



Marvel Studios' "Ms. Marvel" is a new, original series that introduces Kamala Khan, a Muslim American teenager growing up in Jersey City. An avid gamer and a voracious fan-fiction scribe, Kamala is a Super Hero megafan with an oversized imagination—particularly when it comes to Captain Marvel. Yet Kamala feels like she doesn't fit in at school and sometimes even at home—that is, until she gets superpowers like the heroes she's always looked up to. Life gets better with superpowers, right?

The new series, created exclusively for Disney+, introduces a new, teenage Super Hero to the MCU, which was of particular delight to Kevin Feige, President of Marvel Studios and an executive producer on the series.

"Ms. Marvel' takes on the two aspects of our brand that are my favorite," Feige explains. "Alongside Peter Parker, Kamala Khan is one of our most relatable characters. She is a normal, fun kid thrust into a remarkably rich, new mythology that takes her to exciting places where she discovers truths about her past and family."

"Ms. Marvel" stars Iman Vellani as Kamala Khan, Matt Lintz as Bruno, Yasmeen Fletcher as Nakia, Zenobia Shroff as Muneeba, Mohan Kapur as Yusuf, Saagar Shaikh as Amir and Rish Shah as Kamran. The series also features Fawad Khan, Farhan Akhtar, Mehwish Hayat, Samina Ahmed, Laurel Marsden, Arian Moayed, Adaku Ononogbo, Alysia Reiner, Azhar Usman, Laith Nakli, Nimra Bucha and Travina Springer, with Aramis Knight.

"Ms. Marvel" directors are Adil & Bilal (Adil El Arbi & Bilall Fallah) ("Batgirl," "Bad Boys for Life,"), Episodes 101 and 106; Meera Menon ("Equity," "Farah Goes Bang"), Episodes 102 and 103; and two-time Academy Award® winner Sharmeen Obaid-Chinoy ("A Girl in the River: The Price of Forgiveness," "Saving Face"), Episodes 104 and 105. Bisha



K. Ali (“Loki,” Hulu’s “Four Weddings and a Funeral”) is head writer. Executive producers are Kevin Feige, Louis D’Esposito, Victoria Alonso, Brad Winderbaum, Adil & Bilall, Bisha K. Ali and Sana Amanat. Trevor Waterson and Freddy Syborn serve as co-executive producers, and Jenna Berger is the supervising producer.

Directors of photography for specific episodes are Robrecht Heyvaert, Carmen Cabana and Jules O’Loughlin. Christopher Glass is the production designer. Editors of specific episodes are Nona Khodai, Emma McCleave, Sabrina Plisco and Sushila Love, and the costume designer is Arjun Bhasin.

With music by Laura Karpman, “Ms. Marvel” debuts exclusively on Disney+ June 8, 2022.

A COMIC BOOK SUPER HERO COMES TO LIFE

The origin and multicultural appeal of “Ms. Marvel” was inspired from the real-life experiences of executive producer Sana Amanat who co-created the first Muslim superhero character with writer G. Willow Wilson, artist Adrian Alphona and editor Stephen Wacker. Amanat recalls the birth of Ms. Marvel and why she connected so deeply with the character’s history and background.

“The principles of what Marvel stories stand for is something that has always resonated with me,” says executive producer Amanat. “When we had the opportunity to create a young South Asian female superhero character who is Muslim, it felt new and fresh, but still aligned with the core principles of what Marvel characters have always stood for. Powerful and fantastic, but who are also flawed with vulnerabilities that are very relatable. So very early on Steve, Willow, Adrian and myself would talk about everyday life, and I would share my personal experiences growing up as a South Asian, Muslim American and integrate that kind of cultural authenticity into the character and storylines in the comics.”



That authenticity struck a chord globally with fans around the world as the first issue run sold out quickly and is currently in its 7th print run and becoming one of Marvel’s top selling collections.

“What’s interesting about Ms. Marvel is that she is so different and unique from all the other heroes,” continues Amanat. “She doesn’t have fancy tech or armor. She’s just a teenager from Jersey City trying to figure the world out when she’s suddenly imbued with powers. And while her identity puts a different lens on this Marvel story, she is still so relatable.”

“Ms. Marvel” is one of Marvel Comics’ most successful newer properties, so fans have been clamoring to see the character in live action. Kevin Feige explains the evolution of the MCU that needed to happen in order for the comic book character to make its way onto television and movie screens.

“Marvel has been around for over 80 years with most of the characters having 50+ years of comic book history, so it’s pretty momentous when a new character comes into the mix,” says Kevin Feige. “For years, people have been asking ‘when are we going to see Ms. Marvel in the MCU?’ We have always wanted to bring her into the MCU, but one of the biggest characteristics of Kamala Khan is that she is a super fan of all of these Marvel Super Heroes, and we first needed to establish more of those heroes in the MCU, specifically Captain Marvel, so that she could have a hero that she wanted to embody before she learns to become her own hero.”



In adapting the comic to streaming, the team went in-house at Marvel, tapping Bisha K. Ali as the head writer and an executive producer. Ali recalls how she was inspired to make a play to get on the project.

“I was actually working in the writers’ room for ‘Loki,’ which is also a very exciting project, and I was a really big fan of the Ms. Marvel comics,” says Ali. “I had never seen a young woman of color, specifically a Pakistani in a comic book as a superhero. It was a watershed moment culturally. I could finally see myself represented in comics, and in the superhero world, which is why I was so drawn to Kamala Khan. I remember going out and buying every single variant cover from when they were first released.

Since I was already working inside the halls of Marvel, I got to know the executives and genuinely went around Marvel studios asking, ‘How many Pakistani women screenwriters do you possibly have working in this building? I know the answer is one, because if there were more of us I’d have tracked them down and we’d be friends already. I’m already in-house and would love to be involved in the project. Let me pitch—I’m the droid you’ve been looking for.’”

“We wanted to make the series its own experience, but still have the essence and spirit of what the comics did,” adds executive producer Sana Amanat. “Bisha and the entire writing team did such a great job of adapting what we wanted from the comics and mixing it with new elements we wanted to create. Kamala Khan’s journey has some familiar faces and storylines, but the story goes to some very unexpected places.”

For “Ms. Marvel” directors Adil & Bilal, Meera Menon and Sharmeen Obaid-Chinoy, the unique and multicultural aspects of the story were something that they all connected to, and they were excited about putting their creative fingerprints on the story and tone of “Ms. Marvel.”

“We are Moroccans, and we are Muslims who were born in Belgium,” says director Adil El Arbi of he and his directing partner Bilal Fallah, both of whom are executive producers as well. “We were born in a Western country, and somehow as a teenager we never felt one hundred percent Belgian, but if you drop us in Morocco, we also will never feel one hundred percent Moroccan. In a similar fashion, Kamala Khan feels that she’s not one hundred percent American, because she’s a Pakistani girl, but if you drop her in Pakistan, you can be sure that she doesn’t feel she is one hundred percent a Pakistani girl as well.”

“So on a cultural level, she’s in between those two worlds, and the interesting thing is in terms of her powers, she’s also in between that world and also being a teenager,” adds Bilal Fallah. “We like to tell stories in a non-stereotypical way. For ‘Ms. Marvel’ we knew we didn’t want to have the old conventional Hollywood characterizations of a Pakistani South Asian Muslim family. We wanted to make them realistic, modern, nuanced people who everybody could relate to.”

For director Meera Menon the story of “Ms. Marvel” was one that hit very close home for the director. “I’m a child of South Asian immigrants who grew up in New Jersey, and I had never read a piece of pop culture that’s so completely reflected my childhood experiences,” she explains. “Growing up we didn’t see ourselves on television or in comics. I fell instantly in love with the whole concept that Marvel Studios was creating a new Super Hero character that was this young teenage South Asian, Muslim girl that I and so many of my female friends could see ourselves in.”

Director Sharmeen Obaid-Chinoy echoes her fellow director’s sentiment on the direct impact the character has on her and the cultural zeitgeist. “Ms. Marvel is a very special character because she stands for representation,” says Sharmeen Obaid-Chinoy. “It is so important in the world today, and I want my daughters to grow up and feel that they too can do anything they set their hearts to. Ms. Marvel is a Super Hero for so many people beyond the Marvel fandom. She represents something that we’ve never seen on screen before and as a Pakistani filmmaker, it is a dream to be able to bring the character to life.”

