

THE CREATOR

The Creator, from 20th Century Studios, New Regency, and Entertainment One, is an epic sci-fi action thriller set amidst a future war between the human race and the forces of artificial intelligence. Directed by Gareth Edwards, the film stars John David Washington, Gemma Chan, Ken Watanabe, Sturgill Simpson, Madeleine Yuna Voyles, and Allison Janney. The screenplay is by Gareth Edwards and Chris Weitz from a story by Gareth Edwards. The producers are Gareth Edwards, p.g.a., Kiri Hart, Jim Spencer, p.g.a., and Arnon Milchan. The executive producers are Yariv Milchan, Michael Schaefer, Natalie Lehmann, Nick Meyer, and Zev Foreman.

In *The Creator*, Joshua (Washington), a hardened ex-special forces agent grieving the disappearance of his wife (Chan), is recruited to hunt down and kill the Creator, the elusive architect of advanced AI who has developed a mysterious weapon with the power to end the war...and mankind itself. Joshua and his team of elite operatives journey across enemy lines, into the dark heart of AI-occupied territory, only to discover the world-ending weapon he's been instructed to destroy is an AI in the form of a young child (Voyles).

A STATEMENT FROM DIRECTOR/CO-WRITER GARETH EDWARDS

When I grew up, nearly every film at the cinema was an original blockbuster. Not a month went by where another sci-fi classic wouldn't appear, as if dropped from the heavens by the cinema gods. Films whose imagery and characters would stay with you for decades after, bouncing around your head for the rest of your life.

I can't remember how old I was when I first saw "Star Wars;" it was kind of always there. It was a semi-religious experience watching that film. The way it married ancient mythology with a far-off technological future, I instantly knew what I wanted to do for the rest of my life... I was going to join the Rebel Alliance and blow up the Death Star.

Then slowly, it started to dawn on me. These things called films were not real. The Rebel Alliance didn't exist, this whole thing was a big lie called 'movies.' So, after much dismay, I eventually

decided to do the second-best thing; I would become a liar too, and I would make movies. But wait, how on earth do you become a filmmaker?

I grew up in the middle of England, so Hollywood seemed a million miles away. Then, one day when I was about 12 years old, my dad came home and announced we were all going on a holiday to Asia, and even more excitingly, he was going to buy a video camera to capture the whole trip.

That was it...No one in my family stood a chance. I grabbed that camera the second it arrived, filming every moment as we traveled through the megacities of Hong Kong, Bangkok, the tropical beaches, and the jungles of Thailand. It had a massive impact on me, it was like nothing I'd experienced before. I didn't understand any of the culture, the signs, advertisements, I felt like a complete outsider. and I loved it.

By the time I turned 18, I had amassed a collection of VHS short films that paved the way for me to get into film school. I just so happened to be sharing a house with a film student who was studying this very new thing called 'computer animation.' This was 1993, and seeing what he could do on his home computer blew my mind. It was clear that this tool was going to democratize filmmaking, or so I thought. If Hollywood didn't call, it didn't matter anymore, there would be nothing stopping someone from making an epic sci-fi film from their bedroom.

Hollywood never called. I couldn't get a directing job, so I got into debt and bought a computer. After spending far too long learning visual effects, I got offered way more computer graphics jobs than any jobs related to filmmaking. I ended up with a reputation at the BBC as 'this kid who does visual effects from his bedroom'. But I would constantly try and bribe producers I worked with, saying, 'If you let me direct one of your TV shows, I'll do all the visual effects for free.'

As each year passed, I kept making excuses as to why I couldn't quit my job just yet. Until finally I just hit a tipping point where the fear of failing was less than the fear of never trying. I knocked on the door of a low-budget film company, showed them my visual effects showreel and short films, and somehow convinced them that the industry was at a tipping point, that you could now make a big-looking movie without lots of money, for whatever reason they believed me...Three months later I was in Central America shooting my first feature film "Monsters."

We had very little money, but it didn't matter. It was a sci-fi film and the less control we had, the more real it felt. We traveled throughout Central America and every time we saw an interesting location we would jump out and film a scene; it was incredibly organic and efficient. We shot real people mixed with just two actors, and everything that would normally hold you back became our strength. Turns out, there are loads of advantages to making a movie with no money.

The only catch was I had to do all the 250 visual effect shots myself from my bedroom. Using all the new software that promised to democratize filmmaking, I felt like I was racing hundreds of other filmmakers in their bedrooms all over the world to be the first to do this. After several rejections, the film finally got into SXSW, where it was randomly seen by a Hollywood agent who offered to represent me. I was kind of pinching myself, but also by then it strangely didn't matter...

it felt like a digital revolution was coming, that anyone could now make films, who needed Hollywood? Until my new agent called me up asking, "Are you a fan of Godzilla?"

Getting to do one of the biggest films of the summer was like being teleported directly to the Super Bowl final. It was as nerve-wracking as it was exciting. But soon it became clear that everything that was easy about making a no-budget film was suddenly hard, if not impossible, on a no-budget film. And everything that was difficult, like creating 250 visual effects shots, was suddenly easy. I wasn't sure how I felt about this trade. It felt like there was a perfect balance to get the best of both worlds. I had decided I was going to step away from big franchise movies and try and take what I had learned and apply it to very ambitious smaller films, you know, without the pressure of a giant fanbase scrutinizing your every move. That's when my agent called again, "Do you like 'Star Wars'?"

It was a dream come true. The chance to play in the universe that had inspired me to become a filmmaker. In a strange way, it felt like 'the force' had destined this to happen. Yet, the whole time we were making "Rogue One," we were always trying to push the process, go back to our roots, and do things differently. Greig Fraser and Industrial Light & Magic were up for pushing the boundaries. Like using giant LED screens instead of green screens to film out of the ship's windows. Shooting in real locations and augmenting them later in the computer. It felt like everything I had been doing was all leading up to this film. But once you finally get a chance to join the Rebel Alliance and blow up the Death Star, what do you do next? What could possibly top that?

When a film is finally over, your brain can suddenly dump two years' worth of ideas and images in a heartbeat, like formatting a hard drive. You find yourself suddenly with this massive blank canvas in your mind, completely open to new ideas and storylines; it is one of my favorite moments in my life when you feel like a sponge, and anything is possible.

When "Rogue One" was over, I needed a break. I went on a long road trip with my girlfriend to her parents in Iowa. As we traveled across the Midwest, I watched the endless farmlands scroll by listening to movie soundtracks. When suddenly, there, in the midst of all the tall grass, was this strange factory. I remember it having a Japanese logo on it. I started to wonder what they were building in there. Well, it was Japanese, and I'm a science fiction geek, so my mind went straight to robots. It had to be robots, right? Imagine you were a robot built in that factory, and that's all you had ever known, then one day something went wrong, and you suddenly found yourself outside in this field for the first time, seeing the world, the sky, what would you think?

It felt like the beginning of a movie. I found it fascinating, and by the time we arrived at my girlfriend's parent's house, I had the whole film pretty much worked out in my head. It's very rare this ever happens. I took it as a good sign, and thought, maybe this should be my next film.

But I hate writing screenplays. It's like having the worst homework in the world. The only way I can bring myself to do it is to lock myself away in a nice hotel and promise to never leave until the script is finished. I was doing exactly that, in a resort in Thailand, when a director friend of mine

(Jordan Vogt-Roberts, who had made “Kong: Skull Island”) was in Vietnam and invited me to join him.

We spent a week traveling across the country and having just been in a creative, screen-writing headspace, my imagination was going wild the entire time. I started envisioning massive futuristic structures rising out of paddy fields, or thinking about fascinating spiritual questions that would come of a Buddhist monk being an AI. I found it captivating, and I got really excited about the idea of something “Blade Runner”-esque being set in Vietnam I was seeing. If I didn’t make that film now, then someone else would beat me to it...I had to do this!”

I truly believe the way you make a film is just as important as the actual idea. It was important to me that we approach this film completely differently, or not do it at all. But trying to convince a major studio to do an original sci-fi epic in this era is very difficult, if not impossible. It was clear our only real hope would lie in making it for a lot less money. It was time to find that holy grail of filmmaking, where we get all the benefits of big and no-budget filmmaking. I contacted the producer of “Monsters” and tried to explain “We aren’t making a low-budget blockbuster; we are making the most ambitious indie movie ever!”

It’s easy to say that kind of thing, but what does it really mean? We explained to the studio that we were going to do everything backward. Normally in a big studio film, you first sit down with artists and design the whole world, then realize you can’t possibly find these locations and must then build giant sets in a studio and shoot everything against a green screen. I didn’t want to do that, so we went about it the other way around. We wanted to shoot in real countries, in real locations, with real people. Then once the film was edited together, that was when I would sit down with the designers and paint over the shots to create the science fiction world on top. It was the total opposite of how you normally do this. The studios were skeptical—would this work? It all sounded a bit of a crazy gamble. So, we set out to prove it.

Under the guise of a location scout, we secretly took cameras and shot a short film with just myself and my producer Jim Spencer. We went to the best locations around the world for each sequence in the film. James Clyne, one of our production designers, painted on top of the shots and fortunately Industrial Light & Magic agreed to add all science fiction on top as part of a test. It was all done incredibly quickly and for way less money than it looked. The studio was blown away, we had the green light and were off making the movie!

