



“The fight is done. We lost.”— Obi-Wan Kenobi

From Lucasfilm comes “Obi-Wan Kenobi,” the new limited *Star Wars* series created exclusively for Disney+. The series stars Ewan McGregor, reprising his role as the iconic Jedi Master.

“Obi-Wan Kenobi” begins 10 years after the dramatic events of “*Star Wars: Revenge of the Sith*” where Obi-Wan Kenobi faced his greatest defeat—the downfall and corruption of his best friend and Jedi apprentice, Anakin Skywalker, who turned to the dark side as evil Sith Lord Darth Vader.

Hayden Christensen, who portrayed Vader in “*Revenge of the Sith*,” returns to the role for the first time in “Obi-Wan Kenobi.”

Joining McGregor and Christensen in the cast are Moses Ingram, Joel Edgerton, Bonnie Piesse, Kumail Nanjiani, Indira Varma, Rupert Friend, O’Shea Jackson Jr., Sung Kang, Simone Kessell and Benny Safdie.

“Obi-Wan Kenobi” is directed by Deborah Chow who is also the showrunner and an executive producer. The executive producers also include Kathleen Kennedy, Michelle Rejwan, Ewan McGregor and Joby Harold.

For the series, the director and Lucasfilm assembled an impressive roster of filmmakers, including director of photography Chung-Hoon Chung, co-production designers Todd Cherniawsky and Doug Chiang, editors Nicolas De Toth and Kelley Dixon, costume designer Suttirat Anne Larlarb, visual effects supervisor Patrick Tubach, stunt coordinator Jonathan Eusebio, Natalie Holt, who scored the series, and John Williams, who wrote the original Obi-Wan theme.

“Obi-Wan Kenobi” will premiere exclusively on Disney+ on Friday, May 27, with the first two episodes. Following the premiere, the series will stream weekly on Wednesdays, until the finale on Wednesday, June 22.



THE DIRECTOR

Deborah Chow came on to helm the series after making her first foray into the *Star Wars* galaxy by directing two episodes of the Emmy® Award-winning, Disney+ flagship *Star Wars* series, “The Mandalorian.” The show proved Chow was a natural fit for both the innovative mode of production and its style of storytelling.

“I had just finished directing episodes of ‘The Mandalorian’ when Lucasfilm contacted me about ‘Obi-Wan Kenobi,’” says Chow. “This story takes place ten years after ‘Revenge of the Sith.’ So we’re right between the two trilogies, which is an interesting place to start because it’s a period that hasn’t been developed much.”

She adds, “I think the biggest thing for me that I really loved about the project, right from the beginning, is that it was character driven. That was something that I found really exciting.”



Chow admits that her experiences on “The Mandalorian” set the stage for her with “Obi-Wan Kenobi.” “I don’t think I could have done this show if I hadn’t done ‘The Mandalorian’ first,” says Chow, “and there are a few reasons for that. I learned so much from Dave Filoni and Jon Favreau. They really mentored me in that galaxy in terms of storytelling and understanding, and the tone of how to do *Star Wars*. And the second part of it was the technology, and Stagecraft, which I loved.”

With “Obi-Wan Kenobi,” Chow was able to shape the entire six-episode series from start to finish, which she found extremely appealing about the project. “One of the things that really excited me was the opportunity to take the story from beginning to end because there’s an ownership to it,” says Chow. “This was really one big arc in which we were trying to tell a character-based story across six episodes. I felt like it was really important to have a singular vision and consistency from beginning to end. It was a huge amount of work, but I loved the fact that I was able to craft something across the whole arc.”

McGregor, like many of his fellow cast members on “Obi-Wan Kenobi,” shares a great respect for Chow, both as a director and a leader. “All the things that make a director great, she embodied,” he says. “All her notes make what I’m doing better, more interesting and more thoughtful. She just knows the stories inside-out. She knows the characters inside-out. She’s also very confident and assured. I’ve never seen her in a flap. I’ve never seen her stressed. She really leads the film crew from the front. The way she runs her set, and the way the set feels, it’s really just a great atmosphere. It was a great pleasure to come to work every day.”

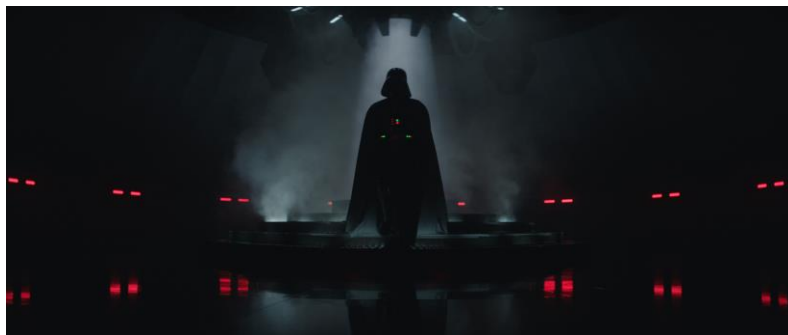
“She can do it all,” Christensen concurs. “She just has a very unique and comprehensive skillset as a filmmaker, and as a storyteller. She’s great with actors and character development. She understands story so well that she can craft dramatic scenes, or do action and suspense. She kind of has every tool in the toolbox.”

Christensen, like McGregor and others, also singles out Chow’s personable approach to filmmaking, and how it affects the spirit of both the set and the final film. “What makes her the perfect choice for this project—and for *Star Wars*—is who she is as a person,” he says. “I think she has a really big heart, and that’s at the core of what makes *Star Wars* great—how much heart these stories have. And that comes from the writing and performances and other elements, but it all starts with the filmmaker.”

Cast member Moses Ingram agrees that a good film or series begins with the leadership on set. “I really do think that it’s a top-down situation,” she comments. “You can’t have a healthy work environment if it’s not healthy at the top. And she’s done a really beautiful job of cultivating this safe atmosphere, one where everyone is approachable and kind, and you can see how she dedicates herself to the work.”

THE STORY

The “Obi-Wan Kenobi” limited series features an atmospheric, gritty and emotional character-based story that explores how Obi-Wan went from warrior hero in the prequels to the Zen Jedi Master seen in the original trilogy. The story is couched in the adventure and spectacle that is the signature of *Star Wars* filmmaking.



Although the story bridges the gap between the prequel trilogy and the original trilogy, it is most deeply rooted in the events of “*Star Wars: Revenge of the Sith*.”

“Our biggest reference was ‘*Revenge of the Sith*’ because it was a significant turning point,”

says the director. “It’s where Anakin crosses the line, and there’s no coming back. It’s also such a pivotal moment in history for the Jedi Order and for everyone involved, and where most of our characters made life decisions that would then set them on the course for our series.”

Ewan McGregor, who returns to the *Star Wars* galaxy as the venerable Jedi Master for the first time since “*Revenge of the Sith*,” finds Obi-Wan in a very different place psychologically and spiritually than he was during the prequel trilogy. “We just started with this idea that he was broken,” McGregor says. “He was a man broken by the experience of Order 66 and the fact that he’d lost his faith. I thought it was interesting to take him into a darker place and then over the

course of the series, see how he finds his faith again and gets back to being the Obi-Wan that we knew and loved.”

“He’s in a very different place in his life,” adds Chow. “The Jedi are all being hunted. There’s very few of them left. We’re still in the aftermath of Order 66. So, for Obi-Wan, he’s one of the few remaining Jedi and many of the people that he loved are dead or gone. He’s very much alone, like a last samurai trying to uphold a code in a world that’s changing at a rapid pace—and not for the better.”

“It’s a different time,” agrees Hayden Christensen, who returns to the role of Darth Vader in the series. “The Republic has fallen to the Empire and Obi-Wan is living in hiding. Vader’s hunting down the Jedi because they represent an opposition. It’s mandated by the Emperor but it’s also more than that—it’s personal for him. It goes back to this sort of internal struggle that Vader has with his personal identity—in trying to kill the Jedi, he is trying to kill that part of himself.”