For the filmmakers, having three sets of extremely talented and creative directors to tell the story of “Ms. Marvel” was a blessing on so many different levels.

“We were so lucky to land an incredible team of directors,” says Sana Amanat. “They all had incredible resumes and artistic points of view, but most of all they brought themselves, their heritage, the experiences that they’ve had in distinct ways being either South Asian or Muslim or Pakistani. All those different personalities and experiences are aspects of Kamala’s identity. That was very important to us. To ensure we represented the South Asian and Muslim culture in a way that was authentic and honest.”

While all of the series’ directors possessed their own unique vision from diverse backgrounds, they also share a commonality in their passion for telling authentic stories with real, connectable characters. Co-executive producer Trevor Waterson comments on the synergy between the directors of “Ms. Marvel.” “Although all of the directors’ previous work and visual style is very different and unique, they all share an inherent connection to the source material and their

desire to honor its messages and themes,” says Waterson. “That dynamic galvanized their collaborative process, and they all worked openly and freely in ensuring that the storylines and arcs within each were driving and serving the overall story, which creates the seamless transition between the different worlds on Kamala Khan’s journey in the series.”

In bringing the world of “Ms. Marvel” to life the filmmakers did not want to fall into the trap of telling a story filled with clichés about growing up a Muslim American in a post-9/11 America. “We wanted to tell a distinct story about a young girl’s experience, but tell it through the lens of someone who happened to be South Asian and happened to be Muslim,” says Sana Amanat. “It’s really about a young woman coming of age and what empowerment means to her as opposed to the traditional norms she has been taught of what strength and beauty looks like.”

One of the great advantages of bringing “Ms. Marvel” to life on Disney+ for the filmmakers was the opportunity to have six hours to tell the story, which, according to Amanat, “gives us the ability to not only spend time in the many places Kamala Khan’s journey takes her to, but also spend time in the world of her family and friends who are very important to her and the story.”

She adds, “Jersey City is also an important character in the story that says a lot about Kamala’s identity.”

NEW FACES AND AN INTERNATIONAL CAST

Iman Vellani makes her acting debut as Ms. Marvel supported by a diverse and deeply talented supporting cast.

Finding the right teenage actress to play a character who breaks down cultural walls in the superhero world was no easy task. The filmmakers spent many months going through countless casting sessions, but in the true Hollywood cliché of art imitating life, one audition tape from a non-actor struck a chord with the filmmakers. and one that they found themselves smitten by.



“The casting process was very comprehensive and long, but really exciting,” recalls executive producer Sana Amanat. “The question was ‘how do we find Kamala Khan in the real world? What does she look like? Who is she? And when we discovered Iman Vellani, we knew she

was our Kamala Khan. In so many ways, she embodies the character 110% through and through. She is a huge super fan of Marvel. She showed us her bedroom on Zoom, and it was just like a fan explosion of all her love for Marvel. She knows the finite details of every single character just

like Kamala Khan, and it just felt very meta and crazy that we were able to find that needle in a haystack. She's just so honest, sweet, vulnerable, a little nerdy and has a lot of heart. It's all these different qualities that made her the only choice to play the character."

"I literally got cast on the last day of high school," laughs Iman Vellani. "I was hanging out with my friends, and I got a text from the casting director to come on a video conference call. So I come on the call, and it's Kevin Feige and all the producers and directors. But I didn't even notice them, because I'm obsessed with Kevin Feige and Marvel. Kevin said 'it's unanimous, we want you to be Ms. Marvel, and I just went into complete shock.'"

Getting the opportunity to play Ms. Marvel was very personal for the young actress. "The idea of playing Ms. Marvel was just so natural because of the parallels between my life and Kamala's in the story," she says. "We are so much alike, and I just have so much love for the character, which is why I sent in an audition tape. I didn't want to be an actor, but because it was Ms. Marvel and I have loved the comic for years it felt like I had no choice because I knew my ten-year-old self would hate me if I didn't audition."

In "Ms. Marvel" Kamala Khan is 16-year-old Pakistani-American girl growing up in Jersey City. She's a nerd, a gamer who writes fan fiction and most of all a huge fan of the Avengers, particularly Captain Marvel, who is her hero. Kamala spends her time hanging out with her best friends Bruno and Nakia and is close with her family. As Kamala begins to discover her new destiny, it puts a strain on her relationships as she struggles to understand her new reality.



"What's interesting about Kamala Khan is that she is so different and unique from all the other heroes in the sense that she's just a normal kid from Jersey City trying to figure the world out," explains Amanat. "She's very vulnerable and curious and has questions about the world, and she's trying to figure things out as she goes on her journey."

"Kamala Khan is this passionate, creative high-school kid who just wants to find simplicity in her life through the fantastical world of the Avengers because that's easy," adds Vellani. "Kamala represents everything about nerd culture that there is. When she gets powers for the first time, you root for her because you can see that excitement and that fascination in her eyes. That's what makes the character so universal and relatable. So it is not all about a Pakistani American Muslim teenager, but this Avengers-loving kid who just happens to be a Pakistani American teenager."

The directing team of “Ms. Marvel” comments on what they loved about Iman Vellani and the character of Kamala Khan.

“We were blessed to find an awesome actress like Iman who is just so authentic and real,” says director Adil El Arbi. “She brings more depth to the character than what’s on the page or in the comic books. It’s so interesting to see the parallel between the character of Kamala Khan and Iman Vellani.”

“Iman’s a big fan of everything that Kevin Feige and Marvel does,” adds director Bilall Fallah. “But she never believed that she would be part of the MCU and working with all these actors and being herself a Super Hero. So you’re getting a kind of meta storytelling because we’re telling the story of Kamala Khan, but we’re also telling that very personal story of Iman.”

Director Meera Menon was impressed by her lead actress’s comedic ability, despite her inexperience. “Iman has an impeccable sense of timing,” says Menon. “I think she’s like Lucille Ball in that her sense of expressiveness is so joyous and wonderful and fun to be around. She’s so present as an actor as well, which is impressive considering that’s she has never acted before. It’s remarkable to see the level of talent that she was born with and see it come to life.”

“Iman is a first generation Pakistani Canadian growing up in Canada, which mirrors the story of Kamala Khan in New Jersey,” adds Sharmeen Obaid-Chinoy. “She’s lived at home with her parents and siblings her entire life, so she brings an authenticity to the character. She hasn’t grown up as an actress, and you can see that pureness in the way she talks, walks and acts. It is an extension of herself, and I’ve been moved to see her on set because I know that her persona is a persona that many, many young women will want to emulate.”

In the series, Kamala’s two best friends are Bruno and Nakia played by Matt Lintz and Yasmeen Fletcher. The actors describe their characters’ dynamic.

“Bruno and Kamala have grown up together and been best friends since second grade,” says Matt Lintz. “You see that in the first episode in the way he interacts with her family and when they hang out at the Circle Q where he works. Bruno is very loyal to Kamala, especially when she gets her powers, which created a new dynamic between them from just two amazing friends going to school, having fun and being big fans of the Avengers and Captain Marvel.”



“Nakia is Kamala’s best girlfriend since they were little kids, and they are both a big part of each other’s support system,” says Yasmeen Fletcher. “They have definitely leaned on each other growing up, which you can tell just from their conversations. Nakia is such a strong character and

breaks a lot of the stereotypes for hijab girls, which I loved immediately. She's opinionated and is willing to fight for anything that she believes in."

"There is something that feels timeless about Kamala, Bruno, and Nakia's friendship," says supervising producer Jenna Berger. "Watching them makes you nostalgic for the time in your life when you're figuring it all out, but you couldn't do it without your friends at your side. There is a sense of history between them, that their lives have been intertwined since childhood. While these characters feel original and fresh, there is also a sense of familiarity about our own friendships when you watch them together. You want to be friends with these three, you *have* friends like these three! There's plenty of healthy teasing, but at the same time their support for each other is boundless. For Kamala, especially, we'll see how they find strength in this friendship over the course of the season."

Kamala's family is her anchor in her life. While her father Yusuf is much more open to his daughter's creative aspirations and fascination with Super Heroes, her mother Muneeba is much more conservative and wants her daughter to follow a traditional path in life.

