



PRODUCTION BRIEF

From Marvel Studios, exclusively for Disney+, comes the all-new, original, live-action series “Moon Knight,” starring Oscar Isaac, Ethan Hawke and May Calamawy.

The story follows Steven Grant, a mild-mannered man who lives a mundane life, plagued by blackouts and mysterious memories of a life somehow separate from his own. After one fateful encounter, Steven discovers that he has Dissociative Identity Disorder and shares a body with Marc Spector—a former mercenary and the ruthless avatar of Khonshu, the Egyptian god of the moon and vengeance. With their enemies converging upon them, Steven must learn how to adapt to this revelation and work with Marc. With other godly motives at play, the two must navigate their complex identities amid a deadly battle played out among the powerful gods of Egypt.

“We have fascination and reverence for Egyptian history, as does the world,” says executive producer Kevin Feige. “So, it was very exciting to take Moon Knight’s origin story, which is grounded in Egyptology, and infuse it with globetrotting adventure, intensity and mystery. The edgy, dark themes of ‘Moon Knight’ and the exploration of the unique character add another dimension to the MCU’s storytelling.”

The diverse, talented cast is led by Golden Globe® winner Oscar Isaac (“Show Me a Hero,” “Star Wars” Trilogy) as Steven/Marc, Ethan Hawke (“The Good Lord Bird,” “Before” Trilogy) as Arthur Harrow, and May Calamawy (“Ramy,” “The Long Road Home”) as Layla El-Faouly.

Mohamed Diab (“Cairo 678,” “Clash,” “Amira”) and Justin Benson & Aaron Moorhead (“The Endless,” “Spring,” “Synchronic”) direct episodes of the series, and the head writer is Jeremy Slater (“Umbrella Academy,” “The Exorcist,” “Uprising”).



The executive producers are Kevin Feige, Louis D'Esposito, Victoria Alonso, Brad Winderbaum, Grant Curtis, Oscar Isaac, Mohamed Diab and Jeremy Slater, with Trevor Waterson and Rebecca Kirsch serving as co-executive producers.

"Moon Knight" launches on March 30, 2022, exclusively on Disney+.

"MOON KNIGHT": REIMAGINED AS A SERIES

Moon Knight first appeared in the Marvel comics in "Werewolf by Night" #32 in 1975, and Marc Spector/Moon Knight has continued his exploits on the pages of comic books for the past 47 years, and still counting.

Marc Spector, aka Steven Grant, was a former Marine and CIA operative who became a mercenary and, ultimately, the earthly avatar of the Egyptian moon god, Khonshu. While sometimes a hero and at other times a villain at the bidding of the god, Marc was always dealing with his own mental health.

Inside Marvel Studios, there was great excitement about telling Moon Knight's story in an episodic series. Executive producer Grant Curtis explains: "There are multiple aspects of Moon Knight that get us internally jazzed at Marvel Studios. But one of the unique aspects of this character is it's taking Marvel Studios to its Iron Man and Tony Stark roots. That was a character that was obviously built from the ground up, and it is the same with Marc Spector."

Grounding the character in his comic book heritage and celebrating what made him popular with readers was essential for the Marvel Studios filmmakers. Curtis is quick to point out how the series pays homage to the original comics: "We're absolutely embracing the supernatural aspects of what was in publishing, the Egyptian gods, this ruthless Egyptian god Khonshu that manipulates Marc to do his bidding. We're embracing all that. We love stuff that goes bump in the night."

While embracing the darker, grittier aspects of the original character, this new series also aims to show audiences a modern iteration of the character, breaking new ground and exploring a Marvel Super Hero that audiences have never seen on screen before. "There's no attachment to the current MCU," says Curtis. "He's brand-new, and he is going on a brand-new adventure. We really think the fans are going to enjoy it."

Ethan Hawke, who plays Arthur Harrow, concurs and is particularly excited about finding out more about this new MCU addition. "A lot of my favorite Marvel movies are discovering the new legends," he says. "You don't know who Doctor Strange is, you don't know who Black Panther is. It's about getting introduced to a new Super Hero and a new world."

Head writer Jeremy Slater and his team used the comic as a guide and for inspiration, but infused the story, which takes place in the present-day MCU, with action and mystery that is unique to the Marvel Cinematic Universe.

“Moon Knight has had so many radically different iterations over the years that our writing staff had a wealth of options at our disposal,” says Slater. “Because there has never truly been a definitive comic book version of the character, we were given the freedom to cherry pick our favorite elements from all the various runs. This allowed us to focus on the things that make Moon Knight unique, such as his Egyptian origins, his struggles with Dissociative Identity Disorder, and much more.”

One mission that Slater and the filmmakers shared was to embrace Moon Knight’s origin story, which is very much based in Egyptology, and take him on a globe-trotting, thrilling adventure, rather than base him in New York as publishing had over the years.

Marvel Studios made sure the writer’s room was stocked with research material to help Slater and his team. Not only were they given every comic book that Moon Knight had ever appeared in, but they were also provided with numerous reference books on ancient Egyptian culture and the various Egyptian deities. Experts visited regularly, including an Egyptian archeologist, all of whom were happy to share their knowledge and the stories of their incredible true-life adventures.

As the story developed, it took on a definitive direction and tone. Slater explains, “At its heart, ‘Moon Knight’ was designed as a mystery: Who is Steven Grant, and why does he keep dreaming about another life as a globe-trotting mercenary? And what happens when elements from those dreams start invading his waking hours? Steven’s journey for answers lead him to a hidden world of gods and monsters, and a battle that could shape the future of the MCU. Our team took a lot of inspiration from classic adventure films like ‘Raiders of the Lost Ark,’ with the goal of telling a relentlessly entertaining story filled with unexpected twists and turns.”

Although the foundation for Marc Spector/Moon Knight was laid out in the comics, the writing team was tasked to bring him into the MCU and make him relatable to audiences. “Moon Knight is certainly a hero unlike anything we’ve seen in the MCU before,” comments Slater. “He’s a brutal, uncompromising warrior...but he’s also a man at war with his own mind. I think the character’s struggles with his mental health allowed us to create a truly compelling character study, while still delivering all the action and humor that Marvel fans have come to expect.”

Agreeing, Grant Curtis adds, “When you see a Marvel Studios’ end product there’s so much spectacle and adventure you forget what we always go back to. Our compass is always character, character, character. What we do think we’re telling in the Moon Knight story is a very cool character exploration of Marc Spector and Steven Grant, two very different people who share the same body, who have the same goal, a complete life, but have very different visions of what that complete life is.”

THE DIRECTORS COME ON BOARD

Marvel Studios always actively seeks to work with directors who inspire them and have vision and enthusiasm for the project. For “Moon Knight,” they chose to work with Mohamed Diab, a talented Egyptian auteur—and now the first Arab director to release a Marvel project. His films range from gritty explorations of complex subjects like sexual harassment in his 2010 “Cairo 678,” to intimate and sensitive deliberations on identity as in his 2021 Venice selection “Amira.”

He first came to the attention of Marvel Studios with his 2016 Cannes selection opener “Clash,” a political thriller shot entirely from within the confines of a police truck, but impressed with its vast sense of scope and scale. Curtis says, “We’re so excited to have Mohamed Diab leading the charge behind the camera. He’s a great Egyptian director. He’s a great storyteller.”

Mohamed Diab, who directs episodes 101,103,105 and 106, was attracted to the project for several reasons. “What got me excited about this opportunity is that this is a Super Hero that we haven’t seen before, someone who’s struggling with himself,” says Diab. “His inner conflict is actually visual. You can see his internal struggle. It’s a great room for character development.”

Diab is also excited to show the Egyptian side of the world. “It’s great to be able to present Egypt’s ancient heritage and modern culture in a fresh and authentic way,” says Diab, “because most of the time Egypt has not been depicted as it truly is. But so far from the comics and from the way Marvel Studios is handling things, I can say that they are going the extra mile to be as authentic as possible.”

With the series deeply rooted in the original comic books, Diab, a self-professed comics fan, spent a great deal of time researching and learning about the character. “There is always something inspiring in every issue, every single one of them,” he notes.

For Diab, working with Marvel Studios and the Marvel Cinematic Universe was an exciting first. “It was a learning process,” says the director. “It was also like being in the chocolate factory, or getting to play with the big toys. But my focus remained on what mattered most: story.”

The verisimilitude of the worlds presented in “Moon Knight” is part of Diab’s approach. “There are aspects of this story that are surreal, yet by grounding everything in reality, it adds to the intrigue and mystery.”

Directors Justin Benson and Aaron Moorhead, who came on to helm episodes 102 and 104, are well-versed in the horror, mystery and cryptic storytelling elements that are vital to the world and narrative of “Moon Knight.” The duo’s finely honed skills are not just reserved to directing, as they have done everything from produce, shoot, edit and even act in their films.

