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Presents

BEHEMOTH!

Starring
Pedro Pascal
Olivia Wilde
Eva Victor
Alexa Swinton
Kaya Ralls
Erik Griffin
JoBeth Williams
Margarita Levieva
With Hank Azaria
And Will Arnett

Written and Directed by Tony Gilroy
Produced by Tony Gilroy, p.g.a., Sanne Wohlenberg, p.g.a., John Gilroy, p.g.a.
Executive Producer Jeremy Reitz
Director of Photography Damián García
Production Designer Jade Healy
Editor John Gilroy, ACE
Costume Designer Mary Zophres
Music by The Behemoth! Collective
Casting by Carmen Cuba

Run Time: 127 min
Rating: TBD
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BEHEMOTH!

A gifted cellist, Alex Serian (Pedro Pascal), returns home to Los Angeles after 20 years on the road. Music, which has been the constant, all-consuming river of his life, begins to carry Alex on an adventure that will change him forever.

Alex Serian (Pedro Pascal) is a third-generation musician. The Serians have been long-established members of the Hollywood studio scene. His grandfather, a fabled trumpeter, died mid-session hitting a High C on the MGM stage in 1959. Alex's father, Peter (Hank Azaria), was a French horn player who, in the wake of his father's death, abandoned his classical aspirations to become a successful, albeit bitter, composer. Ginnie Serian (JoBeth Williams), Alex's mother, was a legendary, first-call harpist with thousands of credits. His older brother, Andrew, (Will Arnett) played viola before starting a band that made several gold records but peaked fifteen years ago.

The Serians were gifted, driven, and vividly dysfunctional. Alex was a prodigy and the focus of his parents' toxic ambitions. By age six, they had him performing on The Johnny Carson show. As his brother rebelled and peeled off into Rock & Roll, Alex was pushed onto the conservatory track that was meant to arrive at an exalted career as a principal soloist.

It didn't turn out that way. We meet Alex returning to Los Angeles after twenty years of elite symphonic playing. His love of music has never diminished, and his virtuosity has never been in doubt, but he's clearly shunned the spotlight; his nomadic resume – *Dallas, Boston, Chicago* – and string of incomplete relationships the by-products of his complicated upbringing.

Alex's homecoming seems motivated by his mother's fading health and an explosive affair with Carol Spedding (Olivia Wilde), a wealthy Chicago patron. But now, as he begins to take session work, the music cues trigger flashbacks that tell us why he's stayed away so long and why he might've *really* come back.

A Dallas flashback tells of a failed affair with Nadia Hynes (Eva Victor), a brilliant violinist who breaks off the relationship to marry a Los Angeles billionaire. Six years later, Alex attends Nadia's funeral where her daughter plays a shockingly mature, self-composed requiem. Alex can't help wondering if he might be her father.

Over the next decade, Alex's curiosity is piqued by a series of bootlegged videos and demos. Viviana Glenn (Alexa Swinton) possesses a musical maturity and ambition that elevate her beyond the limiting

definition of "prodigy." She's become a composer across all genres and now, at fifteen, is emerging from the cocoon of her wealthy family.

In addition to the "Viviana compositions," there are seven other fictional sources of music in the film: two Peter Serian title themes, a solo cello practice Etude, and four "invented" feature films that are being scored. Nine composers – The Behemoth! Collective – were brought on to give each cue a unique voice.

Behemoth! is the title of the final project being scored, a decoy name for a franchise movie looking to keep a low profile. As music pulls Alex into its time-trip adventure, it draws him and Viviana into closer contact. When the original ***Behemoth!*** composer is sacked, she steps in and the questions that have been simmering become a crescendo.

The basic definition of the word behemoth is, "*a great and mighty beast*." For Alex, by the end of our story, that word might be an apt description of his own obstacles – the "beast" that family can become; the overwhelming, inspiring, stifling, chaotic, hulk of obligations and need that shadow us always.

In the end, it's music that's led him on this adventure and music that will free him.

