



PRODUCTION BRIEF

"I am Loki, and I am burdened with glorious purpose." —Loki

Marvel Studios' "Loki," an original live-action series created exclusively for Disney+, features the mercurial God of Mischief as he steps out of his brother's shadow. The series, described as a crime-thriller meets epic-adventure, takes place after the events of "Avengers: Endgame."

"Loki' is intriguingly different with a bold creative swing," says Kevin Feige, President, Marvel Studios and Chief Creative Officer, Marvel. "This series breaks new ground for the Marvel Cinematic Universe before it, and lays the groundwork for things to come."

The starting point of the series is the moment in "Avengers: Endgame" when the 2012 Loki takes the Tesseract—from there Loki lands in the hands of the Time Variance Authority (TVA), which is outside of the timeline, concurrent to the current day Marvel Cinematic Universe.

In his cross-timeline journey, Loki finds himself a fish out of water as he tries to navigate—and manipulate—his way through the bureaucratic nightmare that is the Time Variance Authority and its by-the-numbers mentality.

This is Loki as you have never seen him. Stripped of his self-proclaimed majesty but with his ego still intact, Loki faces consequences he never thought could happen to such a supreme being as himself. In that, there is a lot of humor as he is taken down a few pegs and struggles to find his footing in the unforgiving bureaucracy of the Time Variance Authority.

As the series progresses, we see different sides of Loki as he is drawn into helping to solve a serious crime with an agent



of the TVA, Mobius, who needs his “unique Loki perspective” to locate the culprits and mend the timeline. Only Loki can help...or maybe not. It remains to be seen.

Tom Hiddleston, who has portrayed Loki in six Marvel Cinematic Universe films, returns as everyone’s favorite villain, the title character Loki, joined by Owen Wilson (“Midnight in Paris,” “Bliss”), Gugu Mbatha-Raw (“Motherless Brooklyn,” “Beauty and the Beast”), Sophia Di Martino (“Flowers,” “Yesterday”), Wunmi Mosaku (“His House,” “Lovecraft Country”) and Richard E. Grant (“Star Wars: The Rise of Skywalker,” “Palm Beach”).

Kate Herron (“Sex Education,” “Five by Five”) directs “Loki,” and Michael Waldron (upcoming “Doctor Strange in the Multiverse of Madness,” “Rick and Morty”) is head writer. Kevin Feige, Louis D’Esposito, Victoria Alonso, Stephen Broussard, Kate Herron, Michael Waldron and Tom Hiddleston are executive producers. Kevin R. Wright and Trevor Waterson are co-executive producers.

An outstanding team of talented filmmakers helped bring “Loki” to life, including director of photography Autumn Durald Arkapaw (“Mainstream,” “The Sun Is Also a Star”); production designer Kasra Farahani (“Bliss,” “Earth to Echo”); editors Paul Zucker, A.C.E. (“Trainwreck,” “Hotel Artemis”), Emma McCleave (“Thor: The Dark World,” “Guardians of the Galaxy” as first assistant editor) and Calum Ross (“Hitmen,” “Chewing Gum”); costume designer Christine Wada (“Bridesmaids,” “Roadies”); visual effects supervisors Dan DeLeeuw (“Avengers: Infinity War,” “Avengers: Endgame”) and Brad Parker (“Let Me In,” “We Own the Night”); and composer Natalie Holt (“Victoria,” “Fever Dream”).

Marvel Studios’ “Loki” launches Wednesday, June 9, exclusively on Disney+.

CREATING A SERIES FOR THE MCU’S FAVORITE VILLAIN

For Marvel Studios, there was an air of excited anticipation when filmmakers set out to find a director who shared their vision for the new, innovative series. When they discovered Kate Herron, a British director who made a splash directing the critically acclaimed Netflix Original, “Sex Education,” they knew they had found the right fit and that she would be able to help interpret Loki’s journey through the six-episode arc.

“I remember leaving that first meeting with Kate feeling like this is a person who understands the spirit of what we would love to achieve, and she wasn’t just going to execute those ideas but was going to push them even further,” recalls co-executive producer Kevin Wright. “She had an extensive visual pitch that was unlike anything I had seen. She left no scene unturned and had a complete vision of how to translate this series to screen and create something wholly unique to the MCU.”

He adds, “There is an earnestness and a grounded reality to everything that Kate does, and that she brought to these scripts. She’s somebody who has a true love for the genre. We could see it from the first time that we met with her. We knew she could take these scripts we all loved and elevate them to even greater heights by bringing her own experiences and vision to them.”

Herron was excited to helm the series—for more reasons than just being a fan of the genre. “I love genre cinema, and I love sci-fi and I love fantasy, but, what was really important to me was stripping away all the fantastical elements to find the heart of this story. In ‘Loki,’ if we took away all the bells and whistles of this story, what is the relatable message at the center? For me, it was a journey of self-discovery and someone trying to find their place in the universe because, obviously, we literally delete his universe. We delete his reality. It’s a story of reinvention and also morality. Can Loki find goodness in himself? Loki’s journey, to me, is really about acceptance of himself.”

Tom Hiddleston has already played Loki six times, but those films were about Loki’s connection to Thor and Loki’s connection with his family. So after participating in a meeting with Marvel Studios filmmakers, he also posited a series of questions of his own: “Where do we go now? What have we not done? What’s new? What’s original?”

“That was the most inspiring conversation,” recalls Hiddleston. “I remember leaving it thinking, this is going to be very, very new because the character has got so much breadth and so much depth. That’s been the gift to me as an actor. Loki is almost this endlessly fascinating box of tricks where the moment you think you know him he reveals something else.”

Executive producer Stephen Broussard comments, “When we started to brainstorm ideas for what a Loki series could be about, we knew we did not want to invalidate his death and sacrifice at the hands of Thanos. We didn’t want to say ‘Just kidding, that never really happened.’ So it was really important to us to have a premise that allowed for a new story while not undoing everything we’ve known and loved about the journey Loki has been on.”

He adds, “I’ve also always been fascinated by the Time Variance Authority in Marvel comics. Marrying these two ideas seemed like a really fun way into a new story for the God of Mischief while not undoing all that has come before.”

For Michael Waldron, the head writer, it was an exciting challenge to run with all those ideas and showcase Loki as he has never been seen. “It was obviously a big, crazy thing with a lot to figure out. It was like, how do we take that character and everything we love about him, and tell a whole new story? The big idea from Marvel was the Time Variance Authority. I was like this is the craziest thing in the world, but it was really exciting. My pitch was to do something nobody expects and with every episode let’s blow up what people think the show is and do something totally different. It was always about doing something awesome and totally unexpected with this character.”

“Michael is an idea machine,” says Kevin Wright, “and one of the things that early on became really apparent was that he always talks about story acceleration. I think a lot of people had ideas of what the series was going to be and Michael’s instincts are always to just blow past those things. The thing that you think is going to take six episodes to tell, do it in the first ten minutes. We were excited about the opportunity to do that in ‘Loki.’ It was also really helpful from an emotional standpoint that fans have really fallen in love with the arc that Loki had in ten years of movies. And the Loki that we’re taking, obviously, is from ‘Marvel’s The Avengers’ and he hasn’t had that arc yet. And so, we very quickly had to catch the character up to what the audiences already have begun to love about him. And Michael was the perfect writer to do that.”



Director Kate Herron was immediately drawn to the story when she got a chance to read Waldron’s script. “What I really loved about the story when I first got the script was that it was this really big, ambitious sci-fi story,” says Herron. “But, in disguise, really, it had another story going on. That’s definitely what drew me in. And in terms of Loki, what a treat. Because he’s had one of the best arcs, I think, across the MCU, and we’ve seen him change so much over a decade. The exciting thing as a storyteller was to go back to where we see the ‘Avengers’ Loki, and he’s a completely different guy to the person that we have seen in the recent movies. What really excited me was that he still has all this road to travel.”

