

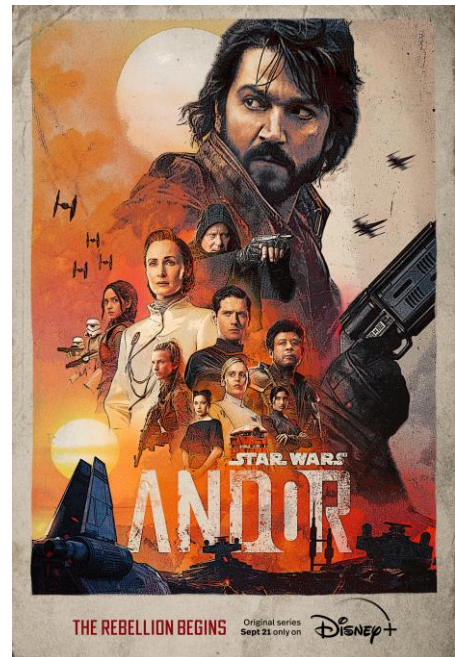
From Lucasfilm comes “Andor,” an original, live-action series exclusively for Disney+ that explores the *Star Wars* galaxy from a new perspective, focusing on Cassian Andor’s journey to discover the difference he can make.

The series brings to light the story of the burgeoning rebellion against the Empire. It’s an era filled with danger, deception and intrigue where Cassian will embark on the path that is destined to turn him into a rebel hero.

“The series is a prequel to ‘Rogue One: A *Star Wars* Story,’” explains creator and showrunner Tony Gilroy. “It rewinds back five years from the events of ‘Rogue One’ to follow Cassian Andor on his journey to get to the movie. We’ve done twelve episodes for the first season. The twelve episodes that we’ve done cover one year in time. We’re going to do another twelve that are going to take us over the next four years into ‘Rogue One.’”

A thriller rife with political intrigue, danger, tension, and high stakes, “Andor” is at its core a story about revolution. “This is an incredibly intense five-year period of time,” says Gilroy. “The five years beforehand is where everything is fermenting and cooking, and bubbling up, and all these nascent revolutionary, rebellious ideas are percolating all over the galaxy in all kinds of independent, improvised and ad hoc ways. People are trying to build a revolution and the tactics that are used in revolutions are uncompromising.”

The talented cast features a diverse group, several of whom are award-winning actors from the British theater world and others who are well known to the *Star Wars* franchise and the cinema world in general.



Diego Luna (“Rogue One: A *Star Wars* Story,” “Narcos: Mexico”) returns as Cassian Andor, and Genevieve O’Reilly returns to her role of Mon Mothma. O’Reilly has a history with *Star Wars*, having first appeared in “*Star Wars*: Revenge of the Sith” and then “Rogue One: A *Star Wars* Story,” as well as voicing the character in “*Star Wars* Rebels.”

They are joined by Stellan Skarsgård (“Dune,” “Chernobyl”), Adria Arjona (“Morbius,” “Father of the Bride”), Denise Gough (“Under the Banner of Heaven,” “Too Close”), Kyle Soller (“Poldark,” “Brexit”), Fiona Shaw (“Killing Eve,” “Baptiste”) and Faye Marsay (“Game of Thrones,” “Deep Water”).

The creator and showrunner for the series is Academy Award® and BAFTA-nominated writer/director/producer Tony Gilroy, who also wrote Episodes 1, 2, 3, 11 and 12. Gilroy, who co-wrote “Rogue One: A *Star Wars* Story,” is known for writing and directing the critically acclaimed feature films “Michael Clayton” and “The Bourne Legacy” and wrote the first three Bourne Films: “The Bourne Identity,” “The Bourne Supremacy,” and “The Bourne Ultimatum.”

Additional writers on the series are Oscar® and BAFTA-nominated writer/director Dan Gilroy (“Nightcrawler,” “The Bourne Legacy”), Episodes 4, 5, 6; Emmy®-nominated Stephen Schiff (“The Americans,” “Wall Street: Money Never Sleeps”), Episode 7; and Emmy®, Oscar®, BAFTA-nominated Beau Willimon (“House of Cards,” “The Ides of March”), Episodes 8, 9, 10.

The roster of talented directors includes Toby Haynes (“Black Mirror,” “Brexit”), Episodes 1, 2, 3, 8, 9, 10); Susanna White (“Parade’s End,” “Generation Kill”), Episodes 4, 5, 6; and Emmy®-winner Benjamin Caron (“The Crown,” “Sherlock”), Episodes 7, 11, 12.

The music for “Andor” is by Emmy®-winning composer Nicholas Britell (“Succession,” “Moonlight”).

Production design was completed by 2019 Emmy Winner Luke Hull (“Chernobyl”)

Kathleen Kennedy, Tony Gilroy, Sanne Wohlenberg (“Chernobyl”), Diego Luna and Michelle Rejwan are the executive producers of the series.

The first three episodes of “Andor” premiere on September 21, exclusively on Disney+.

THE GENESIS

The genesis of “Andor” was the fan-favorite 2016 feature film “Rogue One: A *Star Wars* Story.” After the movie had wrapped, Tony Gilroy, who is credited with the screenplay and brought a clear creative vision to the film, found himself continuing to think deeply about the early years of the Rebellion, and he felt strongly that there was much more to explore about Cassian Andor, in particular.

“When we did ‘Rogue One,’ it was fascinating to work with the different characters that were there, but the movie was such an ensemble piece, we only got snapshots and glimpses into all the different characters’ lives,” Gilroy says. “I tried to make them as interesting as possible, but they were glimpses. Digging deeper into the life of Cassian Andor, you realize that this guy has this incredibly complicated and long history. He arrives in ‘Rogue One,’ and he’s the consummate spymaster warrior. He’s the one person that the whole Rebel Alliance is going to trust with this assignment. So, he’s the tip of the spear. How did he get to be the tip of the spear? How did he get to have all of the skills that are required for that?”



With the advent of streaming, the ability to do a series that could potentially answer those questions by examining the untold story of the formative years of the Rebellion and the personal history of the hero who gave his life for the cause became more of a reality. “I do remember when it stopped being wishful thinking,” says Diego Luna. “It was interesting because I was told it will be a twelve-episode series that will be as much like a film as it can be. And Tony Gilroy will be behind everything. That was very exciting.”

As showrunner for “Andor,” Gilroy and his fellow filmmakers knew exactly what they wanted the tone and look of the series to be even before they began drawing together all the elements the ambitious project would require. “One thing that we really wanted to make sure was that in this show everything is real,” Gilroy comments. “That was our initial instinct going forward, and that’s what we’ve tried to adhere to. Everything has to be real and that filters down from a design, it filters down through the camera department, it filters down through the actors, for sure, and it really filters down into the writing and the behavioral writing and the kinds of scenes that you can write and the topics that you’re going to deal with.”

For Tony Gilroy, setting “Andor” up as a thriller made sense to execute the story and pay off the characters. “The thriller genre provides a chance to dig deep into complicated behavioral problems between people, and watch people make decisions that are difficult,” offers Gilroy. “We’re going to start with one thriller by having the Cassian Andor story go all the way through this. But as he impacts other people all around him, and as other people get involved, we spread out and go wide with the story. We’re carrying a lot of characters, and as they spin out, they all have their own thrillers. I’m really pleased with the fact we could keep so much combustion, and so much kinetic tension, and so much adrenaline in all of our subplots. And it means when they collide in the story, and when they come together, it just adds all this extra heat. From a storytelling point of view, it’s pretty exciting.”

For Luna, “Andor” was the perfect opportunity to delve into the backstory of his character: “The film can only tell you so much. There are many questions about who these characters are, even though there are moments in the film where Cassian talks about his recent past and what he’s

gone through and why he's making the choice of going all the way. But, with this show, we have the chance to be very specific in telling the story of how a revolutionary starts, in what triggers this clarity, this conviction. There's room for subtle and different layers that bring richness to what you're seeing."

He continues, "You know what's going to happen, but it's much more about the storytelling and perspective a writer and a director can bring. It's like when you see Shakespeare or when you know the story, but you want to know why this time it's unique—and that's because of the people telling you the story."

Notes executive producer Sanne Wohlenberg: "It's an unusual journey because you know exactly where it will end, but you have to find the beginning."

For Tony Gilroy, the creative challenge of working backward from the end point of "Rogue One" proved to be an exciting one. As he conceptualized Cassian's larger story arc, he sought to map out a narrative journey for the character that would feel compelling and complete—that meant re-introducing him in the world of the series at an especially low point in his life, five years prior to the events depicted in "Rogue One" at a time when the Empire is consolidating its power across the galaxy.

"He's a very different person than the accomplished warrior-spy that we meet in 'Rogue One,'" Gilroy says. "He's sort of an adopted son of a family that saved his life, and he's grown up on this planet, Ferrix, in a really strong community. And he is kind of the guy that nobody wants to see right now. He owes money to everybody. His mom's on his case all the time, and he's certainly not lived up to his potential at this point. He makes a situation infinitely worse in the opening scenes of the show—he's become a fugitive. He's had the worst day of his life when we start the show. We're going to spend twenty-four episodes, exploring his odyssey to become the person who gives his life for the galaxy."