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Directed, written and produced by **Tony Gilroy** (*Michael Clayton*, *The Bourne franchise,* Emmy Award-winning "*Andor")*, ***BEHEMOTH!*** stars **Pedro Pascal** (*Materialists, Eddington*, *"The Last of Us"),* **Will Arnett** *(Is This Thing On*?), **Olivia Wilde** *(The Invite, I Want Your Sex, Her*), **Eva Victor** *(Sorry, Baby*), **Hank Azaria** *(The Birdcage*), **JoBeth Williams** *(Poltergeist,* "Frasier"), and newcomers **Alexa Swinton** and **Kaya Ralls**.

The film reunites Gilroy with a top team of artists behind the scenes including producer **Sanne Wohlenberg** ("Andor", "Chernobyl"), producer and editor **John Gilroy** *(Rogue One: A Star Wars Story, Nightcrawler*), cinematographer **Damián García** ("Andor", *Ashes*), production designer **Jade Healy** *(The Killing of a Sacred Deer, The Invite*), costume designer **Mary Zophres** (*La La Land, Inside Llewyn Davis*), and casting director **Carmen Cuba** ("Stranger Things, *The Apprentice*).

And, in a cinema history first, ***BEHEMOTH!*** features nine legendary composers known as "The BEHEMOTH! Collective" who each contributed to the film's score. **Michael Abels** *(Us, Get Out*), **Emily Bear** *(Moana 2*), **Lukas Frank** (*East of Wall*), **Michael Giacchino** *(Up, The Incredibles*), **James Newton Howard** *(Michael Clayton, Defiance*), **Henry Jackman** (*Captain Phillips*), **Nami Melumad** *(Thor: Love and Thunder*), **Brandon Roberts** ("Andor", *Free Solo*), and **Alan Silvestri** (*Forrest Gump, The Polar Express*), created all the original music for the film.

TONY GILROY: FROM CONCEPT TO SOUNDSTAGE

Tony Gilroy's work as a screenwriter and director has consistently taken audiences behind the scenes into unfamiliar worlds: A fixer for prestigious, morally dubious law firms. An intergalactic revolution that mirrors our real-world struggles with fascistic power grabs. The personal cost of shadow diplomacy. ***BEHEMOTH!*** now joins that collection, delving into a world seldom seen before on screen.

The idea for the film first came in 2016 when Gilroy was recording Michael Giacchino's score for *Rogue One.* He'd directed three previous films and been deeply involved with the music, but the scale and pressures of the *Rogue One* sessions made him wonder why no one had set a movie within the remarkable ecosystem of Hollywood's scoring stages.

"I'm always looking for someplace that people haven't gone before, looking for something fresh," says Gilroy. "When we scored *Duplicity* and *Rogue One* at the MGM/Sony stage — a scoring studio since the 1930s, with so many landmark films scored there — I remember thinking, 'This is just such an exciting, historic place. There's *got* to be a movie in this room.'"

Gilroy interviewed studio musicians, contractors, composers and arrangers for years, building relationships, letting the idea for *BEHEMOTH!* percolate while showrunning two seasons of "Andor." Over two seasons, Gilroy and composers Nicholas Brittell and Brandon Roberts parked themselves in the studio for months, humbled by the scale of the show and the variety of music required.

Six years later, Gilroy now had supervised twenty-four hours of original score with two different composers, an experience that had him diving back into the story, setting it on the scoring stage when he realized what a gift it would be to live completely in the music as they made it.

"***BEHEMOTH!*** is a love letter to the movie music of Southern California, the tradition and value and beauty of it," says Gilroy. "I want audiences to lean in and say, *Is <u>that</u> how they create a film score?* We're taking you someplace you've never been, but that's always been part of your life. No one's ever really gone into an appreciation for where the music comes from in cinema — really looked at it or the people who make that music."

Gilroy has always been interested in characters performing at the very top of their game. For ***BEHEMOTH!***, that meant exploring the scoring world through an exceptionally talented, third-generation cellist from a first-call LA "session family". For Alex, music is his everything and the language that allows him to connect to other people. Gilroy also felt the film was an opportunity to explore the universal quality music has as a catalyst for memory and was specifically interested in how memory could structure the plot.