Tom Hiddleston, who also serves as an executive producer on the show, knew that Loki needed to evolve. The cycle was: Loki is trusted, he betrays, he becomes a villain, he learns to trust again, he’s betrayed, he becomes trusting again, he can be trusted again, then he betrays or feels betrayed. “It’s just this endless cycle of trust and betrayal and resistance,” says Hiddleston. “And the character is essentially singing the same song over and over and over again. He’s trapped on a wheel of repetition, a compulsion to repeat the same damage, the same story. But we are breaking that record. We’re releasing him from that trap. In this story, we’re showing that he can change, that he can grow. And what if the experience of that, and the journey he goes on, actually changes something internal where he can potentially become someone else, or begin from a place of understanding that, if you know who you are, then who you *choose* to be is a different thing.”

Offering perspective on how Loki will be positioned in the series, Wright says, “Loki has always been a character who is scheming and trying to find the upper hand on the characters around him. And where we really want to go with this series is putting him on the back foot. This is him being thrown the curveball instead of throwing the curveball himself. This is him being put in a situation where he doesn’t have the answers. And he’s trying to learn the rules of the game so that he can figure out how to turn it on those that have put him in this position.”

Tom Hiddleston's portrayal of Loki has resulted in the character becoming a fan-favorite, even though he has been on screen for less than two hours over the course of ten years. "Loki's made this huge impact," says Wright. "And suddenly, now, we have six hours to tell this story. And Loki is in every frame of it. So you get a level of character development that you just don't get to explore in the features. And that led to some really exciting prospects. In the features, he's already had this great arc, and now we get to push that even further into this search of identity and where that can lead Loki."

Working with Hiddleston to draw out the character was a unique experience for the director. "When you're working with an actor, you're building the character from the ground up," says Herron. "But on this series, it's been amazing to come in and be so lucky to direct someone who's been crafting this awesome character for a decade in the MCU. I think it was really exciting to me because I already knew where Loki had gone in the previous films, and that made him such an interesting character to play with. Working with Tom was amazing because you're working with an actor who is already coming in with a set of tools. The main thing that Tom and I spoke about was the foundation of the character, which was really key for us because this is a show about identity, so it was great to have that groundwork in place."

Hiddleston, besides knowing Loki inside out, also has intimate knowledge of the MCU and Loki's place in it as well as his relationships with the other characters. Herron jumped on the chance to draw out that knowledge for the benefit of cast and crew in the form of informative talks. She explains, "Tom is very much like a professor, so I started calling it the 'Loki lecture.' Tom put the lectures on for the cast and crew, and it was great to ground us all to make sure everyone was on the same page and working from the same angle."

The tone of the show may surprise viewers, as Hiddleston explains: "We all really wanted the tone of the show to represent the best of Loki's character. Loki's character has this extraordinary range. Loki can be fun, light-hearted and witty. He's always got a good line: he's the God of Mischief, after all. So, we wanted the show to be imbued with mischief, a sense of fun and a sense of momentum. But we also know that Loki has this very sensitive, damaged, broken heart with an enormous capacity to feel emotion on the biggest scale. And to go to some quite profound places that explore some of the deepest experiences of being alive that are about loneliness and sadness and anger and grief and loss. We wanted the tone of the whole show to have all of it, to have that sense of fun, to have that sense of mischief. And to have that sense of emotional depth and emotional breadth that hopefully could be contained in this epic story, which starts from the things that people are familiar with."

"Loki" was created exclusively for Disney+, and Marvel Studios' filmmakers agree that the streaming platform offers exciting, new opportunities for storytelling across the Marvel Cinematic Universe. "One of the exciting things about Disney+ and pushing into streaming was that it allows us to tell stories a little differently than we have in the feature space," comments Wright. "To be able to craft a series around a great actor like Tom and a really deep character like

Loki was exciting for us. The entire opportunity allows us to really push not just this character but the MCU into new directions.”

Kate Herron adds, “It’s not a two-hour story. It’s a six-hour story. What’s exciting to me about that is that we can now go down a slightly more mature and darker path with this particular story. But we can also subvert expectations, and maybe we don’t give viewers the story they would be expecting. It’s cool and fun to see a studio that wants to play like that and to be part of it.”

“Along with ‘WandaVision’ and ‘The Falcon and the Winter Soldier,’ this series represents our ‘first class’ of long-form storytelling on Disney+,” says executive producer Stephen Broussard. “In a lot of ways it put me back in the mindset of 2006, when we had the somewhat crazy idea to launch a film studio and make ‘Iron Man’ and ‘The Incredible Hulk.’ In the same way that it felt like we were building a movie studio from the ground up back then, it was exciting to feel like we’re jumping into television for the first time.”

CAST OF CHARACTERS

LOKI

(Tom Hiddleston)

What would happen if the mercurial God of Mischief never was brought back to Asgard to face the consequences for his ill-advised attempt to invade New York and conquer Earth? The events of “Avengers: Endgame” created such a possibility when an unrepentant Loki is able to escape with the Tesseract and evade punishment for his crimes. Mere moments after his escape, as Loki licks his wounds and plans his next conquest, destiny intervenes. Loki is apprehended by the Time Variance Authority and arrested for his crimes against the Sacred Timeline.

Tom Hiddleston, having played Loki for such a long time and having had the “privilege of inhabiting him from the outset,” says, “I’ve always felt an affection for Loki and for his vulnerability. But I’ve been aware through the course of my experience in the Marvel Studios’ movies in the first ten years that Loki has a role to play and that as Loki I had to play the villain. Then I had to play the antihero. And this time around is the first chance, perhaps for a while, that I’ve had to see if we can really break the mold and change him, and retain all the best aspects of him.”



“Tom is such a phenomenal actor,” says executive producer Stephen Broussard. “And we really wanted this series to be a showcase for his talents. It was also exciting to us to put him in a new situation and surround him with new faces and new characters. In this approach, hopefully we get the best of both worlds. A cool story for a character we are very

familiar with finally taking center stage, combined with a whole new cast of MCU characters to meet (and hopefully) fall in love with.”

In the series, Hiddleston and Owen Wilson share significant scenes, and the dynamic between their characters, Loki and Mobius, is a highlight. Describing Wilson’s Mobius, Hiddleston says, “Mobius can be light and bright, fun and curious, but he can also be intense. What Owen has done in bringing Mobius to life is brilliant: he’s intelligent, compassionate, fun and original.”

He adds, “I’ve loved working with Owen. He’s such a broad man of such a range of tastes and talents. We connected really early on. And then together, I hope we’ve created something really interesting.”

When it comes to working with Hiddleston, Kevin Wright speaks for all when he says, “Every single person on this show, from cast to crew, be it above the line or below the line, is completely spoiled by this experience of working with Tom. You cannot ask for a better creative partner in any endeavor. None of this would exist without Tom and what he has brought to this show. His passion to truly making something amazing is without bounds.”

MOBIUS

(Owen Wilson)

Mobius M. Mobius is an agent for the Time Variance Authority who specializes in the investigations of particularly dangerous time criminals. As a certain threat against the TVA increases, Mobius follows his gut and takes his biggest risk to date—he’s going to deputize and partner up with Loki.

Offering some insight as to how Mobius fits into the storyline, Wilson says, “Mobius is a detective in the TVA [Time Variance Authority]. He’s a little bit like Nick Nolte getting Eddie Murphy out of jail in ‘48 Hours’ to help him investigate. It’s a little bit of that kind of idea where Mobius believes in this investigation and the fact that there is someone creating real mayhem for the TVA that Loki can help him find.”