Eager to investigate the darker corners of the character's psyche, Luna happily partnered with Gilroy to find the nuance and complexity of this younger incarnation of Cassian. "Diego is just a gem," says Gilroy, who grew close to the performer during the making of "Rogue One." "He's a brilliant actor, he's a great collaborator, he's a gentleman, he's wise, he's sweet. He is your dream partner."

Toby Haynes, who directed six of the twelve episodes of "Andor," was drawn to the narrative through Tony Gilroy's writing: "I think what's really exciting about what Tony is doing with this series is that *Star Wars* has always been about the battle between good and evil, and I think what 'Andor' is, and how it's unique, is that it's about the gray areas of life. It's very realistic to life where people are more nuanced and not just one thing or the other."

He adds, "Every character that you'll meet in 'Andor' will have two sides to them, and it's about peeling away the layers of those characters and showing all sides of people—the choices that they make, which side they are on and who they affiliate with. *Star Wars* is this incredible galaxy

with loads of interesting planets to explore, but what I really think is interesting about what Tony is doing is that he's exploring the mind and the ideas of what it is to be a rebel."

The first time the audience sees Cassian Andor in "Rogue One," he's shooting his contact in the back. "That's one of the things that Tony Gilroy is trying to say about Cassian is that you don't necessarily need to be heroic to be useful to the Resistance," Haynes notes. "The rebellion needs people who are ready to go that extra step and do what needs to get done. It's about taking the audience into a much more interesting moral area where you're rooting for a character, but as it's evolving you might see them do things that you don't necessarily agree with."

Offers Tony Gilroy: "'Andor' is a story about many things, but at the center of it is a story about revolution and about everyday people making decisions in a very extreme moment in *Star Wars* history. We're treating it as a very serious story about the education of a leader and the building of a rebellion. Characters really have to make decisions all the way down the line—how people make decisions, how they fail to make the proper decisions, how they betray each other when they're weak, what bravery means, what altruism really means, what evil and oppression really mean. The chance to chew on all that material is why I'm here."

REBELS AND VILLAINS—OLD AND NEW

There are 195 speaking roles in "Andor," a challenging prospect, but one that executive producer Sanne Wohlenberg was prepared to take on due to the quality of the material: "When you bring *Star Wars* to the small screen, you get more time to really spend with characters, so it automatically becomes more about character. And that's also what I think the audience will come back to every week. Of course, they'll want to be dazzled, and of course there has to be some action that will be part of the adventurous journeys that *Star Wars* ultimately sets you on. But the engagement with characters is ultimately what drives you back and what will give it longevity. Tony Gilroy is a very character-driven writer in the first place, and he writes a family ever so well. I think when fantasy is at its best, you always deal with problems and conundrums that happen in our real world."

Adds Director Susanna White, "The thing I've always loved about *Star Wars* is those classic polarities between good and evil, dark and light, which have been in storytelling going back to the ancient Greeks. What's been unique about this experience is that we're looking at those things through the eyes of these incredible characters that Tony Gilroy has written."

Says Gilroy, "We are just as interested in the lives of the members of the Empire as we are in the people on the rebellion side. So, 'Andor' is a large-scale character study of a very potent moment in history."

The character of Cassian Andor is naturally at the heart of the narrative, the center around which all the other characters and stories must flow. Explains executive producer Kathleen Kennedy: “We’re fortunate to have Diego Luna come back to do this show because he became such a huge presence in ‘Rogue One.’ To go back in Cassian Andor’s life several years prior to when ‘Rogue One’ took place and get a better understanding of what led Cassian to become who he is—the family connections, where he grew up, all of the things that go into defining him and defining his character—has been really important.”



Playing the character in “Rogue One” had been an immense thrill for actor Luna: “I was really excited to be part of this universe, this world that was there at the beginning of my love for cinema. When I started watching films, one of the first film references in my life was *Star Wars*. So being able as an actor to connect to that, it was very special.”

He continues: “‘Andor’ is an homage to that beginning of *Star Wars* and tells a story about regular people, and what they can actually do to bring about change. It’s when science fiction connects directly with reality and makes the comments that have to be made.”

Adds director Toby Haynes, “Working with Diego is a dream for any director. He is a highly intelligent and nuanced actor and a details guy. He plays every tiny line, he plays every moment, he is very focused and very dedicated to the role. What was particularly interesting about watching him assume the character of Cassian five years before ‘Rogue One’ was set, was that he was playing this guy who was younger and knows less, who is not the hard-boiled, fully formed hero that you meet in ‘Rogue One.’ This is a guy who is less formed. He is rash, he is more impulsive and has a younger mindset, and the way that Diego embodied that was a real pleasure to watch.”



Tony Gilroy notes that a profoundly painful incident from his childhood has shaped much of Cassian Andor’s character. “There is a trauma, and an anger and a bitterness inside of him,” says Gilroy. “It’s just a fire that will not be banked, and he’s suffered for it. His life has been really

distorted and messed up by oppressive colonial powers since he’s six years old. He’s lost his whole civilization along the way. So, he has a lot to be angry about. It’s an unfortunate combination of circumstances that finds him in the first episode of this show.”

A world away from Cassian Andor's life on the salvage world of Ferrix is Mon Mothma, the young Senator who serves in the gleaming halls of galactic government on the planet of Coruscant. The returning character from "Rogue One," and the broader *Star Wars* galaxy, is once again portrayed by Genevieve O'Reilly, who was delighted to have an opportunity to understand her character more deeply: "'Rogue One' was a really exciting piece to be a part of. It felt like a genuinely creative project. My memories of it were that it was shot almost like an indie film at times. It was very exciting, and it felt like a hotbed of creativity."



Tony Gilroy was keenly interested in exploring the mystique that surrounds the legacy character and presenting her in a new and surprising light. "She's very enigmatic in all the previous incarnations," Gilroy says. "People don't have any idea how complicated and difficult Mon Mothma's life has been—her character in many ways has the hardest road of our whole show, what she goes through and the pressure on her. She's this woman who's trapped in a box with everybody watching her, and she has this incredibly potent secret life where she's put herself at great risk by supporting the rebellion. There's no freedom from anxiety in this woman's life, and yet she has to not only endure, but she also has to thrive."

Gilroy adds, "We had Genevieve on 'Rogue One,' and she's just such a miraculous actor. I think people are just going to be blown away by what she does as we go along. That was just a gift to have her and find out how great she was."



O'Reilly found much to admire in the new show: "'Andor' is an intricate, character-driven, spy thriller that lives in the world of *Star Wars*. I feel like the characters live within *Star Wars*, and yet are deeply driven by their own individual character impetus. I think what's

extraordinary in Tony's [Gilroy] writing is that there are worlds within worlds within worlds and it feels at once universal and personal. And that's really exciting writing for me."

For Wohlenberg, delving further into characters that the viewer already has encountered is the perfect reason to make the show. She explains: "It is a real gem of a storyline to really explore Mon Mothma and offer insights that nobody will have been expecting. Who is she truly? What is her life? How do we represent her? She is a legacy character, and we really had to think much deeper about the character and go on that journey, and yet also remain aware of where she ends up in 'Rogue One,' and that is the journey we are showing."

A new character created for the series is Cassian's adoptive mother Maarva Andor, played by Fiona Shaw. "Maarva has gone from being a prosperous businesswoman in this town to being [still] respected but she's aging," explains Tony Gilroy. "Her son is confusing and a disappointment. It's something that she worries about constantly. He's had so many troubles. And when our show starts, he's really in deep trouble."

"Andor" presents a universal story for Shaw: "I think Maarva is a pilgrim. I think her husband is also a pilgrim. These are souls wandering through the universe trying to make a living and trying to not look at the thing that we all try not to look at, but maybe we've been forced to look at, which is governmental power and Imperial power. It's a wonderful tale of morality, in that all individuals should keep an eye on who's got the power, because before you know where you are, you're serving that power rather than living a free life."



Shaw is very taken with how the *Star Wars* stories have evolved over time, explaining: "From the very first *Star Wars*, the need at that time was for us to look forward to new technology. Now we have technology and the unknown we look to is the human mind—that is the frontier we are always exploring, and so the franchise has come to deal with psychology and emotional vocabulary."

She continues: "Tony Gilroy is keen on 'Andor' being as human and as three dimensional as it can possibly be, and I think that allows actors to be in this strange world of costume and planets, but actually to understand each beat of the story emotionally."

The other woman in Cassian's life is Bix Caleen, played by Adria Arjona, who runs her family's salvage yard following the death of her parents. Explains Tony Gilroy: "Everybody on Ferrix can take everything apart and put it back together— it's a city of mechanics and improvisors, and she's no exception. She and Cassian have been flirting and dating and circling each other and breaking up since he was, like, ten years old. They know everything about each other. They're meant to be together, and yet it's been impossible all these years. When we come in the show, she's done with him. He's burned every last bridge. But they do have this business together in stolen material and that will come to controversy in the first episode."

Describing her character, Arjona offers, "Bix is a hardworking woman. She's a complicated woman who is very handy and strong. I wouldn't necessarily consider her tough, but I think she's a lot stronger and a lot smarter than a lot of people may think she is."

She adds, “Bix is the owner of her salvage yard, so she’s very much in charge and in control, and you see it by the way that people behave around her as well. She’s also very selfless, and is a great and loyal friend and confidante to Cassian.”