Benson and Moorhead were excited to work in conjunction with Mohamed Diab and the Marvel team. “After seeing Mohammed’s feature ‘Clash,’ we went into this job thinking of him as like a

superhero among directors,” the directors say. “By the time the job was done, he remained a hero and also became a friend. He really rose to the occasion of this gigantic undertaking, and it was a privilege to get to witness him do it. Working with Marvel is to collaborate with a group of the best storytellers living today. Everyday there is something new to learn from each other, and more importantly inspire in each other, and it is an honor for us to be part of it.”

Commenting on why they were drawn to the subject material, the directors say, “We were attracted to the idea of telling a story about one of the more unusual great superheroes of all time, and one with a history of particularly bold renditions. Placing this character in a dark Indiana Jones-esque world, in which the magic of ancient Egypt looms large, was also what made us gravitate towards its strangeness. It’s a complicated character with such an untapped treasure of stories that it was a gift to bring to life.”

Benson and Moorhead also found that their style of directing complemented “Moon Knight.” “Our directing style is often grounded in very human characters navigating their own personal tragedies in weathered places of immense history, so in that way this was a perfect fit,” the directors comment. “There is also a rhythm of drama mixed with a naturalistic levity that we always drift toward. We love that in the darkest moments these characters can find the humor and humanity in it, and to us that’s what makes these heroes so relatable.”

They add, “Beyond all that there was an opportunity for working with color, texture and light that are not often seen in traditional superhero stories. Old, ripped fabric, layers of dust, surreal landscapes of immense rocks under moonlight, all among the magic of ancient traditions—there was something visually ambitious about making this the world of an outsider superhero.”

For Benson and Moorhead, the most challenging aspect of “Moon Knight” was “bringing the energy to it every day that the wealth of source material deserves.” Elaborating, the directors add, “Moon Knight is one of the last iconic Super Hero characters never attempted as live action so there is a pressure to make you get it right. One thing we wanted to make sure we got right was that it had some images in the spirit of the great mind-bending imagery from the comics. We are particularly proud of how much dreamlike eye candy we could blend with the drama, humor and heart.”

MOON KNIGHT & MENTAL HEALTH

The “Moon Knight” comics have a long history of exploring mental health themes with sensitivity and depth. For this series, filmmakers continued that precedent by bringing on Dr. Paul Puri, a board-certified psychiatrist, who is an Assistant Clinical professor at UCLA and past-president of the UCLA Psychiatric Clinical Faculty Association. Dr. Puri consulted on the aspects of Dissociative

Identity Disorder to help both the actors and the filmmakers understand the disorder and its implications.

In the original comic books, Moon Knight always knew he had mental health challenges, and it was a key source of both his ambiguity and his strength. As Curtis points out, “The beautiful thing about Moon Knight’s adventures was he was always inclusive. He never let his own mental illness define him. And therefore, he never let societies’ labels that were placed on others define the people that he brought on his adventures with him.”

The “Moon Knight” series doesn’t shy away from the darker aspects of the character as well. Moon Knight is an MCU Super Hero, but the character is dealing with real-life relatable traumas, as Oscar Isaac, who plays Moon Knight, points out: “I think it was just about being honest to what Dissociative Identity Disorder is, and honest to what a lot of people have to deal with, which is really intense childhood trauma and how that manifests as an adult. I think for us it was about authenticity, more than even story communication.”

As Hawke notes, “It’s especially interesting to take your hero and present him with a real source of pain in mental illness. It’s not a joke. He’s a guy who’s really struggling, and it’s very interesting to have a protagonist who’s in a tremendous amount of pain and who is not a classic hero.”

Audiences know as little as Steven does, and are, like him, swept along on his journey with little conviction in its actual reality. They are kept, like Steven is, in the dark about what is real and what is not. As Isaac explains, because the audiences are watching the action unfold via Steven’s gaze, “You can really empathize with him. You feel what it must have felt like to have all these wild things happening to him, not knowing if he’s crazy or he’s actually discovered something.”

CAST OF CHARACTERS

Golden Globe® winner Oscar Isaac stars as both Steven Grant/Mr. Knight and Marc Spector/Moon Knight.

Describing Steven Grant, Oscar Isaac says, “Steven is utterly sincere, and he says what he sees. It’s often really funny but it’s not funny to him because he doesn’t know he’s being funny. There’s a real social awkwardness to him. He doesn’t have the social skills his alter Marc has. Steven is nonviolent, he doesn’t eat meat, and he cares about people and wants to connect.”



Marc Spector is the opposite of Steven Grant—a former mercenary and brutal avatar of Khonshu. As Marc Spector’s and Steven Grant’s separate lives collide, Steven is forced to come to grips with the fact that he too is Khonshu’s avatar, and during such instances his alter-

ego is that of Mr. Knight. Armed with Steven's keen knowledge of the ancient Egyptian world, Mr. Knight helps to complement Marc's Super Hero persona Moon Knight, as his approach to conflict is using his wits and puzzle solving.

For Isaac as an actor, representing each personality of the character fully came with the need for some careful insight and planning. "What's so amazing about this character, and the mythology around it, is that it's so rich," he explains. "Our job was to put a lens on the things that we found the most interesting or that had the most dramatic juice while taking the mental health aspect about it incredibly seriously. I really wanted to do a character study, a point of view experience, so you're not sitting back and just watching the story unfold, you are within the eyes of Steven and experiencing this thing that's happening to him. And it's quite terrifying."

"Moon Knight" marks Isaac's first time working with director Mohamed Diab. Speaking of the experience, he says, "Through conversations with Mohamed and the trust that I had in him, it really felt like there was space to actually do something really truthful, unique and thrilling as an actor, and it ended up being that way for me."

Khonshu is a CGI character voiced by Academy Award® winner F. Murray Abraham. Abraham won an Oscar for "Amadeus" and has appeared in many films, including "Star Trek: Insurrection," "Finding Forrester," "Inside Llewyn Davis" and "The Grand Budapest Hotel." He has voiced such films as "Isle of Dogs" and "How to Train Your Dragon: The Hidden World." Egyptian-American actor Karim El-Hakim provides Khonshu's performance on set.

Khonshu is described as the Egyptian god of the moon and the self-appointed god of vengeance. He has walked the earth for centuries waging a one-god war on perceived injustices, but his actions have made him an outcast among his fellow gods, and as a result, Khonshu now needs his earthly avatar, Marc Spector, more than ever if he is to continue to enact his version of divine justice.



"Khonshu is the god of vengeance," says director Diab, "so everything that he's asking for is something very brutal and very hard for Marc. At the same time, Khonshu saved his life, so their relationship and this control is the struggle between Marc and Khonshu. The powers that Khonshu gave Marc come with a very, very high price."

Grant Curtis notes that the relationship between Khonshu and Moon Knight is well-established in the original comic books and says the series works hard to stay true to that relationship—with all its toxicity.

Squaring off against Khonshu and Marc/Steven, is the Peabody Award-winning, Oscar®-nominated, Ethan Hawke as the nefarious, yet philosophical, Arthur Harrow. Arthur is no stranger to this deceptive world of gods and avatars as he seamlessly maneuvers through it to wage a war against Moon Knight and Khonshu in order to show that vengeance deserves vengeance of its own kind.

For Ethan Hawke, playing cult-like leader Arthur Harrow required not thinking of him as a villain. “If you’re playing a villain you have to erase that word from your brain, and you have to see the universe from their point of view,” Hawke explains. “I find it really interesting when you think about cult leaders throughout history, those megalomaniacs very often start out extremely idealistic and then the idealism takes a hit or they compromise themselves in some way. Most people who commit terrible crimes in this world don’t wake up in the morning and say, ‘I’m the bad guy.’ They have their reasons, and hell is paved with their reasons. So as an actor I had to come up with Harrow’s reasons and make them as rational and sane and compelling as possible.”



Hawke lauds Marvel Studios for choosing Mohamed Diab to direct, saying, “The wonderful idea of hiring Mohamed to be our quarterback, to guide this ship, is that the movies he’s made in Egypt are incredible. He’s not looking at this with the eyes of an American, he’s looking at this—and these gods, and this world—from a vantage point of growing up in Egypt and having a lot to say about it. It’s exciting to be around him in that way.”

“Moon Knight” is Hawke’s first foray into the MCU and the experience of working with the Marvel Studios’ filmmakers was a positive one. “As somebody who’s never worked on a Marvel film or series and hasn’t even worked inside this genre in any way, I’ve had the best production design of my life, the best costumes, the best craftspeople,” says the actor. “The cinematographers are incredible. I’m working with Oscar every day, and we have time to do it right. We have time to rehearse. We are trying to make five to six hours of really quality entertainment and that’s a heavy lift, but we have the tools that we need to do it.”

The talented and captivating May Calamawy plays Layla El-Faouly, an archeologist and adventurer who knows Marc Spector well. Layla finds herself unintentionally dragged into Marc’s troubling and dangerous existence. Layla and Marc must put their differences aside and forge a new relationship if they are to survive the battle ahead.