But working with Loki may be a challenge, as Wilson relates, “Working with Loki, of course, is a little bit of a chess match to gain his trust, and Loki seeing how far he can go with Mobius. And who’s manipulating whom? And whose purposes ultimately are going to be served, and who is going to win out in this match between them? But I think in that shared endeavor that there is something, if not a friendship, then there’s some sort of interesting dynamic between them that maybe you haven’t seen the Loki character have in the Marvel movies.”

For Kate Herron, working with Owen Wilson proved to be a very positive experience. “What I love about casting Owen,” says the director, “is that we’ve seen him in so many of these wonderful comedy films where he has this kind of lightness to him and this very likability to him. But then, still, he can play the heavy keys, too. You just don’t expect him to come in with that. It’s almost like he’s good cop and bad cop at the same time. It was really exciting to see Owen craft that.”

RAVONNA RENSLAYER

(Gugu Mbatha-Raw)

Ravonna Renslayer is a respected judge in the Time Variance Authority, and one of few in rank to stand in the presence of the Time Keepers themselves. As a former Hunter who rose up the ladder of the TVA, she now oversees the investigation of this Variant called Loki, among her other cases. She holds a high standard against Mobius’ approach, while always keeping a soft spot for their friendship.

“I don’t think I’ve ever played such an authoritative character, as a judge and the role that she has. She’s powerful. She’s well respected. She’s worked her way up,” comments Gugu Mbatha-Raw, who portrays Ravonna Renslayer.

She explains Renslayer’s first fateful meeting with the God of Mischief: “Loki comes through Renslayer’s courtroom, and she is passing judgment on him because he basically deviated off the sacred timeline. Renslayer is used to being respected, so to have a character



like Loki before her, who sees himself as a sort of god-king character, ruffles her feathers because he’s so mischievous and disrespectful. She’s just not used to being talked to in that way.”

That does not go well for Loki, but there is one relationship that the powerful, by-the-book Renslayer has where she actually gives some slack. Owen Wilson explains: “Renslayer is the person that Mobius reports to. Over the course of their relationship, they’ve developed a familiarity. He’s like a slightly mischievous student that she has who doesn’t always follow the exact letter of the law of the TVA, but does seem in his own fashion to get things done. So, she indulges him sometimes with what she considers to be his farfetched ideas or even worse something that could backfire and create a problem for her and the TVA.”

Director Kate Herron admits that she is a huge fan of Gugu Mbatha-Raw. “She’s like a chameleon. Everything that she’s in, she’s so different. I felt in a weird way that’s almost Renslayer too. She has herself at work, and then we see her trying to dance the line with that in her scenes with Mobius. She’s trying to talk about work, but at the same time she switches into being Mobius’ friend. What I love with Gugu is she has this warmth that she brings to characters, but at the same time, she’s really good at channeling in and playing Renslayer’s pain.”

HUNTER B-15

(Wunmi Mosaku)

Hunter-B15 is a high-ranking Hunter, determined to find and delete The Variant for taking down TVA troops. She's tough, fair, by the book and none too pleased with Mobius' laissez-faire demeanor.

Describing her character, Wunmi Mosaku says, "She's a badass. She's proficient physically, and she's strong. She's dedicated and loyal. She is a diehard, absolute super fan of the TVA and believes she was created there and that the timekeepers are her superiors and like gods."



For Mosaku, the chance to play such a physically demanding part was a welcomed challenge. "I really was excited about doing the stunts and doing all of that stuff because I have never really done those types of things before. I was a bit nervous about maybe being clumsy, though, because that's also a side of me!" she laughs.

Rounding out the announced cast are Sophia Di Martino and Richard E. Grant, whose characters have yet to be revealed.

BUILDING THE WORLD OF "LOKI"

The world of Marvel Studios' "Loki" was created in Georgia, utilizing the sound stages at Pinewood Studios and locations around the state. Building practical sets and using real locations was a necessity for production because of the schedule. "It became clear from the beginning that we were going to need real locations and real sets to shoot in," says Kevin Wright. "A big part of



that was building out the TVA and building sets that could be flipped and turned over, and building all of the hallways and building all of these locations so that it could be a real lived-in world."

To bring the world to life, filmmakers turned to production designer Kasra Farahani. "Kasra has gone above our wildest, wildest dreams," says Wright. "At the speed of which this show moves, it's almost every week, we're moving into new spaces and new sets. Every time, you can see on the actors' faces as soon as they walk in that they're blown away. Real, practical, lived-in spaces elevate everything. A real standout of this show are these amazing sets that Kasra has built for us."

When a scene takes place in Renslayer's office, it's a real office with an actual ceiling and with practical lighting built in, or scenes in the time theater, where it's a Brutalist space with ceilings and lights. It is a style of set building that creates a sense of scale and grounds the scenes.

It was this grounded, tactile, real-life feeling that director Kate Herron wanted, and her vision aligned with Farahani's from the outset. "It was amazing when Kasra pitched his ideas because I remember there were images in his pitch that were in my pitch. Already from the get-go it just felt amazing to know that we already had that common ground and that we both were aiming for the same story."

For Farahani, working with Herron was a great match-up. "Kate is so helpful in talking about always making the character central and making the blocking central and helping to make the design specific to facilitate all these kinds of nuanced things. She's also a naturally hysterically funny person, and that's something that's great for me because I also have an interest in putting humor into the design."

The advantage of practical sets and locations also was a boon for Autumn Durald Arkapaw, the director of photography on "Loki," who enjoyed being able to be shoot in a real space. Even though walls and ceilings could make the shooting spaces more constraining, and thus more challenging, having a grounded, realistic approach to the shooting style gives the show its distinctive, real-world feel.

Beyond the stunning practical sets, locations were also sought to add to the realistic-looking environments. For example, a quarry in northern Georgia became a mining town; an Atlanta downtown hotel became home to the Time Variance Authority's archives; and a vacant discount store transformed into Roxxcart, a futuristic superstore, complete with sky-high, inflated merchandise prices.

"The Roxxcart super store is a really fun set," says Herron, "because we go to an apocalyptic situation in 2050 that feels harrowing and real. But we definitely have a dark sense of humor running through the show, so we wanted to show inflation and how things get more expensive. Why would a toaster not be \$7,000? So we definitely had a lot of fun at Roxxcart building up, not even the prices, but the taglines and what we have playing on the televisions."

She adds, "The sci-fi I really love has this kind of gritty realness to it, and it's not so unbelievable that it doesn't feel like something too far away from our future now. But there are just little hints, like the security robot, for example, in the set that remind you that you're in the future."

Costume designer Christine Wada worked closely with Herron and other filmmakers to create looks that Herron describes as "an outer reflection of the inner story." Loki, in particular, sports diverse looks that reflect his journey throughout the story. Herron also wanted to bring her sense of a grounded world to the costumes, and says, "I love the idea of the wear and tear reflecting

on the clothes. What was really key to us with the costumes across the story, with Loki and the other characters, was that they almost wear the story.”

THE GOD OF MISCHIEF REIGNS SUPREME (OR NOT?)

When Marvel Studios’ original, six-episode series “Loki” begins streaming exclusively on Disney+ June 9, viewers will get a new look at their favorite villain and what makes him tick. With lots of humor, action, heart and spectacle, “Loki” promises to deliver all that the MCU is known for and more.