"Yusuf is a warm, caring, compassionate man, but his wife Muneeba definitely has the upper hand in the household," says Mohan Kapur. "He adores Kamala and always encourages her to follow her dreams, although his wife tends to be a bit stricter. He understands where his wife is coming from, but he also understands it's the 21st century and she's a young teenage girl living in Jersey City. He tries to protect and soften things for her when Muneeba gets too overbearing and judgmental."

"Muneeba is definitely the bad cop to Yusuf's good cop," laughs Zenobia Shroff. "The story of 'Ms. Marvel' is beautifully written with Yusuf and Muneeba having a lovely dynamic between them, but she is much harder on Kamala. I think it's one of those things where you get a teacher who says, 'I was tough on you because I knew how great you could be.' Muneeba knows Kamala's potential and that there's something special inside her, but she still wants to protect her from all that."



While Kamala stretches the boundaries of her family dynamic, her brother Aamir is her ally in softening her parents' traditional values and expectations.

"Aamir is Kamala's pretty religious, self-proclaimed wiser older brother," laughs Saagar Shaikh. "He's kind of aloof and is not as funny as he thinks he is, but I think Kamala gets a lot of her quirks from him. They're both kind of dorky in their own ways, but he chooses to

focus on his relationship with fiancé Taisha instead of superheroes and artistic pursuits. Their parents are stricter than you find in the average American household, so he's kind of the

middleman between Kamala and their parents. He's cool, but he also can be strict when he needs to be."

Kamala's world begins to change when she meets Kamran at party and finds an instant connection in their ability to bond about things she is struggling with in her own life.

"Kamran initially is just a random boy Kamala meets, and she is immediately infatuated by his charm and charisma," says Rish Shah, who plays Kamran. "Kamran has always felt a lack of belonging and community. When he gets to know Kamala, he finds someone he can relate with in the sense of their culture, humor, and being able to talk about Pakistani things together and not having to hide that or feel embarrassed by it."

"Kamala's been around a lot of people and friends, but there's never been someone who fully understands her or what she goes through," adds Vellani. "There's always been that little sense of loneliness and a chip on her shoulder because she feels like she must act differently in school when she is not around brown people. But this changes when Kamran enters, who is this charismatic, attractive guy who lets Kamala lift that chip off her shoulder because she can just be herself around him. It's one of the first times she lets herself be infatuated by a guy who shares similar experiences and goes through a lot of the same stuff she does."

"There is a little bit of a triangle for the attention of Kamala between Bruno and Kamran," informs executive producer Sana Amanat. "She's had a growing connection with Bruno since her childhood, but this new mysterious cute boy comes into the picture who Kamala feels completely understands her world. It's just a lot of fun to play with that dynamic. In a lot of ways, friendships and crushes can be just as exciting as intergalactic battles in the MCU."

"MS. MARVEL" MEETS THE WORLD

The directors reflect on their experiences telling the story of "Ms. Marvel" and launching a new Super Hero in the MCU.

"There are a lot of people who have been waiting for this series," says Bilal Fallah. "I grew up in a Muslim family, and there is so much in the character that really relates to my own life. Ms. Marvel is not just another Super Hero—she is larger than life and the coolest Super Hero in the MCU."

"Ms. Marvel' combines the kind of material I love to work on—action, drama, humor and a lot of music," injects director Meera Menon. "It was personally gratifying to work on something that if I had seen it on television growing up, I probably would've felt a little less alone in this world. It just makes me so proud to be a part of something that I know kids growing up today will see themselves in and hopefully inspire them to do great things."

"Ms. Marvel' has something for everyone," concludes director Sharmeen Obaid-Chinoy. "It was an honor and a privilege to be part of a team that brings to life the first Muslim female superhero

into the world. Many years from now I will look back at this and know we did something that mattered and was important. And in doing so, hopefully we will enable and inspire many young women around the world to become superheroes in their own communities and leave a lasting impact on so many people.”



ABOUT THE CAST

IMAN VELLANI (Kamala Khan/Ms. Marvel) is a Canadian actress from Markham, Ontario, making her acting debut in Marvel Studios’ “Ms. Marvel.” Vellani is thrilled to be joining the Marvel Cinematic Universe (MCU) as its first Muslim Super Hero character. In July 2023, Vellani will reprise her role of Ms. Marvel in the film “The Marvels” alongside Brie Larson, Teyonah Parris and Samuel L. Jackson.

MATT LINTZ (Bruno) started acting in commercials at a very young age in the local Atlanta market. Since then, he hasn’t stopped working in both film and television. Lintz broke into television by playing the role of Stevie Taggart in the Emmy Award®-winning series “The Alienist.” He was seen in “Free State of Jones,” directed by Gary Ross and starring Matthew McConaughey. Lintz landed a lead role in director Chris Columbus’ “Pixels,” starring Adam Sandler, Michelle Monaghan, Kevin James, Josh Gad, Peter Dinklage and Brian Cox. He was also seen playing Jeremy Renner’s son in director Michael Cuesta’s “Kill the Messenger.” Other credits include a role opposite Lucy Hale in “A Cinderella Story: Once Upon a Song” and guest roles on numerous television series, including “Banshee,” “Sleepy Hollow” and “Army Wives.” Lintz also appeared in the feature film, “What to Expect When You’re Expecting.”

YASMEEN FLETCHER (Nakia) is a young and talented Lebanese-American actress on the rise. She is proud to make her Marvel Cinematic Universe debut in “Ms. Marvel,” supported and surrounded by other artists of Middle Eastern and South Asian backgrounds. Previously, Fletcher had a supporting role in the Disney Channel feature “Upside-Down Magic,” as well as a recurring

role on the Disney Channel series “Andi Mack.” She also had a supporting role in the indie feature “Let Us In.” Fletcher is also a talented singer. She hopes that, with her growing presence, she can use her platform to address human rights, specifically under representation, lack of inclusion, women’s rights and safety, along with supporting women in film, to name a few.

ZENOBIA SHROFF (Muneeba Khan) has been an actress, writer and teaching artist for over 30 years. She began her professional career at age 16 as a commercial print model. After seven successful years as a model, she switched gears to acting. Shroff got her acting start in Mumbai under the mentorship of the legendary Pearl Padamsee. With Padamsee’s encouragement, she came to study acting at the Circle in the Square Theatre School in New York City. Soon after, she honed her craft at the Castillo Theatre, an off-Broadway venue where she played diverse roles from numerous playwrights, ranging from Henrik Ibsen to Heiner Müller. Shroff also performed in Mario Fratti’s “Erotic Adventures in Venice” at the famed La MaMa Experimental Theatre Club and in Milan Kundera’s “Jacques and his Master.”

Shroff was honored with a best actress nomination at the New York Indian Film Festival for her role in Sooni Taraporevala’s “Little Zizou,” presented by Mira Nair. Next, she was seen in “When Harry Tries to Marry,” a Hollywood independent film. She followed that up with her first Bollywood blockbuster, “Ek Main Aur Ekk Tu,” playing opposite superstars Kareena Kapoor and Imran Khan.

Shroff has performed standup for the Indo-American Arts Council and at Guild Gallery, Don’t Tell Mama, the famed Upright Citizens Brigade Theatre and the South Asian International Performing Arts Festival. Her solo show, “How to Succeed as an Ethnically Ambiguous Actor,” premiered in June 2016 at Planet Connections Theatre Festivity, where she earned a nomination for outstanding solo performer. In September 2017, the show was given a full run at the Castille Theatre.

Shroff’s big break came when she played Kumail Nanjiani’s mother in Judd Apatow’s 2017 smash hit, “The Big Sick.” The film’s cast was recognized with a Screen Actors Guild Award® nomination for outstanding performance by a cast in a motion picture. Recent credits include “Madam Secretary,” “The Resident,” “The Affair,” “Soul” and “7 Days.”

MOHAN KAPUR (Yusuf Khan) has had a career in television and film spanning over 30 years. He became a household name in the Asia-Pacific as a television personality, exchanging iconoclastic, witty, irreverent, sarcastic and charming banter with contestants on the wildly popular game show, “Snakes and Ladders” (“Saap Seedi”). “Saap Seedi” was the first satellite program that aired in the Asia-Pacific when Zee TV launched on October 1, 1992. Previously, the region only had government-run broadcasting. Kapur’s popularity segued him into the feature film space, and he starred as the main villain in the film “Beqabu.” Today, his movie career spans over 50 titles including: “Coffee Bloom,” “Hate Story”, “Scavenger’s Daughter”, “Jolly LLB” and “Haunted 3D,” as well as international box office hits “Bodyguard,” starring Salman Khan, and “Happy New

Year," opposite Jackie Shroff and Shah Rukh Khan. Kapur's first Hollywood feature film came with "Heartbeats," written and directed by Duane Adler, who also wrote "Step Up." In 2020, he returned as Subramanian in season two of "Hostages," a Hotstar Specials TV show on Disney+, which garnered him a nomination by critics for best negative role at the Gold Awards 2019. Other memorable roles include India's highest-rated series of their seasons: "Everest" for StarPlus and "Savitri Devi College & Hospital" on Colors TV.