Offering insight as to how her character plays into the storyline, Calamawy says, “She’s aware of Marc’s secrets with Khonshu but she’s discovering other secrets as the audience is also discovering them. So we meet her at a point where her partner has disappeared for several months and when she sees him again she’s meeting a different person, Steven.”

Ethan Hawke is quick to compliment his co-star on her talent. “To create a female character in the male fantasy world, which is where largely this is based, takes a lot of work and patience and strength and sense of humor, and she has it,” he says.



Directors Benson and Moorhead have nothing but praise for the cast. “The most fulfilling aspect of making ‘Moon Knight’ for us was working with Oscar Isaac, May Calamawy and Ethan Hawke,” the directors comment. “To witness Oscar’s perfectionism firsthand was an honor, to see May bring so much heart and humanity to this story was inspiring, and to learn from the wisdom, work ethic and performance mastery of Ethan Hawke everyday was an experience we’d only ever dreamed of.”

THE MAKING OF “MOON KNIGHT”

To pay homage to the history and mythology of Egypt, a great deal of research went into the scripts, the characters and the sets, with two Egyptologists brought on to advise and ensure historical accuracy. Production Designer Stefania Cella in particular was adamant about reflecting ancient Egypt with as much precision as possible in the series’ sets, working collaboratively with the Egyptologists and an Egyptian supervising art director to make sure her designs authentically represented the period.

The “Moon Knight” production team built large-scale practical sets on soundstages at Origo Studios in Budapest, Hungary. Origo Studios had no problem handling the large production as it features 10 stages (8 soundstages, 2 VFX/multimedia stages) totaling 195,000 square feet and 10 acres of backlot. So many period pieces had been filmed in Hungary that the team had ready access to a number of field-specific experts who specialized in, for example, ancient statuary, pottery and hieroglyphics.

Designed in accordance with the Egyptologists specifications and Marvel’s brief, the assiduous attention to detail of Cella’s designs meant that the construction of the sets was a massive undertaking: it took a team of sculptors, brought in from Cella’s native Italy, three months, for instance, just to create the statues of the Egyptian deities that stand in the Chamber of the Gods, where much of the series’ action takes place.

The Chamber itself was built on a huge 47,074 square-foot soundstage that would allow a height of almost three stories and was decorated with yellow hieroglyphs related to divinity.

Hieroglyphs also feature in the Burial Chamber set, but Cella also designed the set to symbolically represent Steven as well. Her use of water on the set, and of similarly reflective surfaces in some of the other sets, recalls the series' themes of duality and identity.

Even the museum scenes required the team to create an entire Egypt exhibit from scratch. The preparation and construction of which took the art department months to complete, filling the hall with hand-built columns, displays of the team's own curation and even a brand-new and fully stocked gift shop.

Cella's meticulousness extended to the exterior sets too. Karim El-Hakim attests to its realism, joking that the production design team had "brought Egypt to Budapest, down to the license plates, even the t-shirts—everything in Arabic." "It brought me back to being in Cairo," says the actor. "It was like a flashback it was so realistic—the smells, the smoke, the cars, the tuk-tuks, even down to the food and the types of fruit that were on sale in our marketplace. It was really impressive."

The vibrancy and veracity of the Cairo we see on screen was important to Diab, who Calamawy recalls wanting to "make sure that we were going to have Egypt replicated to a T." "One of the main things he wanted," she says, "was for people to watch and to not be able to tell at all...that was very important to him. It's down to the newspaper clippings that have been torn on the floor, that's the precision that we're talking about."

Cella's efforts were not lost on star and executive producer Oscar Isaac. "What Stefania did with these sets and the production design is just staggering," he praises. "The reason why it's so important for me is not because I can feel like I'm really there, but because I see an artist bring their top game. I see them come in and make huge choices about the story. Amazing thought has gone into creating these sets, so it's like this person is committing fully and bringing everything they have to the table."

He adds, "That commitment and that creativity infuses everybody with wanting to bring their best."

With the "Moon Knight" production anchored in Budapest, making parts of the city look like London also involved careful planning. Luckily, there is plenty of neo-classical architecture to be found there that worked. All the vehicles had to drive the opposite way, so safe places to film had to be found where brutalist buildings also existed. With some searching, production pinpointed safe streets and added cars, signage, a British red bus and lots of taxis.

The National Art Museum of Hungary stood in for the National Art Gallery of London's exterior. For the inside set, Egyptian wings were created. A team of sculptors from Hungary and Italy built all the Egyptian statues. It was a huge project that took over three months to build in advance of shooting.

Street scenes of Brixton were created by taking a market street in Budapest and changing signs. A curved street to match the one in Brixton was found and set designers dressed a restaurant to reflect Soho.

Steven Grant's apartment was thoughtfully constructed to give the idea that he lived in an attic to reflect the Pyramids. His eclectic apartment has many books, historical artifacts and maps hanging about. Books divide the open space, and his bed is under the loft, as if he is in a tomb.

Arthur Harrow was envisioned to be living commune-style in the Spitalfields/dockyard part of London. A set was created that would lend itself to a chase scene. Arches were created for interest and a series of stairs leading upward evoke the Pyramids.

Furthering the Egyptian theme, the Mogart's Mansion set features two Louvre-inspired glass pyramids that were built outside in the middle of the garden of a Hungarian estate.

Production also shot scenes in the Jordanian desert, specifically Wadi Rum. Shooting there was like a return home for Oscar Isaac. "If anyone would've told me in the span of four years I'd be going to do three different projects in the Wadi Rum desert, I would've never believed them," laughs the actor. "But 'Star Wars,' 'Dune,' and now 'Moon Knight' all shot in the same desert. They even still have the roads named after the 'Star Wars' film that I did there, so it felt like a reunion to go back there and see some of the same people that I'd seen when I was there before. It's a spiritual feeling to be out in that vastness. It reminds you of your place in the cosmos."

For director Mohamed Diab, shooting on location was a boon. "I'm all for reality," he says. "I'm all for minimizing the green screen as much as possible, especially with a story that could be in the mind of someone."

Costumes

Overall, costume designer Meghan Kasperlik's research process involved looking at the history of the gods, and life practices and burial practices of ancient Egypt. To aid in her research, she visited the Metropolitan Museum of Art in New York and conducted general research in books and on the Internet. She spoke with director Mohamed Diab about Egyptian culture and presented options about how the culture could be modified and modernized to work in the Marvel Cinematic Universe.

For Steven Grant, Kasperlik wanted to reflect the coolness of Brixton in his clothing, but with one little element "off," such as a vintage shirt with the print washed out, pleated trousers and oxford shoes with grey socks.

Marc Spector sports a desert look with a tactical, utilitarian and lighter costume for the warmer climate. His costume is aged with a hoodie that he can put up and down as desired and a coat to protect at night. He has a tactical vest with pockets and wears cargo pants. The back of the hoodie and vest have multiple functions –foreshadowing the cape effect created by Moon Knight's cape.

Arthur Harrow's look was inspired by cult leaders of the past and is simple, classic and elegant. The robe is made from linen fabric with a rust color to show a richness against the sand colors and the neutral London colors. The costume is monk-like to give it a more worldly, international feel, complete with oversized woven sandals reflecting what a monk would wear. Harrow wears two bracelets with symbolisms from ancient Egyptian art that mean death.

For Layla, Kasperlik leaned into the influences from Layla's background in Cairo and London. She researched people who had moved internationally to London, and how Layla's style may have evolved. She wears a custom jacket with colors of Egypt, and generally has a more athletic vibe, including a pair of functional sneakers.

Moon Knight's costume features an armored chest piece that is distinctive to his foes, as it is embedded with Khonshu's name in hieroglyphs along with a full moon that is centered along the Crescent Blade. Knee pads are built into Moon Knight's pants, along with hieroglyphs along his thighs that have Khonshu's Oath inscribed: "Rise and Live Again as My Fist of Vengeance. My Moon Knight." The suit is finalized with custom-painted boots.

All Moon Knight's crests are able to come off and be used as weapons, and they have been rubberized to be safe. His mask bandages match the torso, and the cowl comes down with beak and crest built into mask. His cape flows and there are dye painted hieroglyphs inside.

Mr. Knight dons a custom made, three-piece suit to look as close to the comic image as possible. Printed on the lapels are homages to Khonshu, as well as on the tie and lapel of vest. Custom-made buttons have Khonshu symbols on them. Designed sneakers were used to modernize the look and the shoe straps are homage to Egypt and mummies. Mr. Knight also wears white custom gloves. His mask is custom made with a shell inside so the jawline remains the same.

Entirely custom-made, hand sewn and painted, Khonshu's leather collar is reminiscent of the broad collars worn by ancient Egyptian elites, and its bandages resemble a mummy's linen wrappings.

Design elements for the other Egyptian gods' costumes and accessories include details such as arm bands embellished with lotus flowers, gold arm bands, cobra symbolism used on arm bands (more villainous characters), Egyptian pyramid design in the fold bracelets, textured leather featuring Egyptian symbols inspired by museum artifacts or hieroglyphs, scarab symbols (representing good), hand-painting/hand-printing on various costume parts, and bead work.