“I hope the fans feel that the things they love about Marvel and the things they love about Loki are all there,” says Tom Hiddleston. “That we’ve created something bright, colorful and spectacular, which contains light and shade, depth and relief. We’ve created interesting characters and new worlds where people come up against physical and emotional challenges, which test them. And they’re forced to overcome and make the right choices.”

Hiddleston adds, “For anyone out there who loves Loki, this is the guy you know: he’s still the God of Mischief. But this takes him to another level. I hope the fans and the audience feel the same excitement, the same passion and the same sense of possibility that we all felt when we were making it. It’s been a really unique experience. In the creative mix, there has been so much passion and so much energy. I hope fans can feel that energy and feel excited and inspired about where we go next.”

On that note, Kevin Wright adds, “I hope that viewers are just blown away by the trajectory of this series and the depth of this series and the content of what this show is about. And what I hope they take the most from it is that the MCU in the years to come is going to be pushing in really exciting and new directions.”

Director Kate Herron sums up, “I hope that people will have some entertainment from it, and some warmth and happiness from it, and find it an interesting way to break down this comic book character that we love and see him go on a new path. And I hope we answer the question of what makes Loki, Loki.”

ABOUT THE CAST

TOM HIDDLESTON (Loki, Executive Producer) is a Golden Globe® and Olivier Award-winning actor. His theater credits include “Betrayal,” “Hamlet,” “Coriolanus,” “Ivanov,” “Othello” and

“Cymbeline.”

Hiddleston’s film credits include multiple performances as Loki in the Marvel Cinematic Universe, “Kong: Skull Island,” “I Saw the Light,” “Crimson Peak” and “Only Lovers Left Alive.” His television credits include “The Night Manager” and “The Hollow Crown” (Henry IV, Parts I & II, Henry V).

OWEN WILSON (Mobius) is one of contemporary cinema’s most successful actors, having won great acclaim for his memorable turns in mainstream and independent films. In 2011, Wilson starred in Woody Allen’s Academy Award®-nominated feature “Midnight in Paris,” alongside Rachel McAdams and Marion Cotillard. Wilson’s performance as screenwriter and aspiring novelist Gil Pender garnered him a Golden Globe® nomination in the category of Best Actor in a Motion Picture Musical or Comedy.

Wilson starred opposite Salma Hayek in Mike Cahill’s sci-fi romance, “Bliss,” and will be seen next starring in Universal’s upcoming romantic-comedy “Marry Me” opposite Jennifer Lopez. The Kat Coiro-directed film is based on a graphic novel by Bobby Crosby.

Wilson will also be seen in Wes Anderson’s “The French Dispatch” opposite Benicio Del Toro, Frances McDormand, Jeffrey Wright, Adrien Brody and Timothée Chalamet, as well as Lea Seydoux, Tilda Swinton, Mathieu Amalric, Lyna Khoudri, Stephen Park, and Bill Murray.

Wilson’s recent releases include an adaptation of Raquel J. Palacio’s novel “Wonder,” alongside Julia Roberts and Jacob Tremblay. He was also featured in Warner Brothers and Lawrence Sher’s “Father Figures” alongside Ed Helms, Christopher Walken, J.K. Simmons and Glenn Close. Wilson starred opposite Woody Harrelson and Willie Nelson in the comedic feature film “Lost in London,” which was broadcast live into theaters nationwide on January 19, 2017.

Wilson’s string of box office successes also include “Little Fockers,” the third installment of the blockbuster “Fockers” series, opposite Ben Stiller and Robert De Niro; “Marley & Me,” with Jennifer Aniston, based on the popular memoir by John Grogan; the “Night at the Museum” franchise opposite Robin Williams and Ben Stiller; the smash hit comedy “Wedding Crashers,” opposite Vince Vaughn; the romantic comedy “You, Me and Dupree”; and as the voice of Lightning McQueen in Disney’s “Cars,” “Cars 2” and “Cars 3.” Wilson was also featured in the 2014 Oscar®-nominated film, “Inherent Vice” as Coy Harlingen.

Wilson has collaborated with director Anderson seven times, including the Academy Award®-nominated “The Grand Budapest Hotel”; “The Life Aquatic With Steve Zissou,” co-starring Bill Murray and Anjelica Huston; “The Royal Tenenbaums,” for which he and Anderson were nominated for an Academy Award for Best Original Screenplay; “Rushmore,” which Wilson co-wrote and co-executive produced; and Anderson’s directorial debut, “Bottle Rocket,” which Wilson starred in and co-wrote.

Wilson lent his voice to Anderson's Academy Award®-nominated animated feature "Fantastic Mr. Fox." Wilson also starred opposite Adrien Brody and Jason Schwartzman in Wes Anderson's critically acclaimed film "The Darjeeling Limited," about brothers taking a spiritual journey through India to rekindle their bond.

Wilson's additional acting credits include: "Masterminds," "Zoolander," "No Escape," "She's Funny That Way," "The Internship," "Hall Pass," "Starsky & Hutch," "Behind Enemy Lines," "Meet the Parents" and "The Cable Guy."

GUGU MBATHA-RAW (Renslayer) is currently in production for "The Girl Before," starring with David Oyelowo in the HBO Max/BBC One limited series based on JP Delaney's bestselling thriller. She will begin production this summer on "Surface," the Apple TV+ series created by Veronica West. Reese Witherspoon's Hello Sunshine will produce the series alongside West with Mbatha-Raw as co-executive producer.

In 2020, Mbatha-Raw starred with Keira Knightley in the British comedy-drama "Misbehaviour." Directed by Philippa Lowthorpe, Pathé and Shout Studios released the film. She appeared with Gemma Arterton, Tom Courtenay and Penelope Wilton in "Summerland," directed by Jessica Swale and released by IFC Films and Lionsgate UK. Mbatha-Raw also received rave reviews for her role in "The Morning Show," the Apple TV+ acclaimed series, starring Jennifer Aniston, Reese Witherspoon, Steve Carell, Billy Crudup and Mark Duplass.

In 2019, Mbatha-Raw starred in several films, including Warner Bros. "Motherless Brooklyn," alongside Edward Norton, who wrote and directed the film. In the spring of 2019, she starred in the highly acclaimed "Fast Color" alongside Lorraine Toussaint, Saniyya Sidney and David Strathairn. She also starred with Kate Beckinsale and Damon Idris in Adewale Akinnuoye-Agbaje's "Farming."

Other films include Disney's smash hit, the live-action film "Beauty and the Beast," the highest-grossing movie in 2017, taking over \$1.2 billion worldwide. In 2018, she starred alongside Oprah Winfrey, Reese Witherspoon, Mindy Kaling, Chris Pine and Storm Reid in Disney's "A Wrinkle in Time," directed by Ava DuVernay. Mbatha-Raw then starred in the J.J. Abrams'-produced "The Cloverfield Paradox" and "Irreplaceable You," both on Netflix.

In 2016, she received rave reviews for her starring role in the "San Junipero" episode of Netflix's acclaimed series "Black Mirror." "San Junipero" won two Emmys® for Outstanding TV Movie and Outstanding Writing for a TV Movie.

In 2014, Mbatha-Raw has received multiple award nominations for her roles in the critically acclaimed films "Belle" and "Beyond the Lights." She was awarded an MBE in 2018 for services to Drama.

Mbatha-Raw was recently appointed Goodwill Ambassador for the UNHCR, the UN refugee

agency.

SOPHIA DI MARTINO is an English actress, writer and director whose appearance in “Loki” marks her breakout role in the U.S.

Di Martino is known for her role in the dark comedy series “Flowers” (Channel 4/Netflix), in which she starred opposite Olivia Colman. Her other credits include “The Electrical Life of Louis Wain” (StudioCanal), “Yesterday” (Universal Pictures), “Sweetheart” (BBC Films/BFI) and “Into the Badlands” (AMC).