A SCI-FI THRILLER SET IN THE NEAR FUTURE

Artificial Intelligence (AI) and its potential benefits and dangers to mankind, one of today’s most hotly debated topics, is at the epicenter of “The Creator,” a science fiction thriller set in the near future.

Director/co-writer Gareth Edwards (“Rogue One: A Star Wars Story,” “Godzilla”) says, “The timing of this film is surreal. Even though we’ve been developing this movie for years, it’s opening at a fascinating time when our world is wrestling with a lot of the issues and questions we wanted to address with the film—what it means to be human, whether AI can be conscious, questions of

good and evil among AI and among people. I really think that exploring these questions is what sci-fi does best.”

“Originally, I thought of AI in this film as a metaphor for other people unlike us whom we often view as the enemy. Then as I got into the writing of it, all these philosophical dilemmas started bubbling up to the surface. Like, if there were AI that felt 100% real to interact with, what would happen if you didn’t like what it was doing? Can you turn it off? Is it wrong to turn it off? What would happen if it didn’t want to be turned off? At the time, it seemed a little far-fetched, like something we might be dealing with 30 years from now.”

He continues, “But weirdly, as we were making the film, there were all these news stories about whistleblowers at big tech companies warning us about how advanced the AI had become and how it was being developed for **commercial purposes**, and how it could replace human labor. And it feels like we’re at that tipping point now where it’s here; That Pandora’s box has been opened. And this movie, by sheer fluke, is completely about that issue. And is it real? Does it matter? Should we embrace it? Should we destroy it? Those ideas are at the heart of this film. So, it’s really timely in that sense.”

“The Creator” begins in the aftermath of a cataclysmic disaster, the decimation of Los Angeles by artificial intelligence. Governments in the West respond with a complete ban on AI, while Eastern nations continue to develop the technology to the point where robots have become human-like, embraced as equals. This sets into motion a war between the West and the East, America against Asia – the backdrop of our story.

At the start of our story, Joshua (John David Washington), an American soldier operating undercover in Asia, is separated from his wife, Maya (Gemma Chan) during an attack. Presuming Maya is dead, Joshua returns to the U.S. and falls apart. Five years later, he is asked by the military to return to the war zone because they’re worried that an AI mastermind has created a weapon that will win the war for the East, and that it is about to be deployed. They want Joshua to find this weapon and destroy it.

Joshua reluctantly agrees to join the mission after Colonel Jean Howell (Allison Janney) reveals that Maya may still be alive and living in the war zone. Shortly after he arrives in Asia, he discovers that this weapon is a six-year-old girl named Alphie (Madeleine Yuna Voyles). From that point on, Joshua begins to question everything he thought about AI and what’s real and what isn’t.

Edwards explains, “We live in a world where we have this fear of the other person, people who are different from ourselves. More and more these days, we’re becoming polarized. We sometimes have this idea that those who don’t share our values are the bad guys, and we’re the good guys. But obviously, they feel like we’re the bad guys and they’re the good guys. That’s how humans work. I wanted to try to explore the kind of situation where you once had a massive prejudice against a certain group and then you get thrown into the midst of that group and must live with them or find a way out alive. How does that change you? What do you witness there that affects your prejudice against those people? I really like the idea of a character that gets

thrown into a situation, and through that journey to get home begins to see it from the other perspective.”

He continues, “Here we have a protagonist who goes on this journey through this futuristic war zone and starts to question what he thought was true. As a society, we’re going on that journey now, whether we like it or not, about AI. Is it real? Is it really a person that we’re talking to? While the film raises a lot of questions about technology and AI, at its core, ‘The Creator’ is also a fairy tale. A reluctant father figure must help a child through the metaphorical woods to find his wife. What he *wants* is love from his wife. But what he really *needs* is to love this child.”

Edwards cites Joseph Conrad’s Heart of Darkness and Francis Ford Coppola’s “Apocalypse Now,” as his “world-building” inspirations for “The Creator,” along with “Baraka,” “Blade Runner” and “Akira.” The central relationship between Joshua and Alphie drew upon some less-expected sources of inspiration, including “Rain Man,” “The Hit,” “E.T.: The Extra-Terrestrial” and “Paper Moon.”

ORIGINS OF “THE CREATOR”

Following the success of “Rogue One: A *Star Wars* Story,” Edwards was offered a number of projects, but after inspiration struck for “The Creator,” he co-wrote the original script with Chris Weitz (“About a Boy”) and decided it would be his next film.

New Regency were big fans of Edwards’ work and agreed to finance the development of the script as well as a trip for Edwards and producer Jim Spencer (“Monsters”) to Southeast Asia at the tail end of 2019 to scout locations and act as a proof of concept to show that they could make a big movie with a different approach.

“Making a proof of concept is one thing, applying that approach to an entire feature is something else,” says Edwards. “The only way we could pull this off was to embrace the very latest in cutting-edge technology. Equipment that had never been used on a major feature film before.”

After seeing the footage, New Regency and Entertainment One agreed to co-finance the film, which was later titled “The Creator,” which 20th Century Studios would distribute.

In describing Edwards, whom Spencer has worked with for 20 years, he says, “He is an incredible collaborator. His energy and passion flow through every frame of this movie. He’s a world builder with a unique vision and style. There is never any doubt when you are watching a Gareth Edwards film.”

A DIVERSE GROUP OF ACTORS

To bring his vision to the screen, director/co-writer Gareth Edwards and producer Jim Spencer, along with producers Kiri Hart (“Soul”) and Arnon Milchan (“L.A. Confidential”), assembled a diverse group of talented actors from around the world.

For the pivotal role of Joshua, the filmmakers chose John David Washington, best known for his roles in Spike Lee's 2018 "BlacKkKlansman," for which he received both Golden Globe® and Screen Actors Guild Award® nominations, and Christopher Nolan's "Tenet."

Washington not only found the story intriguing but also surprisingly heartfelt. "Gareth has this great ability to inject human behavior—warmth, compassion, human imperfection—into a genre that usually depends on spectacle and danger, and it's a happy balance," Washington says.

Washington continues, "Joshua has this very interesting, complex relationship with his conscience and what he believes in. The film explores how love can determine what you think is right or wrong, your reasons for wanting to be alive, and whether you're serving any purpose in life."

Some of the film's themes really struck a chord with the actor, such as how can you love something that's not alive, whether "choice love" is more powerful than "programmed love" or "obligated love," and the importance of empathy.

"Empathy," Washington says, "could be the difference between us living and having a nuclear holocaust. I think empathy is what makes us human. Every character in this film makes a decision, whether it be driven by empathy or self-preservation. Those consequences are fleshed out, and they affect every other thing in the story. It's so exciting to be part of it and to execute it, and as an audience member, I think this film will challenge how you empathize with someone."

In discussing Washington's approach to the role, Edwards says, "He really wanted to have kind of transformative experience like Joshua, not just as an actor, but as a person. He went through the crazy stuff that Joshua went through, like holding on to a boat for an hour and going to these temples and chatting with monks. He was sucking it up because it helped his character, but also as a person he wanted to have that experience. He just happened to be making a movie while doing it."

Edwards continues, "The sort of journey that Joshua goes on in the film is a journey you don't want to go on. When you take a character and you chuck him into a situation he just doesn't want to be in, every bone in his body resists going on that journey, but it's the journey he needs to go on to become a better person or to fix himself. So, going into making the film, John David knew this was going to be hard, but he dove into it wholeheartedly, ready to let it hit him."

Adds Spencer, "John David Washington's performance is astonishing. From the moment his name was mentioned in casting, no one else could have played Joshua. There are only a handful of actors who have both the physicality to create stunning action sequences and at the same time have the ability to deliver a heart-rending performance."

"John David is one the most intelligent, generous, and hard-working actors you could ever hope to work with," continues Spencer. "It was a privilege to watch him practice his craft. His positivity on set was infectious, keeping everyone going whether shooting in 100-degree heat with 100% humidity or in a freezing cold dawn in the Himalayas! He's unstoppable."

Gemma Chan, who starred in Marvel Studios' "Captain Marvel" and "Eternals," as well as "Crazy Rich Asians," plays Joshua's wife, Maya, who's been missing for five years and is believed to be dead.

Edwards recalls, "We needed someone who could play enigma well, which is not an easy thing. With the character of Maya, as well as you know her, you always feel like there's something she's shielding from you. Gemma is a brilliant actress and was able to channel that mysterious, enigmatic quality."

Adds Spencer, "We wanted someone who could exude thoughtfulness and intelligence while opening the door to the war on AI and the world of New Asia. Gemma fit the bill perfectly."

Chan was attracted to the script's big themes, themes like prejudice, grief, family, and the big questions of what it means to be human, what it means to be alive, and whether love can transcend those divides and boundaries between humans and AI.

Commenting on the condition of the world the film depicts, Chan says, "It feels like it could easily be around the corner with the advances that are going on in AI and technology. Who knows what they will be by the 2070s? It doesn't feel far-fetched; it feels very grounded."