Props

The research and development process for props began with the Marvel Studios-generated design brief and concepts. Then production brought in a local Egyptologist in Hungary, where most of the series was shot, and another one in L.A. to weigh in on accuracy and authenticity.

Once they agreed, and the needs of the actors and director were accommodated, a prototype was produced, and from that, the different versions were created.

For everyman character Steven Grant, the props team wanted to draw on his propensity for geekiness through props. They used a museum badge, Rubik's cube, ankle restraint and an old-style flip phone to help define his personality.

Moon Knight's props include two sizes of crescent weapons: a larger close-combat Crescent Blade that dispenses from his chest and a smaller throwing-range Crescent Dart that dispenses from his wrist gauntlets. Both heroes share the iconic Truncheons as these appear from behind the back of Mr. Knight's jacket and underneath Moon Knight's cape. In homage to Egypt, they are custom made in the shape of a Pharaoh's crook for grappling action. Visual effects supports them by creating the movements from the costume to the attack on the villains.

The Golden Scarab is an important prop that plays in the storyline. Once the wings pop out, it would act like a compass. There were three versions: closed, winged and one on a rod where the actor can control how the Scarab moves.

There were a couple of versions of Arthur Harrow's cane made through a lengthy design process. One lights up and is augmented by VFX. Crystals were chosen because the cane generates power.

Khonshu's staff went through a long design process. Several versions were made: soft, breakable and hard versions. The idea was to keep the crescent similar to Moon Knight's. A slight angle was decided as a point of difference, and it did not include the use of hieroglyphs.

Stunts

"Moon Knight" marks the first time stunt coordinator Olivier Schneider has created action for superheroes. His background has been with characters who are real people, which he feels allowed him to bring more emotion and more intent to the fights he designed for the series.

To make the stunts work for the story, Schneider studied the screenplay and came up with trials and concepts to show to the directors and actors to see how they responded. This set up the groundwork for collaboration. While the comic background was helpful, Schneider and his team wanted to bring something new and unseen.

Although there was no specific stunt style used for the show, the MCU's Super Heroes always inject an element of fun into the stunts. The multiple identities were also interesting to work with in order to find a style according to character and background that is also a bit new and different.

Inspiration for Marc Spector's stunts were inspired by the comic books as background. The Marc Spector character has had martial arts training and is a mercenary with a whole different set of skills, so these elements were combined as a base for the style and technique and adapted to the modern story.

When dealing with Marc Spector’s Moon Knight powers from a stunts perspective, Grant Curtis points out, “We have a great character, but his powers are also very relatable to the average person. Yes, he does run a little bit faster. He’s stronger, and he does have that healing power. But it’s very organic because they’re not powers that take him outside of the wish fulfillment of the average person. So, even though he is stronger and faster, it’s very relatable for the viewer.”

On the other hand, we have Steven Grant. When it comes to fighting, Steven is just a regular guy. He’s very cerebral and passionate about archeology and spends most of his time reading books, rather than going to the gym, so the preference was for Steven to be the opposite of Marc Spector.

That being said, choreographing for a character who doesn’t know how to fight is complicated. But, even if Steven didn’t practice martial arts, he would still have survival instinct and try to protect himself. Oscar Isaac also wanted to interject a touch of humor in Steven Grant’s fighting, so that comes through in his goofy movements—and those goofy movements just might save his life!

Egyptian influences are used in a variety of fight scenes, particularly in Episode 103 with the fight on the Cairo rooftop. Director Mohamed Diab had the idea to have knife fights; an Egyptian style of fighting that involves a mix of dancing and dangerous knife attacks.

One of the most complex fight scenes takes place at the mansion of Anton Mogart (played by the late Gaspard Ulliel). The fight, involving Moon Knight and Layla, featured wire work, horses and VFX. There were 15 men on horses using lances against Moon Knight, and Layla is also fighting Mogart’s bodyguard in the pyramid, so there were two sequences happening at once, which made this one of the biggest, most complex fighting scenes in the series.

May Calamawy practiced and rehearsed her stunts to be able to do maximum stunts by herself. Her character, Layla, is not a martial artist; she is more of a street fighter because of her background. She is not polished or stylistic—she is a tough woman trying to survive.

Calamawy says of the experience, “I had too much fun with the stunts. It was just so much fun to come in every day, and I really felt like I found out a lot about who Layla was with that fire and dedication that she has. When I just threw myself into it and nailed something, it was a really cool realization.”

MARVEL STUDIOS’ “MOON KNIGHT”—ADVENTURE AWAITS!

On March 30, viewers will get to unlock the mystery of “Moon Knight” and enter the dark and dangerous world of Marc Spector aka Moon Knight. What they find there will astound them.

Weighing in on what to expect, Ethan Hawke says, “The visuals are going to be awesome and the world building is so complete and interesting. But I am interested in the duality aspect and how that will play out. The story has a dual nature, and it’s all diagrammed in a very fascinating way. I haven’t seen that kind of brain tease at work in a Marvel Studios’ movie before.”

May Calamawy is as excited as the fans to see the completed series. “I want to see how it all comes together, more as a whole collective thing,” says Calamawy. “What’s most important to me are the relationships. I just want to feel like we’ve honored them and that it’s believable and that you can feel what everyone’s going through. I’ve lived so much in the acting of it that I’m excited to see that combined with everything else. And as an Arab I’m so excited to invite Arabs into the MCU and let them feel like they’re a part of it. I hope they all love it.”

For Oscar Isaac the character exploration of Marc Spector/Steven Grant is an exciting part of the “Moon Knight” series. “It’s a real, legitimate, character study and a terrifying, psychological thriller,” says the actor. “It’s an astounding supernatural adventure story and a real investigation of trauma and mental health. It’s sincerely and authentically done. ‘Moon Knight’ is just a really powerful piece of entertainment.”

Executive producer Grant Curtis sums up: “The end goal at Marvel Studios is always to entertain and to take the audience and fans on an incredible ride. But I hope in ‘Moon Knight’ we give people a little bit of everything. We have this incredible Egyptian backdrop that we really want to explore, and we want to take the audience along on that adventure. And we also want to explore a really cool, unique Super Hero. We think it’s going to be an exciting thrill ride.”

ABOUT THE CAST

OSCAR ISAAC (Marc Spector/Steven Grant/Moon Knight, Executive Producer) is a critically acclaimed and award-winning actor, producer and musician. In 2016, he earned a Golden Globe® for his role on the HBO miniseries “Show Me a Hero” in the Best Actor in a Miniseries or Television Film category as well as a Critics’ Choice nomination for Best Actor in a Movie or Miniseries. Two years prior, he scored an Independent Spirit Award for Best Male Lead and a Golden Globe nomination for his portrayal of the title character in the Coen Brothers’ film “Inside Llewyn Davis.” He additionally was featured on numerous songs on the film’s soundtrack.

That same year, Isaac led J.C. Chandor’s action-packed drama, “A Most Violent Year,” for which he earned the National Board of Review Award for Best Actor with the film earning the Best Film nod. The following year, Isaac starred in “Ex Machina,” written and directed by Alex Garland. The National Board of Review recognized the film as one of the ten best independent films of the year. In 2015, Isaac starred as the Resistance pilot, Poe Dameron, in the highly awaited “*Star Wars: The Force Awakens*,” the seventh installment in the main *Star Wars* film series. Directed, co-produced, and co-written by J.J. Abrams, “*Star Wars: The Force Awakens*,” was the first of a trilogy planned by Disney. Isaac returned as Poe Dameron in “*Star Wars: The Last Jedi*” (2017)

and most recently in the final chapter *“Stars Wars: The Rise of Skywalker”* (2019). Other acting credits include *“The Promise”* (2016), *“X-Men: Apocalypse”* (2016), *“Suburbicon”* (2017), *“Annihilation”* (2018), *“Operation Finale”* (2018) of which he also is credited as a producer, *“Life Itself”* (2018), *“Triple Frontier”* (2019), *“At Eternity’s Gate”* (2019) and *“The Addams Family”* (2019).

Isaac also starred in *“The Letter Room,”* a short film directed by Elvira Lind, which was nominated for Best Live Action Short Film at the 2021 Oscars. Most recently, the Screen Actors Guild nominated Isaac in the Outstanding Performance by a Male Actor in a Television Movie or Limited Series category for his performance in HBO’s *“Scenes from a Marriage.”*

In 2017, Isaac headlined The Public Theater’s summer production of *“Hamlet”* with Sam Gold at the helm. Off-Broadway, Isaac appeared in Zoe Kazan’s play *“We Live Here”* at Manhattan Theatre Club, as Romeo in *“Romeo and Juliet”* and in *“Two Gentlemen of Verona,”* the latter productions for The Public Theater’s Shakespeare in the Park. Isaac also appeared in *“Beauty of the Father”* at Manhattan Theatre Club and in MCC Theater’s *“Grace.”* Additional theatre credits include: *“Arrivals and Departures,”* *“When It’s Cocktail Time in Cuba”* and *“Spinning into Butter.”*

Most recently, Isaac starred in three separate projects that each debuted at the 2021 Venice International Film Festival. Paul Schrader’s *“The Card Counter,”* with Martin Scorsese as an executive producer, starred Isaac alongside Tiffany Haddish and hit theaters this past September. Isaac can also be seen in the much-anticipated reboot of *“Dune,”* an adaption of the bestselling novel of the same name by Frank Herbert, which hit theaters and HBO Max in October. His third project to debut in Venice was HBO’s *“Scenes from a Marriage”* opposite Jessica Chastain. A new episode of this 5-part miniseries was released every Sunday throughout this past September and October. Additionally, Isaac reprised his role as the voice of Gomez Addams in *“The Addams Family 2,”* which was also released last October.