SAAGAR SHAIKH (Aamir Khan) was a breakout star at the Disney Television Discovers: Talent Showcase and is a member of the sketch group The Get Brown, which got its start at the Upright Citizens Brigade Theatre. In July 2023, Shaikh will reprise his role of Aamir in the "The Marvels."

RISH SHAH (Kamran) was named one of Variety's "10 Brits to Watch" in 2021 and recently completed production on the feature film "The Sweet East" opposite Talia Ryder and Jacob Elordi and directed by Sean Price Williams. He will star in Jennifer Kaytin Robinson's 2022 Netflix film "Strangers" alongside Maya Hawke, Camila Mendes and Austin Abrams. The film is a subverted Hitchcockian dark comedy.

In November 2021, Shah co-starred in Geeta Malik's independent film "India Sweets and Spices," which was distributed by Bleecker Street Media and first premiered at the 2021 Tribeca Film Festival.

Shah also appeared as Riz Ahmed's brother in Ahmed's short film "The Long Goodbye," which was nominated for an Academy Award®.

Shah made his professional stage debut in London playing Alan in the critically-acclaimed production of "Torch Song Trilogy" at London's Turbine Theatre, directed by Olivier Award-winning Drew McOnie.

FAWAD KHAN (Hasan) is a leading actor of South Asia who is widely popular for his acting in the global hit TV drama "Humsafar," which aired in 2011, and "Zindagi Gulzar Hai," which aired in 2013. He made his debut in Bollywood in 2014 with Disney's first Indian Production called "Khoobsurat" and won the coveted Filmfare Award for the best debut male for his performance. Khan's popularity rose in no time and he led the celebrity rating charts in India beating Bollywood's top actors. He is also widely recognized for his performance in Fox and Dharma Productions' "Kapoor & Sons" in 2016 and Ae Dil Hai Mushkil in 2017. He is also known for being the lead singer of a Pakistani rock act EP. Khan plays Maula Jatt in the upcoming action film "The Legend of Maula Jatt" and Mansoor Ali Khan in his debut production titled "Neelofar."

LAUREL MARSDEN (Zoe Zimmer) just wrapped production on "All Fun and Games," by Anthony and Joe Russo's independent film and television production company, AGBO. She stars opposite

Asa Butterfield and Natalia Dyer. Marsden was critically singled out for her breakout performance in the Quibi feature “Survive” starring opposite Sophie Turner and Corey Hawkins. “Survive” was one of Quibi’s most popular features. In a short amount of time, Marsden has found herself on the lists of top casting directors and executives. Originally from Chicago, she grew up as a competitive figure skater and caught the acting bug while in middle school. Marsden continues to enjoy acting classes as well as her hobbies that include photography, painting and travel.

Iranian-born, award-winning actor **ARIAN MOAYED (Agent Cleary)** is the co-founder of Waterwell, a civic-minded and socially conscious nonprofit art and education company.

With Waterwell, recent productions include “7 Minutes,” an examination of labor in the United States told through 11 female factory workers; “The Flores Exhibits,” a series of videos in which artists, lawyers, advocates and immigrants read the sworn testimonies of children held in detention facilities at the U.S./Mexico border (flores-exhibits.org); “The Courtroom,” a re-enactment of one woman’s deportation proceedings, named “Best Theater of 2019” by The New York Times; and a dual-language “Hamlet” (Moayed played the title role). Waterwell also created Fleet Week Follies, a festival of music, food and kid-friendly activities, free to military service members and their families.

At the Waterwell Education Program, over 250 students per year receive world-class arts training and education in advocacy at the Professional Performing Arts School, all free of charge. He has been a faculty member for over 15 years, currently teaching the Artist as Citizen and Senior Capstone courses.

As a writer/director, Moayed has created the Emmy®-nominated, six-hour thriller “The Accidental Wolf,” which was acquired by Topic Studios and stars Tony® winners Kelli O’Hara, Marsha Stephanie Blake, Laurie Metcalf, Michael Chernus, Stephen McKinley Henderson, Judith Light, Sahr Ngaujah, and many more. Current writing projects include “28 Mordad” (upcoming), a film version of “The Courtroom” (Tribeca Film Festival ‘22), “The Great Fire of ‘33,” and film adaptations of “The Man in Red” and “7 Minutes.” He is currently writing an autobiography about his family’s immigration and escape from Iran after the 1979 Islamic Revolution.

Notable acting credits: Broadway’s “The Humans” (Drama Desk Award), “Bengal Tiger at the Baghdad Zoo” (Tony® nomination), “Guards at the Taj” (Obie Award), “Succession” (SAG Award® Ensemble), “Love Life” (HBO Max), “Spiderman: No Way Home” (Marvel Studios), “Inventing Anna” (Netflix) and the upcoming Nicole Holofcener film “Beth & Don,” starring Julia Louis Dreyfus.

ADAKU ONONOGBO (Fariha) is a British-born actress with a Nigerian father and a Trinidadian mother. She was raised in London and then migrated with her mother to the United States as a child.

Always an outstanding athlete, Ononogbo spent one year on a Division 2 college basketball team before beginning her journey to become an actor in 2006. Between 2007 and 2016, after studying the craft, she worked on several short films and independent feature films, including “Four One Nine.” Ononogbo had a supporting lead in the short, which toured the international festival circuit, visiting Germany, France and several other countries. “Four One Nine” was awarded the best film or video depicting the Black experience at Black International Cinema Berlin.

Early on in her career, Ononogbo realized that she is very much drawn to fantasy, action and sci-fi genres. In 2017, she booked her first role in a major television series as Sheena in Marvel Studios’ “Jessica Jones” on Netflix. In 2018, she booked one of the most coveted jobs for a New York City actor: a role on “Law & Order: Special Victims Unit” as Ronica. For Ononogbo, this was a sure sign that she was finding the path to her passion. In the same year, she landed a co-starring role on “Dietland.” The following year, she booked a role on “FBI.” At this point, it was clear that network TV was calling. Adding some skills to her acting tool box, Ononogbo started taking Seido karate classes and fight training.

In 2019, Ononogbo signed with International Artists Management talent agency in London. Three weeks later, she booked a recurring role as Kaze on Netflix’s “Cursed.” Not only did she have to learn to ride a horse, but she put her combat skills to work doing her own fight sequences. Being immersed in a folklore/fantasy period drama was a dream come true.

Off screen, Ononogbo has worked with Big Brothers Big Sisters of America and Project HOPE. She has also volunteered for the Producers Guild of America’s Produced By Conference in New York City and Los Angeles, Urbanworld Film Festival and The Salvation Army, handing out turkeys for Thanksgiving.

ALYSIA REINER (DODC Agent Sadie Deever) is an award-winning actress and producer, perhaps best known as the fan-favorite badass Natalie “Fig” Figueroa on all seven seasons of the Netflix hit show “Orange Is the New Black,” which garnered her a SAG Award®. She also shines as Sunny in all five seasons of FX’s critically acclaimed, Peabody Award-winning “Better Things.” Reiner has portrayed Kathryn in all five seasons of the STARZ horror-comedy series, “Shining Vale,” alongside Courteney Cox and Greg Kinnear.

Reiner joined the cast of HBO’s “The Deuce” for season two, returned for season three, and has guest starred and recurred on cult favorite shows, including “How To Get Away with Murder,” “Search Party,” “Masters of Sex” and an Emmy Award®-winning episode of “Broad City.”

On the feature film side, Reiner recently wrapped a starring turn in Stampede Ventures’ feature “Going Places” with Ethan Cutkosky, Chloe East and Spence Moore II, as well as “The Independent” with John Cena, Jodie Turner-Smith and Brian Cox. She’s appeared in Alexander Payne’s Oscar®-winning film “Sideways” and countless other indie films and television shows, including “Law & Order” and Nickelodeon’s “Butterbean’s Café,” as the voice of fan favorite Ms. Marmalady.