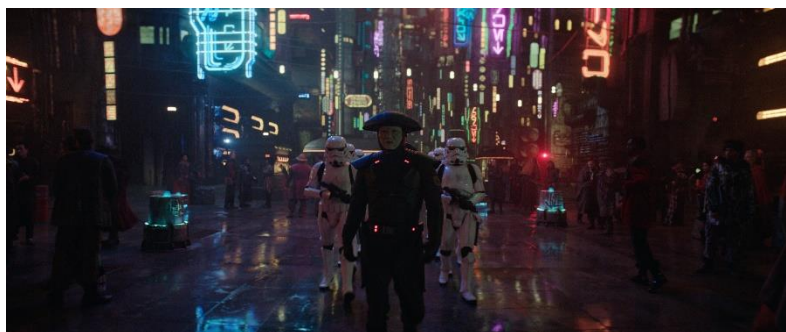
Deborah Chow explains how Darth Vader was envisioned in the timeline of the series: “It’s not the Vader that’s in ‘A New Hope.’ This is the character ten years before. So, what we were trying to do was show that while he’s definitely more Vader than Anakin at this moment, there’s still a little bit of Anakin left. So, he’s not a Vader who is fully formed.”

Every good story needs great antagonists, and for “Obi-Wan Kenobi” it’s the Inquisitors. Led by the Grand Inquisitor, the Inquisitors are enforcers recruited by the Empire and directed by Darth Vader to hunt down and kill all remaining Jedi.



“What we were trying to do with the Inquisitors was to bring them to life in a way that felt true to the spirit of the animated series,” says Chow. “But also ensure that they had an inner life that felt real for live action.”

The Grand Inquisitor actually originated in the animated series “Star Wars Rebels.” People familiar with that show will remember him as a terrifying villain with a red, double bladed, spinning lightsaber. He holds the highest ranking and reports directly to Darth Vader. Rupert Friend brings the Grand Inquisitor to life in “Obi-Wan Kenobi.”



Another Inquisitor character from the animated series is the Fifth Brother, played in “Obi-Wan Kenobi” by Sung Kang.

A new Inquisitor, however, has been created for the live-action series. Reva, played by Moses Ingram, is the “Third Sister” Inquisitor and an exceptionally skilled warrior. She is singularly focused on accomplishing the Empire’s long-held goal of eradicating Jedi from the galaxy.

“For me, one of the things that was the most exciting about Reva, and which I thought was a very interesting part of the project, was creating a dark side, female character,” says Chow. “I also felt that since we have so many legacy characters, it was important to also have some new characters that felt original and different.”

Describing Reva, Ingram offers, “The darkness in her is her own pain, her own frustration, I think in other people’s weakness, because it mirrors her weakness that she had for a period of time.”

Ingram feels that forgiveness is a central theme in the story for her character, and notes, “You can’t heal or move forward until you forgive the things and the people that hurt you, and I think that that’s Reva’s biggest issue. If she could let it go, or if she could at least cope better, she wouldn’t need to do the things that she’s doing.”



For Ingram, becoming part of *Star Wars* was something she had never imagined. She admits to being “very surprised” and says, “My reaction was probably pretty stoic, but only because I was so surprised. I had seen ‘Revenge of the Sith.’ And then I saw the newer iterations with John Boyega and Daisy Ridley. But it was so crazy because while watching these things, it wasn’t something I ever saw myself in.”

BACK TO A GALAXY FAR, FAR AWAY

When Ewan McGregor completed his role as Obi-Wan in 2005’s “Revenge of the Sith,” the actor thought his days playing the legendary Jedi Master were likely over. But the last several years have rekindled his interest in the character, one that he feels ready to return to. “I’ve really started thinking that there was definitely a story for Obi-Wan between the last one I did in Episode III and Alec Guinness’s Obi-Wan,” he explains. “I suppose that the further I got in my career the more I thought it would be an interesting thing to do.”

Like McGregor, Hayden Christensen thought his role as the Jedi-turned-Sith-Lord had ended with the prequel trilogy as well. “When we finished doing the prequels it kind of felt like that was that,” he says. “There was a sense of finality to it—George had told his story, and my journey with the character was complete. But, over the years, the storytelling within the *Star Wars* universe had become so expansive with the comics and the novels and the animated shows where Dave Filoni and others did some amazing work further exploring this character.

“And ‘The Mandalorian,’” he continues. “I really enjoyed getting to go back to being a fan again and watching those like everyone else. Then one day I got a call from Lucasfilm saying that Deborah Chow wanted to get together and talk about the ‘Obi-Wan Kenobi’ project that she was doing with Ewan. She told me about the story and her vision for it, and it just sounded really exciting.”

He adds, “You have to understand that this is a character that has come to define my life in so many ways, both professionally and personally, so just the nature of coming back to it after all these years was very meaningful to me. What I was most excited by was the idea of exploring the character of Darth Vader at this point in the timeline. And that we were going to get a glimpse into the experience of being Darth Vader, which I thought had a lot of value.”



The opportunity to work with Ewan McGregor again was also a plus for Christensen, who says, “It was a very emotional thing for me, not just reuniting as these characters but also as friends. We haven't seen each other in a long time. And I think we share a

special bond because of the time that we spent together on the prequels and also because of the characters that we played and their relationship. But a big part of the thrill of coming back to this, for me was the idea that I was going to get to do it with him. So, getting to come back now and do more with him was an opportunity that I think we were both very grateful for.”

THE PREQUEL LEGACY

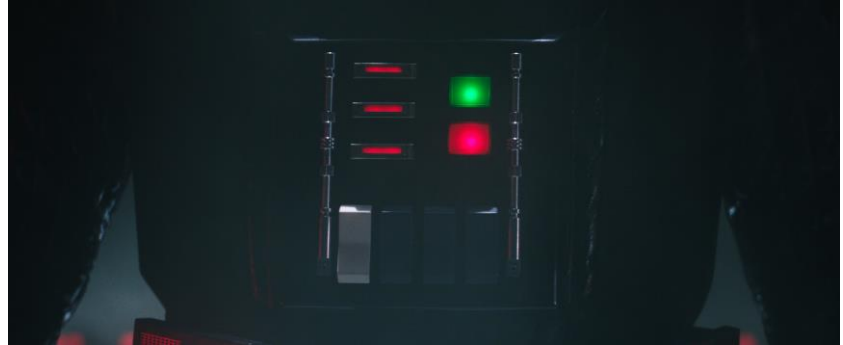
McGregor, who confesses a special fondness for the original trilogy of the '70s and '80s, since those were the films he grew up with, has discovered that the “prequel generation” has developed a similar nostalgia for the three *Star Wars* films he played in nearly two decades later.

“For the younger generation who watched the films that Hayden and I made, they love them,” he says. “It’s been nice for me to realize that the work we did in those films is really loved and appreciated. During my prep for this film I watched all nine of the *Star Wars* movies just to get into the *Star Wars* world again, and it was nice to watch our three again. I enjoyed them a lot.”

Commonly referred to as the *Star Wars* Prequel Trilogy, the three prequel films are “The Phantom Menace” (1999), “Attack of the Clones” (2002) and “Revenge of the Sith” (2005).

The films follow young Anakin Skywalker (the future father of Luke Skywalker and Leia Organa) as he trains to become a Jedi with Obi-Wan Kenobi and Yoda as his mentors, and his eventual turn to the dark side as Darth Vader, which leads to the demise of the Jedi Order.

Christensen has also recognized a growing appreciation for the prequel films he worked on, and how their legacy has endured and grown in the years since. “*Star Wars* has this staying power,” he says. “It’s remarkable just how much these stories mean to so many people. I think that’s because we’re able to learn about ourselves through them and the world around us. We learn about good and evil and what it is to be a hero giving yourself to something bigger. And this is kind of the foundation that has allowed others now to come in and tell new stories within the *Star Wars* universe.”