For Kyle Soller who plays Syril Karn, who starts his journey in “Andor” as the Deputy Inspector for the corporate authority on the planet Morlana One, until he suffers a spectacular downfall, and vows to pursue Cassian Andor, no matter the personal cost. Soller found himself captivated by the moral ambiguity Tony Gilroy had woven into the very fabric of the new series.



“I saw ‘Rogue One,’ and I was really impressed with where they went in the *Star Wars* universe and how it was really grounded, really human, and a different kind of *Star Wars* story,” Soller says. “What ‘Rogue One’ managed to accomplish was honoring the

original films from the seventies in a way that hadn’t been done yet—stylistically, but also in that it was dirty, it was lived in, it was very real and more of a thriller. I remember watching it in the cinema and thinking that it felt like a combination of different kinds of genres rather than just space and sci-fi.”

He continues, “So knowing that Tony Gilroy has worked on that and that he had then written ‘Andor,’ I read the script and saw what he had done to flesh out the story of ‘Rogue One,’ starting five years previous and creating these multiple storylines, and a real Dickensian framework to this whole world that had just existed within ‘Rogue One.’”

Denise Gough plays Dedra Meero, an ambitious Supervisor with the Imperial Security Bureau (ISB) who is on the hunt for Cassian Andor and will stop at nothing to achieve her goal. “She is a true, true believer,” Tony Gilroy says. “She is a really hardcore advocate for the ISB;



she is relentless. She is inspired. She has deep insights into what the rebellion might be thinking and what they might be doing next, anticipating their behaviors.”

For Toby Haynes: “The ISB are the worst of the worst. They’ve got their spies everywhere, and they’re listening to everybody and putting all the pieces together. Dedra is fighting her way up through this male-dominated organization into a pivotal role. She’s ruthless, she’s fiercely intelligent and she’s uncompromising.”

Gough relished the opportunity of playing a woman in a mostly male world. She explains, “She will do anything for the cause and so much of the time, she’s looking around feeling like a lot of her colleagues are very mediocre....For me, although she’s on the side of the villains, she’s also evangelical in her belief in the Empire, and, in common with all great villains, she has this absolute belief that what she’s doing is right, no matter what she does—and she does some seriously reprehensible things.”

What is important to remember, Tony Gilroy notes, is that the Empire is absolutely ascendant in this turbulent moment when the story opens. “The Empire is squeezing down,” he says. “The audience knows the big secret—they’re building the Death Star. It’s been a long-term plan; it’s behind schedule. But that’s out there, this timebomb, and a lot of things that the Empire is doing is in service of supporting that and keeping it secret. And a lot of it is with the confidence of knowing that such a huge unbeatable weapon is coming soon. So it’s a really nasty moment.”

On the other side of the Empire is Luthen Rael, played by Stellan Skarsgård, who represents a new angle on the revolution; he’s a calculating spymaster who is attempting to recruit a disparate group of supporters to take on the ascendant fascist regime, and he plays a vital role in shaping Cassian’s future. For Diego Luna: “Luthen is different to everything you’ve seen before. He’s very eloquent, he’s very elegant, he’s very intelligent, he’s very informed, and it’s a nice layer for the story and a beautiful and interesting character for the audience to meet.”

Relating what attracted him to the role, Skarsgård says, “I love ‘Rogue One’ because it’s interested in the human conditions and the human conflicts. So, when I talked to Tony Gilroy, the things he talked about when he talked about the character were very interesting for me. Tony showed me what he had written, which was complicated and mysterious in a way because he doesn’t reveal everything about this character, and still after twelve episodes you don’t know everything. But the way he thought about the character and what was the inner conflict of the character was interesting to me.”

Skarsgård finds Luthen to be “quite an interesting character.” “He’s complex and there’s a lot of contradiction in him,” says the actor, “which attracts me because I really don’t like the idea of good and evil people. That sort of binary way of looking at humanity, I think, is an incredibly



dangerous way to look at humans. So, I’m very grateful for the ambiguity of the character. He lives a kind of double life or maybe triple life, we don’t know. He actually is two characters in a way in this story, which makes him a lot of fun to play, going between those two, rather different, characters.”

Explains Tony Gilroy: “Luthen Rael is the master puppeteer of our show. He is the character that links many characters, and he comes at the revolution with an incredible

intensity. When you meet him, he's got a secret identity. He has a very upscale gallery where he sells galactic antiquities. But the hunt for antiquities gives him permission to go off and fly around and do different things. Luthen has been out in the galaxy for the past thirteen years talent-scouting, building relationships, buying stolen military equipment from one place, selling it someplace else, making sure that people talk to each other, building this huge network. He deals with Mon Mothma on one end, and he finds Cassian on the other end. The timing of their meeting is very providential for both of them."

Adds Toby Haynes: "[Stellan] is such an intelligent and creative actor. I remember when he put his costume on for the first time, he immediately inhabited the role. He is so playful as a human being that it's such a surprise when he turns Luthen on. Luthen is somebody who has dedicated his life to the rebellion, who is prepared to give his life to the rebellion and expects you to do the same. He is somebody who is ruthless to the core and has such incredible drive and intelligence and is always thinking ten moves ahead to everybody else."

No *Star Wars* series would be complete without a new droid character, and "Andor" is no exception. Neal Scanlan, the Creature and Droid FX Creative Supervisor, explains how B2EMO came into being: "We chose to design something that was more rectangular in shape, a little smaller, a little squatter. Obviously, like all the droids in *Star Wars*, they have a purpose, and by looking at the script, we were able to understand what B2 would have to do. Add to that his relationship to Cassian and his relationship generally to the world around him, and that helps us think about how we can emote that, through small gestures and body language and certainly the motion of our head."

He continues: "This is the first droid that we built that allows him to be able to do things which we can recognize emotionally, and he also has an ability to be able to shrink down. He's built for purpose; he's a faithful friend and companion of Cassian's and he has a moral compass to some extent."

CREATING THE WORLDS OF "ANDOR"

The production value for "Andor" was on par with the work that goes into a *Star Wars* feature. As Diego Luna commented, "It feels like we are making a very long movie." The craft and attention to detail can be found in every aspect of the production, from creating characters to conjuring new worlds for them to inhabit. As production designer Luke Hull, who won an Emmy® for his production design on "Chernobyl," relates, "Tony's [Gilroy] mantra has been to keep it all real, real, real. We're still making *Star Wars*; we're still delivering space fantasy but every step of the way, we ask ourselves how we would do this if this was a movie set in an everyday town."

To that end, much of the production was practical, with massive, intricate sets built at Pinewood Studios, U.K., and in other England locations, including Coryton, Marlow and Portland House. Offers Tony Gilroy: "We want reality. We want to make the galaxy real. We're just saying that everything that's happening is happening to people. We're going to see people that are just

absolutely thrashed by the Empire. We see a variety of planetary cultures that are destroyed in what will be reminiscent of Colonialism in many ways.”

The “Andor” story travels between numerous planets, each with its own look. Cassian’s home planet of Ferrix, a salvage and repair hub where the first three episodes take place, resulted in an extraordinary build in Little Marlow, Buckinghamshire, close to Pinewood Studios. Executive producer Kathleen Kennedy comments, “Luke Hull is just exceptional in the production design work that he’s done, and I think that he made the town of Ferrix feel so incredibly real and grounded. He came up with something we’ve never seen in *Star Wars*, but at the same time, it feels just like *Star Wars*.”

Director Toby Haynes was impressed by the scale of the build, saying, “When you step onto the street for the first time and you see what Luke Hull’s done and this world that he’s created, it’s not just a backdrop, it’s a whole way of life.”

Adds Luna, “Even though it’s called ‘Andor,’ it’s about a universe, because a revolution is never one man or woman. A revolution is a team, and it’s much more complex and diverse than one or two characters. Ferrix has that—all those little corners where you can find this world and understand why this revolution is needed.”



Explains Hull: “It’s about textures, it’s about detail. It’s about not getting too cartoony and really finding your rules as you go. It’s still a massive set at the end of the day, and we want to play with these very exciting shapes, but we tried desperately with all the sets to be quite earthy and raw. We

wanted to be able to follow a character and not feel inhibited by the set to do that, giving more 360 environments and more detail, so it feels alive.”

The atmospheric detail of Cassian’s home was important to Luna. “You walk down the main road of Ferrix, and everything on your right and on your left was there,” he says. “You could sneak in through a door and see life happening there—the stores were stores; the stairs took you somewhere. Every element brought something to the story. I don’t think production design is just about what you see, it’s about the interaction that everything has with the characters and with the camera. I believe the work Luke has done is spectacular. It’s so meticulous, so specific and shows so much care.”

“When you look at this show you see people’s homes. You see where they live,” adds Stellan Skarsgård. “You see where they work. It’s grounded in reality and full of different lives on different levels in the society, from the poor ones to the very wealthy and powerful. So it’s a much broader mosaic of social fabric than you usually find in this type of genre.”

A highlight of on-location shooting was traveling the production to the Cruachan Dam in the Scottish Highlands. This huge dam and the surrounding mountains gave filmmakers the look they were aspiring to capture for one of the environments, the planet of Al-Dhani.