As a producer, Reiner produced and starred in the motherhood dark comedy “Egg” with Christina Hendricks and Anna Camp. It premiered at Tribeca Film Festival and received a 100 percent fresh Rotten Tomatoes score. Additionally, she conceived of, developed, produced and starred in “Equity,” bought at the Sundance Film Festival and distributed worldwide by Sony Picture Classics.

Reiner loves working as a changemaker for women. She is an ambassador and on the board of the Geena Davis Institute on Gender in Media and is a member of the SAG-AFTRA National Sexual Harassment Prevention Committee. She received a “Made In NY” award from the New York City Mayor's Office of Media and Entertainment, and has been invited to the White House, the United Nations, S.H.E. Summit, Google, Cannes Lions and countless film festivals and events to speak about breaking barriers for women in all fields.

She also started the female-driven, zero-waste eco-fashion initiative, Livari, and is on the board of Earth Day Initiative.

AZHAR USMAN (Najaf) is a standup comedian, actor, writer and producer from Chicago. His acting credits include a recurring role in Steven Conrad’s “Patriot” on Amazon, a crucial role in director Qasim Basir’s feature film debut “Mooz-Lum” and a guest-starring role in the third season of Hulu’s critically acclaimed “Ramy,” for which he also serves as co-executive producer and staff writer. In addition to “Ramy,” he is also a staff writer of the original comedy series “Mo” on Netflix, both of which are produced by A24. Usman served as a consulting producer on the standup specials of some of the biggest names in comedy, including Hasan Minhaj, Mo Amer, Gavin Matts and Hannibal Buress. Previously, he was the co-creator of “Allah Made Me Funny—The Official Muslim Comedy Tour,” which inspired a generation of Muslim comedians all over the world. A paid regular at the Comedy Cellar, CNN called him “America’s Funniest Muslim,” and longtime comedy mentor Dave Chappelle once remarked: “Azhar Usman is untouchable—he’s like a comedian from the future.” Through his boutique creative producing and consulting firm Numinous Company, he is presently in development on an original television series, as well as a premium podcast, leveraging his background in the media and entertainment industries, as well as his professional experience as an attorney and former fintech startup entrepreneur. He is a strategic advisor/investor to Jambb, the premier standup comedy NFT marketplace.

LAITH NAKLI (Sheikh Abdullah) is a New York-based actor and writer, known for his starring role in Hulu’s Golden Globe-winning “Ramy” as fan-favorite Uncle Naseem. He has had recurring roles on “The Blacklist,” “24: Legacy” and “Blindspot,” as well as appearances in films such as “Swallow,” “12 Strong,” and “The Wall.” Nakli’s stage debut was in “War” at the Rattlestick Playwrights Theater. A few of his other credits include “Cry of the Reed” (The Huntington), “Inana” (Denver Center for the Performing Arts), “Aftermath” (New York Theatre Workshop), “Lidless” (Page 73), “Food and Fadwa” (New York Theatre Workshop) and “Cyrano” (Goodspeed).

As a writer, Nakli had the world premiere of his first play, “Shesh Yak,” at the award-winning off-Broadway Rattlestick Playwrights Theater in New York City.

NIMRA BUCHA (Najma) is a British Pakistani actor who has performed in theater, television and film in both Pakistan and the United Kingdom.

Bucha’s roots are in theater and she started her career on stage in Karachi, Pakistan with a company known for their subversive and political plays. She went on to radio and theater in the United Kingdom, which became her home in the early 2000s.

“The Dictator’s Wife,” which was devised and performed by Bucha and written by her husband, novelist and journalist Mohammed Hanif, received rave reviews and played at the Edinburgh Festival Fringe in 2008 and later at several venues internationally.

Bucha is a household name in Pakistan, starring in many popular television series, including 2020’s “Churails,” which earned glowing reviews and a huge fan base. Her role in “Manto,” as the alter ego of South Asia’s most iconic writer, won her an award for performance.

Over the years, Bucha has made a name for herself as an actor who leaves her own stamp on a character. She has played an 80-year-old courtesan on stage, a husband-murdering wife in a web series, a lesbian author on stage, and a thrice-married housewife in a TV drama. She takes risks in her work, sometimes taking on student films and working with fringe theater and visual artists. Bucha has just wrapped up a leading role in the British action-comedy “Polite Society” for Focus Films in which she plays a Bruce Lee-inspired, evil mother-in-law.

TRAVINA SPRINGER (Tyasha) is an actress and comedian based in Los Angeles. Her acting credits include Clint Eastwood’s “The Mule” and a recurring role on the Paramount+ series “Strange Angel.” Springer is a standup comic who’s entertained audiences both at home and abroad. She is also a Maude team performer at the Upright Citizens Brigade, and an alum of the ViacomCBS Showcase. Most recently, Springer was a voice actor on Cartoon Network’s “We Bare Bears: The Movie.”

ARAMIS KNIGHT (Red Dagger) previously was seen starring in the hit AMC series “Into the Badlands” and in films, such as “Billy Boy,” opposite Melissa Benoist, and “Ender’s Game,” alongside Hailee Steinfeld, Harrison Ford, Ben Kingsley and Asa Butterfield.

FARHAN AKHTAR (Waleed) is an accomplished and award-winning producer-director-writer-actor-singer and the ultimate Bollywood multi-hyphenate.

Born in 1974 to prolific Indian film writer and poet, Javed Akhtar, and writer-director, Honey Irani, Akhtar was raised in an environment where creativity and originality of thought were encouraged. This has made him a maverick whose films reflect refreshingly new content that easily strikes a chord with filmgoers.

In 1999, Akhtar collaborated with Ritesh Sidhwani, a friend who shared his passion for good cinema, to form Excel Entertainment, a production banner that has become synonymous with excellence in filmmaking.

Debating at the age of 26, as a writer, director and producer of 2001's "Dil Chahta Hai," a coming-of-age film that has gained cult status, Akhtar came to be lauded for his honest, path-breaking writing and his ability to extract mature performances from his cast. The film won him his first National Film Award for best Hindi feature film, along with Filmfare Awards for best feature film—critics' choice and best screenplay. Almost two decades later, this film continues to influence a generation of filmmakers.

Seven years after his dream debut as a writer-director, Akhtar debuted as an actor-singer in "Rock On!!" Yet another runaway success, the film secured him a second National Film Award for best Hindi feature film and a Filmfare Award for best debut performance.

The dream run continued with "Zindagi Na Milegi Dobara," which released in 2011 to much popular and critical acclaim, winning him three Filmfare Awards for best film, best actor in a supporting role and best dialogue.

Akhtar's next film, a biopic on Indian athlete Milkha Singh, popularly known as the "Flying Sikh," was entitled "Bhaag Milkha Bhaag." He essayed the role with such integrity that it set the standard for other actors considering playing titular protagonists in biopics. Deservingly, Akhtar swept all awards that year for best actor, as did the film for best film. It also claimed the National Film Award for best popular film providing wholesome entertainment.

His most recent release "The Sky Is Pink" premiered at the Toronto International Film Festival and received a 15-minute standing ovation from the audience at the Roy Thomson Hall.

In addition to his contribution to Indian cinema, Akhtar has initiated and supported a plethora of social causes. In 2012, he founded MARD (Men Against Rape & Discrimination), an initiative that raises awareness about gender-related issues among the youth of India. In 2014, his sustained efforts were recognized, as he became the first male appointed Regional UN Women Ambassador for South Asia.

Additionally, Akhtar feeds his passion for music by writing, composing and performing live with his band Farhan Live. His English-language debut album, "Echoes," released in March 2019 to critical acclaim. Akhtar has two daughters and lives in Mumbai, India.

MEHWISH HAYAT (Aisha) makes her American television debut in “Ms. Marvel.” Her path to success over the past 10 years has been a meteoric one by any stretch of the imagination. As an award-winning Pakistani actor, she has established herself as a major superstar with no parallel. Hayat is the reigning box-office queen, having delivered five back-to-back hit movies in a row. She has a very successful singing career and has over 4.7 million followers on Instagram and 1.6 million Twitter followers.