Di Martino has written and directed two short films “Scrubber” and “The Lost Films of Bloody Nora,” and a web series entitled “Self Tapes.” She also directed “Halfbreed” for Channel 4 Blaps.

Di Martino is currently based in England.

WUNMI MOSAKU (Hunter B-15) won Best Actress at the British Independent Film Awards and has been BAFTA nominated in the Best Leading Actress category for her starring role alongside Sopé Dirisu in the elevated British refugee horror film “His House.” Directed by British writer/director Remi Weekes, “His House” premiered at the Sundance Film Festival in January 2020 to rave reviews and was released through Netflix in November.

Last summer Mosaku was seen starring in HBO’s “Lovecraft Country” on Sky Atlantic/Now TV. She played Ruby in the high-profile drama series from Jordan Peele, Misha Green and J.J. Abrams. Earlier in 2020 saw the release of the feature film “Sweetness in the Belly,” a powerful love story based on the bestselling novel by Camilla Gibb, where Mosaku starred alongside Dakota Fanning.

At the end of 2019, she featured in Sky One’s 8-part drama “Temple,” set in the secret world beneath London, written by playwright Mark O’Rowe and starring Mark Strong and Carice Van Houten. Mosaku also starred as new recruit Detective Sergeant Catherine Halliday in the fifth season of the Emmy®-nominated BBC1 crime drama “Luther” in January 2019, opposite Idris Elba.

In January 2018, she appeared in the crucially acclaimed new drama “Kiri” from Jack Thorne for Channel 4/Hulu. At the same time on Netflix, Mosaku was seen starring as DC Teri Donoghue in the BAFTA-nominated comedy drama “The End of the F***ing World,” alongside Alex Lawther and Jessica Barden. In June 2017, she starred opposite Helen McCrory and Michael Gambon, in ITV’s legal thriller “Fearless.” Sky Atlantic/Showtime’s six-part political drama “Guerrilla” premiered in April 2017, in which Mosaku starred as informant Kenya opposite Idris Elba, Rory Kinnear and Frida Pinto. She also played Katie in “Playtest,” one of six episodes in the long-awaited third season of Charlie Brooker’s critically acclaimed television series “Black Mirror,” which premiered globally on Netflix in October 2016.

In 2010 Mosaku was named one of The Seven Fresh Faces of Toronto International Film Festival,

for “I Am Slave,” in which she starred. For this role, she won awards such as Best Actress at the Birmingham Black Film Festival, Best Onscreen performance at the Cultural Diversity Awards and Best Female performance at the Screen Nation Awards. She also featured on the front cover of Screen International Magazine in 2009 as one of their prestigious Stars of Tomorrow, and in 2011 was featured in Nylon Magazine’s 2011 Young Hollywood issue.

Other notable screen credits include: playing Beryl in JK Rowling’s blockbuster, award-winning “Fantastic Beasts and Where to Find Them” for Warner Bros., directed by David Yates and starring Eddie Redmayne, Samantha Morton, Ezra Miller and Zoe Kravitz; playing Kahina Ziri in Zack Snyder’s “Batman v Superman: Dawn of Justice” opposite Amy Adams, Ben Affleck and Henry Cavill; Stephen Frear’s Oscar®-nominated “Philomena” with Steve Coogan and Judi Dench; independent British features “Citadel” and “Womb,” and television series “Capital,” “Moses Jones,” “Don’t Take My Baby,” “In the Flesh” and Stephen Poliakoff’s “Dancing on the Edge.”

Born in Nigeria, Mosaku graduated from RADA in 2007 and made her onstage debut at the Arcola Theatre in a production of Pedro Calderón de la Barca’s “The Great Theatre of the World.” Since then, she has worked extensively in theater, most recently in “Cyprus Avenue” at the Abbey, Dublin and Royal Court, directed by Vicky Featherstone; “Tiger Country” at Hampstead Theatre, directed by Nina Raine; and “Mr. Burns” at the Almeida, directed by Robert Icke.

RICHARD E. GRANT made his film debut in Bruce Robinson’s classic British comedy “Withnail and I” and has amassed a long, distinguished and varied career, achieving recognition in both Hollywood blockbusters and smaller independent films with titles including “L.A. Story,” “The Age of Innocence,” “Portrait of a Lady,” “How to Get Ahead in Advertising,” “Bram Stoker’s Dracula” and “Gosford Park.”

In 2020, Grant played Octavio Coleman in the AMC series, “Dispatches From Elsewhere,” alongside Sally Field and creator, Jason Segel.

Recently Grant was seen in the films “Star Wars: The Rise of Skywalker” and “Palm Beach.” This summer he can be seen in “The Hitman’s Wife’s Bodyguard.”

He wrote and directed the feature film “Wah-Wah.” In 2017, he appeared as Dr. Zander Rice in Marvel’s critically acclaimed film, “Logan,” and in 2018 as Shiver in Disney’s “The Nutcracker and The Four Realms.”

His recent television work includes “Girls,” “Game of Thrones” and “Downton Abbey.”

Grant’s performance as Jack in Fox Searchlight’s “Can You Ever Forgive Me?” opposite Melissa McCarthy has earned him widespread critical acclaim, including nominations as Best Supporting Actor for the Academy Award®, BAFTA and Golden Globe®, and he won the Independent Spirit Award, Gotham Award and London Critics Circle Award in the same category.

ABOUT THE FILMMAKERS

KATE HERRON (Director, Executive Producer) is a writer, director and producer from London. She is passionate about making female-driven stories that are as cinematic as they are funny and representative. Her goal is to be creating her own TV shows and movies that reflect this.

Before Marvel Studios' "Loki," Herron got her break into the industry directing the critically acclaimed Netflix Original, "Sex Education," starring Asa Butterfield and Gillian Anderson. She directed the second half of the series (episodes 5-8), including the iconic "It's My Vagina" episode.

In addition to "Sex Education," Herron directed every episode of "Five by Five" for BBC/Green Door Pictures, starring and executive-produced by Idris Elba. The show was a Sunday Times Critic's Pick of the Week and is available on BBC iPlayer and Amazon Prime. She also has directed two comedy shorts for Sky Comedy and an episode of "Daybreak" for Netflix.

In film, her shorts have played at a number of festivals, including London Film Festival, Palm Springs Shortsfest, Encounters and Flickerfest. Her work has been featured by Vimeo Staff Picks, Comedy Central and the BFI. There was a Retrospective of her shorts at the BFI in 2016 as part of Underwire Film Festival.

Her last short SMEAR, a comedy-horror satirizing smear-tests, went online with the Big Issue for International Women's Day in 2018.

Herron is currently working on a number of film and television projects, including a television series about a beauty pageant under alien attack with her writing partner Briony Redman. It is being produced by Home Team's Dominic Buchanan ("The End of the F**King World") and Douglas Cox ("Host").

She is also writing an original comic book for Skybound ("The Walking Dead") with Briony Redman as part of a new horror anthology they are launching in 2021.

Herron has been featured as a Screen International Star of Tomorrow, Broadcast Hot Shot, one of Forbes' 30 Under 30 and on the BBC Hot New Talent List.

When not making stuff, Herron enjoys tabletop gaming, chilling with her dog and standup.

MICHAEL WALDRON (Head Writer, Executive Producer) is an Emmy® award-winning writer from Atlanta, Georgia. He is currently writing Marvel Studios' "Doctor Strange in the Multiverse of

Madness” for director Sam Raimi. Waldron’s next project is writing the Kevin Feige-produced “*Star Wars*.”