Hull notes, “We were intrigued with the idea that we could build a planet around the Scottish Highlands because so many of the *Star Wars* planets are desert or ice, so it was interesting to find a tangible landscape that could form a different version of a planet.” He adds about the dam, “If you look at the dam, it looks like Darth Vader’s mask. The notion of everything that we’re trying to do with the series is to suggest that the Empire was a bit of a blight on any landscape, so it was perfect.”

Just as well-developed characters and spectacular sets and locations were instrumental to creating the lived-in realism Tony Gilroy sought for in his spy drama, so too, was a musical score that would help set the right mood for the dramatic episodes and heighten the overwhelming



feeling of tension. Gilroy turned to three-time Academy Award®-nominated and Emmy®-winning composer and pianist Nicholas Britell (“Moonlight,” “If Beale Street Could Talk,” “Don’t Look Up,” “Succession”) to compose the score for “Andor.”

Says Gilroy, “Music in *Star Wars* is just absolutely essentially identified with John Williams—I mean, bow down—but we’re going in a whole other direction. We needed an entirely new vocabulary. We’re making a new visual vocabulary, a storytelling vocabulary; a new casting vocabulary, all these things. We’re going to make a new musical vocabulary. Nick Britell was not only available but interested. Nick is just one of the premiere composers of the moment right now. He’s just on fire, and he’s inspired.”

Britell and Gilroy began collaborating on music for “Andor” two years ago, long before it was time to enter the scoring stage to record. But the extended creative period gave them time to truly develop an understanding of the level of focus and commitment scoring the first 12 episodes of season 1 would require. Says Tony Gilroy: “We both underestimated the amount of work it was going to take. All of a sudden, it turns into this gigantic thing, but it’s been one of the great creative experiences I’ve ever had.”

Tony Gilroy recalls hearing the theme Britell had penned for the series for the first time: “One day, I went to Nick’s house, and he played us his theme. I was like, Oh my god! That’s our theme. I called Kathy Kennedy [to say], ‘We have a theme.’” But audiences should take note that each episode features a slightly altered version of the opening music. Says Gilroy: “None of the

opening sequences are the same, and each variation is a different orchestration, a completely different interpretation of our theme that Nick has done. There'll be twelve of them in the show. I'm sure people will parse them and figure them out, what he's done. I think they're just absolutely beautiful."

For Britell, the experience was both professionally satisfying and overwhelmingly positive. "It has been a profound honor and a true pleasure to compose the music for 'Andor,'" comments Britell. "Working with Tony Gilroy has been one of the most inspiring and fulfilling creative partnerships I've ever had. Over the past two years, we truly lived in the world of 'Andor' and dedicated ourselves to exploring its every nuance. In both the on-camera music and the score, I've tried to create a musical landscape that feels woven into the fabric of this story. I can't say enough about how special an experience this has been for me."

From its wide-ranging galactic vistas to its cross-section of characters and complex storytelling, "Andor" takes the *Star Wars* saga to new and unforgettable places. "The depth you can go, being able to fertilize a field with characters, is pretty exciting," says Tony Gilroy.

"I want the audiences to experience everything," he concludes. "We have aspirations for every single part of the audience's emotional life and expectations. This is a show that has incredible adventure and heart-pounding action. We crescendo from episode to episode, but we're also telling a story that is heartbreaking, angering, and even shocking, in some places."

ABOUT THE CAST

DIEGO LUNA (Cassian Andor/Executive Producer) is an internationally acclaimed actor, director and producer whose work over the past two decades – in his native Mexico, in Hollywood, and globally – has cemented him as one of his generation's most influential artists.

Luna is the voice of Chip in the upcoming Warner Bros. animated superhero comedy, "DC League of Super Pets," releasing July 29, 2022. Based on the DC Comics superhero team Legion of Super-Pets, the film follows a team of shelter pets with superpowers who work together to save the Justice League after they've been captured.

In 2018, Luna co-founded the production company, La Corriente del Golfo, with friend and collaborator Gael Garcia Bernal, where they develop and produce film, television, theater and podcasts. The company is named after the Gulf Stream, evoking the Gulf of Mexico as it flows to the North Atlantic, reflecting the duo's aim to bring Mexican stories and talent to the world at large. Recent projects include the Netflix series, "Todo va a estar bien," which Luna created, and "Pan y circo," which he also hosts, winning a 2021 Daytime Emmy Award® for this docuseries that brings together diverse voices in conversation over meals crafted by Mexican chefs.

Luna was introduced to worldwide audiences with his starring role in Alfonso Cuarón's 2001 award-winning road epic "Y Tu Mama Tambien," alongside Gael García Bernal. A lifelong artist, he began his professional acting career on stage at the age of seven and made his television debut at age twelve.

His varied filmography also includes Barry Jenkins's "If Beale Street Could Talk"; Gus Van Sant's "Milk" starring Sean Penn; Steven Spielberg's "The Terminal" opposite Tom Hanks; Julian Schnabel's "Before Night Falls" starring Javier Bardem; Neill Blomkamp's "Elysium" alongside Matt Damon; Julie Taymor's "Frida" alongside Salma Hayek; Sony's "Flatliners" remake opposite Elliot Page; "Contraband" starring Mark Wahlberg; Harmony Korine's "Mister Lonely"; the voice of Manolo in the animated feature "The Book of Life"; Luis Estrada's "Ambar"; Marisa Sistach's "El Cometa"; "Criminal" for Stephen Soderbergh and George Clooney's Section Eight Productions; David Trueba's "Soldados De Salamina"; "Solo Dios Sabe" (What God Knows); the final season of Guillermo del Toro's "Trollhunters" from DreamWorks; and the starring role in Netflix's hit series "Narcos: Mexico," among countless others. He also starred in Javier Bourges's Oscar®-winning short film, "El Último Fin Del Año."

As a filmmaker, in 2014 Luna made his English language directorial feature debut with "Cesar Chavez," starring Michael Peña, America Ferrera, Rosario Dawson, and John Malkovich. The film won the coveted Audience Award at SXSW. In 2007, he directed the documentary "J.C. Chavez" about the legendary Mexican boxer Julio Cesar Chavez, which premiered at the Tribeca Film Festival. He directed "Mr. Pig," which premiered at the 2016 Sundance Film Festival starring Danny Glover and Maya Rudolph. He also directed, wrote, and produced the feature film "Abel," a heart-warming story about a peculiar young boy who returns home to assume the role of the family man, but soon learns that his actions start to have a positive impact on the family and their unity. The film premiered as part of the official selection at the Cannes Film Festival and received an Arieles Award for Best Screenplay. In addition, he directed one of ten short films that composed the anthology feature, "Revolución."

Luna is also an award-winning stage actor, appearing in such theater productions as "De Película"; "La Tarea" (based on Jame Hurnberto Hermosillo's film of the same name); Sabina Berman's translation of "Moliere"; John Malkovich's play, "The Good Canary"; and in Mexico City in the multimedia production "Privacidad". He has twice won awards from the Association of Theatre Reviewers for Masculine Revelation Award for his work in "Comedia Clandestina" and "El Cantaro"; and for Best Comic Actor for "The Complete Works of William Shakespeare," which he starred in and produced in an acclaimed production in Mexico. Most recently in May 2022, he starred in a production of the monologue play, "Cada vez nos despedimos mejor," at the famed Naves del Español in Madrid.

GENEVIEVE O'REILLY (Mon Mothma) was nominated as Best Lead Actress in Film for her role alongside Eric Bana in "The Dry," the film adaptation of Jane Harper's award-winning novel, which opened at the top of the Australian box office on its release on New Year's Day and had the fifth-highest opening day for a local film in history. The film was released by IFC Films in the U.S.,

garnering similar acclaim and was announced as runner-up for Best Narrative Feature at the San Francisco International Film Festival.

She is also known and was IFTA nominated for her leading role in “Tin Star: Liverpool” with Tim Roth, Sky Atlantic and Amazon’s epic revenge thriller. In 2019, O’Reilly was seen in “Tolkien,” the biopic of the iconic author, telling the true-to-life story that led J.R.R. Tolkien to write the “Lord of the Rings” series.

For theatre, she was seen on the Broadway stage, reprising her original performance of Mary Carney in Jez Butterworth’s “The Ferryman” as it continued its record-breaking, sold-out run from London’s West End. Directed by Sam Mendes, the multi-award- winning, “fiercely gripping” production was thrice extended in London following its transfer from the Royal Court Theatre, winning three 2018 Olivier Awards, along with numerous Evening Standard Awards and a UK Critics’ Circle Award for Best New Play (*New York Times*).

Her further television credits include “Episodes” with Matt LeBlanc and the Peabody Award winning drama “The Honourable Woman” with Maggie Gyllenhaal as well as BAFTA-nominated “The Secret” for ITV and “Spooks” for the BBC.

STELLAN SKARSGÅRD’s (Luthen Rael) most recent credits include “Dune” and “Chernobyl.” Other film credits include, among many others, “Marvel’s The Avengers,” “The Girl with the Dragon Tattoo” and “Mamma Mia!”.

ADRIA ARJONA (Bix Caleen) was most recently seen starring in HBO Max’s “Father of the Bride” opposite Andy Garcia and Gloria Estefan. Released June 16, 2022, the film tells the story of a father coming to grips with his daughter’s upcoming wedding through the prism of multiple relationships within a sprawling Cuban American family. The same month, Arjona was also seen starring as Laurie in HBO’s “Irma Vep,” a limited series based on Olivier Assayas’ 1996 feature about an actress who comes to France in the wake of a breakup to star in a remake of a classic silent film. Arjona stars opposite Alicia Vikander, Carrie Brownstein, Jerrod Carmichael, Fala Chen and Devon Ross.