In 2019, Hayat was honored by the president of Pakistan with a prestigious civil award, the Tamgha-i-Imtiaz, for her contribution to the arts and Pakistani cinema. The Muslim Vibe, recognized her as one of the top five most influential Muslim women in the world. Having achieved unprecedented success in her own country, Hayat is ready to embark on the next chapter of her career. She aims to establish herself on the international stage as an actress and producer who tells powerful stories from unrepresented communities.

As a model, Hayat has appeared in advertisements for some of Pakistan’s leading brands, from telecoms to beauty products. She has been championing the cause of diversity and inclusivity in media for many years. Hayat recently created a production company to produce stories from unrepresented communities for mainstream audiences. Her first project, “Noor,” is a film based on the true story of World War 2 spy “Noor Inayat Khan” and heads into production in late summer.

SAMINA AHMED (Sana), a notable name in the performing arts, started her career in 1965 by acting on the newly formed Pakistan Television Lahore center. Since then she not only completed her MSc from the Punjab University but has also been acting and directing producing and teaching in theatre, television and film.

In her acting career on television she has had the opportunity to work with the best writers and directors this country has produced. She has been acknowledged for her acting skills on a number of occasions as evidenced from the large number of awards she has received over the years, including numerous Graduate and Bolan awards, Nigar awards, PTV and PTV world Awards Indus Tv Drama Awards and Pakistan's highest civil award in the performing arts the Presidential award, Pride of Performance.

In theatre she not only acted with but also directed some of the best actors in Pakistan. Her contribution to theatre was greatly enhanced when in 1981 she joined the Alhamra Arts Council, Lahore as the first female employee. At the Alhamra she was able to direct and produce a series of plays of international standard that helped to enhance the reputation of the Pakistani performing arts in the global community.

Since 1998 she has focused her energies on television and has become a respected name as a producer of quality programming. She is one of the first women to start a television production house in Pakistan. She is also credited with introducing the genre of the sitcom as a format on Pakistani TV by producing and directing the hit show “Family Front.” Her desire to improve the

performing arts has seen her become a founding member of the United Producers Association in 2007.

ABOUT THE FILMMAKERS

ADIL EL ARBI & BILALL FALLAH (ADIL & BILALL) (Directors, Episodes 101, 106; Executive Producers) are Belgian-Moroccan Muslim filmmakers who are known for their gritty, electrifying and distinctive style.

The filmmaking duo directed and co-wrote the feature film “Rebel,” which has been selected to make its world premiere at the Cannes Film Festival this year. The film, driven by song, rap and dance, is an immensely powerful and nuanced portrayal of a family torn apart over a little Muslim boy's future. Additionally, they are currently in post-production on Warner Bros. and DC Films’ “Batgirl” starring Leslie Grace as the titular character.

The filmmakers previously directed “Bad Boys for Life” for Sony Pictures, which reunited Will Smith and Martin Lawrence 25 years after the first iconic “Bad Boys” film was released. The film broke numerous box office records, grossing over \$426 million at the worldwide box office, making it the highest grossing film in the franchise and of 2020 overall.

They first gained the attention of Hollywood with their film “Black,” a Romeo-and-Juliet type drama set in the world of organized crime in Belgium, which won the Discovery section of the 2015 Toronto Film Festival, where it premiered. Additional film credits include “Gangsta” and their first short film “Broeders.” In television, they directed the pilot and establishing episodes of the critically acclaimed FX series “Snowfall” about the crack epidemic, as well as the series “Grond” (“Soil”), which recently debuted on Netflix worldwide after winning three Ensor Awards in Belgium, including an award for best television show.

MEERA MENON (Director, Episodes 102, 103) is a graduate of Columbia University and USC Film School. The Indian-American filmmaker had a huge year last year with the pilot and last block of the Amazon series “With Love” and an episode of “Westworld.”

Prior to this, she directed episodes of “For All Mankind” for Apple, “The Punisher” for Netflix, “Strange Angel” for CBS All Access, “The Man in the High Castle” for Amazon and “GLOW” for Netflix. Additional episodes include “The Magicians” for UCP/SyFy, “Shut Eye” for Sony/Hulu, “Fear the Walking Dead” for AMC, “Snowfall” for FX, “Halt and Catch Fire” for AMC, and the “Mad Max”-inspired series “Blood Drive,” which she shot for UCP/SyFy in South Africa.

Menon was awarded the Nora Ephron Prize for a groundbreaking woman filmmaker by Tribeca and Vogue, and was selected to be a fellow at 20th Century Fox’s Global Directors Initiative. Her second film “Equity” premiered at Sundance and was acquired and released by Sony Classics.

SHARMEEN OBAID-CHINOY (Director, Episodes 104, 105) is a journalist, filmmaker and humanitarian most widely known for her Academy Award®-winning documentary shorts: “Saving Face” and “A Girl in the River: The Price of Forgiveness.” Obaid-Chinoy has dedicated her filmmaking career to shining a light on some of the most complex sociopolitical issues around the globe and has established herself a reputation for spotlighting the untold stories of women subject to injustice. Obaid-Chinoy’s Oscar® win for “Girl in the River: The Price of Forgiveness” earned her a monumental visit with the Prime Minister of Pakistan in 2016, which ultimately impacted legislation and helped push through the long-stalled honor killing bill, the controversial law subject of her short.

Obaid-Chinoy helms SOC Films, a Pakistan-based film and animation production company specializing in investigative and socially motivated content. Under this banner, Obaid-Chinoy continues her mission to further social consciousness and bring about meaningful legislative and societal change. Obaid-Chinoy has made over two dozen films in over 16 countries under her production house label, including her acclaimed shorts and other notable projects such as “Student Athlete,” “Song of Lahore” and “A Journey of a Thousand Miles: Peacekeepers.” Obaid-Chinoy is also the founder of Waadi Animations, Pakistan’s first female-led animation company. Waadi earned the honor of producing Pakistan’s first HD animated and highest grossing animated feature film, “3 Bahadur,” and in 2020, Pakistan’s first animated short film, “Sitara: Let Girls Dream,” distributed globally by Netflix.

Obaid-Chinoy is also the recipient of four Emmy Awards®; a Knight International Journalism Award; the Hilal-e-Imtiaz, the second highest civilian award of Pakistan; and she was named one of Time Magazine’s 100 most influential people in the world. Obaid-Chinoy is the first filmmaker from Pakistan to ever win an Oscar® and the first female film director to have won two Oscars® by the age of 37.

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 28 film releases that have all opened No. 1 at the box office and collectively grossed more than \$26 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,” the highest-grossing film of 2021.

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.” “Moon Knight,” starring Oscar Isaac and Ethan Hawke, premiered on March 30, marking the MCU’s first Disney+ series of 2022. Upcoming original series for 2022 include “Ms. Marvel,” “She-Hulk” and the second season of “What If...?”.

May 6th of this year, “Doctor Strange in the Multiverse of Madness” opened and has garnered nearly \$900 million in box office globally thus far. 2022 will also see the release of “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,” “Spider-Man: No Way Home,” and most recently, “Doctor Strange in the Multiverse of Madness.”

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

Upcoming productions, on which D’Esposito is collaborating with Marvel Studios President Kevin Feige, include the feature films “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,” “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,” “Spider-Man: No Way Home,” and most recently, “Doctor Strange in the Multiverse of Madness.”

During her tenure at the studio, Marvel films have amassed over \$26 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 “Thor: Love and Thunder” and “Black Panther: Wakanda Forever,” as well as a slate of programming for Disney+, including “Ms. Marvel” and “She-Hulk.” Most recently, Alonso is an executive producer on the original series “Moon Knight,” which debuted on Disney+ on March 30. 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. For the last 3 years, she has been 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.

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," he went on to become an executive producer on such projects as "Thor: Ragnarok," "Black Widow," "Hawkeye" and "Moon Knight." Winderbaum 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 "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 Studios, Winderbaum co-produced the original "Ant-Man" film and created the Marvel One-Shot program of shorts, acting as executive producer on "Team Thor," "Team Thor: Part 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." Winderbaum 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 storytelling, receiving both an Emmy® Award for outstanding broadband drama and a Webby People's Voice Award for an interactive series he wrote and directed entitled "Satacracy 88." He received a Master of Fine Arts in Film Production from the University of Southern California and a Bachelor of Fine Arts in Studio Art from New York University, where he staged underground theater productions and created countless surreal illustrations. When Winderbaum was a freshman in high school, he designed the school district logo in Clarkstown, New York, where he grew up.