Upcoming, Isaac is set to produce Lionsgate’s upcoming film *“London,”* under his Mad Gene Media Banner, with Ben Stiller set to direct, and he will star in James Gray’s period drama *“Armageddon Time,”* alongside Robert De Niro, Donald Sutherland, Anne Hathaway and Cate Blanchett.

Isaac is also set to star in and produce the adaptation of Brian K. Vaughn’s *Ex Machina* comic retitled *“The Great Machine.”* Also in the comic realm, he has partnered with Legendary Comics to produce *“Head Wounds: Sparrow,”* a graphic novel based on an idea developed by Isaac and his childhood friends Bob Johnson and John Alvey. The graphic novel will be written by Brian Buccellato (*“Pokémon: Detective Pikachu,”* DC’s *“The Flash”* and *“Injustice: Gods Among Us”*), with art by Christian Ward (*“Invisible Kingdom,”* Marvel’s *“Black Bolt”*) and is expected to hit stores next year.

“Gather ye rosebuds while ye may” is a phrase a young **ETHAN HAWKE (Arthur Harrow)** took to heart while filming *“Dead Poets Society,”* the iconic drama that launched his career as an actor.

Thirty years and countless honors later—including four Academy Award® nominations, as both an actor and writer—Hawke has established himself as a multifaceted artist: actor, screenwriter, director, producer, musician and best-selling novelist.

As a director, he next returns to nonfiction filmmaking with the six-part documentary “The Last Movie Stars,” a revealing look at the lives and work of legendary artists Joanne Woodward and Paul Newman, which will debut on CNN+ and HBO Max later this year. The passion project, executive-produced by Martin Scorsese, explores Woodward and Newman’s romance, family, careers and causes.

Hawke co-stars in Robert Eggers’s eagerly-awaited “The Northman” alongside Nicole Kidman, Alexander Skarsgaard, Anya Taylor-Joy, Willem Dafoe, Björk and more. The epic revenge thriller is scheduled for release on April 22, 2022 from Focus Features. He also stars in the Blumhouse thriller “The Black Phone,” releasing on June 24, 2022 and reuniting him with “Sinister” director Scott Derrickson.

Recently announced projects include the Netflix film, “Leave the World Behind,” from director Sam Esmail and starring alongside Julia Roberts and Mahershala Ali in the story of two families who are forced together on a long weekend gone terribly wrong. He will also star opposite Ewan McGregor in the Apple+ film, “Raymond and Ray,” about two half-brothers who have lived in the shadow of a terrible father.

In 2020, he received career-best universal acclaim for his television debut, the Showtime limited series “The Good Lord Bird,” which he starred in, executive produced and co-wrote, winning a Peabody Award among numerous accolades. The series, based on the National Book Award-winning novel by bestselling author James McBride, also received an AFI Award for TV Program of the Year. His onscreen portrayal of 19th Century abolitionist, John Brown, was honored with the Gotham Award for Outstanding Performance in a New Series, and SAG® Award, Golden Globe®, and TCA Award nominations. He also received a WGA Award and USC Scriptor Award nominations for his writing across the series.

As an author, in 2021 Hawke released two new works: his first novel in 20 years, “A Bright Ray of Darkness,” which explores art, love, fame, and heartbreak in a blistering story of a young man making his Broadway debut in “Henry IV” just as his marriage implodes; and the graphic novel “Meadowlark: A Coming-of-Age Crime Story,” his second collaboration with illustrator Greg Ruth following their graphic novel “Indeh.” A best-selling author, Hawke’s written works also include the novels “The Hottest State” and “Ash Wednesday”; and the children’s book “Rules for a Knight.”

Hawke’s prolific filmography includes numerous collaborations with filmmaker Richard Linklater, including “Boyhood” (Academy Award®, SAG, Golden Globe®, BAFTA, Choice and Independent Spirit Award nominations), “Fast Food Nation,” “Waking Life,” “The Newton Boys,” “Tape” and memorably the “Before” trilogy (“Before Sunrise” and its two sequels “Before Sunset” and “Before Midnight”), costarring Julie Delpy. Hawke, Delpy and Linklater received Academy

Award® and Independent Spirit Award nominations for writing the latter two films, and were honored with the Louis XIII Genius Award for the trilogy at the 2014 Critics Choice Awards.

He received Academy Award® and Screen Actors Guild® nominations for Best Supporting Actor for his work in Antoine Fuqua's "Training Day," opposite Denzel Washington. He also received career-best notices for Paul Schrader's "First Reformed," for which he won the Independent Spirit Award, the Gotham Award and over 30 critics' awards, including the New York Film Critics Circle Award and the Los Angeles Film Critics Association prizes for Best Actor.

First tapping into the pop culture zeitgeist with Ben Stiller's 1994 comedy "Reality Bites" and since his debut in the iconic 1989 feature "Dead Poets Society" opposite Robin Williams, Hawke has starred in over 60 films, including: "Gattaca," "Maudie," "Born to Be Blue," "Juliet Naked," "Maggie's Plan," "The Magnificent Seven," "The Phenom," "Good Kill," "Predestination," "The Purge," "Explorers," "White Fang," "Great Expectations," "Hamlet," "What Doesn't Kill You," "The Truth," "Tesla," "Brooklyn's Finest," "Sinister," "Zeroes and Ones," "The Guilty" and Sidney Lumet's "Before The Devil Knows You're Dead."

Behind the lens, Hawke made his directorial debut in 2001 with his drama "Chelsea Walls," which tells five stories set in a single day at the Chelsea Hotel, and stars Uma Thurman, Kris Kristofferson, Rosario Dawson, Natasha Richardson and Steve Zahn. Additionally, he directed Josh Hamilton in the short film "Straight to One," a story of a couple, young and in love, living in the Chelsea Hotel. He made his documentary directorial debut with "Seymour: An Introduction," which premiered at the 2014 Telluride Film Festival and the Toronto International Film Festival before being released by IFC, earning rave reviews from critics and audiences alike for the story of legendary pianist and piano teacher Seymour Bernstein. Most recently, Hawke co-wrote, produced and directed "Blaze," which was inspired by the life of Blaze Foley, released by IFC in 2018, and produced by Hawke and his wife Ryan for their Under The Influence banner.

Also a Tony Award®-nominated and Obie Award-winning stage actor and director, Hawke made his Broadway debut in 1992 in "The Seagull," and since has appeared on Broadway four more times: in "Henry IV" alongside Richard Easton; the title role in Lincoln Center Theatre's production of "Macbeth"; Tom Stoppard's "The Coast of Utopia" (Tony Award nomination); and most recently opposite Paul Dano in the 2019 revival of Sam Shephard's "True West." At the age of 21 he founded the Malaparte Theater Co., which during its tenure gave young artists a home to develop their craft. His additional stage credits include: Steppenwolf's "Buried Child"; The New Group's "Hurlyburly"; BAM/The Old Vic's 'The Bridge Project' "The Cherry Orchard" and "A Winter's Tale"; The New Group's "Blood From a Stone"; and Chekov's "Ivanov" for Classic Stage Company. His stage directing credits include: Jonathan Marc Sherman's "Things We Want"; Sam Shepard's "A Lie of the Mind," in a production that was named to Best of 2010 lists from The New York Times and The New Yorker; and The New Group's "Clive," in which he also starred.

Hawke resides in New York and is married with four children.

MAY CALAMAWY's (Layla El-Faouly) breakthrough came as a series regular on Hulu's Peabody-winning and Emmy®-nominated comedy series, "Ramy," which is now in production on its highly-anticipated third season. It tells the story of an American Muslim dealing with his faith alongside an array of 20-something topics: love, life, career, family. May plays Ramy's sister, Dena, who struggles to live a life that can at times conflict with the traditions of her family.

Half-Egyptian, half-Palestinian and a native of Bahrain, May is one of the most exciting emerging actors of her generation, leading the way for a more inclusive and diverse Hollywood. On "Ramy," she has also been able to incorporate aspects of her personal life and upbringing, in collaboration with creator Ramy Youssef, who has had a wonderful openness about May helping develop the character—one she considers very close to her own experience and the experiences of many of her background as well.