Ken Watanabe, who was nominated for an Oscar®, Golden Globe®, and SAG Award® for his role in Edward Zwick's "The Last Samurai" and has appeared in such films as "Godzilla" and its sequel, "Godzilla: King of the Monsters," as well as "Inception" and "Unforgiven," plays Harun. The character is an AI simulant who speaks both English and Japanese¹ and is assigned to capture Alphie and eliminate Joshua.

"Ken Watanabe is rightly one of the most respected and admired actors in the business and we felt honored to have him join the team," says Spencer. "Ken and Gareth have a fantastic shorthand from their time working together on 'Godzilla,' which was a huge asset when turning up on such a complex set in a remote part of Thailand. And as you would expect from someone as cool as Ken, he took it all in his stride."

Spencer continues, "Ken is one of the most charming and generous actors you could hope to work with, but you felt the change on set when he was about, everyone was like 'Ken's on set – I better bring my A game.' Ken's stunning performance imbues Harun with the wisdom and courage of the veteran warrior who will stop at nothing to save his people. There's always so much going on in Ken's performance, you know exactly what he's thinking even when he doesn't say a word."

Edwards agrees, saying, "He's just got such a remarkable ability to convey so much in just his looks and expressions. I think this is one of the reasons Ken's been so successful in the international

¹ Additional languages spoken in the film include Vietnamese, Nepalese, and Thai (of which there are multiple dialects).

world of cinema because it's nonverbal. Every time the camera went on Ken, it was just so exciting to see someone of his caliber in the frame."

American actor and country music singer Sturgill Simpson, who starred in Melina Matsoukas' acclaimed "Queen & Slim" and will be seen later this year in Martin Scorsese's "Killers of the Flower Moon," portrays Joshua's former war buddy, Drew, to whom Joshua turns when he and Alphie are on the run and have nowhere else to go.

"In casting Drew, Joshua's best friend, we didn't need to look any further than Sturgill – he is the supreme multihyphenate," says Spencer. "Not only a super talented actor and musician but is also ex-military – which brought an impressive realism to his character. He really can do it all."

Simpson recalls, "When I read the script, it was just like most of my favorite movies when I was a kid got together and had a fight on the playground. There are just so many things. It's really like a bucket list dream come true to be in a movie like this."

Describing his character, Simpson says, "I think Drew started out as a hyper-focused, Team America-kill the terrorist-go-getter-special forces soldier, and it was like, 'mission above all else.' But now, he's moved on from the military, has a girlfriend, Kami, runs a robot factory, and is living his best life and trying to empathize more."

The actor was attracted to the themes in the film, and the fact that it deals with traumatized war veterans, which he feels is something that we don't talk about enough, and how acclimating back into civilian life can be jarring. "I was really fascinated by this idea that 40 years from now, humanity will become so disconnected from each other because of technology that the only solution will be for us to make robots and program them to be compassionate and empathetic and give us the thing that we now need more than anything that we can't get from other people," says Simpson. "I thought that was smart of Gareth."

"I hope this is not in the future we're all headed to," continues Simpson. "It's good to see what it potentially could turn into. But I don't know. It's kind of scary and fascinating at the same time."

For the six-year-old AI girl named Alphie, who is the story's ultimate weapon, the filmmakers selected newcomer Madeleine Yuna Voyles. "We got tapes from hundreds and hundreds and hundreds of kids all around the world," Edwards explains. "The first person to audition was Maddie, and she came in and was fantastic. It made me want to cry. After she left the room, I just looked at my assistant, and we both said, 'That's her.'"

Adds Simpson, "The world is about to hear all about Madeleine Yuna Voyles. Madeleine is one of the most professional, hard-working, and talented actors out there, and she's 7 years old. This shoot was not for the fainthearted. We were traveling extensively and working in tough environments, and Madeleine was there every step of the way. We filmed some of the final scenes of the movie in a quarry outside Bangkok in the sweltering heat, and Madeleine delivered this

brehtaking performance, and everyone was just looking at each other like: ‘Did you just see that?’ The entire crew, including some battle-hardened technicians, had tears in their eyes.”

“J.D. (Washington) got in her circle of trust,” says Edwards. “They were inseparable. Wherever J.D. sat down on set, Maddie would just come to sit next to him. She loved J.D. And it was so good for the movie that those two bonded.”

Allison Janney, who won Oscar®, Golden Globe®, Screen Actors Guild®, and BAFTA awards for her role in “I, Tonya” and numerous Emmys® for the television series “Mom” and “The West Wing,” is Colonel Jean Howell, who recruits Joshua for the mission to capture Alphie and is determined to see it through, no matter the cost.

“Her mission is to destroy all machines, all artificial intelligence because she sees them as being evil and believes that if we don’t kill them, they will kill us,” says Janney. “So, she wants to reject them instead of trying to just learn and coexist together.”

“We were blown away to have Allison join the cast,” says Spencer. “She arrived in the remotest of remote locations in central Thailand. The heat was unbearable, there was 100% humidity, you only had to walk out of the hotel, and you were drenched, and on her first day, we were filming in an armored vehicle that acted like a giant oven! But Allison was like ‘OK, let’s do this.’ She is such a trooper. I can’t think of another actor who could make Colonel Howell such a badass.”

Janney describes the film as “a story of love and acceptance with a beautiful, positive message in the end, but it takes you on a wild ride to get there.”

Janney thoroughly enjoyed working with Edwards. “Gareth is a visionary, a beautiful storyteller, and an extraordinary director,” she says. “He’s like a Buddha, he’s a very smart, measured man, never loses his temper, completely unflappable. I’ve never worked with a director who is so confident. He knows what he wants, and he knows that a lot of directing and moviemaking is about problem-solving and things going wrong and pivoting and doing this shot instead of that one. He has a wonderfully creative mind, and he’s very formidable.”

Janney is equally as effusive in her praise for her co-star Washington, calling him “extraordinarily talented, but also very generous and just a lovely man.”

Summing up her experience making “The Creator,” Janney says, “I feel so privileged to be a part of it. I’ve never done anything like this kind of film before. It was great.”

ABOUT THE PRODUCTION

To bring director/co-writer Gareth Edwards’ vision to the screen, the production traveled over 10,000 miles to 80 different locations in eight different countries, including Thailand, Vietnam, Cambodia, Nepal, Japan, Indonesia, the U.K. (at Pinewood Studios outside of London), and the U.S. (in Los Angeles).

“Gareth was determined to embrace local talent (both cast and crew) wherever possible,” says producer Jim Spencer.

Spencer continues, “Gareth works harder than anyone else I know and he’s across every aspect of the filmmaking process. There is not a line of dialogue, VFX shot, piece of costume, a prop, and ultimately, a frame of this movie, that doesn’t have his touch on it. Not only was he heavily involved in the design of the costume, set design, and props, he even developed the camera system that we shot on.”

To achieve Edwards’ vision, the filmmakers assembled a topnotch team of extraordinary below-the-line talent, including directors of photography Greig Fraser, ASC, ACS (Oscar® winner for “Dune, Part One”) and Oren Soffer (“Action Royale”); production designer James Clyne (“*Star Wars* Episode IX: The Rise of Skywalker”); editors Hank Corwin, ACE (Oscar® nominee for “Don’t Look Up”), Joe Walker, ACE (Oscar® winner for “Dune, Part One”) and Scott Morris (“Armageddon Time”); composer Hans Zimmer (Oscar® winner for “Dune, Part One” and “The Lion King”); sound designers Erik Aadahl (Oscar® nominee for “A Quiet Place”) and Ethan Van Der Ryn (Oscar® winner for “King Kong” and “Lord of the Rings: The Two Towers”) and visual effects producer Julian Levi (“Flags of Our Fathers”).

Rather than designing the film upfront, they took the unconventional approach of shooting the film first without sets, leaving the production design work until after it wrapped, during post-production. Edwards used this “reverse engineering” method on his first film, “Monsters,” which he found to be a much more efficient process.

Of Fraser, Spencer says, “From ‘Rogue One: A *Star Wars* Story,’ Greig has an in-depth understanding of how Gareth works, and his background was the perfect match for what we were trying to achieve, whether drawing from his experiences of shooting a road movie like ‘Lion,’ action film like ‘Zero Dark Thirty’ or utilizing the latest technologies, such as the LED Volume, in ‘The Batman’ – all of which we were looking to achieve in one movie.”

To help Edwards convey both the freedom and intimacy he needed, Fraser worked tirelessly with him to develop a revolutionary lightweight camera system that could have multiple configurations, allowing Edwards to shoot on the go and still deliver a high-resolution image. He also helped the filmmakers pioneer a “poly-hyphenate” working methodology with the crew, where roles were not limited to a narrow field, but where technicians would be across both the camera and lighting departments, for example. This open and innovative approach provided flexibility when filming.

“We used an incredibly lightweight cinema camera from Sony, which is so sensitive to light that you can shoot at night with just the moon,” says Edwards. “This also meant we didn’t need the usual giant lights you often see on film sets. In fact, some of the LED lights we used were so small and lightweight that we often didn’t need to put them on a stand, instead the best boy would hold it on a pole, much like the sound guy holds a microphone, meaning as the actors moved around, the lighting could instantly adapt, without losing hours a day in moving giant equipment.”