Arjona will next star in “Andor” opposite Diego Luna. The highly anticipated Disney+ series focuses on Rebel agent Cassian Andor prior to the events of “Rogue One: A *Star Wars* Story” in the early days of the Rebellion against the Empire. The series will be released on August 31, 2022.

Earlier this year, Arjona starred as the female lead of Sony’s Marvel franchise “Morbius,” opposite Jared Leto as a biochemist Michael Morbius, who inadvertently infects himself with a form of vampirism. She recently wrapped production on “Los Frikis,” inspired by a true story about teenagers who inject themselves with HIV to escape the oppression in Cuba. Tyler Nilson and Michael Schwartz co-wrote and are directing the film. Arjona is both starring and executive producing the project.

In 2021, Arjona appeared in Netflix's "Sweet Girl," with Jason Momoa and Marisa Tomei. The film follows a devastated husband who vows to bring justice to the people responsible for his wife's (Arjona) death while protecting the only family he has left, his daughter. In 2019, Arjona starred alongside Ryan Reynolds in Michael Bay's Netflix feature "Six Underground," which became that year's 3rd most-watched Netflix title despite premiering in mid-December.

Arjona completed production on Marco Perego Saldana's feature "Keyhole Garden," opposite Zoe Saldana and Garrett Hedlund. The film follows a couple whose love for each other struggles to overcome the divisions of life on America's southern border. Arjona starred in an episode of Hulu's anthology series "Monsterland," alongside Kaitlyn Dever and Jonathan Tucker, which premiered on the platform in 2020.

In 2019, Arjona starred in Amazon/BBC's miniseries "Good Omens" alongside David Tennant, Michael Sheen, Jon Hamm and Frances McDormand; the series centers on a mix-up involving the Antichrist that threatens to bring about the end of the world. She also starred alongside Ben Affleck and Oscar Isaac in the J.C. Chandor directed Netflix film "Triple Frontier," which sees former special forces operatives reunite to take down a South American drug lord.

In 2018, she was seen in Universal Picture's "Pacific Rim: Uprising" opposite John Boyega and Scott Eastwood, as well as Warner Bros. Pictures' "Life of the Party" with Melissa McCarthy. In 2017, Arjona starred in NBC's "Emerald City," which follows Arjona's Dorothy Gale as she sets out to find the Wizard in the Land of Oz. In 2015, Arjona played a recurring role in HBO's critically acclaimed series "True Detective" as well as Netflix's "Narcos."

DENISE GOUGH (Dedra Meero) is a prolific, award-winning Irish actress who made headlines in 2016 starring in Duncan MacMillan's award-winning play, "People Places and Things," which earned her an Olivier Award and a Critics Circle Theatre Award for Best Actress. Her central performance, hailed as a "tour de force," united critics who heaped praise on her harrowing portrayal of a young addict in rehab. It's a role that firmly positioned Denise as one of the most promising actors of her generation. The play, directed by Jeremy Herrin, transferred from the National Theatre to the West End Wyndham's Theatre. It fast became the hottest ticket in town, so much so that it transferred to New York at St Ann's Warehouse and ran for an extended period in 2017, earning Gough an Obie Award and a Drama Desk Nomination for Outstanding Actress in a Play.

This year, Gough joins the "Star Wars" family in the upcoming Disney+ "Rogue One: A *Star Wars* Story" prequel series "Andor." The highly anticipated series will launch Aug. 31 globally.

Gough was BAFTA Nominated this year in the Lead Actress category for the ITV1 three-part psychological thriller "Too Close," starring opposite Emily Watson. It's a psychological crime drama that follows forensic psychiatrist Dr Emma Robinson (Watson) who is assigned to patient Connie (Denise) accused of a heinous crime but who claims she cannot remember a thing.

On stage is where Gough feels most at home, starring in the 2018 National Theatre's new production of Tony Kushner's multi-award-winning two-part play "Angels in America" where she won her second Olivier Award for Best Supporting Actress. The play, set in the mid-1980s during the AIDS crisis, shows New Yorkers grappling with life and death, love and sex, heaven and hell. It's directed by Olivier- and Tony award winner Marianne Elliott ("The Curious Incident of the Dog in the Night-Time" and "War Horse"). Gough played Harper Pitt and starred opposite Andrew Garfield, Nathan Lane, James McArdle and Russell Tovey. "Angels in America" is shown in its respective two parts ("Part One: Millennium Approaches" and "Part Two: Perestroika"). It also earned an Olivier Award for Best Play Revival. The production transferred to Broadway to great critical acclaim. Gough earned a Tony & Outer Circle nomination for Best Featured Actress in a Play, among the play's many nominations including Best Revival of a Play.

In 2012, her performance in the Lyric Hammersmith's production of "Desire Under the Elms" saw her win the Most Promising Newcomer at the Critics Circle Theatre Awards. Gough also earned a nomination for an Evening Standard Theatre Awards Outstanding Newcomer for her portrayal of Annie in the Bush Theatre's production of "Our New Girl" starring as an Irish nanny with a jealous envy for her host family. Gough's other theatre credits include The Arcola's production of "The Painter," Conor McPherson's "The Birds," The Royal Court's "Oh Go My Man" and the RSC's production of "Ahasverus."

Other theater credits include the recent "Portia Coughlan" at the Abbey Theatre, Dublin, "The Duchess of Malfi" at the Sam Wanamaker Playhouse Theatre, "Adler and Gibb" at the Royal Court, "The Plough and the Stars," "The Birds" at The Gate in Dublin, "The Grouch" at the West Yorkshire Playhouse, "Someone Else's Shoes" at Soho, "Everything Is Illuminated" at Hampstead, "The Kindness of Strangers" at the Liverpool Everyman Theatre, "Robbers" at the Tristan Bates Theatre, "Jesus Hopped the 'A' Train" at Trafalgar Studios, "Six Characters in Search of an Author" at the Chichester Festival Theatre and "As You Like It" and "By the Bog of Cats" at the Wyndham Theatre.

Gough's film credits include director Argyris Papadimitropoulos' indie flick "Monday" starring opposite Sebastian Stan, which follows two Americans in their mid-thirties who meet in the heat of the summer in Athens; "Colette," a film directed by Wash Westmoreland and starring Keira Knightley that tells the true story of one of France's leading female writers in the 1900s; Joe Cornish's "The Kid Who Would Be King"; director Malgorzata Szumowska's "The Other Lamb"; Jesse Peretz's musical comedy "Juliet, Naked"; Ridley Scott's "Robin Hood"; Ken Loach's "Jimmy's Hall"; the BAFTA-nominated "'71" from director Yann Demange; "A Dark Place"; "Hollows"; "Complicit"; "The Kid"; "Desire"; and "Lecture 21."

Her television credits include the title role in the BBC2 thriller series "Paula" from Conor McPherson; John Ridley's six-part mini-series "Guerrilla"; BBC Two drama "Apple Tree Yard"; "The Fall," starring Gillian Anderson and Jamie Dornan; Sky's hit comedy "Stella"; Neil Gaiman's "Likely Stories" from director Iain Forsyth; "What Remains"; "Cuffs"; "New Tricks"; "Musketeers"; "Titanic: Blood and Steel"; "Waking the Dead"; "Silent Witness"; "Tom Hurdall"; "Messiah V"; "The Commander"; "Inspector Lynley Mysteries"; "Tell Me Lies"; and "Stan Lee's Lucky Man."

KYLE SOLLER (Syril Karn) has acquired an impressive body of work across stage, screen and film since graduation from RADA. Soller's stage work has earned him an Outstanding Newcomer award at the Evening Standard Theatre Awards and an Olivier Award nomination for his performance in Anthony Page's production of "Long Day's Journey into Night."

Soller's breakout theater role came in 2010 in a revival of the Tennessee Williams play "The Glass Menagerie," and he received acclaim the following year for his role in Gogol's classic comedy "The Government Inspector" at The Young Vic. In 2017, Soller starred in Patrick Marber's "Hedda Gabler" opposite Ruth Wilson at the National Theatre in Ivo van Hove's directorial debut for the National Theatre. In 2019, Soller starred in "The Inheritance" at The Old Vic, which then transferred to Broadway and won Soller an Evening Standard Nomination for Best Actor and the winner of Best Actor at the Olivier Awards.

Other theater credits include "The Faith Machine" at the Royal Court and "Edward II" at The National Theatre. Soller made his Broadway debut in 2012 in Jamie Lloyd's revival of Edmond Rostand's "Cyrano de Bergerac."

Soller recently wrapped the TV series "Andor," written by Tony Gilroy for Disney+ and is currently shooting a lead role in the limited series "Bodies" for Netflix. In 2019, Soller could be seen playing Zack Brassingham in the TV Movie "Brexit: The Uncivil War," directed by Toby Haynes for HBO. Soller's other television work includes appearing as Francis Poldark in the BBC's hugely popular adaptation of "Poldark" and also starred in the concluding part of "The Hollow Crown: The Wars of the Roses" for BBC Two/PBS. Further TV credits include the BBC One adaptation of JB Priestley's classic play "An Inspector Calls"; Sky One comedy drama "You, Me and the Apocalypse" and the hugely successful sitcom "Bad Education."