Says Gilroy, "Music is an incredible trigger for memory. There are songs, if I hear them, I'm *right there*, back in time. For Alex, this sensitivity is massively amplified. He's been deep diving into music every day of his life, and it's a life that's always had the shadow of something incomplete, so as the cues begin pulling him back in time, he begins to feel he's being led somewhere. He's a passenger on an unexpected quest that comes into focus musically."

This musical journey through Alex's past will lead finally to a resurrection.

Says star Pascal, "This is rich, nuanced, subtle storytelling through the experience of this character. And so much of it is a love letter to movies and to movie music, told through memories that are triggered by music. You're on a journey with this person, understanding what's happening to him as he comes to understand it. All of these puzzle pieces are coming together for him."

In a time where this once-great industry could not be in a more vulnerable place, it was incredibly important to Gilroy that ***BEHEMOTH!*** was entirely prepped, shot, scored and finished completely in Los Angeles. In addition to the composers and their full teams and studio crews, 303 AFM musicians also worked on the film on-camera and on the stage.

PEDRO PASCAL: HITTING EVERY NOTE

Pedro Pascal's Alex Serian feels part of a longer lineage of creatives whose inner and outer journeys are defined by their art. When writing the character, Gilroy mapped out Alex's psychology, biography, and trajectory in comprehensive detail.

"There's never *not* been music in his life. Music is like oxygen to him," adds Gilroy. "He's a working musician, in demand everywhere. He's a nomad, going where music takes him. He's an incredibly gifted cellist and had every opportunity to become a principal soloist. He could've been First Chair or Concertmaster in any orchestra, but he's always kept back, always kept himself a bit outside the spotlight."

Says Producer/Editor John Gilroy, "When we meet Alex, he's come back to LA, where he grew up. He comes from a multi-generational family of 'movie music people,' and he's at an age where you're starting to lose both your parents. His mother's health is failing, and he's coming back to take care of her. He's trying to get away from some problems he'd had in previous cities. And as the story unfolds, you realize he's really back for a whole *other* reason."

The women Alex has dated throughout the decades have shaped him as well. Although he's the kind of person who chooses relationships with a clear end in sight, Alex's charisma as well as the world he inhabits still appeal to the people around him. Bronte, a fellow musician Alex meets during the present-day scoring session, connects with him in a very different way. Their mentor-mentee connection shows Alex what a great father he could have been, but also how a long-term connection can be rewarding. To portray both levels of connection, the role required an actor with that level of charm and ease. Gilroy felt Pedro exuded that magnetic quality: an almost gravitational pull.

After multiple Emmy nominations and a career that has included landmark TV series ("Game of Thrones," "Narcos," "The Mandalorian," "The Last of Us"), blockbuster movies (*Gladiator II, The Fantastic Four: First Steps, Star Wars: The Mandalorian and Grogu*), and dramas and comedies with unique viewpoints (*Eddington, The Materialists*), Pascal brings a rich tapestry of experience and tones to ***BEHEMOTH!*** in a role he's never quite been seen in before.

"There are many reasons why Pedro was perfect for the role," says Gilroy. "We'd seen all the work, we knew how gifted and skilled he was, and that was confirmed every single day we worked, but that only gets you *almost* all the way there. The temperature of this character, his footing in the world, his charm, his anxiety -- everything intangible was a perfect fit with Pedro. We needed effervescence and that's a tricky thing to balance against the hard edges of the story. Pedro has access to all of that. The discipline of the craft, the cost of loss, the loneliness and exhilaration of a nomadic life, these are real to him. Alex appeared fully-born the moment Pedro committed to the part."

Pascal, in turn, felt he'd never worked with a director as collaborative as Gilroy. "Nobody has ever made me feel in such equal measure, like, we are in this together. That's the way that he works with everyone. Together, we were all completely focused on this story. And as scared as I was by certain parts

of the role — like learning the cello — I couldn't have asked for a project more inviting, more generous, safer or more demanding in all the right ways."

"Playing the cello is *incredibly* difficult, and Pedro was so dedicated to all the technical things he had to do," says John Gilroy.