“I often think about George back in the '70s writing ‘A New Hope’ and what he must feel about what he’s created,” muses McGregor. “Like that it’s become part of the language. It’s extraordinary how large the breadth of it is. There may not be anything else that has that kind of following, and that’s why it’s important.”

CREATING THE WORLD

Filmmakers were keen to strike a balance between honoring what came before in the galaxy and the creation of new worlds. As the director says, “You want to do things new. You don’t want to just keep copying or referencing things that have been done. You do want to expand the galaxy, but it has to feel right intuitively. It either feels like *Star Wars* or it doesn’t.”

To help keep on track stylistically, production designer Doug Chiang, a veteran of the *Star Wars* prequels, came on to work hand-in-hand with production designer Todd Cherniawsky. Together they collaborated to achieve the balance Chow was looking for.

One exciting, larger-than-life new world never before seen in *Star Wars* is Daiyu, an underworld type of place that Chow says has a “grittiness and energy to it, but that is sort of weird and a bit shady.””

To capture the series, filmmakers brought on director of photography Chung-hoon Chung. His visual style was a perfect fit for Chow, who says, “Visually, I love fantasy and sci-fi, and I love the big set pieces, but I also really want to care and tell a story driven by emotion and character. So, I’m always trying to marry those two things. Chung-hoon was an awesome creative partner

because he had done things that were smaller, that were emotionally intense with a strong visual identity, but he also had done huge commercial projects.”

She continues, “So, we were on the same page pretty quickly because we share a similar sensibility, and we also like to try things that aren’t always too clean or perfect. We wanted to give it life, and I think that’s something that he is so intuitively gifted at.”

The innovations pioneered by Industrial Light & Magic for “The Mandalorian” series, as well as the experience and training it provided to both the filmmakers and crew, greatly benefitted the



“Obi-Wan Kenobi” production and gave Chow the confidence she needed to have in both the technology and storytelling.

“I was really excited when we decided to use StageCraft with this show,” Chow says, “because I wanted to really push the technology and take it in a different direction. All of that training and technology really had come from ‘The Mandalorian.’”

ILM’s StageCraft process involves shooting in sets surrounded by large, high-definition LED video walls. The walls are actually displays of computer-generated backdrops, commonly referred to as “volumes.”

Moses Ingram calls Stagecraft “amazing technology,” and adds, “My first day on the Volume I couldn’t tell where it ended and where it began. When you’re in it, it really does get hard to see the end of it until you start to walk up on it, and then you start to see that there are parameters.”

OBI-WAN RETURNS

When the “Obi-Wan Kenobi” limited series launches, *Star Wars* viewers will be immersed in *Star Wars* lore plus the excitement and thrills of a new adventure, featuring the return of a beloved character...and an iconic evil.

The show’s stars are eager to share their thoughts on what audiences can expect.

“I don’t think that we’ve disappointed,” says Ewan McGregor, “because I believe in the director and the crew and the talent, and the passion that we have here at work every day. I think it’s going to be exciting for people to watch.”

“I’m excited for people to see this show for the same reason that I’m excited to see it,” says Hayden Christensen. “It’s another great *Star Wars* story, and it stays true to what makes *Star Wars* great. And it’s called ‘Obi-Wan Kenobi’—what more do you need?”



ABOUT THE CAST

EWAN MCGREGOR (Obi-Wan Kenobi, Executive Producer) is considered one of today’s finest actors, with a diverse line-up of roles across a multitude of genres. From his breakthrough role as the heroin-addicted Mark Renton in “*Trainspotting*,” to the legendary Obi-Wan Kenobi in the second released “*Star Wars*” trilogy, to starring as Christian in the Oscar and BAFTA Award-winning musical “*Moulin Rouge!*” McGregor’s career has been highlighted by a continuous string of bold performances.

McGregor recently won an Emmy Award® for his performance as Roy Halston in the Netflix limited series “*Halston*.” The series, which he also executive produced, follows the meteoric rise and fall of the first American celebrity fashion designer. Also produced by Ryan Murphy, it was released in spring 2021. McGregor also received critical acclaim in FX’s Emmy®-winning drama “*Fargo*” for his dual role as brothers Emmit and Ray Stussy in season three of the anthology series. In 2018, McGregor won both Golden Globe and Critics’ Choice Awards for Best Actor in a Miniseries or Television Film for his work on the show.

McGregor will next be seen in Apple’s upcoming film, “*Raymond and Ray*,” which follows half-brothers Raymond (McGregor) and Ray who have lived in the shadow of a terrible father. The movie is expected to release in the fall of 2022.

In the fall of 2020, McGregor was seen starring in the third iteration of his motorcycle documentary series, "Long Way Up." Apple TV+ released the series and McGregor executive produced it as well. Earlier in February 2020, McGregor was seen as the villainous Roman Sionis in "Birds of Prey (and the Fantabulous Emancipation of One Harley Quinn)" alongside Margot Robbie. In 2018, McGregor starred in "Christopher Robin," the second feature of the franchise focusing on the real-life story of "Winnie the Pooh" author A.A. Milne. That same year, McGregor starred in Drake Doremus' "Zoe," opposite Léa Seydoux and Theo James. In 2017, he reprised his role as Renton in "T2 Trainspotting," opposite Jonny Lee Miller, Ewen Bremner and Robert Carlyle, earning a BAFTA Scotland Award nomination. Additionally, McGregor starred in the live-action adaptation of "Beauty and the Beast," lending his voice to the role of Lumière. Released in March 2017, the film grossed more than \$1.2 billion worldwide.

McGregor made his directorial debut with "American Pastoral," based on the Pulitzer Prize-winning novel of the same name. McGregor also starred opposite Jennifer Connelly and Dakota Fanning in the film, which was released in October 2016.

On the stage, McGregor made his Broadway debut as Henry in Tom Stoppard's Tony Award-winning play "The Real Thing," directed by Sam Gold. The play opened on October 30, 2014 and ran until January 4, 2015 at the American Airlines Theatre in New York.

McGregor has been repeatedly honored for his work on the big screen, recently including a Golden Globe nomination for Best Actor for his performance in "Salmon Fishing in the Yemen"; and a Screen Actors Guild (SAG) Award nomination as part of the ensemble cast of John Wells' film adaptation of Tracy Letts' Pulitzer- and Tony-winning play "August: Osage County." He also garnered Empire Award, London Critics Circle Film Award and British Independent Film Award nominations and won a BAFTA Scotland Award for his work in "Young Adam." He earned his first Golden Globe nomination and won an Empire Award and a London Critics Circle Film Award for his performance in "Moulin Rouge!," also sharing in a SAG Award nomination for Outstanding Motion Picture Cast. Earlier in his career, he won three consecutive Empire Awards: in 1996 for "Shallow Grave"; in 1997 for "Trainspotting," for which he also won a BAFTA Scotland Award; and in 1998 for Danny Boyle's "A Life Less Ordinary." In 1997, the London Critics Circle named him the British Actor of the Year for his work in "The Pillow Book," "Trainspotting," "Brassed Off" and "Emma." For his role in "Shallow Grave," McGregor also won the Hitchcock D'Argent Best Actor Award. On television, McGregor was nominated for an Emmy® for Outstanding Guest Actor in a Drama Series for his role in the NBC television series "ER."