Edwards continues, “Being able to shoot organically like this was much easier knowing there was a powerhouse visual effects company behind the film. ILM went out on a limb to help the realism of the film, allowing us to film actors without motion capture suits, or have tracking markers on location everywhere. I feel this naturalistic approach really paid dividends in the final VFX. That said, it was clear a few locations in our film would be impossible to find on earthbound locations. In those situations, we opted for StageCraft. The pioneering LED screen production technology was born out of early experiments with Greig Fraser on films like ‘Rogue One: A *Star Wars* Story.’”

The filmmakers knew that their unconventional approach to filming meant that much of the movie would need to be designed in post. Production designer Clyne, whose background is in visual effects, worked shoulder to shoulder with Edwards in delivering the look of “The Creator.”

Says Spencer, “James and Gareth had a fantastic shorthand, strengthened during development when they took a deep dive into the design of the sets and props for the movie. James’ expertise from movies such as ‘*Stars Wars*’ and ‘*Avatar*’ proved invaluable.”

Clyne, whom Spencer describes as “ferocious,” worked with multiple teams across Asia, liaising closely with VFX supervisor Levi, who navigated time zones and pulled together teams from ILM, which did most of the visual effects, along with Weta Workshops and a multitude of other effects houses across the globe. All parties need to be perfectly in sync to create the jaw-dropping, never-before-seen world of “The Creator” that Edwards envisioned.

“Delivering the multitude of VFX shots for the movie was a herculean effort,” says Spencer.

Even before the film was green-lit, supervising sound editors and sound designers Erik Aadahl and Ethan Van Der Ryn were instrumental in getting the movie off the ground by providing the sound design for the proof-of-concept teaser trailer shot across Southeast Asia in 2019. Their commitment to the project didn’t cease from that point, delivering an immense soundscape Spencer says is “as rich and diverse as the visual world of ‘The Creator.’”

It was in postproduction that the film really came together. “I got to work with two of my filmmaking heroes, Hans Zimmer and Hank Corwin,” explains Edwards. “It was important to me that the film retains a sense of visual poetry and realism in its soul. In terms of that, if someone were to ask me what the best-edited films are, I would probably be torn between ‘*JFK*’ and ‘*Tree of Life*,’ both of which have an editor in common, Hank Corwin.”

“And trying to ride that fine line between a blockbuster and an artistic film, there is no one better than Hans Zimmer,” Edwards continues. “It was a dream come true to get to work with him and Steve Mazzaro. The music they created is the emotional heart of the movie and is very different from any of their previous scores.”

In conclusion, Edwards says, “Things have changed a lot since the days when I fell in love with cinema. Sadly, the idea of a large original sci-fi in theaters has become very rare. But as in the ‘90s

when I started experimenting with movie-making technology, we're living at a time where the tools available to filmmakers are developing at a mind-blowing pace. And maybe this is finally the moment where filmmaking becomes democratized. And the idea that anyone can make a movie from their bedroom could finally come true."

ABOUT THE CAST

JOHN DAVID WASHINGTON (Joshua) rose to stardom as the lead of "BlacKkKlansman," directed by Spike Lee. The film premiered at the 2018 Cannes Film Festival to a standing ovation and won the Grand Prix. Washington received multiple nominations for his portrayal of Ron Stallworth, including a best actor nomination for both a Golden Globe® and SAG Award®.

Washington produced and starred alongside Zendaya in the Sam Levinson-directed film "Malcolm & Marie." He also starred as The Protagonist in Christopher Nolan's blockbuster film "Tenet." In the fall of 2022 Washington made his Broadway debut in August Wilson's "The Piano Lesson" alongside Samuel L. Jackson. He will also lead the film adaptation.

Prior to acting, Washington spent six years playing professional football. Shortly after, he booked his first-ever audition to play Ricky Jerret in the HBO series "Ballers." Additional projects include the films "Beckett," "Monster" and "Monsters and Men."

Actress and producer **GEMMA CHAN (Maya)** is well-known for her roles in BAFTA-nominated Channel 4/AMC artificial intelligence drama "Humans"; Warner Bros.' film adaptation of Kevin Kwan's best-selling novel "Crazy Rich Asians," which won best comedy at the Critics' Choice Awards and was also nominated for a Golden Globe® and SAG Award®; and Marvel Studios' first female-fronted superhero film "Captain Marvel." In 2019, Chan returned to British television in "I Am Hannah," a moving story that explored the societal pressure women face to have children. Her performance garnered rave reviews across the board. Following this, Chen starred opposite Meryl Streep in "Let Them All Talk," an original comedy directed by Steven Soderbergh. She can be heard as the voice of Namaari in Disney's animated feature "Raya and the Last Dragon," which was nominated for Academy®, Critics Choice and Golden Globe® Awards.

She returned to the Marvel Cinematic Universe leading an ensemble cast in "Eternals," directed by Chloé Zhao. The film opened at No. #1 in all key markets to an estimated \$161.7 million global weekend, the second highest global weekend posted by any MPA film during 2021 and the highest-grossing global pandemic opening weekend for an original/new IP movie.

Chan was most recently seen in Olivia Wilde's psychological thriller "Don't Worry Darling" and Apple TV+'s "Extrapolations," an anthology series about climate change helmed by Scott Z. Burns. The ensemble cast featured Meryl Streep, Sienna Miller, Kit Harington, Tahar Rahim, Matthew Rhys, Daveed Diggs, and David Schwimmer. The series examined how impending changes to the planet will affect love, faith, work, and family in people's lives over eight interconnected episodes. She recently completed filming Duke Johnson's "The Actor," based on the best-selling novel "Memory" by Donald E. Westlake.

Alongside Working Title Films and producer Nina Yang Bongiovi, she will develop a feature film about legendary Hollywood actress Anna May Wong, considered to be the best-known Chinese American actress during Hollywood's golden age. Chan will star as Anna May Wong in the film which she will also executive produce. Anna Wong, niece of Anna May Wong, will serve as a consultant on the project.

She will also star in a spinoff of "Crazy Rich Asians," which will center around her character, Astrid Young Teo, and her romance with Charlie Wu, played by Harry Shum Jr. in the original film.

Alongside Netflix and 21 Laps, Chan will be executive producing "The Moon Represents My Heart," a limited series based upon the forthcoming debut novel from Pim Wangtechawat. She is also attached to star in the story about a British-Chinese family with the secret ability to time travel. After the parents vanish, their son and daughter search for them across time while coming of age as adults.

She is also an accomplished theatre actress, having performed in the sell-out run of the critically acclaimed "Yellow Face," by Tony Award®-winning David Henry Hwang at the Park Theatre, and again in the National Theatre's revival. In 2015, she starred in Harold Pinter's "The Homecoming" at Trafalgar Studios. Chan is a UNICEF U.K. Ambassador, and she has also just helped launch a GoFundMe initiative to provide grants to grassroots organizations supporting East and South East Asian (ESEA) and broader communities in the U.K.

STURGILL SIMPSON (Drew) is an American country music singer-songwriter and actor. He made his acting debut with a cameo in the 2011 indie film "Orca Park." In 2018 he also had a role in the short film "Black Hog Gut." He secured his first substantial role the same year, appearing in several episodes of the CBS All Access television series "One Dollar," in which he played the part of Ken Fry, a laid-off steel mill worker who sells stolen goods. In 2019 he wrote and performed the theme song for Jim Jarmusch's horror-comedy movie "The Dead Don't Die," in which he also appeared as Sturgill Zombie. A short time later he appeared as a police officer who is killed in a struggle with one of the protagonists in the movie "Queen & Slim," and in 2020 he appeared in the horror movie "The Hunt." That same year, Simpson had a supporting role in the drama film "Materna."

Simpson can be seen this fall in Martin Scorsese's epic Western crime drama film "Killers of the Flower Moon," as bootlegger Henry Grammer, who was involved in the Osage Indian murders.

Simpson has released seven albums as a solo artist. His first two albums, "High Top Mountain" and "Metamodern Sounds in Country Music" were independently released in 2013 and 2014, respectively. The latter was nominated for a GRAMMY® Award for best Americana album, listed 18th on Rolling Stone's "50 Best Albums of 2014" and named among "NPR's 50 Favorite Albums of 2014." His third album, "A Sailor's Guide to Earth," was released in April 2016 on Atlantic Records and was Simpson's first major-label release, later earning him best country album at the 59th GRAMMY Awards while also being nominated for album of the year. Simpson's fourth album, "Sound & Fury," was released on September 27, 2019, and was nominated for a GRAMMY Award for best rock album at the 63rd GRAMMY Awards. He released two albums in

2020, "Cuttin' Grass," Vol. 1 and Vol. 2, which feature bluegrass interpretations of songs from across his catalog and marked his return to independent music. His seventh studio album, "The Ballad of Dood and Juanita," was released in August 2021. Simpson's style has been met with critical favor and frequent comparisons to outlaw country.

Making her professional feature film debut, **MADELEINE YUNA VOYLES (Alphie)** is a young actress who knew early on that she loved everything involved in the arts. Madeleine brings undeniable natural talent and professionalism along with a precocious essence and vulnerability to the characters she portrays.

Born and raised in San Diego, Calif., Madeleine is of Southeast Asian (Thai, Laotian and Cambodian mix) and German American ancestry.

When not on set, she is an avid reader and enjoys ballet, karate, Japanese anime, K-Pop and spending time with her family.