Alexa Swinton, who plays Viviana, was particularly struck by Pedro's charisma and energy both in larger scenes, such as the "Your God Is Sleeping" scene in the LA warehouse club, and the more intimate moments, where music is the only language their characters speak with each other.

"In our final scene, the music is so emotional and moving and Pedro wanted to get the perfect take every single time," adds Swinton. "He needed it to be right. It was incredible to see someone who cared about every single thing coming together."

In bringing Alex to life, Pascal portrayed someone who is simultaneously a master at their craft and uncomfortable in the spotlight. Explains Pascal, "As you start to understand his family history and perspective on intimate relationships, you recognize that he's very much a passenger in his life. He moves through life by instinct and by following the music, often literally. He has revelatory and vulnerable discoveries to make, but this is not a man who regrets things — he just doesn't come to certain understandings that may have helped him sooner. And we only understand those with him at a later point of his life and career."

A PERFECT ENSEMBLE

Because the film is structured as a memory piece, it is told only from Alex's perspective and required a deep cast of immensely talented actors to flesh out the many decades of Alex's life as he recalls them.

Emmy Award winner and Tony Award nominee Will Arnett plays Andy Serian, Alex's brother, whose attempts at camaraderie with Alex are often tinged with sibling rivalry and self-absorption. While Alex was the uber talented musician, Andy was the one who saw a bit of success, with a band in the 90s that saw a little more than 15 minutes of fame. Says John Gilroy, "When Will's on camera, he plays off Pedro so well — they're like thruster rockets that push the movie forward. Andy's fame was realized a bit differently than his brother's fame. There are a lot of people like him who are really talented, but who wind up as struggling musicians."

JoBeth Williams plays Ginnie Serian, Alex and Andy's mother, a renowned harpist whose health is failing when Alex comes to LA at the start of the film. "JoBeth, playing someone at the end of her life, was just incredible. We jump time with the character a little bit; we see her in the present day, when she's failing, and we see her ten years earlier, and you can feel that prior life in the rest of her performance," says Gilroy.

Rounding out the Serian family, Emmy winner Hank Azaria plays Peter Serian, Alex and Andy's father, a musician seen in ***BEHEMOTH!*** in a "video letter" he sent to Alex 25 years ago. Says Casting Director Carmen Cuba, "Peter Serian is a dynamic character. He's only seen in flashback, yet he is the mythology of the family. Hank Azaria is so great at building on that."

As Carol Spedding, a woman who refuses to accept when Alex ends their romance in Chicago, Olivia Wilde brings a hilarious ferocity and fierce intelligence to the role. Says Wohlenberg, "Olivia is a wonderful

actress who really blew us away when she became Carol. She understood the essence of that character and was so perfect."

To portray Nadia, the woman Alex dates while in Dallas, Eva Victor came aboard. "Nadia had to remain a bit mysterious," says Cuba. "She needed to be very different from Carol, for instance, yet also be someone who'd feel a connection to Viviana and to Pedro. I had just seen *Sorry, Baby* and was blown away by what Eva Victor did in it. Her insights into how to portray this character were exceptional."

"It's interesting to play a character like Nadia, who in the film is someone's memory of a person," says Victor. "In the script, she functions as this burst of warmth and love, offering the idea to Alex that he doesn't have to be so lonely. He doesn't take it in the way that Nadia needs him to, but she's got this fire, and there's a lot on her plate that we don't see. I think her spirit continues in the film in a beautiful way."

For two crucial characters, Gilroy knew he needed to have performers who could not only hold the screen but hold their own with musicians. To play Viviana, the extraordinarily talented Los Angeles teenager whom Alex believes may be his daughter, Alexa Swinton fit the bill perfectly.

Says Cuba, "We first saw Alexa on tape, then she came in and worked with Tony. It turned out that she's been recording music and has been in off-Broadway plays. Like Viviana, she's a child professional, so her connection to Viviana was organic and natural."

"I mostly sing, and I've played piano my entire life," says Swinton. "Viviana is very focused on music; it's her only passion, and we see her composing a score for a film at age 15. She knows she's capable. Alex is discovering the truth behind the story for them. Viviana is so talented and hard-working and enamored with all music in general. There's a connection she finds with Alex, though she doesn't know why, and it's expressed through music."