SANA AMANAT (Executive Producer) is currently an executive of production and development at Marvel Studios. Over her 12 years at the company, Amanat has worked as an editor, content creator and producer. She's worked on story and character development for much of her career, beginning with comic books and then moving to animation, games and live action. Her credits

include comic book titles like “Captain Marvel,” “Miles Morales” and “Hawkeye,” and streaming series like “Marvel Rising” and “Marvel's Hero Project.”

Amanat is most known for co-creating Muslim-American female Super Hero Kamala Khan — the new Ms. Marvel—which gained worldwide media attention and sparked excitement and dialogue about identity and the Muslim-American narrative. She’s championed representation in storytelling, striving to cultivate new voices within the entertainment industry. She was a part of Marie Claire’s New Guard of America’s 50 most influential women, as well as featured in Vogue’s American Women special. She also had the distinct honor of representing Marvel at the White House and introducing President Barack Obama, who called Sana a “real life superhero.” Sana currently serves as a mentor on the Pillars Foundation Pillars Artist Fellowship for rising Muslim filmmakers.

BISHA K. ALI (Head (Writer/Executive Producer) is a screenwriter and producer from London. Her work is shot through with her acerbic, darkly comedic tone and penchant for the absurd. She has been featured in Brown Girl Magazine, Shado, Burnt Roti, The Guardian, Vogue India, Forbes and Variety, and was selected by the British Academy Film Awards to be a BAFTA Elevate writer.

Ali has previously written for Marvel Studios’ “Loki,” winner of the People’s Choice Awards’ Show of 2021 and Writers Guild of America Awards nominee for best drama series and best new series. Before joining the Marvel Studios family, Ali also wrote for Hulu’s limited series “Four Weddings and a Funeral,” created by Mindy Kaling and Matt Warburton.

Prior to her work with The Walt Disney Studios, Ali was a contributing writer on Netflix’s “Sex Education,” created by Laurie Nunn and starring Gillian Anderson and Asa Butterfield. The series has been described as “a standout teen comedy” by Rolling Stone and “snort-out-loud funny” by the Financial Times, and has been nominated for over 25 awards.

Ali is consulting producer on HBO and Sky’s upcoming horror-comedy limited series “The Baby,” created by Sian Robins-Grace and Lucy Gaymer, and produced by Sister Pictures and Proverbial Pictures. She is also the writer of the upcoming animated musical feature “Century Goddess” for Spire Animation, a studio founded by “Ratatouille” producer Brad Lewis and entrepreneur P.J. Gunsagar.

Ali’s commitment to inclusion and overt change in minority representation behind the camera led to the establishing of Bisha K. Ali and Netflix’s Screenwriters’ Fellowship in association with Sky. The first of its kind in the United Kingdom, the fellowship offers six screenwriters from underrepresented groups a substantial bursary, their first TV credit, a paid placement in a writers’ room, workshops and mentorship, as well as time to focus on an original spec script over the course of a year.

Ali currently has projects in development with Annapurna TV, Apple, eOne, Legendary and Netflix.

TREVOR WATERSON (Co-Executive Producer) is vice president of physical production at Marvel Studios streaming and has served as co-executive producer on the Emmy®-nominated series “WandaVision,” starring Elizabeth Olsen and Paul Bettany; “The Falcon and the Winter Soldier,” starring Anthony Mackie and Sebastian Stan; “Loki,” starring Tom Hiddleston and Owen Wilson; “Hawkeye,” starring Jeremy Renner and Hailee Steinfeld; “Moon Knight,” starring Oscar Isaac; and “She-Hulk,” starring Tatiana Maslany.

Prior to joining Marvel Studios, Waterson served as a 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; as well as “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, he 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.”

FREDDY SYBORN (Co-Executive Producer) is a writer and producer, known for “Capital” (2019), “Ragdoll” (2021) and “Bounty Hunters” (2017). Recently Syborn served as a consulting producer on Marvel Studios’ “Moon Knight,” an original series for Disney+.

JENNA BERGER (Supervising Producer) is currently a director of production and development at Marvel Studios.

Prior to joining Marvel in 2019, Berger was a creative executive at The Mark Gordon Company, which was later acquired by Entertainment One. During her time there, Berger helped to oversee development and production on a robust slate of films, including “Molly’s Game,” starring Jessica Chastain and written and directed by Aaron Sorkin; “Murder on the Orient Express” directed by Kenneth Branagh; and “All the Old Knives,” starring Chris Pine and Thandie Newton. She also served as an Associate Producer on the Kiera Knightly thriller, “Official Secrets,” the true story of a British whistleblower who leaked information to the press about an illegal NSA spy operation designed to push the UN Security Council into sanctioning the 2003 invasion of Iraq.

Born and raised in Los Angeles, Berger is a graduate of the University of Pennsylvania, where she was a double major in English and Cinema Studies.

ROBRECHT HEYVAERT (Director of Photography, Episodes 101, 106) is a Belgian cinematographer known for his work on international features like “Bad Boys for Life,” “Black,” “The Ardennes” and “Revenge.” During his film studies in Brussels, Belgium, Heyvaert met with directors Adil El Arbi and Bilall Fallah. After working together on the directors’ student short film, they went on to collaborate on three Belgian features (“Image,” “Black” and “Gangsta”) before crossing the Atlantic to work together once more on “Bad Boys for Life.” His most recent credit is “Rebel,” set to premiere in Cannes 2022.

CARMEN CABANA (Director of Photography, Episodes 102, 103) is a cinematographer of Afro-Hispanic descent raised in Colombia and Venezuela. Her TV work includes “City on Fire” (Apple TV+), “Duster” (HBO and Bad Robot pilot), “Resident Evil” (Netflix), “High Fidelity” (Hulu), both seasons of “Vida” (STARZ/Lionsgate), season two of “Narcos” (Netflix) and “Los Angeles” (Amazon pilot).

Her feature work includes 24 independent films, including “Nocturne” (Blumhouse and Amazon) starring Sydney Sweeney.

Cabana's years of experience and ability for understanding story, capturing emotion and visual dynamism has catapulted her towards the top choices for female cinematographers.

She has been recognized in magazines like Variety and American Cinematographer (May 2010) for her work on “High Fidelity,” also as a “Rising Star in Cinematography” (May 2020 and Feb. 2017). Season one of “Vida” was featured in ICG Magazine (Oct. 2018). Variety (Aug. 2016) featured Cabana in its Below-the-Line Impact Report as one of the most promising filmmakers.

Bilingual and quick to adapt and collaborate with locals, Cabana has filmed features in 16 U.S. states and in South Africa, Mexico, Cuba and Colombia.

She teaches cinematography workshops around the world as well as empowerment talks. Her past appearances include: UCLA’s Available Lighting class and the 2020 and 2021 Summer Series; HBO Access; NAMIC's “Latino Creatives in Entertainment”; HRTS Women of the West “Diversity on Television” panel, Erman Baradi’s industry panel; DTLA Film Festival’s “Seen and Heard” panel; STAGE 32’s “Celebrating Women in Entertainment” panel; Arri and Film Independent Project Involve cinematography workshop; the eighth and ninth annual Masters in Motion filmmaking workshop in Austin, Texas; Rule the Set “Cinematography for Episodic TV” in Atlanta, Georgia; Enfocus cinematography workshop in Costa Rica; Litepanels workshop in Las Vegas, Nevada; and Litepanels and Adorama Gemini workshop in New York.

Cabana is a Film Independent Project Involve Fellow (2010), a Sundance Director's Lab crew participant (2008) and a member of the Friends of the ASC.

JULES O'LOUGHLIN (Director of Photography, Episodes 104, 105) Since graduating from the highly prestigious Australian Film Television and Radio School in 2004, O'Loughlin ASC ACS has become one of Australia's most highly regarded cinematographers. He is one of only a handful of Australians to be accredited by both Australian and American cinematography societies. Growing up in the lower Blue Mountain suburbs of Sydney, his love of cinema and photography was seeded at a very early age, when he was given his first camera at age 7.

O'Loughlin has won awards both in Australia and overseas for his highly innovative work. His experience has seen him work extensively in both film and high definition as well as 3D and underwater and his body of work includes documentaries, TV and feature films.