His long list of film credits also includes Susanna White's "Our Kind of Traitor"; Rodrigo García's "Last Days in the Desert"; Don Cheadle's "Miles Ahead"; Gavin O'Connor's "Jane Got a Gun"; Julius Avery's "Son of a Gun"; David Koepp's "Mortdecai"; J.A. Bayona's "The Impossible"; "Jack the Giant Slayer"; Mike Mills' "Beginners"; Steven Soderbergh's "Haywire"; Roman Polanski's "The Ghost Writer"; Mira Nair's "Amelia"; Ron Howard's "Angels & Demons"; "I Love You Phillip Morris," opposite Jim Carrey; "Deception," opposite Michelle Williams and Hugh Jackman; "Incendary"; Woody Allen's "Cassandra's Dream"; "Miss Potter," opposite Renée Zellweger; "Scenes of a Sexual Nature"; Marc Forster's "Stay"; Michael Bay's "The Island"; "Star Wars: The

Phantom Menace,” “*Star Wars: Attack of the Clones*” and “*Star Wars: Revenge of the Sith*”; the animated films “*Robots*” and “*Valiant*”; Tim Burton’s “*Big Fish*”; “*Down With Love*” opposite Zellweger; Ridley Scott’s “*Black Hawk Down*”; “*Rogue Trader*”; the Golden Globe-winning “*Little Voice*”; and the glam rock film “*Velvet Goldmine*.”

McGregor serves as a Goodwill Ambassador for UNICEF UK, a non-profit organization dedicated to providing long-term humanitarian and developmental assistance to children and mothers in developing countries.

HAYDEN CHRISTENSEN (Darth Vader) will next be seen reprising his iconic role of Darth Vader in the highly anticipated “*Obi-Wan Kenobi*” series for Disney +.

Christensen received the National Board of Review’s award for Breakthrough Performance as well as Golden Globe and SAG Award nominations and the Cannes Film Festival’s Chopard Film Trophy for his breakout role in “*Life as a House*.” Christensen soon went on to star as Anakin Skywalker in “*Star Wars: Attack of the Clones*” and “*Star Wars: Revenge of the Sith*” for director George Lucas. He next starred in Billy Ray’s award-winning drama “*Shattered Glass*” and then director Doug Liman’s international hit sci-fi thriller “*Jumper*,” earning an MTV Movie Award nomination for his work in the film.

Other film credits include “*Awake*” for director Joby Harold; “*Takers*” with Idris Elba and Matt Dillon; “*Little Italy*” opposite Emma Roberts; “*First Kill*” alongside Bruce Willis; “*90 Minutes in Heaven*” with Kate Bosworth; and “*The Last Man*” opposite Harvey Keitel.

MOSES INGRAM (Reva) recently made her television debut in the Netflix limited series “*The Queen’s Gambit*” opposite Anya Taylor-Joy. The series received a Golden Globe Award, a Critics’ Choice Television Award, an AFI Award and has been watched by 62 million households, making it Netflix’s biggest scripted limited series to date. She went on to play the role of Lady Macduff opposite Denzel Washington and Frances McDormand in “*Macbeth*” for A24, directed by Joel Coen. She most recently filmed “*The Same Storm*,” directed by Peter Hedges and “*Ambulance*,” directed by Michael Bay. A Baltimore native, Ingram attended the Yale School of Drama in 2019 where she won the Princess Grace Award (Grace Le Vine Theater Award) and the Herschel Williams Prize upon graduating.

JOEL EDGERTON was born in Blacktown, New South Wales, Australia. He attended the Nepean Drama School in western Sydney before transitioning into stage and screen roles. Edgerton launched his film career in “*Star Wars: Attack of the Clones*” and “*Star Wars: Revenge of the Sith*” portraying a young Owen Lars, stepbrother of Anakin Skywalker and uncle to Luke Skywalker.

Edgerton can be seen in the Barry Jenkins’ helmed Amazon series “*The Underground Railroad*,” starring as Ridgeway, a slavecatcher, alongside Thuso Mbedu, Chase W. Dillon and Aaron Pierre.

Edgerton also appeared in director David Lowery's medieval fantasy film, "The Green Knight" opposite Dev Patel and Alicia Vikander.

Recently, Edgerton wrapped production for the Thomas W. Wright's crime thriller "The Stranger," which he also produces alongside co-star Sean Harris. The story involves two strangers who meet and strike up a friendship. But what one does not know is that the other man is a veteran undercover police officer working to secure a conviction for an unsolved murder committed years earlier. He also has completed production on the Ron Howard-directed thriller, "Thirteen Lives" in which he stars along Viggo Mortensen and Colin Farrell. The anticipated MGM feature film tells the true story of the rescue of 12 boys and their soccer coach from a flooded, impenetrable cave system in Thailand in 2018.

Edgerton previously appeared in the 2019 Netflix Original film, "The King," which he also co-wrote along with director David Michod. In 2018, Edgerton directed and starred in the biographical drama, "Boy Erased," working alongside Lucas Hedges, Nicole Kidman and Russell Crowe. Edgerton made his feature directorial debut in 2015 with "The Gift," in which he starred with Jason Bateman and Rebecca Hall. Edgerton wrote the script and produced the film and was nominated for a Directors Guild of America Award for First-Time Feature Film Direction.

In 2016, Edgerton co-starred in the drama "Loving," directed by Jeff Nichols, alongside Ruth Negga, Michael Shannon and Nick Kroll. The film tells the true story of an interracial married couple who were sentenced to prison in 1958 Virginia. For his performance as Richard Loving, Edgerton was nominated for a Golden Globe for Best Lead Actor. Edgerton also starred in the Australian crime drama "Animal Kingdom," which received the World Cinema Jury Prize at the 2010 Sundance Film Festival and was awarded the Australian Film Institute/AFI Awards for AFI Best Film and AFI Member's Choice. Edgerton was honored with an AFI Award for Best Supporting Actor on behalf of the film.

His additional feature film credits include the Francis Lawrence-directed thriller "Red Sparrow"; "Gringo," directed by his brother Nash Edgerton; Netflix's action-crime film, "Bright,"; "Jane Got a Gun" opposite Natalie Portman; Jeff Nichols' "Midnight Special"; Scott Cooper's action crime-drama "Black Mass"; Ridley Scott's Biblical epic "Exodus: Gods and Kings"; Baz Luhrmann's "The Great Gatsby"; Kathryn Bigelow's political thriller "Zero Dark Thirty"; "The Odd Life of Timothy Green"; the mixed-martial-arts drama "Warrior" opposite Nick Nolte and Tom Hardy; "The Thing"; "The Square"; "Acolytes"; "Whisper"; "Smokin' Aces"; and "Kinky Boots."

On stage, Edgerton starred as Stanley alongside Cate Blanchett as in the Sydney Theatre Company's acclaimed 2009 production of "A Streetcar Named Desire." Edgerton and Blanchett also performed the play to sold-out audiences at the Kennedy Center in November 2009, followed by a run at the Brooklyn Academy of Music in December 2009. He has appeared in multiple stage productions, most notably at The Sydney Theatre Company— "Blackrock," "Third World Blues" and "Love for Love"—and Bell Shakespeare's "Henry IV." On television, Edgerton is known for playing the role of Will on the series "The Secret Life of Us" for which he was nominated for an AFI Award.

BONNIE PIESSE is an Australian actress and songwriter who got into the entertainment business when she was 14, playing a trapeze artist in the Australian children's television show, "High Flyers." Piesse went on to appear in other series, including "Blue Heelers," "Stingers," "Horace & Tina" and "Last Man Standing." She made her feature film debut in 2002 with "Star Wars: Attack of the Clones," playing Beru Lars, and then reprising the role for 2003's "Star Wars: Revenge of the Sith." Piesse has contributed music to several short films and her song, "All I Have," was featured on the CW Network's "Life Unexpected" in September of 2010. The following year, Piesse released her debut album, "The Deep End," on Big Deal Records.

She recently wrapped a starring role as Molly in the romantic comedy "My Favorite Girlfriend."