Film credits include "Marrowbone," directed by Segio G. Sanchez, "The Keeping Room," directed by Daniel Barber and "Monsters Dark Continent," the sci-fi sequel to Gareth Edwards's impressive alien invasion film "Monsters." He can also be seen in Joe Wright's "Anna Karenina," playing the part of Korsunsky and Bill Condon's "The Fifth Estate."

FIONA SHAW (Maarva) is one of Britain's most prized actresses. Appointed as a Commander of the Order of the British Empire (CBE) in 2001 for her contribution to the film, theatrical and televisual arts, Shaw has worked with several international directors, including Alfonso Cuarón ("Harry Potter and the Prisoner of Azkaban"), Jim Sheridan ("My Left Foot"), Bob Raffelson ("Mountains of the Moon"), Brian DePalma ("The Black Dahlia") and Terrence Malick ("The Tree of Life"). She is known in the U.S. for her television performance as the villainess witch j'Marnie Stonebrook on HBO's "True Blood." On stage, she has excelled in a wide range of performances, including Olivier Award-winning turns in "Electra," "As You Like It," "The Good Person of Sichuan" and "Machinal," which also won her a London Evening Standard Theatre Award. Her outstanding role as the titular character of Medea earned her an Evening Standard Award and a nomination

for a Tony Award®. Aside from her work on “Killing Eve,” she has most recently been seen in the films “Lizzie” and “Collette” and the TV series “Mrs. Wilson.”

FAYE MARSAY (Vel Sartha) has numerous TV credits, including BBC One series “The White Queen,” Channel 4 series “Fresh Meat,” Charlie Brooker’s “Black Mirror: Hated in the Nation” and the role of Waif in the fifth and sixth seasons of “Game of Thrones.” She also starred opposite Helena Bonham-Carter in BBC One series “Love, Nina.” Her film credits include Matthew Warchus’s “Pride,” the lead role opposite David Tennant in Daisy Aitken’s “You, Me and Him,” along with Joe Wright’s “The Darkest Hour” and Matthew Heineman’s “A Private War.”

ABOUT THE FILMMAKERS

TONY GILROY (Creator, Executive Producer, Writer-Episodes 1, 2, 3, 11, 12) made his feature film directorial debut with “Michael Clayton,” starring George Clooney, which earned seven Oscar® nominations, including one for best picture. The film garnered him Academy Award® nominations for Best Director and Best Original Screenplay, as well as Directors Guild® and Writers Guild® award nominations. The writer/director/producer then followed “Michael Clayton” with his second directorial effort based on his own screenplay, the critically acclaimed thriller “Duplicity,” starring Julia Roberts and Clive Owen.

A veteran screenwriter, Gilroy worked on the first three Bourne films: “The Bourne Identity,” “The Bourne Supremacy” and “The Bourne Ultimatum.” In 2012, Gilroy co-wrote and directed the fourth installment of the series, “The Bourne Legacy,” starring Jeremy Renner, Rachel Weisz and Edward Norton. Gilroy has a screenplay by credit on the 2016 “Rogue One: A *Star Wars* Story,” which grossed more than \$1 billion at the worldwide box-office. Gilroy brought a clear creative vision to the film and from that, “Andor” was born.

Gilroy also served as a consulting producer on Netflix’s hit series “House of Cards,” during the show’s third and fourth seasons. Most recently, he produced and wrote the screenplay for the 2018 film “Beirut” starring Jon Hamm and Rosamund Pike.

Previously, Gilroy wrote three screenplays for director Taylor Hackford: “Dolores Claiborne,” based on the novel by Stephen King and starring Kathy Bates and Jennifer Jason Leigh; “The Devil’s Advocate,” starring Keanu Reeves, Al Pacino and Charlize Theron; and “Proof of Life,” starring Russell Crowe and Meg Ryan, which Gilroy also executive produced. Gilroy also co-wrote the screenplays for Universal Pictures’ “State of Play,” starring Russell Crowe, Rachel McAdams and Ben Affleck, and Yimou Zhang’s “The Great Wall,” starring Matt Damon.

Gilroy’s additional writing credits include Michael Bay’s blockbuster “Armageddon,” starring Bruce Willis, Ben Affleck, Liv Tyler and Billy Bob Thornton; Michael Apted’s “Extreme Measures,”

starring Gene Hackman, Hugh Grant and Sarah Jessica Parker; and “The Cutting Edge,” starring D.B. Sweeney and Moira Kelly.

Raised in upstate New York, Gilroy is the son of Pulitzer Prize-winning playwright and filmmaker Frank D. Gilroy. His brother Dan Gilroy is a screenwriter who co-wrote the screenplay for “The Bourne Legacy,” and his brother John Gilroy is a film editor who also worked on “Michael Clayton,” “Duplicity” and “The Bourne Legacy.” The 2014 hit thriller “Nightcrawler,” starring Jake Gyllenhaal, Rene Russo and Riz Ahmed, was another successful collaboration from the Gilroy brothers – with Dan serving as writer and director, John as editor, and Tony as producer. The Gilroy brothers reunited to work together on “Andor” with Dan Gilroy serving as writer of three episodes and John Gilroy as editor and co-producer.

TOBY HAYNES (Director, Episodes 1, 2, 3, 8, 9, 10) directed the critically acclaimed “Black Mirror” episode “USS Callister,” which won four Primetime Emmy Awards® including the award for Outstanding Television Movie. Haynes recently directed James Graham’s “Brexit: The Uncivil War,” starring Benedict Cumberbatch, which was nominated for an Emmy® for Outstanding Television Movie and two BAFTAs for Best Director and Best Single Drama.

Prior to this Haynes directed and exec produced all seven parts of an adaptation of the acclaimed novel by Susanna Clarke, “Jonathan Strange and Mr Norrell,” for Cuba Pictures and BBC One. Prior to that he directed the opener of the BBC’s reworking of “The Musketeers.”

Haynes directed the audacious finale to series “Sherlock Series 2,” “The Reichenbach Fall,” which was the third most-watched TV program of the decade and ignited a media frenzy around Sherlock’s apparent death plunge. In his review of the episode Andrew Billen of *The Times* wrote, “This detective story so transcended its genre, it should be considered alongside British TV drama’s highest achievements.” He also opened the first series of the hit BBC 3 show “Being Human,” starring Russell Tovey, Aidan Turner and Leonora Crichlow. The series won the Broadcast Award for Best New Program.

Further credits include “Wallander” Series 3 starring Kenneth Branagh and “Five Days II” for BBC1 starring Suranne Jones and David Morrissey. Haynes has directed multiple episodes of “Doctor Who” including the series 5 finale “The Pandorica Opens”/“The Big Bang,” which won the Hugo Award for Best Dramatic Presentation (Short Form), followed by the one-off special “A Christmas Carol,” starring Michael Gambon and the opening to series 6 “The Impossible Astronaut and The Day of the Moon.”

SUSANNA WHITE (Director, Episodes 4, 5, 6) is a BAFTA winning British film and television director. She attended Bromley High School and Oxford University before being awarded a Fulbright Scholarship to study on the MFA Program at UCLA. Her early work includes the award-winning documentaries “Volvo City” (about the Hasidic Jewish community of London’s Stamford

Hill) and “Tell Me the Truth About Love” about the poet WH Auden. Since then, her work has ranged from the hard-hitting HBO mini-series “Generation Kill” to the CGI world of family film “Nanny McPhee Returns” for Universal. She has collaborated with numerous creatives including Tom Stoppard on the mini-series “Parade’s End” for HBO and Ruth Wilson during the Emmy®-nominated mini-series “Jane Eyre” for the BBC. Most recently, she directed episodes for HBO’s “The Deuce” and the Disney+ series “Andor.”

BENJAMIN CARON (Director, Episodes 7, 11, 12) is a Golden Globe, Emmy® and BAFTA-winning British film and television director who started his TV career directing documentaries and music videos for such artists as Jay Z. He followed in 2006 with “The Heist” for Channel 4, a BAFTA and RTS nominated one-hour Derren Brown special.

In 2012, Caron moved into drama, directing “Skins” and earning an RTS nomination for Best Director. His work on the debut season of “My Mad Fat Diary” was nominated for an Emmy®, BAFTA and RTS Award for Best Drama Series. His first TV feature, “Tommy Cooper: Not Like That, Like This,” was released in 2013. Starring David Threlfall and Helen McCorry, it was BAFTA nominated for Best Supporting Actor and BPG nominated for Best Single Drama.

In 2015, Caron directed the multi-BAFTA, Emmy® and Golden Globe awarded detective series “Wallander” for the BBC, starring Kenneth Branagh. In 2016, he directed the finale episode of “Sherlock,” starring Benedict Cumberbatch.

Caron directed 11 episodes over four seasons of “The Crown” for Netflix. He served as both Lead Director and Executive Producer on Seasons three and four. Season 4 premiered in 2020 and won four Golden Globes and 11 Emmys®, including an award for Outstanding Drama Series. Caron also received an Emmy® nomination for Outstanding Directing for a Drama Series in 2020 and 2021 for his “Crown” episodes “Aberfan” and “Fairytale.”