In 2010, O'Loughlin spent nearly three months at sea with James Cameron shooting his 3D IMAX documentary "Deepsea Challenge." He worked with Cameron again on the 3D adventure film "Sanctum."

O'Loughlin was the originating director of photography on the STARZ TV series "Black Sails." He's subsequently shot two more series with those show runners, the Apple Original series "See" starring Jason Momoa and "The Old Man" for Disney with Jeff Bridges and John Lithgow. His recent credits include "Come Away" with Angelina Jolie and David Oyelowo, which premiered at the 2020 Sundance Film Festival, "Angel Has Fallen" with Gerard Butler and Nick Nolte, and the Peacock series "Joe vs. Carole" based on the Wondery podcast "Joe Exotic: Tiger King," starring John Cameron Mitchell and Kate McKinnon.

Other credits include "Wish You Were Here," "The Hitman's Bodyguard," "Krampus," "Jolt" and "The Duel."

At the age of six, **CHRISTOPHER GLASS (Production Designer)** watched Ridley Scott's "Alien" for the first time. While it gave him nightmares, the film planted a lifelong desire for him to work in movies.

For 11 years, Glass was a storyboard artist, working on big budget movies, including "Spider-Man 3," "The Da Vinci Code" and "The Last Samurai."

From 2006 to 2007, he began directing VFX for commercials, and in 2008, he began work as a production designer in commercials. For his work in commercials, he has been nominated for several awards, winning two ADG Excellence in Production Design Awards and three AICP Awards. Additionally, he has won a Bronze Lion at Cannes for his production design in Spike Jonze's highly regarded short film "Welcome Home."

In addition to his commercial work, Glass has also designed various TV shows and movies, including "Batgirl," "Samaritan," "12 Strong," "The Dark Tower" and "The Jungle Book." For the latter, he was nominated for a Satellite Award.

NONA KHODAI, ACE (Editor, Episodes 101, 104, 105, 106) has edited Marvel Studios' "Wanda Vision," for which she received two Primetime Emmy® nominations, "The Boys," "Amazing Stories," "Chiefs," "Colony," "The Strain," "The Mysteries of Laura," "The Night Shift," "Constantine," "Revolution" and "Revolution: Enemies of the State," among others.

EMMA McCLEAVE (Editor, Episodes 102, 103) started her career with Marvel Studios on "Captain America: The First Avenger" in 2010 as first assistant editor. She returned to Marvel three more times as a 1st, on "Thor: The Dark World," "Guardians of the Galaxy" and "Avengers: Age of Ultron." Most recently she edited episodes of Marvel Studios' "Loki" series.

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

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

SABRINA PLISCO, ACE (Editor, Episodes 101, 103, 106) has had a career spanning nearly 30 years as an editor in both feature films and television with a title list of over 40 projects. Her feature career took off when she jumped into the pioneering visual effects movie "Sky Captain and the World of Tomorrow." This experience would serve her well as the editor for the visually dazzling "Doctor Strange." Over the years, Plisco found a niche on a number of projects which combine animation and live-action, such as the upcoming comedy "Strays" and more family-friendly projects like "A Dog's Way Home," "Charlotte's Web," "Beverly Hills Chihuahua," "The Smurfs" movies and "Clifford the Big Red Dog."

Plisco's experience on the small screen front is extensive as well. The television mini-series "Uprising" received an ACE Eddie nomination, and in 2015, she was nominated for an Emmy® on the A&E mini-series "Houdini." Recently, Plisco edited episodes of Steven Spielberg's "Amazing Stories" reboot.

SUSHILA LOVE's (Editor, Episodes 102, 103) credits as an editor/assistant editor include "Dynasty," "On My Block," "Never Alone," "The Good Place," "Brooklyn Nine-Nine," "Project Runway," "Burnt," "The Sixties," "Chasing Nashville," among others.

ARJUN BHASIN (Costume Designer) was born in India and studied film and costume design at New York University Tisch School of Arts. Shuttling effortlessly between Hollywood and Bollywood, crisscrossing sensibilities and ideologies, Bhasin brings a unique vision to his film and

television work. One of Bhasin's first projects was 2001's "Monsoon Wedding," which was also the start of his longtime collaboration with director Mira Nair. Since then, they've worked together on a variety of projects, including 2006's "The Namesake," 2012's "The Reluctant Fundamentalist," and the 2020 limited series "A Suitable Boy." Bhasin was the designer on the 2012 award-winning feature "Life of Pi," directed by Ang Lee. He was also nominated for a Costume Designers Guild Award for his work on 2019's "A Beautiful Day in the Neighborhood," directed by Marielle Heller and starring Tom Hanks. Recently, Bhasin finished work on Kogonada's "After Yang" for A24.

LAURA KARPMAN (Music by) creates powerful, imaginative scores that push the boundaries of storytelling. Her award-winning music, spanning film, television, theater, interactive media and live performance, reflects an audaciously creative, prodigious, fresh spirit.

Karpman collaborates with the most creative filmmakers of our time, including Misha Green, Steven Spielberg, Alex Gibney, Kasi Lemmons, Rory Kennedy, Sam Pollard, Laura Nix and Eleanor, Francis Ford and Sophia Coppola. The five-time Emmy® winner's scores span the HBO hit series "Lovecraft Country," 2020 Oscar®-nominated "Walk Run Cha-Cha," the Discovery Channel docuseries, "Why We Hate, Miss Virginia," starring Uzo Aduba, the Netflix romantic comedy, "Set It Up," Sony's "Paris Can Wait," starring Alec Baldwin and Diane Lane, Lionsgate's "The Cotton Club Encore," Fox Searchlight's "Step" and "Black Nativity," starring Forest Whitaker, Angela Bassett and Jennifer Hudson, the drama series "Underground," Sony's "L.A.'s Finest," Peabody award-winning series "Craft in America" and Showtime's "Sid and Judy."

Karpman received a Critic's Choice award for her song, "Jump," co-written with frequent collaborators Raphael Saadiq and Taura Stinson, sung by Cynthia Erivo. Her animated work includes "Sitara," directed by Sharmeen Obaid-Chinoy, executive produced by Darla Anderson and Gloria Steinem, released by Netflix. Her celebrated scores for interactive media include "Guardians of Middle Earth," "Everquest 2," "Kung Fu Panda 2," "Project Spark," "Kinect: Disneyland Adventures" and "Untold Legends Dark Kingdom."

Across concert halls, Karpman is well known for her Grammy award-winning album, "Ask Your Mama," a multimedia opera based on the iconic cycle of poems by Langston Hughes. For this Carnegie Hall commission, Karpman collaborated with The Roots, soprano Jessye Norman, performer De'Adre Aziza and jazz vocalist Nnenna Freelon. Other notable works include "All American," commissioned and performed by The Los Angeles Philharmonic at the Hollywood Bowl; "Brass Ceiling," commissioned and recorded by The U.S. Army Band, and "And Still We Dream," commissioned by Lyric Opera of Kansas City honoring 100 years of suffrage; "Wilde Tales," commissioned by Glimmerglass Festival; "Balls," an opera chronicling Billie Jean King's 1973 "Battle of the Sexes" tennis match with words by NYTimes writer Gail Collins; and a pandemic opera for Opera Theatre of St. Louis with words by Taura Stinson.

A fierce champion for inclusion in Hollywood, after founding the Alliance for Women Film Composers, Karpman became the first American woman composer inducted in the music branch

of the Academy of Motion Pictures and Sciences, and was subsequently elected to be the first female governor of the music branch. During her short time as governor, Karpman has made indelible strides, advocating for Academy membership for dozens of underrepresented composers and songwriters, as well as spearheading the Academy Women's Initiative. Her leadership in creating opportunity and standing up for inclusion is unparalleled.

Karpman is an advisor for the Sundance Film Institute and on the faculty of the USC Film Scoring Program and the San Francisco Conservatory. She received a doctorate from The Juilliard School where she studied with 20th century icon Milton Babbitt.

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

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

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

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

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

Jordan has been the music supervisor on several Marvel Studios' Disney+ series, including "The Falcon and The Winter Soldier," "Loki," "Hawkeye," "WandaVision," "Moon Knight" and "What If...?".

On the feature film side, he recently served as music supervisor on Marvel Studios' "Black Widow," "Shang-Chi and The Legend of The Ten Rings," "Eternals," "Spider-Man: No Way Home" and "Doctor Strange in the Multiverse of Madness."

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

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

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

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

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