KUMAIL NANJIANI (Haja) is an Academy Award®-nominated writer and critically acclaimed actor and comedian. Nanjiani and his wife Emily V. Gordon currently serve as executive producers on the Apple TV+ series "Little America" with Lee Eisenberg, Alan Yang and Joshua Bearman, which debuted on the platform January 17, 2020. The show recently earned two nominations at the Independent Spirit Awards for Best Male Performance in a Scripted Series and Best New Scripted Series in addition to three nominations at the NAACP with two nominations for Outstanding Writing in a Comedy Series and a nomination for Outstanding Directing in a Comedy Series.

Nanjiani joined the Marvel Cinematic Universe for "The Eternals" as part of a richly diverse cast including Angelina Jolie, Salma Hayek, Richard Madden, Brian Tyree Henry, Lauren Ridloff and Don Lee. The film is directed by award-winning filmmaker Chloe Zhao.

During quarantine, Nanjiani and his wife created their own podcast *Staying in with Emily & Kumail*, which was ranked among several Top 10 Podcasts lists in addition to receiving a People's Choice Award nomination. The podcast is a fun conversation between these two writers where they advise on many things like how to stay calm and avoid cabin fever, offering fun entertainment recommendations, etc. Proceeds from the "Staying In" podcast went to charities helping those affected by COVID-19.

Nanjiani will soon star in the political thriller, "The Independent." The film will follow Nanjiani as a journalist who uncovers a major political conspiracy just as America's first viable independent presidential candidate is poised for electoral victory. He will also be starring as the lead in Simon Rich's short story "Any Person, Living or Dead," picked up from Legendary Entertainment.

In 2017, Nanjiani and Gordon received an Academy Award®-nomination for Best Original Screenplay for "The Big Sick," in which Nanjiani starred alongside Holly Hunter, Zoe Kazan and Ray Romano. The film was named one of the AFI's Top Films of the Year and won the Critics' Choice Award for Best Comedy, the Hollywood Film Award for Comedy Ensemble of the Year and an Independent Spirit Award for Best First Screenplay. Additionally, the film earned two

Independent Spirit Award nominations, a Producer's Guild Award nomination, two SAG Award nominations, a Writer's Guild and Gotham Award nomination. Nanjiani also earned the Santa Barbara Film Festival's Virtuoso Award, the San Diego International Film Festival's Auteur Award and was named one of *Variety's* 10 Actors to Watch.

On the television side, Nanjiani reprised his starring role as Dinesh on the sixth and final season of the Emmy Award®-winning HBO comedy series "Silicon Valley," opposite Thomas Middleditch, Martin Starr and Zach Woods. Over the years, the series has won two Critics' Choice Awards for Best Comedy Series and has been named one of the AFI's TV Programs of the Year. Nanjiani also voiced Jesus on the FOX animated series "Bless the Harts" with stars Kristen Wiig and Maya Rudolph, which premiered last year. Nanjiani was nominated for an Emmy Award® for Outstanding Guest Star in a Drama Series for his appearance in Jordan Peele's new take on the original 1959 TV Series "The Twilight Zone."

Additional film credits include "The Love Birds"; "Stuber"; "Men in Black: International"; "Fist Fight"; "Mike And Dave Need Wedding Dates"; "The Five-Year Engagement"; and "Central Intelligence." His vocal talents were heard voicing one of the ninja warriors in "The Lego Ninjago Movie" from Warner Bros. Additional television credits include: Comedy Central's "The Meltdown with Jonah and Kumail," IFC's "Portlandia," TNT's "Franklin & Bash," FOX's "The X-Files" and NBC's "Community."

INDIRA VARMA has carved out an incredible career on stage and screen since graduating from the renowned Royal Academy of Dramatic Art (RADA). Varma became the first person of Indian/South Asian heritage to win a major award at the Olivier Theatre Awards in 2019. She won Best Actress in a Supporting Role for her enthralling performance as Liz Essendine in "Present Laughter" at the Old Vic, opposite "Fleabag"'s Andrew Scott.

In 2022, Varma will appear in "Obi-Wan Kenobi" alongside Ewan McGregor, Hayden Christensen, Joel Edgerton and Rupert Friend; opposite Edward Norton in Apple TV's "Extrapolations" and in BBC's thriller "The Capture" with actor Paapa Essiedu. She is set to return to the stage in Chekhov's "The Seagull" opposite Emilia Clarke in the West End, and she is currently filming Netflix's adaptation of "Damage" alongside Richard Armitage and Charlie Murphy.

Further screen credits include the feature "Crisis" with Gary Oldman; "Official Secrets" with Keira Knightley; Ellaria Sand in the award-winning international phenomenon "Game of Thrones"; Ridley Scott's "Exodus: Gods and Kings," the British satirical comedy "Spitting Image"; "Luther" alongside Idris Elba; "Silk," "Rome," "Human Target," "Paranoid;" the Emmy® nominated drama "Patrick Melrose" starring Benedict Cumberbatch; critically acclaimed comedy series "This Way Up" and the ABC drama "For Life," co-starring Nicholas Pinnock, Kid Cudi and produced by 50 Cent, based on the real life story of Isaac Wright, Jr.

In her prolific theatre career, Varma has starred as Queen Marguerite in the National Theatre's production of Eugène Ionesco's "Exit the King" opposite Rhys Ifans; and other National Theatre

productions including “Man and Superman” opposite Ralph Fiennes; Bianca in “Othello” and “Ivanov.” She appeared in “Titus Andronicus” at the Globe Theatre, and “Twelfth Night,” “The Vortex,” “Dance of Death” and “Privates on Parade” at the Donmar Warehouse, as well as “The Vertical Hour,” “The Country,” “Ingredient X” (all at the Royal Court), “Hysteria” (Theatre Royal), “The Skin of Our Teeth” (Young Vic) and “Celebration” (on Broadway). She starred in one of the UK’s first theatrical events during the Covid 19 pandemic at London’s Old Vic, in Brian Friel’s “Faith Healer” “a superb Indira Varma in this enthralling streaming production” (*New York Times*), which was streamed live to our homes in absence of a live audience. The three-hander also starred Michael Sheen and David Threlfall.

RUPERT FRIEND (Grand Inquisitor) can be seen starring opposite Sienna Miller and Michelle Dockery in the mini-series “Anatomy of a Scandal” for Netflix. The series is based on the novel by Sarah Vaughan and was developed by David E. Kelly and Melissa James Gibson. He will also star in Disney+ and Lucasfilm’s upcoming series “Obi-Wan Kenobi,” which will premiere on May 27th.

Friend will star opposite Sofia Boutella and Charlie Hunnam in Zack Snyder’s “Rebel Moon” for Netflix, and he will also star in Wes Anderson’s adaption of Ronald Dahl’s short story collection “The Wonderful Story of Henry Sugar and Six More” for Netflix. The cast also includes Benedict Cumberbatch, Dev Patel, Ralph Fiennes and Ben Kingsley.

He recently wrapped production on Anderson’s untitled project with Margot Robbie, Tom Hanks, Bill Murray, Tilda Swinton, Adrien Brody and Jason Schwartzman, and on Apple TV+’s “High Desert” opposite Matt Dillon and Patricia Arquette, directed by Jay Roach. Last year, he starred in Anderson’s “The French Dispatch” for Searchlight Pictures. The dramedy is a love letter to journalists that brings to life a collection of fictional stories published in *The French Dispatch Magazine*.

Friend is best known for his role as Peter Quinn on Showtime’s “Homeland” for which he earned an Emmy® nomination during his five seasons. He is also known for his role on Paramount+’s “Strange Angel.” His past film credits include “Last Looks,” “Separation,” “At Eternity’s Gate,” “A Simple Favor,” “The Death of Stalin,” “Hitman: Agent 47,” “Meet Me in Montenegro,” “Starred Up,” “The Zero Theorem,” “The Young Victoria,” “Cheri,” “The Boy in the Striped Pajamas” and most notably, “Pride & Prejudice.”