Most recently, Caron directed three episodes of the forthcoming series “Andor” for Disney+ and the upcoming feature film “Sharper” for Apple TV, Picturestart and A24 starring Julianne Moore and Sebastian Stan.

DAN GILROY (Writer-Episodes 4, 5, 6) is known for “Nightcrawler,” “The Bourne Legacy” and “Kong: Skull Island.”

STEPHEN SCHIFF (Writer-Episode 7) is a multi-award-winning screenwriter, TV writer-producer and journalist. He began his TV career as a writer and executive producer of the FX series “The Americans,” which ran from 2013 to 2018. For his work there, Schiff won a Golden Globe, the Peabody Award, two Writers Guild of America Awards, the Critics’ Choice Award, the Television

Critics Association (TCA) Award, the American Film Institute (AFI) Award, and the Producers Guild (PGA) Award.

He also received two Primetime Emmy® nominations and two additional Writers Guild of America Award nominations.

More recently, Schiff has been a writer and executive producer of the Showtime drama series “Super Pumped: The Battle for Uber,” a writer and Consulting Producer for the Disney + series “Andor” and a Consulting Producer for Amazon’s German-language series “Luden.” His film work includes “Lolita” (1997), “The Deep End of the Ocean” (1999), “True Crime” (1999), “Wall Street: Money Never Sleeps” (2010) and “American Assassin” (2017).

Previously, Schiff had an extensive career in journalism. A Pulitzer Prize finalist in Distinguished Criticism, Schiff was a staff writer at *The New Yorker* for ten years and was *Vanity Fair*’s Critic-at-Large for nine years before that.

Schiff is a member of the Academy of Motion Picture Arts and Sciences, the Television Academy, the Writers Guild of America East and the Producers Guild of America. He served four terms on the governing Council of the Writers Guild of America East. He also served as the Writers Guild’s National Chairman and a member of the WGA East’s negotiating committees. In 2002, he was given the Writers Guild’s Richard B. Jablow Award. Since 2005, he has been Chairman of the Board of the Society for the Study of Myth and Tradition, which publishes *Parabola* magazine.

The father of two children and a stepson, Schiff lives in New York City with his wife, the *New York Times* best-selling author Laura Day.

BEAU WILLIMON (Writer- Episodes 8, 9, 10) is a screenwriter, playwright and producer whose work in television includes serving as Creator/Showrunner of Netflix’s “*House of Cards*,” for which he received Emmy®, Golden Globe, and BAFTA nominations and won the WGA Award for Best New Series. He was also Creator/Showrunner of Hulu’s “*The First*.” His film credits include co-screenwriting “*The Ides of March*,” based on his play “*Farragut North*,” for which he received Academy Award®, Golden Globe and BAFTA nominations for Best Adapted Screenplay. He was also the screenwriter of “*Mary Queen of Scots*.” His theater resume includes “*The Parisian Woman*” on Broadway.

Willimon served as president of the Writers Guild of America, East for four years. He received a BA and MFA from Columbia University and a two-year fellowship from Juilliard’s Playwriting Program. He is the co-founder of Westward Productions.

Recipient of the Academy’s prestigious 2018 Irving G. Thalberg Memorial Award, the Producers Guild of America Milestone Award, and an eight-time Academy Award®-nominee, **KATHLEEN**

KENNEDY (Executive Producer) is one of the most successful and respected producers in the film industry today. As President of Lucasfilm, she oversees the company's three divisions: Lucasfilm, Industrial Light & Magic and Skywalker Sound. Kennedy was the producer of *"Star Wars: The Force Awakens"* (2015), which broke the record for the biggest domestic opening of all time that year, and *"Rogue One: A Star Wars Story,"* the number one grossing movie in 2016. She went on to produce *"Star Wars: The Last Jedi"* (2017), the highest grossing movie worldwide in 2017, as well as *"Solo: A Star Wars Story"* (2018) and *"Star Wars: The Rise of Skywalker"* (2019). Kennedy is currently executive producer of the Emmy Award-winning *"The Mandalorian"* as well as *"The Book of Boba Fett"* and *"Obi-Wan Kenobi,"* which debuted on Disney+ in 2019, 2021 and 2022 respectively. Kennedy also serves as a producer on all of Lucasfilm's live action titles in production, including *"Indiana Jones," "Willow," "Andor"* and more.

Kennedy has produced or executive produced more than 70 feature films, which have collectively garnered 120 Academy Award nominations and 25 wins. Among her credits: *"Jurassic Park," "E.T. The Extra Terrestrial," "The Sixth Sense,"* the *"Back to the Future"* trilogy, *"Who Framed Roger Rabbit," "Gremlins," "The Goonies," "Poltergeist," "Empire of the Sun," "Lincoln," "War Horse," "The Curious Case of Benjamin Button," "The Diving Bell and the Butterfly," "Schindler's List," "The Color Purple"* and *"The Adventures of Tintin."*

Kennedy has produced the films of such directors as Steven Spielberg, David Fincher, Martin Scorsese, Clint Eastwood, Robert Zemeckis, JJ Abrams, Julian Schnabel, Marjane Satrapi, M. Night Shyamalan, Frank Oz, Peter Bogdanovich, and Richard Donner.

Kennedy recently received the Fellowship Award, the highest honor that the British Academy of Film and Television Arts can bestow. She is also the recipient of the distinguished CBE award (Commander of the Most Excellent Order of the British Empire) and was elected Chair of the AFI Board of Trustees. Aside from her executive and producer roles, she was one of the founding Council Members of Hollywood Commission to Eliminate Sexual Harassment and Advance Equality and is currently on the board of the LA Promise Fund, Library of America, and USC's School of Cinematic Arts.

Prior to joining Lucasfilm in 2012, Kennedy headed The Kennedy/Marshall Company, which she founded in 1992 with director/producer Frank Marshall. In 1981 she co-founded the phenomenally successful Amblin Entertainment with Marshall and Steven Spielberg.

SANNE WOHLBERG (Executive Producer) most recently produced, among others, *"Chernobyl"* and *"Black Mirror,"* as well as *"Vikings."*

MICHELLE REJWAN (Executive Producer) is the executive Vice President of Film Development & Production, leading all feature film development and strategy for theatrical release. Working closely with Lucasfilm President Kathleen Kennedy, Rejwan shapes and implements the theatrical creative strategy for *Star Wars* and Lucasfilm. In 2022, Rejwan serves as Executive

Producer, along with Kennedy, on Disney+ series including “Obi-Wan Kenobi,” directed by Deborah Chow; “Andor” created by Tony Gilroy; and “Willow,” developed and written by Jonathan Kasdan.

Prior to joining the Lucasfilm executive team, Rejwan served as Producer on 2019’s “*Star Wars: The Rise of Skywalker*” and Co-Producer on 2015’s “*Star Wars: The Force Awakens*.” Rejwan also spent seven years at Bad Robot Productions in Los Angeles where she served as Co-Producer on 2013’s “*Star Trek into Darkness*” and Associate Producer on 2011’s “*Super 8*,” both directed by filmmaker J.J. Abrams.

DAMIÁN GARCÍA (Cinematography) studied cinematography at Mexico City’s CCC (Center for Cinema Studies) and specialized as Director of Photography in Barcelona at the Film and Audiovisual School of Catalonia (ESCAC). Since 2003, García has worked in cinema and advertising and has shot films including “Chicogrande” (Official Selection and Opening Film at the 58th International Film Festival of San Sebastián, Best Cinematography at the 32nd International Film Festival of Havana and nominated for Best Cinematography by the Mexican Academy of Film Arts and Sciences in 2010).

His credits also include “El Infierno” by Luis Estrada (nominated for Best Cinematography by the Mexican Academy of Film Arts and Sciences in 2010); “La Vida Precoz y Breve de Sabina Rivas,” directed by Luis Mandoki (nominated for Best Cinematography by the Mexican Academy of Film Arts and Sciences in 2013); and “Güeros” (Best Cinematography in Tribeca 2014, Ariel for the Best Cinematography by the Academy of Films Arts and Sciences in 2015). In 2015, García shot “Desierto” by Jonás Cuarón, starring Gael García Bernal and Jeffrey Dean Morgan, and “Mr. Pig,” directed by Diego Luna and starring Danny Glover and Maya Rudolph). In 2016, he shot the first season of the TV mini-series “Mars,” produced by Imagine Entertainment and Radical Media.

In 2018, García shot “Museo,” directed by Alonso Ruizpalacios and starring Bernal; in 2019, he shot “I’m No Longer Here,” directed by Fernando Frias, which won the Ariel for Best Cinematography in 2020), and “Jungleland,” directed by Max Winkler produced by Scott Free and starring Charlie Hunnam, Jack O’Connell and Jessica Barden. He also was the director of photography on two seasons of “Narcos: Mexico” working with directors including Andres Baiz, Amat Escalante and Alonso Ruizpalacios.

ADRIANO GOLDMAN (Cinematography) just started his sixth and final season of the critically acclaimed Netflix series, “The Crown,” for which he has received two Emmy Awards®, a BAFTA and two ASC Awards. Prior to this, the São Paulo-born Goldman shot six episodes of the upcoming Lucasfilm series, “Andor.” Goldman previously collaborated with Stephen Daldry on the Focus Features’ drama “Trash,” which received a Golden Frog nomination at Camerimage. Goldman collaborated with John Wells in 2013 on his Oscar® nominated film “August: Osage County,” starring Meryl Streep and Julia Roberts.

