERS THE SECRET
BROADCAST STREAMING FROM
INSIDE WESTVIEW...





JAC SCHAEFFER

WANDA WORDS!

First of all, can you tell us how this show compares with the Marvel Studios films?

JAC SCHAEFFER: It's incredibly different. This is Marvel Studios' first Super Hero sitcom. The first episode imagines Wanda and Vision in a 1950s sitcom. And when the show opens, that's presented really without explanation. And [as the episodes progress], we see them move through the various eras of sitcoms, all the classics. Fairly quickly, we realize there's something else going on, something a little bit more nefarious.

And each of these eras has a different aesthetic?

JS: Absolutely, yeah. We sort of did sitcom boot camp. Our show leapfrogs between multi-camera and single camera [sitcoms], and we've been really judicious with the color palettes — some of them are black and white. Some [of the sets] are on location, some of them are on stage. And we have the most incredible department heads who've brought all of that to life.

How does this show fit in with the larger Marvel Cinematic Universe?

JS: This story starts off right at the end of [Marvel Studios' Avengers:] Endgame, where we left

Wanda in a state of having lost her soul mate.

We don't have any explanation of what's actually going on, but her grief and that trauma directly feed into this larger story. What's going on with Vision?

JS: Vision's dead [following the events of Marvel Studios' Avengers: Infinity War], and everyone knows that. I think that's something that is exciting and kind of bewitching about the early episodes — how did this happen? Why are we looking at him? And it's our hope that these early episodes seduce the viewer into having a great time, and then we get into that question of what's really happened.

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What's it like, seeing this series evolve from script to film?

JS: It's very hard to articulate how special this is. The first day that we had video, I gasped, because I had forgotten it was in black and white!

WandaVision Head Writer Jac Schaeffer talks to us about the creative rewards in assembling an all-new type of Super Hero series.



VISION AND WANDA SHARE A RARE
QUIET MOMENT BEFORE THEIR
WORLD BEGINS TO CHANGE FOREVER.

I mean, I spent months with a team of writers conceiving of this, and then to see these beautiful people in these gorgeous costumes on this ridiculously, perfectly, meticulously articulated set... and then the black and white ... It's extraordinary.

Is there a particular era of TV that you're most excited about?

JS: That's a great question. For the 1980s — that's my era. I am very excited for that, for the wardrobe and the hair especially. We're also having our theme songs composed by Bobby and Kristin Anderson-Lopez. And the one that they've done for the 80s ["Making it Up as We Go Along"] is by far my favorite. I sing it all the time. It is really special.

This is a very different type of story for Wanda

and Vision — and for the actors. Can you talk about that?

JS: Marvel fans have never seen Elizabeth Olsen and Paul Bettany in this way before. Their storyline [in the films] has been so romantic and tragic, and I think fans have really latched onto it. But really, it's been precious little screen time, and it's been all very fraught. In the show, we get to see them in a domestic light, and [their relationship] gets to breathe. And it's really beautiful.

Lizzie is so tremendous. And I was so excited for her to have the opportunity to do something that was so upbeat and fresh and buoyant. And for Paul, it's great for him to use his lanky physicality that is a terrific match for [sitcom legend] Dick Van Dyke.

These sitcoms are all in our DNA. We feel them in our bones. And it's really a pleasure for everyone to just sink into it.