The incredibly versatile **ALLISON JANNEY (Colonel Jean Howell)** has taken her place among a select group of actors who combine a leading lady's profile with a character actor's art of performance.

Janney will be seen next starring in Apple TV+'s premium series "Palm Royale," alongside Kristen Wiig and Laura Dern, as a member of 1970s Palm Beach high society. The series is written by Abe Sylvia and directed by Tate Taylor.

Janney recently wrapped production on "Everything's Going to Be Great," in which she stars opposite Bryan Cranston, from Scottish director Jon S. Baird.

Janney has continually balanced her success in television with impactful feature film projects, culminating in an Academy Award® for best performance by an actress in a supporting role for her unforgettable portrayal of Tonya Harding's mother, LaVona Golden, in the acclaimed film "I, Tonya" opposite Margot Robbie.

Janney was first known to audiences for her co-starring role in the acclaimed NBC drama series "The West Wing," for which she won an impressive four Emmy® Awards and four SAG Awards® for her indelible portrayal of White House Press Secretary C.J. Cregg.

Recently in television and for eight seasons, she starred in the hit CBS/Chuck Lorre comedy, "Mom," a role for which she received her first 2014 Emmy® Award. Remarkably, Janney was awarded a second Emmy that very same night for her role on Showtime's groundbreaking drama "Masters of Sex"—a feat accomplished only twice before in TV history. She won another Emmy for "Mom" the following year, bringing her total number of Emmy statues to seven.

In 2022 Janney executive produced and starred in the Netflix action thriller as the titular "Lou" from producer J.J. Abrams and co-starred in the independent feature drama "To Leslie" with

Andrea Riseborough. She received critical and festival acclaim for her 2020 co-starring role in HBO Films' "Bad Education" opposite Hugh Jackman.

Other film credits include Amazon Studios' "The People We Hate at the Wedding" and Lionsgate's drama "Bombshell," in which Janney appeared as famed lawyer and political operative Susan Estrich alongside Nicole Kidman, Margot Robbie, and Charlize Theron; "Breaking News in Yuba County," directed by Tate Taylor; and Amazon Studios' "Troop Zero" from directors Bert & Bertie, which had its world premiere at the 2019 Sundance Film Festival. Janney previously worked with director Tate Taylor and alongside Emma Stone, Viola Davis, Bryce Dallas Howard, and Jessica Chastain on the 2011 Oscar®-nominated film "The Help," based on the best-selling novel. For their extraordinary performances, the cast won ensemble awards from the Screen Actors Guild, National Board of Review, and the Broadcast Film Critics.

Janney has also delighted audiences with outstanding performances in the Oscar®-winning ensemble hit "Juno" and in the movie version of the Tony® Award-winning musical "Hairspray." For her role in Todd Solondz's film "Life During Wartime," she was nominated for best supporting actress by the Spirit Awards. She received another Spirit Award nomination for her work in the independent feature "Our Very Own" and co-starred in such memorable films as Sam Mendes' "American Beauty" and opposite Meryl Streep in "The Hours."

Janney's voice is almost as busy as she is, having lent her vocal talents to roles in "Finding Nemo," "The Addams Family," "Minions" and "Over the Hedge," as well as numerous commercial campaigns and documentaries.

While a freshman studying acting at Kenyon College in Ohio, Janney auditioned for a play that Paul Newman was directing and landed her first part. Soon after, Newman and his wife, Joanne Woodward, suggested she study at the Neighborhood Playhouse in New York. Following their advice, and after many off-Broadway productions, she made her Broadway debut in Noel Coward's "Present Laughter," for which she earned an Outer Critics Circle Award and a Clarence Derwent Award. Subsequently, she starred in Arthur Miller's "A View from the Bridge," receiving her first Tony® nomination and winning an Outer Critics Circle Award. After launching a television and film career, later came a return to Broadway with the musical "9 to 5," for which she earned another Tony nomination and won a Drama Desk Award. Janney made another return to Broadway in 2017 in the revival of John Guare's "Six Degrees of Separation" alongside John Benjamin Hickey and Corey Hawkins.

ABOUT THE FILMMAKERS

GARETH EDWARDS, p.g.a. (Director/Story/Co-Screenplay/Producer) is a British filmmaker who spent the first 10 years of his career as a visual effects artist, working from his bedroom on BBC documentaries including "Hiroshima," for which he won a BAFTA Award.

He has since gone on to a successful career as a motion picture director whose dedication to storytelling and hands-on involvement in various aspects of filmmaking have earned him respect among his peers and audiences alike. He is known for his thoughtful approach to character

development, immersive visual storytelling, and ability to balance spectacle with emotional depth.

With “Rogue One: A *Star Wars* Story” in 2016, Edwards proved he was more than capable of navigating the beloved “*Star Wars*” universe with precision, delivering a compelling narrative that honored the franchise’s legacy while adding a fresh perspective.

In 2014 he took on the immense task of rebooting Toho’s legendary Godzilla franchise with the film “*Godzilla*.” This ambitious project solidified his reputation as a director capable of handling big-budget productions while staying true to the essence of the iconic creature. The film’s success led to the birth of Legendary’s Monster Verse, a shared universe featuring various classic monsters and modern storytelling.

Edwards’ breakout film, “*Monsters*” (2010), was an independent production that showcased his diverse skill set and established him as a talent to watch in the industry. Taking on multiple roles as writer, director, cinematographer, and visual effects artist, Edwards demonstrated his hands-on approach to filmmaking and a keen eye for detail. For “*Monsters*,” Edwards garnered a BAFTA Award nomination for outstanding debut for a British director or producer; won three British Independent Film Awards, including best director and best technical achievement, for the film’s effects; an Evening Standard Film Award for best technical/artistic achievement, for the film’s cinematography, production design and VFX; the London Film Critics Circle honor as breakthrough British filmmaker; and the Austin Film Critics Award for best first film. The movie itself won the National Board of Review Award as top independent film and the Saturn Award as best international film from the Academy of Science Fiction, Fantasy, and Horror.

Prior to that, Edwards directed the epic drama “*Heroes and Villains: Attila the Hun*” for the BBC, personally creating all 250 visual effects for the project.

Edwards hails from Nuneaton, a small town in the middle of England, where, after seeing “*Star Wars*” for the first time, he was determined to become a film director. For his university graduation project, his was one of the first student films to combine live action with digital effects.

CHRIS WEITZ (Co-Screenplay) was born in New York City, the son of actress Susan Kohner and Berlin-born novelist/fashion designer John Weitz (born Hans Werner Weitz). His brother is filmmaker Paul Weitz. He is the grandson of agent Paul Kohner and Mexican actress Lupita Tovar on his maternal side. His grandmother, Lupita, starred in “*Santa*,” Mexico’s first talkie, in 1932.

Weitz was educated at the Allen-Stevenson School in New York and St Paul’s School in London and went on to graduate with a BA and an MA in English literature from Trinity College, Cambridge.

Weitz began his film career as a co-writer, along with his brother Paul, of the 1998 animated film “*Antz*.” In 1999 he and Paul directed and produced “*American Pie*,” which became a major box

office success. In 2002 the brothers co-wrote and directed “About a Boy,” which earned them an Academy Award® nomination for best adapted screenplay.

He went on to direct several other feature films, including the 2007 adaptation of Philip Pullman’s best-selling fantasy novel “The Golden Compass”; the second film installment in the “Twilight” series, “New Moon”; the 2011 film “A Better Life,” which garnered an Academy Award® nomination for its lead actor, Demián Bichir; and “Operation Finale,” starring Oscar Isaac and Sir Ben Kingsley.

More recently Weitz has written several feature films, including “Pinocchio” and “Cinderella” for Disney; “Rogue One: A *Star Wars* Story” for Lucasfilm; and “The Mountain Between Us” for Twentieth Century Fox. His young-adult novel trilogy, “The Young World,” was published by Little Brown beginning in 2014.

He has produced a number of films through his and Paul’s company Depth of Field, including Tom Ford’s “A Single Man”; Peter Sollett’s “Nick and Nora’s Infinite Playlist”; Kogonada’s “Columbus”; Judy Greer’s “A Happening of Monumental Proportions”; Lulu Wang’s critical and box-office hit “The Farewell,” starring Awkwafina; Sammy Cohen’s romantic comedy “Crush,” which recently premiered on Hulu; and the upcoming “About My Father,” directed by Laura Terruso and starring Robert De Niro, Kim Cattrall and Leslie Bibb.

He lives in Los Angeles with his wife and three children.

KIRI HART (Producer) is the founder of Counterculture Ltd, an independent media company focused on the incubation of cross-platform narratives.

Driven by a love of storytellers and the worlds they create, Counterculture curates and develops original ideas with a diverse group of creatives, while also shepherding upcoming films at the Walt Disney Studios, the Obamas’ Higher Ground Productions, and Rian Johnson’s T-Street. In addition, Counterculture consults on story and content strategy at Annapurna Pictures, Epic Games, and Pixar Animation Studios.

Prior to founding Counterculture, Hart was an executive producer on Pixar’s Academy Award®-winning “Soul” (Pete Docter), and Pixar’s Academy Award-nominated “Luca” (Enrico Casarosa).