She most recently co-starred on NatGeo's "The Long Road Home" and has guest-starred on "Madame Secretary," "FBI" and "The Brave."

ABOUT THE FILMMAKERS

MOHAMED DIAB (Director-Eps. 101, 103, 105, 106, Executive Producer) is a prominent Egyptian filmmaker who often collaborates with his writer-producer partner and wife, Sarah Goher. His work has achieved commercial success in the Middle East as well as international acclaim. In 2010 he made his directorial debut "Cairo 678," about a trio of female vigilantes who fight sexual harassment on the streets of Cairo. In 2016, he followed up with the Cannes Un Certain Regarde opener "Clash" (2016), an action-packed political thriller shot entirely from within the confines of a police truck. His latest film "Amira" (2021), which debuted at the Venice Film Festival, centers around the phenomenon of Palestinian prisoners conceiving children through smuggled sperm.

In 2011, Diab received a Webby award for his role in the Egyptian revolution, which was chronicled in the bestselling book "Rising from Tahrir." Diab was also featured as a main character in "Tahrir," a video game about the Arab Spring.

"Moon Knight" marks his U.S. directorial debut.

JUSTIN BENSON & AARON MOORHEAD (Directors-Eps. 102, 104), known as Moorhead & Benson, are the co-directing team behind the 2018 sci-fi cult hit "The Endless," as well as the horror-romance "Spring" and "Synchronic," starring Anthony Mackie, and the 2012 Tribeca Film Festival sleeper success "Resolution." With a do-it-yourself approach to filmmaking, they often wear as many hats as possible on their films: writing, directing, acting, producing, cinematography, editing and visual effects. Along with their producing partner David Lawson, they run the boutique indie production company Rustic Films ("She Dies Tomorrow"). They have most recently directed episodes of the Netflix series "Archive 81." "Something in the Dirt," their fifth feature film, premiered at the Sundance Film Festival in January.

JEREMY SLATER (Head Writer, Executive Producer) is the creator of the television shows “The Exorcist” on Fox and “The Umbrella Academy” on Netflix. His feature work includes “Uprising,” “Lazarus Effect” and “Fantastic Four.”

Slater is currently writing and directing the feature film “Thread” for Screen Gems.

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 27 film releases that have all opened No. 1 at the box office and collectively grossed more than \$25 billion worldwide. Ten 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, and most recently the record-breaking “Spider-Man: No Way Home,” which opened on December 17.

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 that streamed on Disney+ in 2021, including “WandaVision,” “The Falcon and The Winter Soldier,” “Loki,” “What If...?” and “Hawkeye.” Upcoming original series for 2022 include “Moon Knight,” Ms. Marvel,” “She-Hulk” and the second season of “What If...?”

Feature films released in 2021 included “Black Widow,” “Shang-Chi and The Legend of the Ten Rings,” and “Eternals,” which introduced the MCU’s newest ensemble of Super Heroes in an epic story that spans thousands of years. 2022 will see the release of “Doctor Strange in the Multiverse of Madness,” “Thor: Love and Thunder” and “Black Panther: Wakanda Forever.”

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,” “Avengers: Endgame,” “Spider-Man: Far From Home,” “Black Widow,” “Shang-Chi and The Legend of The Ten Rings,” “Eternals,” and most recently, “Spider-Man: No Way Home.”

D’Esposito also served as executive producer on the Disney+ shows “The Falcon and The Winter Soldier,” “Loki,” “What If...?,” “Hawkeye” and the Emmy® award-winning “WandaVision.”

Upcoming productions, on which D’Esposito is collaborating with Marvel Studios President Kevin Feige, include the feature films “Doctor Strange in the Multiverse of Madness,” “Thor: Love and Thunder,” “Black Panther: Wakanda Forever,” “Ant-Man and the Wasp: Quantumania,” “Guardians of the Galaxy Vol. 3,” “The Marvels” and “Blade,” as well as the Disney+ shows “She-Hulk,” “Ms. Marvel,” “Armor Wars,” “Ironheart” and “Secret Invasion.”

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.

A native of Buenos Aires, **VICTORIA ALONSO (Executive Producer)** moved to the U.S. on her own at the age of 19. She worked her way up through the industry, beginning as a PA before working at the VFX powerhouse Digital Domain. She served as VFX producer on a number of films, including Ridley Scott’s “Kingdom of Heaven,” Tim Burton’s “Big Fish,” Andrew Adamson’s “Shrek” and Marvel’s “Iron Man.” She won the Visual Effects Society (VES) Award for outstanding supporting visual effects/motion picture for “Kingdom of Heaven,” with two additional shared nominations (best single visual effects, outstanding visual effects/effects driven motion picture) for “Iron Man.”

Alonso joined Marvel as the company’s executive vice president of visual effects and post production, doubling as co-producer on “Iron Man,” a role she reprised on “Iron Man 2,” “Thor” and “Captain America: The First Avenger.” In 2011, she was upped to executive producer on the blockbuster hit “Marvel’s The Avengers,” a role she has maintained on all Marvel Studios’ releases since then, including “Iron Man 3,” “Captain America: The Winter Soldier,” “Captain America: Civil War,” “Thor: The Dark World,” “Avengers: Age of Ultron,” “Ant-

Man," "Guardians of the Galaxy," "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," "Avengers: Endgame," "Spider-Man: Far From Home," "Black Widow," "Shang-Chi and The Legend of The Ten Rings," "Eternals" and, most recently, "Spider-Man: No Way Home."

During her tenure at the studio, Marvel films have amassed over \$25 billion in global box office. In addition to executive producer, Alonso also serves as the studio's President, Physical and Post Production, Visual Effects, and Animation Production. Upcoming projects for which Alonso serves as Executive Producer include the feature films "Doctor Strange in the Multiverse of Madness" and "Thor: Love and Thunder," as well as a slate of programming for Disney+, including "Ms. Marvel and She-Hulk." In 2021 Alonso received multiple Emmy nominations in a variety of categories for both "The Falcon and The Winter Soldier" and "WandaVision."

Alonso has become an important voice in Hollywood as a producer, a Latina and a senior female executive. She was honored with the Visionary Award at the 2021 Outfest Legacy Awards. In both 2019 and 2020, she was named one of People en Español Magazine's top "Poderosa" Most Influential Hispanic Women. On multiple occasions, she has been named to Variety's Power of Women L.A. Impact Report and The Hollywood Reporter's Women in Entertainment Power 100. Alonso was honored in 2015 with the Muse Award for Outstanding Vision and Achievement from the New York Women in Film & Television. She was also the first woman to be presented with the Harold Lloyd Award from the Advanced Imaging Society, which is given to a filmmaker who has created a body of work and specific achievements in 3-D that advanced the motion picture art form. In 2017, she was the first woman to be honored with the Visionary Award at the 15th Annual VES Awards for her advancement of unforgettable storytelling through visual effects. In for Marvel Studios.

BRAD WINDERBAUM (Executive Producer) is the head of streaming, television, and animation for Marvel Studios. Joining the Marvel universe during the production of the company's first theatrical release, "Iron Man," Winderbaum went on to become an executive producer on such projects as "Thor: Ragnarok," "Black Widow" and "Hawkeye." He created the studios' first animated production, the Disney+ series "What If...?" on which he is executive producer. He is currently a producer on this year's blockbuster film "Thor: Love and Thunder" and an executive producer on forthcoming Disney+ series "Ms. Marvel," "She-Hulk," "Secret Invasion," "Ironheart," "Armor Wars," "Echo," "Agatha: House of Harkness" and animated series "X-Men '97," "Spider-Man: Freshman Year," and "Marvel Zombies."

During his history with Marvel, Winderbaum co-produced the original "Ant-Man" film and created the "Marvel One-Shot" program of shorts, acting as executive producer on "Team Thor" parts 1 & 2, "All Hail the King," "Agent Carter," "Item 47," "The Consultant" and "A Funny Thing Happened on the Way to Thor's Hammer." During Phase 1 of the MCU, he developed the universe's first interlocking timeline and produced behind-the-scenes documentaries and

interactive campaigns for “Iron Man 2,” “Thor,” “Captain America: The First Avenger” and “Marvel’s The Avengers.” He is also an executive producer on the “Assembled” series of behind-the-scenes Disney+ specials.

Before joining Marvel Studios, Winderbaum was a pioneer of early online story-telling, receiving both an Emmy® Award for Outstanding Broadband Drama and a Webby People’s Choice Award for an interactive series he wrote and directed entitled “Satacracy 88.” He received an MFA in film production from USC and a BFA in studio art from NYU, where he staged underground theater productions and created countless surreal illustrations. When he was a freshman in high school he designed the school district logo in Clarkstown, New York, where he grew up.