Waldron created and is executive producing Starz’ upcoming wrestling drama “Heels.” He began his career on Adult Swim’s “Rick and Morty,” where he won an Emmy® for his work as a writer and producer on Season 4.

KEVIN FEIGE (Executive Producer), producer, President of Marvel Studios and Chief Creative Officer of Marvel, is the driving creative force behind several billion-dollar franchises and an unprecedented number of blockbuster feature films, all connected within the Marvel Cinematic Universe. A hands-on producer, Feige oversees Marvel Studios’ feature film productions, with 23 film releases that have all opened No. 1 at the box office and collectively grossed nearly \$23 billion worldwide. Nine of the MCU films have crossed the \$1 billion threshold at the global box office, including “Avengers: Endgame,” which garnered almost \$2.8 billion at the worldwide box office and was the fastest film in cinematic history to reach \$2 billion.

The Marvel Cinematic Universe is currently the highest grossing film franchise of all time. Feige is building on that success with a host of new series streaming on Disney+ in 2021, including “WandaVision,” which debuted on Jan. 15, and “The Falcon and The Winter Soldier,” which started streaming March 19, as well as upcoming series “Loki,” “What If...?,” “Ms. Marvel” and “Hawkeye.”

Upcoming feature films include the action-packed spy thriller “Black Widow,” the intriguing “Shang-Chi and The Legend of The Ten Rings,” and “Eternals,” which introduces the MCU’s newest ensemble of Super Heroes in an epic story that spans thousands of years.

An Academy Award® nominee for “Black Panther,” Feige was honored with the 2019 David O. Selznick Achievement Award from the Producers Guild of America®, as well as the Albert R. Broccoli Britannia Award for Worldwide Contribution to Entertainment from BAFTA (British Academy Film Awards).

Feige is a graduate of the University of Southern California, School of Cinematic Arts.

Marvel Studios Co-President **LOUIS D’ESPOSITO (Executive Producer)** served as executive producer on the blockbuster hits “Iron Man,” “Iron Man 2,” “Thor,” “Captain America: The First Avenger,” “Marvel’s The Avengers,” “Iron Man 3,” “Thor: The Dark World,” “Captain America: The Winter Soldier,” “Guardians of the Galaxy,” “Captain America: Civil War,” “Avengers: Age of Ultron,” “Ant-Man,” “Doctor Strange,” “Guardians of the Galaxy Vol. 2,” “Spider-Man: Homecoming,” “Thor: Ragnarok,” “Black Panther,” “Avengers: Infinity War,” “Ant-Man and The Wasp,” “Captain Marvel,” and most recently, “Avengers: Endgame” and “Spider-Man: Far From Home.”

Upcoming features, on which D'Esposito is collaborating with Marvel Studios President Kevin Feige, include the feature films "Black Widow," "Eternals," "Shang-Chi and The Legend of The Ten Rings," "Doctor Strange in the Multiverse of Madness," "Thor: Love and Thunder" and "Blade," as well as a slate of programming for the Disney+ platform, including "WandaVision," "The Falcon and The Winter Soldier," "Loki," "Ms. Marvel," "Hawkeye," "She-Hulk," "Moon Knight" and "What If...?"

As co-president of the studio and executive producer on all Marvel Studios features and streaming shows, D'Esposito balances running the studio with overseeing each project from its development stage to distribution. In addition to executive-producing Marvel Studios' films and shows, D'Esposito directed the Marvel One-Shot "Item 47," which made its debut to fans at the 2012 San Diego Comic-Con International and was featured again at the LA Shorts Fest in September 2012. The project was released as an added feature on the "Marvel's The Avengers" Blu-ray disc. D'Esposito also directed the second Marvel One-Shot "Agent Carter," starring Hayley Atwell, which premiered at the 2013 San Diego Comic-Con to critical praise from press and fans, and is an added feature on the "Iron Man 3" Blu-ray disc. The One-Shot's popularity led to development of the TV series "Marvel's Agent Carter." D'Esposito began his tenure at Marvel Studios in 2006.

Prior to Marvel, D'Esposito's executive-producing credits include the 2006 hit film "The Pursuit of Happyness," starring Will Smith; "Zathura: A Space Adventure"; and the 2003 hit "S.W.A.T.," starring Samuel L. Jackson and Colin Farrell.

VICTORIA ALONSO (Executive Producer) serves as Executive Vice President of Production for Marvel Studios and as an executive producer of all Marvel films, which have amassed nearly \$23 billion worldwide including "Avengers: Endgame," "Captain America," "Guardians of the Galaxy," "Thor," "Black Panther," and the female-led "Captain Marvel" as well as upcoming storylines around major strong female characters such as "Black Widow." Alonso also serves as executive producer on new series streaming on Disney+, including this year's "WandaVision," which debuted on Jan. 15, and "The Falcon and The Winter Soldier," which started streaming March 19, as well as upcoming series "Loki," "What If...?," "Ms. Marvel" and "Hawkeye."

A native of Buenos Aires, Alonso began her career in visual effects & production—from PA to VFX producer and eventually joining Marvel as EVP of visual effects and post production.

Alonso was named one of People en Español Magazine's top "Poderosa" Most Influential Hispanic Women in 2019. She was also listed as one of The Hollywood Reporter's 2017/2018 Women in Entertainment Power 100 and was the 2015 honoree for the Muse Award for Outstanding Vision and Achievement. She was the first woman to be presented with the Harold Lloyd Award from the Advanced Imaging Society, and the first woman to receive the Visionary Award at the 15th Annual VES Awards.

STEPHEN BROUSSARD (Executive Producer) is Executive, Production & Development, at Marvel Studios. Alongside his colleagues, he is responsible for creative oversight of the studios' feature film and streaming slate. He most recently served as producer on Marvel Studios' "Ant-Man and The Wasp."

Before that he served as executive producer on Marvel Studios' "Doctor Strange" and "Iron Man 3." Broussard was co-producer on Marvel Studios' "Captain America: The First Avenger," starring Chris Evans, Tommy Lee Jones, Hugo Weaving and Stanley Tucci, and directed by Joe Johnston. Prior to that he was associate producer on "The Incredible Hulk," directed by Louis Leterrier and starring Edward Norton, Liv Tyler, Tim Roth and William Hurt.

Since joining Marvel in 2004, Broussard has been part of the team that helped usher in a new era of filmmaking at Marvel Studios whereby Marvel began to independently produce films, the first of which was the blockbuster "Iron Man" in 2008.

Broussard attended Florida State University's graduate film school. While there, he produced a short film that would go on to win a Student Academy Award®. In 2011, Broussard was named one of "Hollywood's New Leaders" by Variety.

KEVIN R. WRIGHT (Co-Executive Producer) is Director of Development & Production at Marvel Studios.

Wright joined the Marvel Studios creative team in 2015, where he served as production and development manager on "Doctor Strange," directed by Scott Derrickson and starring Benedict Cumberbatch, Chiwetel Ejiofor, Rachel McAdams, Benedict Wong and Michael Stuhlbarg. The film grossed over \$677 million worldwide, was met with praise for its score and cast, and received an Academy Award® nomination for Best Visual Effects.

As associate producer, Wright managed development and production of 2018's "Ant-Man and The Wasp," directed by Peyton Reed and starring Paul Rudd, Evangeline Lilly, Michael Douglas, Michelle Pfeiffer, Hannah John-Kamen, Randall Park and Laurence Fishburne. The film was a critical and commercial success and grossed over \$622 million worldwide.

Alongside his colleagues, Wright has been instrumental in expanding Marvel Studios' world-class storytelling to Disney+. He is formerly a combat correspondent and veteran of The United States Marine Corps and upon his honorable discharge attended University of the Arts in Philadelphia where he majored in creative writing and philosophy.