Before that, she was senior vice president of development at Lucasfilm for six years. She founded the Lucasfilm Story Group and oversaw the creative development and content strategy for “*Star Wars*” across film, animated television, publishing, gaming, immersive media, and theme parks. While at Lucasfilm, Hart co-produced “The Last Jedi” (Rian Johnson) and “Rogue One: A *Star Wars* Story” (Gareth Edwards). She produced the beloved and award-winning animated television series “*Star Wars* Rebels” (Dave Filoni, Simon Kinberg, Carrie Beck), and collaborated on the creation of the *Star Wars*: Galaxy’s Edge theme park lands with Walt Disney Imagineering. She was also a co-founder of Industrial Light & Magic’s immersive media studio, ILMxLAB, and

oversaw story development on “Vader Immortal” (David S. Goyer), a virtual reality series for Oculus.

Before Lucasfilm, Hart was VP of film development at the Kennedy/Marshall Company, and prior to that spent 10 years as a screenwriter and television staff writer, writing projects for Universal, HBO, Showtime, and NBC. Before she became a writer, she worked as a creative executive for HBO Pictures. Hart started her career as an assistant at the Ladd Company, where she worked on the production of the Academy Award®-winning “Braveheart.”

She is a member of the Academy of Motion Picture Arts and Sciences, and a member emeritus of the Writers Guild of America. She is a California native, and a graduate of Stanford University.

JIM SPENCER, p.g.a. (Producer) is a U.K.-based producer working in film and television. Over the past 25 years he has filmed in more than 20 countries, and his Academy Award® and BAFTA-winning credits include “Judy,” “Stan & Ollie,” “Their Finest,” “Pride,” “Trespass Against Us,” “Monsters,” “All Stars” and “Streetdance 3D.”

His television credits include “The Gamechangers,” BBC’s “Rome” and “Venice” series, as well as the Emmy® and BAFTA-winning “Hiroshima.”

ARNON MILCHAN (Producer) is widely renowned as one of the most prolific and successful independent film producers of his time, with over 100 feature films to his credit. Born in Israel, Milchan was educated at the University of Geneva. His first business venture was transforming his father’s modest business into one of his country’s largest agro-chemical companies. This early achievement was a harbinger of Milchan’s now-legendary reputation in the international marketplace as a keen businessman.

Soon Milchan began to underwrite projects in areas that had always held a special interest for him—film, television, and theater. Early projects include Roman Polanski’s theater production of “Amadeus,” “Dizengoff 99,” “La Menace,” “The Medusa Touch” and the mini-series “Masada.” By the end of the 1980s, Milchan had produced such films as Martin Scorsese’s “The King of Comedy,” Sergio Leone’s “Once Upon a Time in America” and Terry Gilliam’s “Brazil.”

After the incredible successes of his films “Pretty Woman” and “The War of the Roses,” Milchan founded New Regency Productions and went on to produce countless critical and box-office successes including “JFK,” “A Time to Kill,” “Free Willy,” “The Client,” “Tin Cup,” “Under Siege,” “The Devil’s Advocate,” “The Negotiator,” “City of Angels,” “Entrapment,” “Fight Club,” “Big Momma’s House,” “Don’t Say a Word,” “Daredevil,” “Man on Fire,” “Mr. and Mrs. Smith,” “Alvin and the Chipmunks,” “What Happens in Vegas,” “Love and Other Drugs,” “Noah” and “Gone Girl.”

In 1998 Milchan received an Academy Award® nomination for producing the film “L.A. Confidential.” He served as producer of back-to-back Academy Award® best picture winners “12 Years a Slave” (2013) and “Birdman” (2014), as well as multiple Oscar® winner “The Revenant” (2015) and “The Big Short” (2015). New Regency also debuted the record-breaking musical of

“Pretty Woman” on Broadway in March of 2018. New Regency’s recent films include “Bohemian Rhapsody” with Rami Malek, “Ad Astra” with Brad Pitt, the Robert Eggers-directed “The Lighthouse,” and “Little Women” directed by Greta Gerwig and starring Meryl Streep, Timothée Chalamet, Laura Dern, Saoirse Ronan, and Emma Watson.

Along the way, Milchan partnered with Twentieth Century Fox and has taken advantage of the growing television and new media marketplace. Milchan has also successfully diversified his company’s activities within the sphere of entertainment, most specifically in the realm of television through Regency Television (“Malcolm in the Middle” and “The Bernie Mac Show”), and sports where the company was once the largest shareholder of PUMA, the worldwide athletic apparel and show conglomerate based in Germany, which was later sold after a successful re-branding in 2003.

YARIV MILCHAN (Executive Producer) is the chairman and CEO of the Academy Award®-winning New Regency Productions where he oversees the day-to-day management, creative direction, and overall growth strategy of the company. Most recently, Milchan has spearheaded the production of the Academy Award®-winning Queen biographical “Bohemian Rhapsody,” starring Rami Malek; Steve McQueen’s “Widows,” starring Viola Davis; and “Ad Astra,” directed by James Gray and starring Brad Pitt, Ruth Negga, Tommy Lee Jones, and Donald Sutherland. Milchan’s work builds on New Regency’s extensive library which comprises over 140 titles with high-profile films including “The King of Comedy,” “Pretty Woman,” “Alvin and the Chipmunks,” “Fight Club,” “L.A. Confidential,” “Mr. and Mrs. Smith,” “Gone Girl,” “The Revenant,” and more recently the Academy Award winners for best picture two years in a row, “12 Years a Slave” and “Birdman.”

As senior vice president of production at New Regency, **NATALIE LEHMANN (Executive Producer)** has overseen such recent projects for the company as last year’s smash hit “Barbarian,” written and directed by Zach Cregger, and Adrian Lyne’s “Deep Water,” starring Ben Affleck and Ana de Armas. Additionally, she ran point on the film adaptation of the hit West End musical “Everybody’s Talking About Jamie” for Amazon and “His House,” a psychological thriller written and directed by Remi Weekes for Netflix. She also worked on the Academy Award®-winning “Bohemian Rhapsody,” starring Rami Malek, and Steve McQueen’s “Widows,” starring Viola Davis. Up next, she has Steve McQueen’s untitled upcoming film for Apple TV+ starring Saoirse Ronan.

Before joining New Regency, she worked at Shawn Levy’s 21 Laps Entertainment and Broadway Video.

Whether he’s building a feature film from scratch or a whole media business, **NICK MEYER (Executive Producer)** is part of a small group of executives whose creative sense matches their business acumen. The executive, innovator, and entrepreneur most recently served as president of film at Entertainment One (eOne), Hasbro’s entertainment studio, guiding cinematic tentpoles and specialty films alike for the rapidly evolving global production and distribution landscapes.

Meyer rebuilt eOne’s film group to create quality content based on Hasbro IP as well as original productions of all budgets and styles, including “Dungeons & Dragons: Honor Among

Thieves,” “Transformers: Rise of the Beasts” and the soon-to-be-revived “Power Rangers” franchise. Other eOne films overseen by Meyer include the BAFTA-nominated “The Woman King” with Tristar/Sony, the Academy Award®-nominated and BAFTA-nominated “Mrs. Harris Goes to Paris” with Focus Features, and the Spirit Award-nominated “Blue Bayou.”

Meyer joined eOne in 2018 through its purchase of Sierra/Affinity, the preeminent production, finance and sales company he founded in 2009. In the nine years during which Meyer brought Sierra/Affinity from inception to sale, the company produced, represented, or financed nearly \$1 billion of content production and garnered nearly \$2 billion at the box office.

Meyer honed his expertise building entertainment brands while serving as co-president and later president of Paramount Vantage, growing the specialty label into a leading producer of auteur-driven films achieving both critical and commercial success. In his previous role as President of International for Lionsgate, Meyer built out the company’s licensing and distribution capabilities and oversaw the acquisition and integration of what became Lionsgate UK, vastly expanding Lionsgate’s global footprint and library. Across Sierra/Affinity, Paramount Vantage, and Lionsgate, Meyer produced a slate of over 20 feature films that went on to win 17 Academy Awards® from 80 nominations.

Meyer obtained his BA from Wesleyan University, where he now serves on the Alumni Elected Trustee Committee as well as the President’s Counsel. Always internationally minded, he earned his master’s degree from Middlebury while based in Paris, where he wrote a thesis on independent film distribution, worked for the Cannes Film Festival, and made headway on the five languages he now speaks. Meyer currently resides in Los Angeles with his wife and has three college-aged children. He is a member of AMPAS and BAFTA and serves as the vice chair of Big Brothers Big Sisters of Greater Los Angeles and the Regional Board of the Anti-Defamation League, as well as its National Entertainment Advisory Council. Meyer and his wife Vaughan were honored in 2019 by Jewish World Watch, a leading anti-genocide organization, as its Global Soul recipients.

ZEV FOREMAN (Executive Producer) currently serves as eOne/Hasbro’s president of film production while overseeing the day-to-day development and production of their global film slate. His latest project, the blockbuster “Transformers: Rise of the Beasts,” ushered in a new era for “Transformers” live-action films and was co-produced with Paramount Pictures. Additionally, he oversaw the production and release of “Dungeons & Dragons: Honor Among Thieves,” which eOne/Hasbro co-financed and co-produced in partnership with Paramount as well. He is currently working on “Transformers One,” the first fully animated “Transformers” theatrical feature since 1986, which is set for release in Fall of 2024.