O’ SHEA JACKSON JR. is an actor and one of the industry’s rising stars. A true second-generation talent, Jackson Jr. comes from an impressive Hollywood pedigree, as the son of entertainment magnate Ice Cube. His breakout role came with his portrayal of his father in the critically acclaimed 2015 biopic “Straight Outta Compton” about the preeminent California rap group N.W.A.

Since then, he refuses to be typecast and has demonstrated his versatility and authenticity in every role, leading to the *Los Angeles Times* calling him “scene-stealing” in the independent comedy, “Ingrid Goes West,” with co-stars Aubrey Plaza and Elizabeth Olsen.

Jackson Jr. is currently starring in the Apple TV+ series, “Swagger,” inspired by Kevin Durant’s youth basketball experiences in the AAU and was named to *The Hollywood Reporter’s* 10 Stand Out Performances List Post-Emmys® for his portrayal of Ike. He also can be seen in Peter Farrelly’s Quibi comedy series “The Now” alongside Dave Franco and in the upcoming highly anticipated *Star Wars* mini-series “Obi-Wan Kenobi” on Disney +.

A graduate of the University of Southern California’s Screenwriting Program, Jackson Jr. blends his learned vision with natural acting intuition into a wide range of roles. In 2019, he portrayed Anthony Ray Hinton in “Just Mercy” alongside Michael B. Jordan, Brie Larson and Jamie Foxx. He also starred in “Long Shot” with Charlize Theron and Seth Rogen as well as “Godzilla: King of Monsters” opposite Millie Bobby Brown, Vera Farmiga and Kyle Chandler, and alongside Gerard Butler and 50 Cent in “Den of Thieves.”

SUNG KANG (Fifth Brother) is most recognizable from the multi-billion dollar Fast and Furious franchise for Universal and starred in the 9th installment in the series, released in 2021. He was also seen opposite Julianne Moore in Stephen King’s “Lisey’s Story,” an eight-part limited series from Bad Robot and WBTV for Apple TV+ that premiered in 2021. Additionally, Kang voiced a role in the Disney animated feature “Raya and the Last Dragon,” and he can be seen in Robert Rodriguez’s feature “We Can Be Heroes” for Netflix. Kang’s previous credits include “Power,” “Power Book: Ghost,” “Gang Related” and “Better Luck Tomorrow.”

SIMONE KESSELL was born and raised in Auckland, New Zealand. Her mother is Māori and her father of European decent. Kessell has built a remarkable career in film and television, with a diverse list of credits working with many acclaimed actors and directors from around the world.

Kessell’s film credits include “Muru,” “San Andreas,” “2:22,” “The Lovers,” “Burning Man” and “The Informers.” She held the lead role in features “Frank’s Dream,” “Stickmen” and “Return to Treasure Island.” Her most recent feature was the biker thriller “Outlaws” for A24, which premiered at the 2018 Toronto International Film Festival. Kessell received an Australian AACTA Nomination for Best Supporting Actress 2018.

Her impressive television credits include series regular roles in “The Crossing” and “Of Kings and Prophets” playing Queen Ahinoam to Ray Winston’s King Saul. For the latter role, Kessell was singled out in the New York Times and the Washington Post for her “extraordinary performance.” Kessell also starred in Steven Spielberg-produced series “Terra Nova” playing the formidable Lt. Washington. Among her numerous credits in Australia and New Zealand, Kessell has played lead roles in “Pine Gap” for Netflix, “Wonderland,” “Fat Tony &

Co,” “Panic at Rock Island,” “Underbelly II,” “White Collar Blue,” “Hard Knox,” “Water Rats” and “Heartbreak High,” to name a few. Starting out as a young actress in New Zealand, Kessell landed guest roles on “Hercules,” “Xena: Warrior Princess” and “Mataku” and played the lead role opposite Mathew Rhys in the mini-series “Greenstone.” She will next appear in the psychological thriller “Reckoning” for Sony Pictures Television.

BENNY SAFDIE is an actor and director based in New York. He was last seen in the A24 film “Good Time,” which he co-directed and starred opposite Rob Pattinson. The film premiered to rave reviews at the Cannes Film Festival, and Safdie was nominated for an Independent Spirit Award as best supporting actor for his captivating performance. He also received an Independent Spirit Award and New York Film Critics Circle Award for co-directing the 2019 film, “Uncut Gems.”

ABOUT THE FILMMAKERS

DEBORAH CHOW (Director, Executive Producer) is the director and executive producer of the upcoming series “Obi-Wan Kenobi” for Disney +. Chow has directed extensively in television on such shows as “The Mandalorian,” “Mr. Robot,” “Jessica Jones” and “Lost in Space” and won a NAACP Image Award for “Better Call Saul,” in addition to earning a DGC nomination for “American Gods.” Of Chinese-Australian descent, Chow grew up in Toronto and received her MFA in film from Columbia University.

KATHLEEN KENNEDY (Executive Producer) is one of the most successful and respected producers in the film industry today—she is the 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.

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*,” which both debuted on Disney+ in 2019 and 2021, respectively. Kennedy also serves as a producer on all Lucasfilm’s live-action titles in production, including “*Indiana Jones*,” “*Willow*,” “*Andor*,” “*Obi-Wan Kenobi*” 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.

MICHELLE REJWAN (Executive Producer) is 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.

Rejwan serves as executive producer, along with Kennedy, on several 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*.” She 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.

JOBY HAROLD (Executive Producer) is an English screenwriter, producer and director who runs Safehouse Pictures with his producing partner Tory Tunnell. He most recently executive produced Disney+’s “*Obi-Wan Kenobi*,” directed by Deborah Chow and starring Ewan McGregor, Hayden Christensen and Joel Edgerton. He also co-wrote Paramount’s new “*Transformers: Beast Wars*,” which is currently in post-production, directed by Steven Caple Jr. In addition, Harold is currently writing “*Space Mountain*” for Disney, which Safehouse is also producing. Previously, Harold

executive produced “John Wick 3” starring Keanu Reeves, “Edge of Tomorrow,” starring Tom Cruise and Emily Blunt and “Robin Hood” starring Taron Egerton and Jaime Foxx, as well as co-writing and producing Guy Ritchie’s “King Arthur: Legend of the Sword” for Warner Bros., starring Charlie Hunnam, Jude Law and Djimon Hounsou.

Through Safehouse, Harold is executive producing the Untitled Monsterverse event series featuring Godzilla and the Titans for Apple and Legendary, which will shoot in 2022. He previously executive produced “Spinning Out” starring Kaya Scodelario and January Jones for Netflix, the critically acclaimed “Underground” starring Aldis Hodge and Jurnee Smollett for WGN and “My Blind Brother” starring Adam Scott, Nick Kroll and Jenny Slate for Starz.

Through Safehouse, Harold is also currently producing/developing “The Liberators” with Michael B. Jordan at Warner Bros., “Battle of Britain” with Ridley Scott directing for Fox, “Backwards” with Shawn Levy directing for Netflix, “Atlas” with Jennifer Lopez starring for Netflix and many more. Safehouse has an overhead deal with Amblin and Legendary TV.

CHUNG-HOON CHUNG (Director of Photography) is a Los Angeles-based, Korean-born cinematographer who first captured attention with his collaboration on director Chan-wook Park’s highly stylized “Oldboy” in 2003. “Oldboy” went on to win the Grand Jury Prize at the 2004 Cannes Film Festival and was nominated for the Palme d’Or. Chung-hoon subsequently received acclaim for his work on such films as “Lady Vengeance,” “I’m a Cyborg, But That’s OK” and “Thirst.”

With his start in the business as a successful child actor for 15 years, beginning at the age of five, Chung-hoon refined his visual and storytelling sensibilities while studying directing and acting at Dongguk University, where he helmed several shorts that made the festival rounds and won him awards. Desiring to maintain visual control, Chung functioned as cinematographer on his projects as well, and soon other student directors were asking him to shoot their films. At 25, he served as director of photography on the 1996 feature “Yuri,” and he’s remained on the cinematographer path ever since.