To play Bronte, a young musician Alex begins to mentor, newcomer Kaya Ralls came aboard, with a talent she's had since childhood.

"I started playing cello when I was nine in my school's music program and began discovering more about classical music on my own, and was self-taught for a while," says Ralls, who eventually went to college at the UCLA Herb Alpert School of Music and is now getting her master's at Juilliard. "Bronte and I are at a similar stage in life, and her friendship with a mentor is something I'm familiar with. As someone who's had a lot of important mentors while learning cello, I felt at home with the role from the start. She's a young, aspiring professional musician, still trying to find her way."

For the characters seen during the recording sessions, Gilroy's plan was to cast musicians who also would actually be able to play the score. Shares Cuba, "They needed to play cello at the level that the session musicians in the movie do. That is a very special group of people in those scoring sessions. The process for any of the parts that speak, even if it was one line, was a collaboration with our Music Production Supervisor, Timothy Loo. I would let him know what I was looking for in each role and he would put together options."

"What started to happen, interestingly," Cuba adds, "is that I got a sense of the personalities of the musicians playing each of the different instruments. This enabled me to ask pertinent questions of the musicians because it's not the way I normally audition actors. It is such a specific life they lead."

ON BECOMING A CELLIST

Music Production Supervisor Timothy Loo got Pascal to approximate and understand the intricacies of the cello in an extraordinarily short amount of time.

"We thought, 'How do we get Pedro to look like an expert cellist in three months?'" says Loo. "The first couple of weeks, I showed him what life is like as a cellist. Then it was, 'How do you look structured in your body position yet relaxed, while still looking like you're having fun, *and* actually, genuinely having fun?' Pedro was able to get that very quickly."

"The hardest thing to get correct as a cellist is the left hand," says Loo, "the way it moves around, how the independence of the finger work takes so much coordination and so much relaxation. But anybody who comes to the instrument, the first thing they want to do is just put a death grip on it because they're scared of the fingers not being in the right place. I taught Pedro the Suzuki method, then we learned basic variations — literally 'Twinkle, Twinkle, Little Star' and a French folk song and beginner pieces. He needed a solid foundation."

Learning to play the cello in order to make those scenes believable was a major accomplishment for Pascal, who spent countless hours studying and playing the instrument.

"I didn't need to explain to Pedro how rhythm works from a notational stand point," says Loo. "But I did talk about how one *feels* rhythm. Henry Jackman's and Alan Silvestri's pieces, which Alex is seen playing, are both very rhythmically based. So it was important to understand the flow and where the beats lie."

Pascal practiced on the cello for 3 to 4 hours a day for approximately six weeks. "I was carrying that cello around with me everywhere," says Pascal. "It was like when you get that egg assignment in school and you have to take it everywhere. That's how I felt with this cello. It was actually incredibly intimate and something I never thought that I would get used to. There's something about the cello and how it comes between your legs that pushes up against your chest, and your arms are wrapped around it in a literal physical embrace."

BRINGING TOGETHER THE BEHEMOTH! COLLECTIVE

The elegance and magic of music written for the movies — and performed by session musicians energized by the images onscreen as they record — has been Hollywood's secret weapon for decades. The score is essential to the experience of a film: imagine *Lawrence of Arabia* without Maurice Jarre's stirring themes, *The Godfather* without Nona Rota's singular trumpet, or *Star Wars* without John Williams' triumphant and otherworldly score.

For ***BEHEMOTH!***, Tony Gilroy wanted distinct scores for each of the films Alex is scoring in the film, as well as specific music for the fictional TV shows and cartoons scored by his father and the songs written by Viviana. Gilroy cast the composers as if they were actors in the film – each project within the film needed its own voice.

"We had the music from the composers, and then we shot videos on iPhones to map the shots out and cut it all together to those little pretend versions. We would detail the shots and what would happen well beforehand," says Gilroy. "The thing for my brother John and me is tempo — we're tempo freaks. And in this case, it became more extreme, because we did all the music first."