At eOne, Foreman’s work included Janus Metz’s “All the Old Knives,” starring Chris Pine, which sold to Amazon Studios, “Come from Away,” based on the Tony® Award-winning musical which sold to Apple, Justin Chon’s “Blue Bayou,” sold to Focus in a worldwide acquisition, as well as the sales of Ted Melfi’s “The Starling” to Netflix and Clea DuVall’s “Happiest Season” to Hulu. Since the closing of Hasbro’s acquisition of eOne in December 2019, Foreman has been vital in

reimagining eOne's approach to developing iconic Hasbro IP such as "Transformers," "G.I. Joe," "Dungeons & Dragons," "Monopoly" and "Magic the Gathering."

As a producer, he produced Warner Bros. DC's upcoming "Blue Beetle", the first live action Latino superhero film, releasing August 2023, and last produced the Janelle Monae-starring film "Antebellum" with Lionsgate, which tackled issues of racism and white supremacy through the lens of a mind-bending historical thriller. With over 16 years of industry experience, on both independent and studio projects, Zev's credits include William Friedkin's "Killer Joe," Jean-Marc Vallée's Oscar®-nominated "Dallas Buyers Club," Andrew Niccol's "Good Kill" and Nacho Vigalondo's sci-fi drama "Colossal."

Prior to his work at eOne and as an independent producer, Foreman served as president of production at independent film company Voltage Pictures where he oversaw a slate for over eight years spanning more than 20 titles. He had previously held a director role at film financier, Grosvenor Park, where he worked on films such as the best picture Oscar®-winning "The Hurt Locker" and Ed Zwick's "Defiance."

GREIG FRASER, ASC ACS (Director of Photography, Co-Producer) is an Australian-born cinematographer who has garnered multiple awards and achieved international recognition throughout his multi-decade career. He recently achieved the highly prized feat of winning an Academy Award®, a BAFTA, and an ASC Award for best cinematography in the same year.

Fraser's most recent work includes his collaboration as the cinematographer on the incredibly successful film "The Batman," directed by Matt Reeves. Prior to that, he lensed Denis Villeneuve's much lauded, epic masterpiece "Dune."

One of Fraser's notable contributions was his involvement in the flagship Disney+ series "The Mandalorian." Working intimately in the visionary team, he co-produced and served as the main cinematographer for season 1. Using a video game engine to render real-time, in-camera special effects, Fraser played a key role in implementing innovative shooting techniques, redefining potential future filming methods. This groundbreaking approach earned him recognition, including the 2020 Emmy® Award for best cinematography for his work on episode 7 as well as Broadcasting + Cable's 2021 technology leadership award.

Along with "The Mandalorian," Fraser also made his mark in the "Star Wars" universe through his collaboration with director Gareth Edwards on fan favorite "Rogue One: A Star Wars Story." His remarkable work on the film "Lion," which tells the story of Saroo Brierley's journey to reconnect with his Indian family after being adopted in Australia, earned him numerous accolades. Fraser received the Golden Frog at Camerimage, the American Society of Cinematographers Award for best cinematography, an Oscar® nomination, a BAFTA nomination, and the Australian Academy of Cinema and Television Arts' best cinematography award.

Fraser's extensive filmography includes notable projects such as "Vice," "Mary Magdalene," "Bright Star" and "Foxcatcher," which all received critical acclaim and garnered multiple awards.

Beyond his work in feature films, Fraser has also showcased his talent in commercials for renowned brands such as Xbox, Apple, Nike, Playstation and Microsoft.

Fraser has again collaborated with Denis Villeneuve on “Dune Part 2,” due to release in late 2023.

OREN SOFFER (Director of Photography) grew up between the United States and Israel building LEGOs, nurturing hobbies in painting and photography, and voraciously watching movies. Two of his recent features premiered at the TIFF and TriBeCa film festivals in 2022. He has also shot multiple award-winning short films, including “Opera of Cruelty,” which won a Student Academy Award, and “See You Soon,” which won the audience award at the Palm Springs International Shortsfest before subsequently premiering on Short of the Week and receiving a Vimeo Staff Pick.

During his studies at NYU’s Tisch School of the Arts, Soffer was nominated for the ASC Gordon Willis student heritage award and was a finalist for the Volker Bahnemann Award for cinematography. He has also shot hundreds of commercials and music videos for a variety of clients, including Nike, BMW, Mercedes-Benz, HBO, Foot Locker, Grey Goose Vodka, Doritos, Kohler, Wilson Tennis, Marriott Hotels, ACE Hardware, Crest, Viacom, and Universal Studios.

JAMES CLYNE (Production Designer) is a highly accomplished film industry designer with a wealth of experience in the field. He began his artistic journey by studying fine art at UC Santa Barbara, where he honed his skills in oil painting and photography. His inspiration came from master painters and the way they used light to convey emotion. Later he enrolled at the Art Center College of Design, where he studied automotive, industrial and film production design.

At Art Center, Clyne was exposed to the works of Raymond Loewy, Frank Lloyd Wright, and Syd Mead. These designers greatly influenced his artistic style, and he used their techniques to develop his own unique look. Since then, Clyne has collaborated on over 40 films and television series, working in various capacities related to visualization.

One of the highlights of Clyne’s career was working with Steven Spielberg on several projects. On “A.I.” and “Minority Report,” he designed specific production assets and created imagery that informed the movies’ overall look and feel. Clyne also served as the production designer on an unproduced animated feature called “Tusker” in 2008, which was a magical film about a tribe of Indian elephants.

Clyne has worked with many other industry giants, including James Cameron on “Avatar,” J.J. Abrams on both of the director-producer’s “Star Trek” films, Robert Zemeckis, Phil Lord and Chris Miller, Darren Aronofsky, Terry Gilliam, and Rian Johnson, among others.

In 2013 Clyne joined Lucasfilm/ILM and had the opportunity to work on “*Star Wars: The Force Awakens*.” As an art director, his work was well received, and he continued to work on the “*Star Wars*” franchise for 10 years.

As the Lucasfilm design supervisor, Clyne oversaw a creative team on “Solo: A Star Wars Story” and “Star Wars—Episode IX: The Rise of Skywalker,” splitting his time working in the U.S. and the U.K.

Clyne continues to develop and push the visualization of movie making, implementing new tools along the way, but at the same time never forgetting the learned lessons and joy of the timeless act of filmmaking and the creative process.

Two-time Academy Award® nominee and BAFTA-winning editor **HANK CORWIN, ACE (Editor)** is renowned for his work with filmmakers Terence Malick, Robert Redford, Oliver Stone, and Adam McKay, whose critically acclaimed 2015 “The Big Short” and 2018 “Vice” earned Corwin Academy Award® nominations as well as a BAFTA Award for “Vice.” He most recently collaborated with McKay on the Netflix comedy “Don’t Look Up,” starring Leonardo DiCaprio, Jennifer Lawrence, Rob Morgan and Meryl Streep, and the pilot for HBO’s “Winning Time: The Rise of the Lakers Dynasty.”

Corwin’s breakout as a feature film editor was Oliver Stone’s “Natural Born Killers” in 1994, followed by Stone’s “Nixon” the following year. In 1998 Corwin first worked with Robert Redford on “The Horse Whisperer,” which Redford both directed and starred in. He went on to work with Redford on his 2000 “The Legend of Bagger Vance.” Corwin has collaborated with Terrence Malick frequently over the years, starting with “The New World” in 2005 and “The Tree of Life” in 2011. Most recently, Corwin edited Malick’s 2017 “Song to Song.”

Other notable work includes Scott Hicks’ “Snow Falling on Cedars” (1999), Barry Levinson’s “What Just Happened” (2008) and John Ridley’s “Jimi: All Is by My Side” (2013). Corwin served as a consulting editor on James Gray’s “Ad Astra.”

Arguably the most influential editor working in the advertising industry today, Corwin’s creative portfolio comprises a “who’s who” of high-profile campaigns and global agencies. As founder of bi-coastal editorial company Lost Planet, Corwin continues to apply his subtle and nuanced editing style to worldwide advertising campaigns for brands including American Express, Cadillac, Nike, Adidas, ESPN, and Absolut. Corwin is consistently recognized for his work in the advertising industry with accolades from the AICP, Cannes International Advertising Festival, Clio Awards, One Show, the British Design & Art Direction (D&AD) competition and ANDYs.

Corwin credits his wife of over 35 years, Nancy Corwin, as his greatest editor and inspiration.

JOE WALKER, ACE (Editor) is a celebrated British film editor working in Los Angeles, Calif., who was initially trained as a classical composer. A four-time Oscar® nominee and Oscar® winner for “Dune: Part One,” Walker has forged notable partnerships with directors Denis Villeneuve and Steve McQueen. He’s been nominated five times for the ACE Eddie Award, winning for “Arrival.” A four-time BAFTA Award nominee, he is also known for his exemplary work on films such as “Sicario,” “12 Years a Slave” and “Blade Runner 2049.” Next up for the busy editor is “Dune: Part Two,” in theaters November 3.