Chung-hoon made his American debut in 2013 with “Stoker,” also directed by Park. He again reunited with Park on the South Korean period piece “The Handmaiden,” which premiered at the Toronto International Film Festival. In 2015, Chung-hoon lensed the teenage comedy-drama “Me and Earl and the Dying Girl” for director Alfonso Gomez-Rejon, with whom he re-teamed on the U.K.-based production of “The Current War.”

Chung-hoon served as the cinematographer on the celebrated hit horror film “It,” based on the bestselling novel by Stephen King and directed by Andres Muschietti, before lensing “Hotel Artemis,” a thriller set in near-future Los Angeles, written and directed by Drew Pearce. In 2019, he followed with “Zombieland: Double Tap” for director Ruben Fleischer and “Earthquake Bird,” which was shot on location in Japan and directed by Wash Westmoreland.

More recently, Chung-hoon served as director of photography on Edgar Wright's 2021 release "Last Night in Soho," which was honored with a BAFTA nomination for Outstanding British Film of the Year, and the 2022 box office hit "Uncharted" for director Ruben Fleischer.

TODD CHERNIAWSKY (Production Designer) is no stranger to "*Star Wars*," having worked as the supervising art director on "*Star Wars: The Last Jedi*," for which he was nominated by the Art Directors Guild in 2018 for Excellence in Production Design. Cherniawsky previously served as an art director on films including "Zero Dark Thirty," "Sucker Punch," "Tomorrowland," "Alice in Wonderland," "The BFG" and "Avatar." Upcoming projects include the 2022 sci-fi thriller "Distant" for Amblin Entertainment; other production design credits include episodes of the Paramount+ series "Star Trek: Discovery" and the entire first season of "Star Trek: Picard."

DOUG CHIANG (Production Designer) is Lucasfilm's vice president and executive creative director and an Academy Award®-winning artist, author and production designer. He began his career as a stop-motion animator on the TV series "Pee Wee's Playhouse." After attending UCLA Film School, he became a commercial TV director for Rhythm and Hues, Robert Abel and Associates and Digital Productions. As creative director for George Lucas's Industrial Light and Magic, he served as visual effects art director on films such as "Terminator 2: Judgment Day," "Ghost," "The Mask," "Forrest Gump" and "Death Becomes Her." Chiang has earned numerous awards including an Academy Award®, two British Academy Awards, two Clio Awards, a Theo Award, VES Award, Webby and the Art Directors Guild Award.

As an author, Chiang has written many books including "Robota," his acclaimed illustrated novel he created and co-wrote with Nebula and Hugo-winning author Orson Scott Card. His latest book "Mechanika," published in 2008, is in its second edition. Chiang's artwork has been exhibited worldwide in the Brooklyn Museum, Chicago's Field Museum and the Kyoto and Tokyo National museums among others.

In 1995, George Lucas personally selected Chiang to serve as head of the Lucasfilm art department for seven years on "*Star Wars: The Phantom Menace*" and "*Star Wars: Attack of the Clones*." He left Lucasfilm in 2002 to form his own 35-person design studio, IceBlink Studios, and worked for Steven Spielberg on "War of the Worlds."

In 2006, Chiang partnered with the Walt Disney Company and Robert Zemeckis to form ImageMovers Digital, a new digital film studio. As executive vice president, Chiang grew the company to a core staff of more than 500 employees and oversaw its daily operations until 2011. Additionally, he served as production designer for Robert Zemeckis on "The Polar Express," "Beowulf," "Disney's A Christmas Carol" and "Mars Needs Moms."

Chiang returned to Lucasfilm in 2013 to work on "*Star Wars: The Force Awakens*" and currently serves as Lucasfilm's vice president and executive creative director. With more than 25 years of "*Star Wars*" design expertise, he oversees designs for all new "*Star Wars*" franchise

developments including films, theme parks, games and new media. He recently served as production designer on “Rogue One: A *Star Wars* Story” and Disney’s upcoming “Pinocchio” from director Robert Zemeckis. Currently, Chiang is serving as production designer for the “*Star Wars*” live-action series, “The Mandalorian,” “The Book of Boba Fett” and “Obi-Wan Kenobi.”

NICOLAS DE TOTH (Editor) is a second-generation filmmaker who was born in Rome and raised in Switzerland. After studying acting for six years, de Toth worked in production, occupying various positions, from gaffer and grip to production manager. This extensive range of production experience has proven invaluable in de Toth’s career, which spans all genres of filmmaking, ranging from thrillers such as “The Edge,” “Along Came a Spider” and “The Sum of All Fears” to genre movies such as “Underworld Revolution,” “Agent 47” and “Gunpowder Milkshake.” Additionally, de Toth has worked on such art-house films as “Stoker,” “True Story” and “Barber” and tentpole blockbusters including “Terminator 3: Rise of the Machines,” “Live Free or Die Hard,” “X-Men Origins” and “The Commuter,” and action/comedy such as “This Means War.”

De Toth has also directed second units on “Die Hard,” “Wolverine” and “Agent 47.” Currently, he is editing the James Cameron “Avatar” sequels in New Zealand.

KELLEY DIXON (Editor) was raised by a single mom who taught grade school on Chicago’s South Side. After graduating from Colorado State University with a degree in journalism, Dixon’s sights were set on pursuing a writing career in advertising, so she moved west to Los Angeles. With no openings in any of the ad firms of her dreams, Dixon instead landed a job in MGM’s mailroom. From there, she started a career in the film business without going to film school, working on such projects as “thirtysomething,” “Good Will Hunting” and “Breaking Bad,” climbing the ladder from production assistant to editor.

Dixon has spent the last 14 years editing “Breaking Bad,” “Better Call Saul,” “The Walking Dead,” “Preacher,” HBO’s “Luck” and “Shameless,” among others award-winning series. She cut her first feature, “The Goldfinch,” in 2018 and spent her time during the pandemic year editing Marvel’s “The Falcon & The Winter Soldier.”

She has won an Emmy® for her work as an editor on “Breaking Bad” and, throughout her career, has received nine Emmy® nominations and seven ACE nominations.

SUTTIRAT ANNE LARLARB (Costume Designer) works internationally as a designer for film, TV and live performance. She attended Stanford University and received a BA in fine arts, following that up at Yale University’s School of Drama in the MFA program for scenic & costume design.

After graduate school, Larlarb moved to London and worked as an assistant designer for Richard Hudson and soon began working in the art department in films. She had her first costume design credit on Danny Boyle’s “Sunshine”; further collaborations with Boyle include “Slumdog

Millionaire,” “127 Hours” (for which she was both the production designer and costume designer), “Steve Jobs,” “Trance” and the TV series “Trust” as production designer. Larlarb’s additional costume design work includes “No Time to Die,” “Gemini Man,” “American Gods,” “The Walk,” “The American,” “Cinema Verite,” “The Extra Man” and “The Good Lie.”

Larlarb was part of the design team for the 2012 Summer Olympics opening ceremony, in addition to being the costume designer for the entire ceremony. Her other theater design credits include the theatrical production of “Frankenstein” at London’s Royal National Theatre and the Broadway productions of “Macbeth,” “Straight White Men,” “Waitress” and “Of Mice and Men.”

Larlarb is the recipient of the 2016 Irene Sharaff Young Master Award, an Emmy Award® in 2012 and the 2009 Costume Designers Guild Award for Excellence in Contemporary Film. She has been nominated for two Emmys®, an Art Directors Guild Award and two Costume Designers Guild Awards.

PATRICK TUBACH (Visual Effects Supervisor) is an Academy Award® and BAFTA-nominated visual effects supervisor who has more than 20 years of experience in all aspects of visual effects supervision. Over the last two decades, Tubach has worked closely with filmmakers such as Ron Howard, J.J. Abrams and Michael Bay on massive visual effects-driven projects.