Says John Gilroy, "This whole project was in a way, inverted. What you usually do is shoot your movie, edit it together, and *then* you start to find the music. We did things totally backwards here: We had

the music written for the movie before we ever started shooting, which is an odd thing to do. We did it that way because Pedro had to learn how to play certain sections of the music on the cello."

"The music in the story is actually scoring Alex Serian's life," he continues. "So we had to know what that was all about because we were shooting against cues that we had made. We had nine composers, and every one of them hit it out of the park. Normally, I edit a scene together and I think about music later, but here the music was sort of waiting for me."

The nine composers working on BEHEMOTH! all recorded their respective original scores in some of Hollywood's most hallowed music rooms, including the former MGM stage — now the Sony Pictures Scoring Stage — where music for films including *The Wizard of Oz*, *Gone With the Wind, An American in Paris, Singin' in the Rain, Lawrence of Arabia,* and *Schindler's List* were recorded — and the Newman Scoring Stage at Fox (where the scores for *Carousel, The Sound of Music, Jaws,* and *The Bourne Identity*, among others, were recorded), as well as at Los Angeles' EastWest Studios.

HENRY JACKMAN (*Captain Phillips*)
wrote *Spies Don't Run*, the first LA scoring session, which plays over the full Chicago flashback, which is supposed to be the latest in the fictional *Spies Don't* action-comedy franchise.

Says Jackman, "Normally, when you record a film's music cue, there's a wonderful scoring stage, but the audience doesn't see the musicians, of course. The entire *Spies Don't Run* cue is filmed such that the viewer literally is watching a scoring session. There are four cues, including a massive chase sequence in the second cue and a more mournful reappraisal of the theme in the third cue. I was so ready to score this pretend movie!"

"Obviously, if you think about kineticism, you think about percussion," continues Jackman. "That second cue has a lot of hybrid electronica production sounds, and we see shots of Alex playing that. I knew this had to be cello-leaning but also sound modern. If there really were a *Spies Don't Run* movie, it would have some of that stuff. This is also very much the way Tony and his brother John — the picture artists — handle it. It's very seamless and doesn't draw attention to itself. It's a very interesting way of using score literally, then intercut between the viewer seeing the players play a cue. And then the cue becomes the score cue for other intercut Chicago scenes."

MICHAEL GIACCHINO (*Up, Inside Out*)
created the fictional *Happy & Slappy* tune that Peter Serian wrote for a cartoon, which plays on Andy Serian's podcast. We hear this tune when Alex is outside Andy's house in LA for the first time, underscored by him observing a fight between Andy and his partner.

Says Giacchino, "Tony is always a joy to work with. When I scored *Rogue One,* I saw right away that he is an artist who will fight to put story first. If the words or the music don't feel true to what needs to be said, we try again. I love that about him. For *Behemoth!,* I feel very lucky to have been given the "role" of Peter Serian's music. Alex Serian's father was an old-school composer who spent the end of his career scoring knockoff Tom and Jerry shorts. I can understand an artist feeling that kind of work is beneath him, spending their time on "junk art," but the truth is there is always someone out there listening and

appreciating what they do. The music in those shorts, and so many others like them, is a big part of why I started writing music in the first place."

ALAN SILVESTRI (*Back to the Future, Forrest Gump*)
wrote the scoring session for the big blockbuster movie *Open World*, which has a decoy title for a fictional production called *Behemoth!*, and which then becomes the score that plays over a sequence in which Alex has stolen something crucial from a mansion.

"The unique idea of the film allowed me to play a little more boldly in certain places, because once the audience understands how it works, they're going to feel the presence of it," says Silvestri. "That colored some choices I made, because things then become a music-driven moment as much as a narrative-driven moment. I've never had a situation like that."

"For this score, which starts in the scene that starts on the *Behemoth!* scoring session and goes into Alex in a mansion, I'm playing it like a giant Panavision caper," adds Silvestri. "But here, the caper is our hero is trying to steal a toothbrush! It's great when you can have some fun with how you address things in terms of scale. I'm not playing it like a little rascally thing — this is a big deal! There's a lot at stake. Everything in the score is expanded, dramatic, bigger than life. What's happening in the film is not that, yet the consequences are equally important."