Prior to joining Marvel Studios, **GRANT CURTIS (Executive Producer)** devoted much of his tenure as a producer to celebrated director Sam Raimi's most creative and vibrant projects including: the mystical drama “The Gift” for Paramount Classics; the widely acclaimed “Spider-Man” trilogy for Columbia Pictures; the supernatural horror hit “Drag Me to Hell” for Universal Pictures; and the eye-popping “Oz The Great And Powerful,” for Walt Disney Pictures. In addition to his association with Raimi, Curtis served as an executive producer on “Teenage Mutant Ninja Turtles: Out of the Shadows” for Paramount Pictures, and directed, wrote and produced “Delaney” for ESPN Films “30 for 30 Shorts” documentary series, and was an executive producer on Disney’s “Let’s Be Tigers.”

In addition to producing, Curtis is a published author of two books. He is a graduate of the University of Missouri with a Bachelor’s degree in marketing and earned a Master’s degree in mass communication from the University of Central Missouri.

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 and multi-E Emmy nominated series “WandaVision” and “The Falcon and the Winter Soldier,” and “Loki” which broke the record for the most watched premiere ever on Disney+.

Waterson also served as co-executive producer on the Marvel series “Hawkeye,” starring Jeremy Renner and Hailee Steinfeld, and will be co-executive-producing the upcoming series “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.”

REBECCA KIRSCH (Co-Executive Producer) Rebecca Kirsch is a native Los Angeleno, and an alumna of Crossroads School for Arts and Sciences, and Chapman University’s Dodge College of Film and Media Arts. In 2005, Kirsch won the Austin Film Festival Drama Teleplay Award, and the Dodge College Cecil Award for Best Television Drama Screenplay.

Kirsch has written for “Leverage” (TNT), “Dracula” (NBC), “Mind Games” (ABC), “Dominion” (Syfy), “12 Monkeys” (Syfy), “Still Star-Crossed” (ABC), “The Exorcist” (FOX), and “Chambers” (Netflix).

She is currently a co-executive producer on an exciting new Freeform series, and is represented by ICM, Marathon Management, and Del Shaw Moonves Tanaka Finkelstein Lezcano Bobb & Dang.

GREGORY MIDDLETON (Director of Photography, Eps. 101, 103, 105, 106) has a diverse body of work that includes many art house films, mainstream features, and television projects. Born in Montreal Quebec, he began filmmaking with the family Super-8 camera with teenage friends. He then followed that into high school and college starting various clubs with other student filmmakers. Traveling to Vancouver to attend University of British Columbia was when he decided to let his passion guide him into a potential career in cinematography and professional filmmaking. His first feature film was the award-winning, independent art house hit “Kissed” starring Molly Parker. His other films include many critical hits such as “The Five Senses,” “Better than Chocolate,” James Gunn’s horror/comedy “Slither,” Eduardo Ponti’s “Between Strangers,” starring Sophia Loren and the multi-award-winning “Fugitive Pieces,” based on the novel by Anne Michaels.

Known for subtle camera work and beautiful treatment of characters faces, Middleton has won several awards for his work, including the top two awards in the same year in his home country of Canada: the CSC award and Genie for “Fugitive Pieces” and the WW1 drama “Passchendaele” respectively. His films have screened at Sundance, Cannes, Berlin, Venice and opened Toronto International film festival twice. His recent feature “Rememory,” starring Peter Dinklage had its premiere at Sundance in 2017.

Middleton’s television credits include six episodes of the Fox cult favorite “Fringe” and three seasons of the critically acclaimed series “The Killing” for AMC and Netflix. Season 4 also marks his debut as director for Episode 404, “Dream Baby Dream.”

In 2014 he joined the team of cinematographers shooting HBO’s epic drama series “Game of Thrones,” for which he was nominated for two Primetime Emmy® Awards and the American

Society of Cinematographers Awards his work on Seasons 5,6,7.

Middleton recently worked on the HBO series adaptation of “Watchmen.”

ANDREW DROZ PALERMO (Director of Photography, Eps. 102, 104) is a cinematographer most known for his work with director David Lowery on A24’s films “The Green Knight” and “A Ghost Story.” He started his career shooting for Adam Wingard with Lionsgate’s “You’re Next” and a trio of films for director Hannah Fidell, the Sundance darling “A Teacher,” SXSW breakout “6 Years” and Universal’s comedy “The Long Dumb Road.” He has also shot numerous commercials for major brands such as Apple, Google, Facebook, Samsung, Toyota and Prada, among many more.

In addition to cinematography, Palermo also directs. In 2014, his documentary “Rich Hill,” a film about three boys in deep poverty in his family hometown in rural Missouri, won the Sundance Film Festival Grand Jury Prize and was later Emmy® nominated. Next came his narrative debut, “One & Two,” starring Timothee Chalamet and Kiernan Shipka. The film premiered at the Berlin International Film Festival and SXSW and was distributed by IFC.

Palermo is a MacArthur Foundation Fellow, Sundance Institute Fellow and Film Independent Fellow. He lives with his family in Los Angeles.

Designing sets on sound stages and bringing locations to life in major cities and random villages on every continent is the way **STEFANIA CELLA (Production Designer)** has spent the last 20 years.

Born and raised in Milan Italy, educated in theater and art history, Cella developed a design style highly influenced by the interplay of light, shadow and color. The emotion of lighting and the aesthetic package in which it is presented provides a subtle context that alters reality to enhance a story. These elements also exist in everyday life, but instead of enhancing story, they impact the emotional and aesthetic quality of spaces, and it is Cella’s sunny studio library, tucked away in the Hollywood Hills, where she has researched, prepared and found inspiration for more than 20 films.

Some of those include works with Nick Cassavetes (“John Q”), Barry Levinson (“Man of the Year,” “What Just Happened”) and Paolo Sorrentino (“This Must be the Place,” “The Great Beauty” and “Loro”). “The Great Beauty” brought her the highest award in Italy as best designer in 2014, the David di Donatello. In 2015 she collaborated with director Scott Cooper for the Boston-based period film, “Black Mass,” starring Johnny Depp as Whitey Bulger. She followed this achievement with her design for “Downsizing,” directed by Alexander Payne, and “White Boy Rick,” directed by Yann Demage. After her third collaboration with Paolo Sorrentino for the Epic four hour feature on Tycoon Silvio Berlusconi’s “Loro,” she worked with Noah Hawley for the astronaut-based story, “Lucy in The Sky,” starring Natalie Portman. Cella just wrapped a Sony-Marvel adventure, “Morbius,” due to hit theaters in April.

Cella's compelling contrast of character probably inspires her consistently curious and collaborative nature. A petite woman with a larger-than-life personality, she punctuates her point of view through a heavy-accent under wild hair, offering sharp wit, pointed humor and passionate commitment. This is an unrelenting pursuit of exquisitely authentic and balanced, sometimes delicate, often beautiful and always functional design.

Egyptian film editor **AHMED HAFEZ (Editor, Eps. 103, 104)** has established an impressive career over the past 20 years. His repertoire includes a wide variety of regional and international cinematic works that propelled his name for 20 different awards. Some of Egypt's biggest office hits of all-time were edited by him, one of which is "Blue Elephant: Dark Whispers" (2019), the highest-grossing film in the history of Egyptian cinema with revenues surpassing EGP 102 million. Also, his films garnered wide critical acclaim and toured prestigious international film festivals, including the winner of 30+ international awards, Mohamed Diab's "Clash" and Amr Salama's "Sheikh Jackson" that world premiered at the Toronto International Film Festival and "The Guest: Aleppo-Istanbul" (2017), which won him the Best Editing award at the International Bosphorus Film Festival in Turkey.

A member of the American Cinema Editors society (ACE), and the Motion Picture Editors Guild (MPEG; IATSE Local 700, his most recent film "Amira" (2021), directed by Mohamed Diab world premiered and won three awards at the Venice Film Festival. The film marks his second collaboration with Mohamed Diab after "Clash," which opened the Un Certain Regard section at the 69th Cannes Film Festival in 2016.

Hafez is always the first man on the list when it comes to handling distinct Egyptian works. He's the editor of Netflix's first-ever original Egyptian series "Paranormal" and the one who edited Shahid's first original Egyptian series "Fi Kol Esbo' Yom Goma'a (Every Week Has A Friday)." The miniseries garnered Egypt its first-ever nomination for an international Emmy award when leading actress Menna Shalaby was nominated for Best Performance by an actress.

Moreover, Hafez participated in the editing work of the "The Pharaoh's Golden Parade," the historic spectacle that was streamed all over the globe in April 2021 and saw the relocation of ancient Egyptian royal mummies from the Egyptian Museum to the National Museum of Egyptian Civilization.

His recent work also includes "Al Aref (The Knower)," directed by Ahmed Alaa Ala El-Dib, which dominated Egypt's box office, last July, garnering EGP 50 million. And the musical play "Coco Chanel," which marked the phenomenal performer Sherihan's comeback to the theater after a long hiatus. Hafez also edited the first episode of the American TV series "Cypher," titled "The Code," directed by Tunisian director Majdi Smiri; the series is now streaming on Netflix.