Tubach earned his first Academy® and BAFTA nominations for his work on Abrams’ “Star Trek Into Darkness.” This successful partnership led to their continued collaboration on “Star Wars: The Force Awakens” and “Star Wars: The Rise of Skywalker,” both of which received Academy Award® and Visual Effects Society Award nominations for Outstanding Visual Effects in a Photoreal Feature. Tubach was awarded the VES Award for “The Force Awakens.”

Through his training and experience in front of and behind the camera, **JONATHAN EUSEBIO (Stunt Coordinator)** is highly knowledgeable in how to enhance action performances while maintaining the integrity of the story with credits that include some of cinema’s most exciting films, including “Black Panther,” “The Avengers,” “The John Wick” series, “Birds of the Prey,” “Deadpool 2” and “Fate of the Furious.” Following his work on “Obi-Wan Kenobi,” he served as the 2nd unit director on the upcoming “Violent Night” for Universal.

Eusebio is a three-time winner of the Taurus World Stunt Award, and his work on the films: “Never Back Down,” “The Twilight Saga: Eclipse,” and “The Avengers” contributed to 2008, 2011, and 2013 MTV Movie Awards for Best Fight.

NATALIE HOLT (Music by) is a multi-award-winning British composer known equally for large orchestral arrangements and intimate, textural, and at times, experimental electro-acoustic

compositions. Enriched by her experience as a classically trained violinist, Holt's work exists in the liminal space between orchestral, electronic and contemporary.

Holt scored Marvel Studios' acclaimed series "Loki," earning her nominations for a BAFTA, SCL Award and the World Soundtrack Awards for Television Composer of the Year. In 2022 she continues her superheroic scoring streak by composing DC's "Batgirl" for Warner Bros. and the female action feature "The Princess" for FOX, as well as Universal's "Cocaine Bear," directed by Elizabeth Banks.

Holt's other significant work includes Saul Dibb's World War I feature "Journey's End," co-composed with Academy Award®-winner Hildur Guðnadóttir, with whom she received the Best International Score Award at the Beijing International Film Festival in 2018. Her work with Martin Phipps on the HBO Max Emmy Award®-nominated series "The Honourable Woman" won the 2015 Ivor Novello award and garnered a BAFTA nomination for Best Original Music. She collaborated with Martin on the PBS series "Victoria," which garnered an Emmy Award® nomination. In 2017, Holt won a Royal Television Society Craft and Design Award for the BBC's BAFTA award-winning drama series "Three Girls," and she was nominated for the same award in 2020 for the mini-series "Deadwater Fell."

Audiences can also hear Holt's music on Netflix/Claudia Llosa's drama feature "Fever Dream" as well as Amazon Studios' original movie "Herself," which premiered at the 2020 Sundance Film Festival, Cyrus Nowrasteh's "Infidel," BBC's BAFTA Award-winning series "Wallander," Adrian Shergold's "Cordelia," Deborah Haywood's debut feature "Pin Cushion," BBC's mini-series "Press," History Channel's series "Knightfall" and the PBS drama series "Beecham House."

Holt trained in composition at the National Film and Television School in London and studied violin at the Royal Academy of Music. Holt's distinction in her field was recognized by being named an Associate of the Royal Academy in 2017. Her work as a professional musician has seen her perform at the London Olympics, record with artists like George Michael and Ellie Goulding and with the London Metropolitan Orchestra on countless films, as well as play with such performers as Lady Gaga, Ed Sheeran and Andrea Bocelli.

JOHN WILLIAMS (Composer) has become one of America's most accomplished and successful composers for film and for the concert stage with a career that spans five decades. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras, including the Boston Symphony Orchestra, the New York Philharmonic, the Chicago Symphony and the Los Angeles Philharmonic.

Williams has received a variety of prestigious awards, including the National Medal of Arts, the Kennedy Center Honor, the Olympic Order and numerous Academy Awards®, Grammy Awards®, Emmy Awards® and Golden Globe Awards. He remains one of our nation's most distinguished and contributive musical voices.

Williams has composed the music and served as music director for more than 100 films. His 40-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films: "Schindler's List," "E.T.: The Extra-Terrestrial," "Jaws," "Jurassic Park," "Close Encounters of the Third Kind," four "Indiana Jones" films, "Saving Private Ryan," "Amistad," "Munich," "Hook," "Catch Me If You Can," "Minority Report," "A.I.: Artificial Intelligence," "Empire of the Sun," "The Adventures of TinTin," "War Horse," "Lincoln" and "The Post." Their latest collaboration, "The Fablemans," is set for release later this year.

Williams has composed the scores for all nine "Star Wars" films, the first three "Harry Potter" films, and such memorable films as "Superman: The Movie," "JFK," "Born on the Fourth of July," "Memoirs of a Geisha," "Far and Away," "The Accidental Tourist," "Home Alone," "Nixon," "The Patriot," "Angela's Ashes," "Seven Years in Tibet," "The Witches of Eastwick," "Rosewood," "Sleepers," "Sabrina," "Presumed Innocent," "The Cowboys" and "The Reivers," among many others. He has worked with many legendary directors, including Alfred Hitchcock, William Wyler and Robert Altman.

In 1971, he adapted the score for the film version of "Fiddler on the Roof," for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman and others. Williams has received five Academy Awards® and 52 Oscar® nominations, making him the Academy's most-nominated person. His most recent nomination was for the film "Star Wars: The Rise of Skywalker." He also has received seven British Academy Awards (BAFTA), 22 Grammys®, four Golden Globes, five Emmys® and numerous gold and platinum records.

Born and raised in New York, Williams moved to Los Angeles with his family in 1948, where he studied composition with Mario Castelnuovo-Tedesco. After service in the Air Force, he returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in nightclubs and on recordings. He returned to Los Angeles and began his career in the film industry, working with accomplished composers including Bernard Herrmann, Alfred Newman and Franz Waxman. He went on to write music for more than 200 television episodes for anthology series Alcoa Premiere, Kraft Suspense Theatre, Chrysler Theatre and Playhouse 90. His more recent contributions to television music include the well-known theme for "NBC Nightly News" ("The Mission"), the theme for what has become network television's longest-running series, NBC's "Meet the Press" and a new theme for the prestigious PBS arts showcase "Great Performances."

In addition to his activity in film and television, Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, violin, clarinet, viola, oboe and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic titled "The Five Sacred Trees," a trumpet concerto for the Cleveland Orchestra and a horn

concerto for the Chicago Symphony Orchestra. "Seven for Luck," a seven-piece song cycle for soprano and orchestra based on the texts of former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. At the opening concert of their 2009–2010 season, James Levine led the Boston Symphony in the premiere Williams' "On Willows and Birches," a concerto for harp and orchestra.

In January 1980, Williams was named nineteenth music director of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor which he assumed following his retirement in December 1993, after 14 highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best known and most distinctive artistic voices, Williams has composed music for many important cultural and commemorative events. "Liberty Fanfare" was composed for the rededication of the Statue of Liberty in 1986. "American Journey," written to celebrate the new millennium and to accompany the retrospective film "The Unfinished Journey" by director Steven Spielberg, was premiered at the America's Millennium concert in Washington, D.C. on New Year's Eve, 1999. His orchestral work "Soundings" was performed at the celebratory opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988 and 1996 Summer Olympic Games, the 2002 Winter Olympic Games and the 1987 International Summer Games of the Special Olympics. In 2006, Williams composed the theme for NBC's presentation of "NFL Football."

Williams holds honorary degrees from 21 American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003, he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena and was a recipient of the Kennedy Center Honor in December of 2004.

Williams was inducted into the American Academy of Arts & Sciences in 2009, and in January of that same year, he composed and arranged "Air and Simple Gifts" especially for the first inaugural ceremony of President Barack Obama.