"For a few years now, I've been doing 'in-concert concerts' with *Back To The Future*, where we project a beautiful print of the film, with dialogue, and a symphony plays the score live," says Silvestri. "Audiences love that because it's pulling the curtain back — they're like, 'Is *that* what happens?' And ***BEHEMOTH!*** is going to reveal that to an audience as well in a smart, lovely way. It's a part of filmmaking they never get a chance to see. It's exciting."

BRANDON ROBERTS (*A Quiet Place, Free Solo*)
wrote the theme to *Look Away Jones*, a piece of music Peter Serian wrote for a fictional TV detective show from the 1980s. Gilroy gave Brandon the entire backstory of the show.

"I was working with Tony on 'Andor' at the time he was writing *BEHEMOTH!,*" says Roberts, "and he'd come in for the recording sessions and tell me about this script he was working on. I had the benefit of hearing the growth of it. For *Look Away Jones*, we talked about the *Rockford Files* theme by Mike Post and Pete Carpenter, and we talked about old Sinatra songs. Tony's script mentions that a 30-piece big band was supposed to have been involved in the *Look Away Jones* series theme. I have a background in jazz and was a jazz guitarist before segueing into film composition. This is kind of full circle for me."

Of the power of hearing music performed, Roberts says that "I heard one time a quote that said, 'Sampled music can make you sad, but live musicians can make you cry.' I think there's a huge truth to that. There's a reason we still have live musicians and big orchestras playing on big films."

"There was no communication between the nine BEHEMOTH! composers before shooting the film, but that's intentional," says Roberts. "Tony didn't want us to hear each other's pieces — he wanted the music to all feel like separate entities. That way it'd be a different approach and a different take for each."

EMILY BEAR (*Our Little Secret, End of the Cycle*)

wrote the score for *Seasons of Glass*, a love theme for a romantic drama played in *BEHEMOTH!*'s second scoring session which covers the Dallas flashback. Bear also co-wrote, with Tony Gilroy, a 1950s-style song, "Make Mine Salty," heard at the end of the film and notable for its importance in the career of Alex Serian's grandfather.

"Tony has such a clear filmmaking vision and is so musically adept — he understands music in a way that I haven't experienced with many other directors that I've worked with," says Bear. "He told me how he was envisioning *Seasons of Glass.* He knew he wanted a waltz for the longer cue; it keeps you yearning and wanting more. In the waltz, the strings have fun textures. Knowing this was a fake period piece movie, we could lean into that kind of vintage Italian or French film-score feel. Tony told me it's about a widow helping a young soldier about to go off to war confessing his love to a girl he's pining for, and she's teaching him how to dance, which is what the waltz cue was. And then she ends up falling in love with him! It's heartbreaking! We wanted the music to be over the top."

"The moment when I was in the Sony scoring room is why I fell in love with writing for orchestra and then more specifically for TV and film," reveals Bear. "I think there is truly no better place than on a scoring stage hearing your own music come to life with a room of like 85 of the best musicians in the world."

MICHAEL ABELS (*Get Out, Nope)*
wrote the cello practice session etudes Alex is seen practicing, which run into a Bach piece, heard primarily before the Boston sequence.

"The piece I wrote shows Alex as a cellist in his personal life," says Abels. "As much as we see him out in the world performing and recording, most of what makes a musician a great musician is practicing at home in isolation. So in the scene that I wrote the music for, we see him practicing."

"I've never seen a film where so much attention — and intention — was put into making the music feel as authentic as it can be," says Abels. "Tony was very intentional and specific about every piece of music from pre-production and how it was to be used in the storytelling. With the solo pieces, Alex is playing not to please a conductor or to be part of an ensemble, but playing purely for himself and his practice, but also for the joy of playing and celebrating his own ability. With solo playing, there's a chance to express yourself. It was very important that we feel Alex's personality and his strong bravado as a musician and as an artist."

"Tony also has a passion for music that's created for film that's really rare," says Abels. "And for him to express that through this script and his direction of this project is delightful to watch. He's just so excited to be able to be in this playground. Being one of a group of composers to collaborate on a film is something I never thought I would experience, and it's just not how it's done. But for this film, each composer brought their own individual personality to the different pieces of music, which was what Tony intended."