TREVOR WATERSON (Co-Executive Producer) is Vice President of Physical Production at Marvel Studios streaming and has served as co-executive producer on the critically acclaimed series

“WandaVision” and “The Falcon and the Winter Soldier,” which broke the record for the most watched premiere ever on Disney+.

Waterson also serves as co-executive producer on upcoming Marvel series for Disney+, including “Hawkeye,” starring Jeremy Renner and Hailee Steinfeld, “Moon Knight,” starring Oscar Isaac, and “Ms. Marvel,” starring Iman Vellani as Kamala Khan, the first Muslim superhero.

Prior to joining Marvel, Waterson served as Senior Vice President of Physical Production at Lionsgate. He was the production executive on the films “Chaos Walking,” directed by Doug Liman and starring Tom Holland; “Robin Hood,” starring Taron Egerton, Jamie Foxx and Ben Mendelsohn and “The Spy Who Dumped Me” starring Mila Kunis and Kate McKinnon; “Rememory,” “Deepwater Horizon,” “Nerve,” “Now You See Me 2,” and “Allegiant.”

In 2015, Waterson served as co-producer on the blockbuster film “Jurassic World” and prior to that was production supervisor on numerous hit films including “Cinderella,” “The Muppets,” “Pirates of the Caribbean: On Stranger Tides,” “The Sorcerer’s Apprentice,” “Old Dogs,” “The Taking of Pelham 123,” “National Treasure: Book of Secrets,” “Déjà Vu,” “Domino,” National Treasure,” “Bad Boys II,” and “Pearl Harbor.”

AUTUMN DURALD ARKAPAW (Director of Photography) is a visionary cinematographer whose work spans genre and form, shooting everything from feature films, television shows, documentaries and music videos.

Prior to Marvel Studios’ “Loki,” Arkapaw lensed Gia Coppola’s “Mainstream,” which premiered at the 2020 Venice Film Festival. The film depicts three young adults who rapidly rise to Internet fame and soon struggle with the complications that come with fame, love and trying to stay relevant on the Internet.

Arkapaw worked alongside director Spike Jonze to film Apple TV+’s “Beastie Boys Story,” a documentary film where the members of the band share personal stories of their musical journey and their 40 years of friendship.

Collaborating once again with Spike Jonze, Arkapaw shot comedian Aziz Ansari’s Netflix comedy special “Aziz Ansari: Right Now.” Ansari shares his personal and hilarious insights on ‘wokeness,’ family and the social climate.

Arkapaw has lensed many features, including: Ry Russo-Young’s “The Sun Is Also a Star”; Max Minghella’s “Teen Spirit”; Emma Forrest’s “Untogether”; and Gia Coppola’s “Palo Alto.”

Her work extends to music videos as well, shooting “Sucker” by the Jonas Brothers; “Power Is Power” by SZA, The Weeknd and Travis Scott; “You’re Not Good Enough” by Blood Orange; and “Strong” by London Grammar.

Arkapaw has also lensed commercials for Samsung, World Market, Red Cross, Lipton, Coca Cola, Nike and Booking.com.

She is represented by United Talent Agency in the U.S. and by LUX Artists in the UK & EU.

KASRA FARAHANI (Production Designer) is a lifelong lover of images and story. He was born in Iran and raised in Los Angeles, California. Always a visual artist and a builder of things, Farahani studied industrial design and worked in various fields of the craft before landing in the film world.

After working for a decade as a concept illustrator and art director in the art departments of master filmmakers such as J.J. Abrams, Steven Spielberg, Michael Mann, James Mangold, Tim Burton, James Cameron and David Fincher, he began working as a production designer—a dream job that combines his love of narrative with his passion for image creation.

PAUL ZUCKER, A.C.E. (Editor) has worked with some of today's most innovative filmmakers, from Harmony Korine ("Mister Lonely") and Michel Gondry ("Eternal Sunshine of the Spotless Mind," BAFTA winner for best editing), to Gus Van Sant ("Gerry").

He has edited two films for Judd Apatow ("This Is 40" and "Trainwreck," for which he received an A.C.E. award nomination). He edited the first three seasons of the hit HBO series "Girls" for Lena Dunham, as well as the pilot episode of "Silicon Valley" for Mike Judge.

Zucker is also an accomplished commercial editor, and a member of the American Cinema Editors.

EMMA McCLEAVE (Editor) started her career with Marvel Studios on "Captain America: The First Avenger" in 2010 as first assistant editor. She returned to Marvel three more times as a 1st, on "Thor: The Dark World," "Guardians of the Galaxy" and "Avengers: Age of Ultron."

Through her career, McCleave has worked with some of the most prolific editors in the film industry, including Dody Dorn ACE ("Australia," "London Boulevard," "Fury" and "Come Away"); Elliot Graham ACE ("Trust"); Chris Dickens ACE ("Rocketman"); Jill Bilcock ACE ("Tinker Tailor Soldier Spy"); and Paul Hirsch ACE ("The Mummy").

McCleave cut as an associate editor on Danny Boyle's "Trust" before additional editing on Brenda Chapman's "Come Away." While editing on "Loki," she became a full voting member of BAFTA.

As a child, **CALUM ROSS (Editor)** dreamed of escaping the Highlands of Scotland and having an adventure. Ironically the Highlands was where his adventure as a film editor began, working on the hit BBC show "Monarch of the Glen." Quickly moving from trainee to full editor, Ross has gone on to work on many award-winning projects, from the cult classic "Shameless," to Michaela Cole's BAFTA-winning "Chewing Gum."

Working on the hugely successful Netflix series “Sex Education” allowed Ross to cross paths with Kate Herron, which then led to their collaboration on “Loki.”

CHRISTINE WADA (Costume Designer) is a film and television costume designer. She received a Costume Designers Guild Excellence in Contemporary Film nomination for her design work on “Bridesmaids,” directed by Paul Feig. Her versatile aesthetic has served director Cameron Crowe for his contemporary series “Roadies,” to the pilot of the futuristic series “Altered Carbon,” directed by Miguel Sapochnik. For “The Dirt,” Wada’s wardrobe cues lent authenticity to the outrageous characters driving the 1980s Motley Crue story. Wada collaborated with Ruben Fleischer on “Zombieland Double Tap.”

A graduate of the painting program at Rhode Island School of Design, she started her career as a costumer working on films for iconic directors the Coen Brothers and Steven Spielberg.

She has also designed numerous commercials with noted directors Sam Raimi, Jon Favreau and Shawn Levy.

DAN DELEEUW (Visual Effects Supervisor), oversaw the VFX for Marvel Studios’ “Avengers: Infinity War” and “Avengers: Endgame.” A Southern California native, his love for film and creating effects started at an early age. He spent his summer vacations building miniatures that would be destroyed in spectacular fashion every 4th of July.

DeLeeuw began his career at Dream Quest Images as the second employee of their digital division. Learning the CG craft from the bottom up, he became the digital supervisor on the Disney films “Crimson Tide,” “The Rock” and “Reign of Fire.” He then branched into character animation at Rhythm and Hues where he VFX supervised “Night at the Museum,” which was recognized at the Academy VFX Bakeoff.

DeLeeuw was honored with three Academy Award® nominations for his work on Marvel Studios’ “Captain America: The Winter Soldier,” “Avengers: Infinity War” and “Avengers: Endgame,” as well as two BAFTA nominations for “Avengers: Infinity War” and “Avengers: Endgame.”

His love for creating effects and making magic happen continues.

BRAD PARKER (VFX Supervisor) is a visual effects supervisor and filmmaker whose work ranges from blockbuster visual spectacle to grounded, authentic moments and emotion.