When it comes to the small screen, Hafez has edited some of the most memorable works of Egyptian drama like “Grand Hotel” (2016), “Tareeqy” (2015), “La Totfe’ Al Shams” (2017) and “Tayea” (2018) to name a few.

His upcoming work includes “Kira & Elgin,” directed by Marwan Hamed.

CEDRIC NAIRN-SMITH (Editor, Eps. 101, 106), a Los Angeles native, attended the Brentwood School and UC Santa Barbara before he began his career in film and television. Nairn-Smith’s recent credits include “The Boys” (S1 & S2, Amazon) and “Lisey’s Story” (Apple), directed by Pablo Larrain.

JOAN SOBEL, ACE (Editor, Eps. 102, 105) recently completed additional editing on “Blue Bayou,” starring Alicia Vikander and Justin Chon and Eddie Huang’s “Boogie” for Focus Features. She also edited “The Rhythm Section” for director Reed Morano and producer Barbara Broccoli, starring Blake Lively, Jude Law and Sterling K. Brown. Sobel was the additional editor on Steve McQueen’s “Widows,” starring Viola Davis, Liam Neeson and Colin Farrell. Prior to this, she edited “The Mercy,” starring Colin Firth and Rachel Weisz.

Sobel was nominated for a BAFTA for editing Tom Ford’s multi-award winning “Nocturnal Animals.” She previously collaborated with Tom Ford on the acclaimed “A Single Man,” for which Colin Firth was nominated for an Academy Award® and Julianne Moore for a Golden Globe®.

Sobel also edited Paul Weitz’s films “Admission” and “Being Flynn.” Her other feature credits as editor include David M. Rosenthal’s box office hit “The Perfect Guy”; Philip Martin’s “The Forger”; Alejandro Monteverde’s “Little Boy”; Karen Leigh Hopkins’ “Miss Meadows”; Dennis Lee’s “Jesus Henry Christ”; Chris D’Arienzo’s “Barry Munday”; Marc Klein’s “Suburban Girl”; and Jamie Babbit’s “The Quiet.” She also edited the Academy Award-winning short film “The Accountant,” directed by Ray McKinnon.

Sobel has enjoyed a long collaborative relationship with Billy Bob Thornton, cutting his critically acclaimed Boxmasters music videos, three of which made the top 10 in rotation on the industry standard CVMC.

She learned feature storytelling as first assistant editor with writer/director Paul Thomas Anderson and editor Dylan Tichenor on “Boogie Nights” and as first assistant editor with writer/director Quentin Tarantino and Editor Sally Menke, on both of the “Kill Bill” movies. Sobel was editor Conrad Buff’s additional editor on David Ayer’s “Harsh Times.”

Sobel began her career in documentaries, as assistant editor on Barbara Kopple’s “American Dream,” which won the Academy Award® for best documentary feature. She is a member of The Academy of Motion Picture Arts & Sciences, BAFTA, and American Cinema Editors.

MEGHAN KASPERLIK (Costume Designer) is a skilled and seasoned costume designer for film and television, whose credits attest to her mastery of her craft amongst all genres.

Kasperlik recently earned her second Emmy® Award nomination for her contemporary design work on the Kate Winslet-led “Mare of Easttown,” having previously been nominated for her sci-fi driven costumes in HBO’s “Fahrenheit 451,” starring Michael B. Jordan. Other costume design credits include critically acclaimed limited series “Watchmen,” which featured both period and vigilante wardrobes, Netflix’s “The OA,” A24’s horror/mystery film “It Comes at Night” and the Golden Lion-nominated Ramin Bahrani film, “99 Homes.”

Before joining Marvel to VFX supervise the first season of “Moon Knight,” **SEAN FADEN (VFX Supervisor)** spent nearly three years helping to bring the live action re-imagining of Disney’s “Mulan” to the screen. His work was recognized this past year with both a BAFTA and Oscar® nomination for best visual effects. As the VFX Supervisor, Faden was involved from initial pitch visual development through pre-visualization and filming throughout China and New Zealand. As part of this role, he led the drone plate unit photography in multiple locations of both countries. Faden has also worked as a consulting VFX Supervisor for Disney’s “Lady and the Tramp” remake, helping to design key sequences with the director and formalizing an initial strategy for the complicated CG dog work needed. Prior to these productions, Faden completed work supervising the VFX for Lionsgate’s “Power Rangers,” working for 18 months in prep, pre-visualization, on-set, and post. In addition, Faden contributed several weeks as an additional 2nd Unit Director (which gave him an opportunity to join the DGA).

Faden worked for nearly 20 years at various VFX houses including Digital Domain, Asylum, Method Studios and Pixomondo prior to making the leap to the studio role with “Power Rangers.” While at Pixomondo, he supervised VFX work on “Fantastic Four,” “A Good Day to Die Hard,” “Fast & Furious 6,” as well as several episodes for “Game of Thrones: Season 3.” “A Good Day to Die Hard” saw Faden on set in Budapest for two months helping to plan and shoot the movie’s climactic ending. While at Pixomondo, he also collaborated with Justin Lin to help create the dramatic airplane sequence for the pilot episode of CBS’s series “Scorpion.” In 2012, while at Method Studios, Faden co-directed three long-form, live-action spots for XBOX Kinect *Star Wars* titled “Duel,” starring Chris Pratt, “Girly Vader” and “Xwing,” mixing HD footage from the original *Star Wars* with live action footage to recreate classic scenes with a modern twist.

Faden has contributed as VFX supervisor for numerous high profile film and commercial projects, including “Let Me In,” “Captain America,” “The Girl with the Dragon Tattoo,” “The Purge” and “The Amityville Horror.” He was both the on-set VFX supervisor and 2nd unit director for the feature “A Nightmare on Elm Street.” His commercial experience as a VFX supervisor and on-set VFX supervisor includes collaborating with some of the top directors in the industry, including David Fincher, Michael Mann, Mark Romanek, Noam Murro and Tom Kuntz.

After graduating with a mechanical engineering degree from UCLA, Faden began in the industry by creating CAD-designed miniatures for “The Fifth Element” and “Titanic” at Digital Domain, before transitioning to their digital artist team.

In addition to his directing and on set supervision skills, Faden draws from his experience as a CG supervisor for features such as “Terminator: Salvation,” “Pirates of the Caribbean: Dead Man’s Chest,” “The Day After Tomorrow,” “XXX” and “Time Machine,” having spent many years working in digital FX and camera animation.

In 2013, Faden directed an aerial unit in China, shooting locations all over the country for WANDA ride film “Hubei in the Air.” Between 2014 and 2015 he directed a four minute, stereo 4k, live action/CG commercial promoting one of Franco Dragone’s latest theatre shows for WANDA in China, the “Xi Show.”

HESHAM NAZIH (Music by) is an Egyptian composer best known for his distinguished style that interweaves authentic melodies with contemporary music. Nazih has built a 20+ year artistic career and has under his belt more than 40 award-winning soundtracks of blockbuster films that dominated the Egyptian box-office and achieved critical acclaim such as “Snakes and Ladders,” “Ibrahim Labyad,” “The Blue Elephant I and II,” “Sons of Rizk I and II” and “The Treasure I and II.” His TV hits include “Friendly Fire,” “The Seven Commandments,” “The Covenant” and Shahid’s “Every Week Has a Friday.”

In addition to an impressive repertoire, Nazih has also received a plethora of best music awards for many of his works. And in November of 2021, he was honored by the prestigious Arab Music Festival in its 30th edition in recognition of his musical career and for the excellent work he did composing the accompanying music for The Pharaohs’ Golden Parade.

Most recently, Nazih was also featured in an in-conversation alongside the two-time Academy Award® winner A.R Rahman within the events of Cairo Industry Days of Cairo International Film Festival, the same festival where he previously received the honorary Faten Hamama Excellence Award, marking the first composer to ever receive this award.

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.

Most recently, Jordan, along with Shannon Murphy, was the music supervisor on Marvel Studios' "Loki," an original series streamed on Disney+, and served as music supervisor on Marvel Studios' "Shang-Chi and The Legend of The Ten Rings."

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.

TRYGGE TOVEN (Music Supervisor) is head of the film supervision department at Format and a key member of the company's creative brand team.

In addition to managing Format's film supervision and film supervision advisory practice, Toven is a highly sought after supervisor who has shaped the musical identity of some of Hollywood's biggest film projects, including Netflix's "Dolemite Is My Name!" and "Always Be My Maybe," Michael Bay's "6 Underground" and FOX's "Spies In Disguise."

Outside of film, Toven lends his services to a number of high profile television series, including “Young Rock,” “Awkwafina Is Nora From Queens” and HBO’s critically acclaimed series, “Westworld.”

Toven has an appetite for tackling a wide variety of supervision challenges. He has left his mark on award-winning indie films, such as “The Stanford Prison Experiment,” just as he’s influenced global box-office hits for Marvel Studios, including “Guardians of the Galaxy Vol. 2,” “Thor: Ragnarok” and “Black Panther,” as well as contributing to the hit animated musicals “Sing” and “Trolls.”