Other recent credits include John Crowley's "Closed Circuit," Robert Redford's "The Company You Keep" and Fernando Meirelles's "360," starring Jude Law, Rachel Weisz and Anthony Hopkins. "Jane Eyre," starring Michael Fassbender and Mia Wasikowska, marked his second collaboration with director Cary Fukunaga. They first partnered on the immigrant thriller "Sin Nombre," which earned Goldman his first Independent Spirit Award nomination and the Excellence in Cinematography Award at the 2009 Sundance Film Festival. Goldman also shot Tony Goldwyn's "Conviction," starring Hilary Swank, which received numerous nominations and awards. He has won three ABC Best Cinematography awards for his work on TV shows "Sons of Carnaval" and "City of Men" and feature, "The Year My Parents Went on Vacation."

FRANK LAMM (Cinematography) studied cinematography at the renowned Filmakademie Baden — Württemberg where he met his longtime collaborator director Christian Schwochow, with whom he shot his first feature, 2008's "Novemberkind." The film received great reviews and became an indie box office success; in the following years, Lamm shot another nine feature films with Schwochow. For his work on 2016's "Paula" and 2019's "The German Lesson," Lamm won the best cinematography prize at the Bavarian Film Awards and was nominated in the same category at the German Film Awards.

In 2020, Lamm lensed the Netflix film "Munich: The Edge of War" for Schwochow. The film was produced by Andrew Eaton for Turbine Studios and starred Jeremy Irons and George MacKay. Other feature films that Lamm shot include 2017's "Godless Youth" for director Alain Gsponer and 2019's "Auerhaus," directed by Neele Leana Vollmar.

Lamm's television credits include Schwochow's 2018 miniseries "Bad Banks," which earned the cinematographer a nomination for a German Television Award. Again working with Schwochow, he shot two episodes of "The Crown," and he joined forces with director Susanna White to shoot three episodes of the upcoming Lucasfilm series "Andor" for Disney+. Currently, Lamm is in preproduction for the Apple+ show "Constellation," working with director Oliver Hirschbiegel.

LUKE HULL (Production Designer) is a talented and versatile designer who has worked on a number of projects across film, television and commercials.

Hull studied at the National Film & Television School where he worked on an impressive array of recognized short films including "The Confession," which was nominated for an Academy Award® for Best Short Film and won the Honorary Foreign Film award at the Student Academy Awards in 2011.

He began his career working in the art department, working with some of the industry's finest production designers including Andrew McAlpine on Dustin Hoffman's "Quartet" and on "Half of a Yellow Sun" shot in Nigeria starring Chiwetel Ejiofor and Thandie Newton. In 2013 Hull worked with Simon Bowles on Amma Asante's "Belle" and as art director for Gemma Jackson on the first

series of Sky Atlantic's "Fortitude" and again on Guy Ritchie's feature film "Knights of the Round Table: King Arthur."

Hull made the transition to production designer on Tobias Tobell's thriller "Confine" and on Sean Spencer's "Panic." He then went on to design the second series of Sky Atlantic's "Fortitude" for Fifty Fathoms Productions, working with directors Hettie Macdonald, Kieron Hawkes and Metin Huseyin. Hull worked alongside Hettie Macdonald again in BBC mini-series "Howards End" for Playground Entertainment.

In 2018 Hull designed the critically acclaimed "Chernobyl" for Sky Atlantic, HBO and Sister Pictures with director Johan Renck. For this, he received a Television Academy Award for Outstanding Production Design for a Narrative Period or Fantasy Program, along with other wins for his production design at the Royal Television Society Craft & Design Awards, the British Film Designers Guild Awards, The Art Directors Guild Awards and the BAFTA Craft Awards.

He then went on to design the pilot for "Bloodmoon" for HBO with director S J Clarkson and showrunner/writer Jane Goldman.

Hull was selected as one of the Stars of Tomorrow for Screen International, and was one of the BAFTA Breakthrough Brits in 2019.

JOHN GILROY's (Editor) credits include "Rogue One," "Suicide Squad," "Nightcrawler," "Pacific Rim," "Michael Clayton" and "The Bourne Legacy," among others.

MICHAEL WILKINSON (Costume Design) is a costume designer based in London. He has a degree in Design from the National Institute of the Dramatic Arts in his hometown, Sydney, Australia. He is a member of the Academy of Motion Picture Arts and Sciences (AMPAS), the British Academy of Film and Television Arts (BAFTA) and the Costume Designers Guild.

Wilkinson has an Oscar® nomination, a BAFTA nomination, two Saturn award nominations and six CDG award nominations. He has won a Saturn Award and was awarded Costume Designer of the Year by the Hollywood Film Festival in 2013. *Variety* magazine recently included Wilkinson in their Below the Line Impact list of filmmakers that have significant impact in their field of expertise.

Wilkinson's costume designs includes collaborations with director David O. Russell ("American Hustle," "Joy"), Zack Snyder ("Justice League," "Batman v Superman: Dawn of Justice," "300," "Watchmen," "Man of Steel"), Darren Aronofsky ("Noah"), Joseph Kosinski ("Tron: Legacy"), Alejandro González Iñárritu ("Babel"), Alfonso Gomez-Rejon ("The Current War"), Michael Mann ("Luck") and Guy Ritchie ("Aladdin," "The Gentlemen"). Recent television credits include "Andor" (Disney+) and "The Three Body Problem" (Netflix).

MOHEN LEO (Visual Effects) has worked in the visual effects industry since 1996, first as a digital artist at Industrial Light & Magic (ILM) on films like “*Star Wars: The Phantom Menace*,” “*Star Wars: Attack of the Clones*” and “*The Perfect Storm*,” then at ESC Entertainment on projects like “*The Matrix Reloaded*” and “*Constantine*.” Later, as Visual Effects Supervisor at Digital Domain, he led work on “*Speed Racer*” and “*2012*.”

From 2009 to 2014, as ILM Singapore’s Studio Supervisor and Director, Global Strategy, Leo oversaw the expansion of ILM’s first studio outside the United States. Following that, he joined ILM London as Visual Effects Supervisor on “*Ant-Man*,” “*The Martian*,” “*Deepwater Horizon*” and finally “*Rogue One: A Star Wars Story*,” for which Leo received Academy Award® and BAFTA nominations.

In 2017, Leo took the role of Director of Content at ILMxLAB, Lucasfilm’s immersive entertainment studio, where he also functioned as Narrative Designer on “*Vader Immortal*,” an interactive VR story. Since 2019, Leo has returned to working as Visual Effects Supervisor for Lucasfilm in London.

NICHOLAS BRITELL (Composer) is an Emmy®-winning and three-time Academy Award®-nominated composer, pianist and producer known for his critically acclaimed scores on feature films with Academy Award®-winning writer-directors Barry Jenkins and Adam McKay.

In 2016, Britell was responsible for the world-renowned score for Best Picture winner “*Moonlight*,” written and directed by Jenkins. Britell received his first Academy Award®, Golden Globe and Critics’ Choice nominations for “*Moonlight*” as well as the 2016 Hollywood Music in Media Award for Best Original Score (Dramatic Feature). In 2018, Britell wrote the highly acclaimed score for Barry Jenkins’s “*If Beale Street Could Talk*.” Britell received his second Academy Award® nomination, BAFTA and Critics’ Choice nominations for “*Beale Street*” and was awarded Best Original Score by numerous critics’ groups. Previous film scores include McKay’s “*The Big Short*” and “*Vice*,” Disney’s box office hit “*Cruella*” and Netflix’s “*The King*,” among others.

Britell’s most recent film work includes writing the score and co-writing and producing two original songs for McKay’s Netflix comedy “*Don’t Look Up*” starring Leonardo DiCaprio and Jennifer Lawrence, which earned him Academy Award® and BAFTA nominations for Best Original Score and multiple Critics’ Choice nominations. Britell won the 2021 Hollywood Music in Media Award for Best Score – Feature Film and received two nominations for Original Song “*Just Look Up*” and On-Screen Performance for “*Just Look Up*,” which he co-wrote with Ariana Grande, Scott Mescudi and Taura Stinson. He also won an SCL Award for Outstanding Original Song for a Comedy. Britell’s upcoming film projects include writing the score for Jenkins’s prequel to “*The Lion King*” for Walt Disney Pictures.

For television, Britell won an Emmy® for Outstanding Original Main Title Theme as well as the 2018 Hollywood Music in Media Award for Best Original Score (TV Show/Limited Series) for “Succession” Season 1 for which he re-teamed with McKay who directed the pilot. Britell’s score and main title theme have become some of the most talked about music for television.

Britell’s score to Barry Jenkins’s critically acclaimed limited series “The Underground Railroad” was recognized in 2021 with an Emmy® nomination for Outstanding Music Composition. In addition, Britell recently collaborated with Grammy®-winning artist Robert Glasper on the score for McKay’s HBO drama series “Winning Time: The Rise of the Lakers Dynasty.”

Britell is a Steinway Artist, a Creative Associate of the Juilliard School and an honors and Phi Beta Kappa graduate of Harvard University.