Parker brings a striking visual style to his work, stemming from many years of experience as a high-level VFX supervisor. He began his career as an animator and art director at MTV and joined Digital Domain to work on visual effects for feature films. There he contributed to numerous

successes, including “Fight Club,” “xXx” and “We Own the Night.” More recently, Parker’s VFX work can be seen in films like “Ad Astra” and “Jingle Jangle.”

His first directorial effort, Warner Bros.’ “Chernobyl Diaries,” was a horror film written by Oren Peli (“Paranormal Activity”). Parker’s second feature was “The Devil Below,” released in 2021.

Parker’s other long-form experience includes second unit director on tent-pole films like “Dawn of the Planet of the Apes,” “War for the Planet of the Apes” and the upcoming “The Batman” (2021).

He has directed commercials and digital films for brands such as Apple, Nike, Epic, Nintendo, Sony, EA, Chrysler, Hyundai, Toyota and Honda.

Parker’s VFX work has earned numerous awards including Gold Clios, AICP, Cannes Lions and two VES Nominations. A number of spots where he contributed as VFX supervisor became some of the most highly recognized award winners of all time, including “Unstoppable” for Adidas, “23 vs. 39” for Gatorade, “Toy Boat” for eBay and “Kia Hamsters.” His work is in the permanent collection of the Museum of Modern Art in New York.

NATALIE HOLT (Composer), a multi-award winning British composer, is known for her experimental string-based scores as well as for her large orchestral music. Holt creates dramatic original scores for feature films, television drama and narrative-driven entertainment.

She received an Emmy® Award-nomination for PBS’ “Victoria,” which she co-composed with Martin Phipps, for Outstanding Music Composition for a Series, and performed at the closing ceremony of the London 2012 Olympic Games. Holt recently scored Netflix/Claudia Llosa’s drama feature “Fever Dream,” starring María Valverde.

Holt’s music can also be heard on Amazon Studios’ original movie “Herself,” directed by Phylida Lloyd (“Mamma Mia”), which premiered at the 2020 Sundance Film Festival; Cyrus Nowrasteh’s “Infidel,” starring Jim Caviezel; BBC’s BAFTA Award-winning series “Wallander,” starring Kenneth Branagh; Adrian Shergold’s “Cordelia,” starring Michael Gambon and Johnny Flynn; Deborah Haywood’s debut feature “Pin Cushion,” starring Lily Newmark; BBC’s award-winning drama series “Three Girls,” starring Molly Windsor; BBC’s miniseries “Press,” starring Charlotte Riley; Channel 4’s miniseries “Deadwater Fell,” starring David Tennant; and many more.

Her other notable credits include Saul Dibb’s World War I feature “Journey’s End,” co-composed with Oscar® Award-winner Hildur Guðnadóttir, with whom she received the Best International Score Award at the Beijing International Film Festival in 2018 and starring Paul Bettany; HBO Max’s Emmy® Award-nominated limited series “The Honourable Woman,” co-composed with Martin Phipps, with whom she received the prestigious Ivor Novello award for Best Original Television Music in 2015 and starring Maggie Gyllenhaal; History Channel’s series “Knightfall,” starring Mark Hamill and Tom Cullen, with co-composer Andy Price; and the PBS drama series

“Beecham House,” starring Tom Bateman and Lesley Nicol, with co-composer Craig Pruess. Holt has also contributed additional music to Simon Curtis’ “Woman in Gold,” scored by Martin Phipps and Hans Zimmer and starring Helen Mirren and Ryan Reynolds; and to Paul King’s BAFTA Award-nominated film “Paddington,” starring Hugh Bonneville.

Holt trained in composition at the National Film and Television School in London and studied violin at the Royal Academy of Music. She was made an Associate of the Royal Academy in 2017.

Holt alternates between London and Los Angeles.

DAVE JORDAN (Music Supervisor) began his career working for record labels but soon transitioned to become one of Hollywood’s most sought-after theatrical music supervisors. His supervision credits include some of the most successful film franchises in the world, including “Guardians of the Galaxy,” “Iron Man,” “Avengers” and “Transformers.” Jordan’s success has ranked him the top-grossing music supervisor in film history.

In 2001, Jordan founded Format Entertainment. Format has grown into the largest collection of theatrical and television music supervisors in the World. Format’s supervision core is reinforced by a robust infrastructure of creative, executive, and administrative individuals and resources allowing Format to thrive as a full-service, solutions-oriented creative agency.

Format’s music supervision efforts have yielded numerous chart-topping albums, including number one spots for the “Guardians of the Galaxy,” “A Star Is Born,” “Black Panther” and “Pitch Perfect” soundtracks. Recently, Format albums occupied an unprecedented four of the top five positions on the Billboard charts. Format has won multiple Grammys®, American Music Awards, Guild of Supervisor Awards and received several Emmy® nominations.

Format’s clients are some of the most recognizable names in entertainment, media, advertising and consumer brands, names such as Marvel Studios, Warner Consumer Products and Spin Master. Format helps companies design clear and compelling sonic footprints across projects, platforms and media to tell bold stories, strengthen identity and develop consumer relevance and recognition. Format has crafted campaigns for flagship brands, such as Mattel’s iconic Barbie and Spin Master’s global sensation, Paw Patrol.

Recognizing an industry void and seeing an opportunity he could deliver against, Jordan incorporated The Math Club, an original music creation company under the Format umbrella. By signing new and exciting talent and constantly reevaluating the media and music landscape, The Math Club provides a seamless and efficient experience for the film, television and brand communities. The Math Club’s music serves as the backbone of some of television’s biggest hits and has earned thousands of major placements on shows and films such as “This is Us,” “Euphoria,” “The Boys,” “Hustlers,” “Crazy Rich Asians,” “Dolemite Is My Name” and “Spider-

Man: Into the Spider-Verse.” Format and The Math Club have worked on campaigns for brands such as BMW, Procter & Gamble and McDonald’s.

Jordan serves on the Los Angeles Board of Governors for the Grammy® Committee, contributing to advocacy, education and human service programs to improve the cultural condition and quality of life for music and its makers.

SHANNON MURPHY (Co-Music Supervisor) is a music supervisor at Format Entertainment, with the company since 2015. She is one of the most experienced young supervisors working today.

Murphy cut her teeth as a coordinator on a wide variety of projects. Ever since starting on Marvel Studios’ “Ant-Man” in 2015, she has worked with Marvel Studios on films like “Black Panther,” “Avengers: Infinity War,” “Avengers: Endgame,” “Spider-Man: Homecoming,” “Spider-Man: Far From Home,” “Thor: Ragnarok” and “Guardians of the Galaxy Vol. 2.” Along the way, she has also worked on influential pictures with strong musical themes that presented unique challenges such as Universal’s “Straight Outta Compton” and “Sing.”

Murphy has a range of supervision credits to her name, including the Netflix film, “Love Guaranteed,” as well as CW TV show, “In the Dark.” Currently, her primary focus revolves around the Marvel Cinematic Universe. She is the head of music for Marvel Studios’ streaming TV series created for Disney+. She supervised the studio’s premiere series, “WandaVision,” featuring original theme songs by Kristen Anderson-Lopez and Robert Lopez (“Frozen,” “The Book of Mormon”) and score by composer Christophe Beck. The song, “Agatha All Along,” from the series has landed on both the Billboard and iTunes charts, soaring to number 1 on the iTunes soundtrack chart and racking up streams in the millions on Spotify.

Murphy’s passion for music and film has been a constant in her life. She specifically loves exploring all types of music, discovering new genres, learning of new artists and finding ways she can work with others in using music to tell stories.