Walker's collaboration with Steve McQueen on four films began with McQueen's debut feature "Hunger" in 2008, followed by "Shame" in 2011 and Academy Award® best picture winner "12 Years a Slave" in 2013 (which earned Walker his first Oscar®, ACE Eddie Award and BAFTA Award nominations) and "Widows" in 2018.

In addition to "Dune: Part One" and "Part Two," Walker's collaboration with Denis Villeneuve includes three back-to-back features, beginning with "Sicario" in 2015, "Arrival" in 2016 (which earned him his second Oscar® and BAFTA nominations and his first ACE Eddie Award win) and "Blade Runner 2049" in 2017, for which he received BAFTA and ACE Eddie Award nominations.

In 2010, Walker cut the acclaimed documentary feature "Life in a Day" for Academy Award®-winning director Kevin Macdonald and producer Ridley Scott. It was filmed by YouTube users across the globe over a single day in July 2010. Walker cut the film from over 4,500 hours of submitted footage to shape the documentary time capsule, which debuted at Sundance in 2011.

Walker learned his craft in the BBC's Film Department at Ealing Studios. He had studied and composed music for many years, so it was a natural progression to break into the field as a sound editor, where he spent much of his early career until he segued into film editing. As a film editor, Walker began his career working on numerous British television series such as "Jonathan Creek" and "The Lakes" before moving into features like crime thriller "Brighton Rock," "Harry Brown" starring Michael Caine and Rupert Wyatt's "The Escapist."

He received his BA in music from the University of York, which awarded him an honorary doctorate in 2019. The Royal Philharmonic Orchestra has played his music live in Trafalgar Square. He wrote the score for the BBC/HBO drama "Dirty War." London-born and raised, Walker now makes his home in Los Angeles.

SCOTT MORRIS (Editor) is a film editor with over 10 years of experience. He has collaborated with directors James Gray, Adam McKay, and Gareth Edwards. In 2022 he was named as one of Variety's 10 Artisans to Watch.

His last film, James Gray's "Armageddon Time," was selected for competition at the 2022 Cannes Film Festival. Before that he worked as an additional editor on Adam McKay's "Don't Look Up." It was nominated for four Oscars® including best film editing for Hank Corwin. Morris has previously worked with James Gray on "Ad Astra" and "The Lost City of Z."

HANS ZIMMER (Music) has scored more than 500 projects across all mediums, which combined have grossed more than \$28 billion at the worldwide box office. Zimmer has been honored with two Academy Awards®, three Golden Globe® Awards, five GRAMMY® Awards, an American Music Award, a Tony® Award®, and three Emmy® nominations.

Currently, he is scoring Denis Villeneuve's highly anticipated sequel "Dune: Part Two," which will premiere on November 3, 2023. The film is the follow-up to the 2021 Hollywood blockbuster "Dune," which earned Zimmer his second Academy Award® in the category of best achievement in music written for motion pictures. He was recently nominated for his third Emmy® for his work on Apple TV+'s "Prehistoric Planet."

Zimmer's additional work highlights include "No Time to Die," "Gladiator," "The Thin Red Line," "As Good as It Gets," "Rain Man," "The Dark Knight" trilogy, "Inception," "Thelma and Louise," "The Last Samurai," "12 Years a Slave," "Blade Runner 2049" (co-scored w/ Benjamin Wallfisch), and "Dunkirk," as well as recent film scores including "Top Gun: Maverick," "Wonder Woman 1984" and "The SpongeBob Movie: Sponge on the Run."

In 1994 Zimmer won his first Academy Award® for best original score for Disney's animated film "The Lion King." Additionally in 2019, he scored the live-action remake of the iconic film and received a GRAMMY® nomination for best score soundtrack for visual media.

Beyond his award-winning compositions and globally recognizable achievements, Zimmer has gone on to complete highly successful "Hans Zimmer Live" tours around the world. On the road again, his second European tour is currently underway and nearly sold out with stops in 15 different countries, including first-time visits to Portugal and Spain. Previously, he performed in the Middle East at Dubai's renowned Coca-Cola Arena for two consecutive nights as well as Formula 1's Singapore Grand Prix.

GABE HILFER (Music Supervisor) has helped a wide range of stories connect with audiences through music, with series like "The White Lotus" and "Ozark" (for which he was nominated for Emmys® for Best Music Supervision). A few of his notable credits include "Mare of Easttown," "The Underground Railroad," "Winning Time" and the Academy Award® winning "If Beale Street Could Talk." Some of his most popular credits like "Don't Look Up" (Timothée Chalamet, Leonardo DiCaprio, Cate Blanchett, Jonah Hill, Jennifer Lawrence, Meryl Streep), "Crazy Rich Asians," "Red Notice," "Uncharted," "The Walking Dead" franchise and the GRAMMY®-nominated, platinum selling "Suicide Squad" have solidified his place as one of the top music supervisors in the industry.

ERIK AADAHL (Supervising Sound Editor/Sound Design) was raised in the San Francisco Bay Area and now lives and works in Los Angeles. He began his career as a freelance sound effects editor at 20th Century Fox on films such as "X-Men 2." While sound designing "I, Robot" and "Superman Returns," he taught sound at USC's School of Cinematic Arts and later worked as supervising sound editor of "Valkyrie" and Terrence Malick's "The Tree of Life."

In 2006 he partnered with Ethan Van der Ryn on the first of five "Transformers" films, followed by "Kung Fu Panda," "World War Z" and "Godzilla." He received Oscar® nominations for sound editing "Transformers: Dark of the Moon," Academy Award® best picture winner "Argo" and "A Quiet Place."

Aadahl believes strongly that sound is half the cinematic experience and “The Creator” is the perfect sonic example of that belief.

ETHAN VAN DER RYN (Supervising Sound Editor/Sound Designer) started his career as an apprentice sound editor at Skywalker Sound.

A signature experience early in his career was working on “Terminator 2,” on which he made the jump to sound effects editor. Over the next few years, he continued to learn how to craft dramatic and visceral sonic experiences in cinema by working as sound effects editor or sound designer on many films including “Titanic,” “Saving Private Ryan” and “Pearl Harbor,” all of which went on to win the Academy Award® for sound editing. Van der Ryn then moved to New Zealand for four years where he worked as a supervising sound editor and sound designer on “The Lord of the Rings” trilogy and “King Kong.” He won the Academy Award for both “The Two Towers” and “King Kong.”

The next chapter of his career unfolded in Los Angeles where he teamed up with Erik Aadahl and they formed their sound design/editing company e2 (E Squared). Through e2, they have been lucky enough to work on and be recognized with three additional Oscar® nominations for a wide variety of sound-intensive films including the “Transformers” films, the “Kung Fu Panda” films, “Argo,” “Godzilla” and “A Quiet Place.”

JULIAN LEVI (Visual Effects Supervisor) has been at the forefront of creating visual effects for movies for more than three decades. He most recent served as general manager for the visual effects house MPC, and prior to that as a visual effects executive producer at MPC, working on more than 40 films, including “The Jungle Book,” “X-Men: Apocalypse,” “X-Men: Days of Future Past,” “The Martian,” “Spectre,” “Maleficent,” “The Amazing Spider-Man 2,” “Prometheus,” “Fast & Furious 6,” “Furious 7,” “Life of Pi,” “Harry Potter and the Deathly Hallows: Part 2,” and “Pirates of the Caribbean: On Stranger Tides.”

From 1997 to 2009, Levi served as senior visual effects producer for Digital Domain, where among the many films he worked on were “Transformers: Revenge of the Fallen,” “Star Trek,” “Letters from Iwo Jima,” “Flags of Our Fathers,” “The Day After Tomorrow” and “Dr. Seuss’ How the Grinch Stole Christmas.”

From 1990 to 1997, Levi was based in New York, serving as senior visual effects producer for the pioneering computer-assisted filmmaking company R/Greenberg Associates.

JAY COOPER (ILM Visual Effects Supervisor) is a multi-award nominated visual effects supervisor with over 50 credits to his name. Recently Cooper served as head of department visual effects supervisor on Damien Chazelle’s “Babylon,” where he was responsible for the realization for all the visual effects work in the film, including the photorealistic computer-generated elephant Billy.

In 2021, his role as visual effects supervisor on “*Star Wars Biomes*” for Disney+ required his creative expertise from pre- to post-production where he successfully pitched the story and designed shots to feature some of the most iconic *Star Wars* locations including Tatooine, Hoth, and Sorgan. Additionally, Cooper’s overall production-side supervisory roles include Paramount’s family-adventure “*Playing with Fire*” and Netflix’s action-packed film “*Finding Ohana*,” where he supervised the team realizing fire sequences and cave scenes with lava based in Hawaii.

Cooper has worked at ILM for over 20 years. He is a member of the Academy of Motion Picture Arts and Sciences. He is also a six-time Visual Effects Society Award nominee, and among other accolades, he has received recognition from the International Animated Film Association (ASIFA Hollywood), and the Hollywood Professional Association.

JEREMY HANNA (Costume Designer) is an artist and designer based in Wellington, New Zealand. He is best known for his work designing characters, costumes, props, and keyframe illustrations in the science fiction genre, including contributions to films such as “*Dune*,” “*Blade Runner 2049*” and “*Avatar: The Way of Water*.”

Hanna has a long history of working with the Academy Award®-winning concept design and manufacturing facility Wētā Workshop.

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