JAMES NEWTON HOWARD (*The Bourne Legacy, Michael Clayton*) wrote
Viviana's *BEHEMOTH!* score that she presents to the musicians, and except for the music in the LA club, wrote all of Viviana's original music, including the requiem she plays as a young girl (co-written by Tony Gilroy) and the duet that Alex plays with Viviana at the end.

"Before BEHEMOTH!, I had done three movies with Tony," says Howard. "When I heard about this project, he said, I want the voices to be noticeably distinctive, and so these other really talented people came in. Tony's idea was ethereal in a way — I couldn't imagine what it would actually look like or how you could do it."

"Tony was actually in the room standing in back of me while I was composing all this stuff for the score — we've done it before and it really works, and I don't think I have that experience with any other director," adds Howard. "But Tony, I welcome him into my creative process, which is unique. But Tony is very musical. In fact, we co-wrote some of the music together in the movie, which was a first, but I was open to it because it was so cool when he wrote. It didn't sound like me, which was part of the magic of the collaboration for this movie.

LUKAS FRANK (*Walk With Me*, *East of Wall*)
wrote the music for Viviana's performance in an LA club of a song called "Your God Is Sleeping," as well as a cue heard at the very beginning of the film as a kind of Serian family theme.

"I have a band called Storefront Church that feels not-too-dissimilar from what the song for the film ended up sounding like," says Frank. "We had the title and just kind of ran with it. Tony had written some lyrics himself, and I took those and just wrote completely different lyrics that were the same sentiment."

"Viviana is supposed to be a super-genius pure musician who's not interested in being cool or impressing anyone. She's in her own lane, this buzzy underground musician and artist with a lot of talk around her in music circles," says Frank. "That was sort of intimidating to write for. She's larger than life. So, I don't know, I just kind of turned my brain off and just tried to write a good song that felt timeless but not too trendy."

"I'm always thinking about narrative and character and kind of cinematic qualities in my songwriting," says Frank. "When you talk to him about this movie, the characters are like real people to him. So it feels very alive. It's like you can live in it easily."

NAMI MELUMAD (*Thor: Love and Thunder, "*Star Trek: Strange New Worlds")
wrote the harp cues for Ginnie Serian, which is sourced from the movie-scoring session for the fictional *Tolerance Hill*, some of which is heard during Ginnie's scene, then at a funeral and as her ashes are spread on the beach. Harpist Gail Levant played on these pieces.

"The fake movie I worked on was *Tolerance Hill*, an English period drama," says Melumad, "which then scores the scene on the beach and when Alex says goodbye to his mother. We focused on the harp, because obviously it's a memory of his mother, a harpist, but you also have to consider the story in the English drama. It's about a heartbroken woman, and the emotions needed to carry into Alex's nostalgic feelings. We should feel the wanting and the nostalgia of being in his childhood home with all the emotions that it carries."

"And it's a mixed emotion cue; it's not just longing to be there — there's also a bit of tension," continues Melumad. "This cue is kind of a love song for his mom and then it leads us into the funeral, which is another set of feelings involving his ex-girlfriend."

"BEHEMOTH! was a once-in-a-lifetime project," says Melumad. "I'm extremely proud and honored to be part of it. Being included in a collective of composers full of people I grew up listening to and who inspired my music. A lot of my music has been shaped by their scores. This project celebrates film music in a way no other film does."

Says John Gilroy, "The film scores used in BEHEMOTH! drive Alex's recollections. It's organic because of the people that we're talking about, the people that make movie music."

Says Tony Gilroy, "There have been documentaries in which they'll show a scene and say, 'Look what happens if we put other music on it and how it changes' — I think everybody's seen those kinds of things, and they may have an appreciation of where movie music comes from. But no one's ever gone in and looked at it like we do."

THE CRAFTS OF *BEHEMOTH!*

Since 2019, Tony Gilroy, Sanne Wohlenberg and John Gilroy worked closely as a producing team making "Andor" for Disney+ and Wohlenberg has been Gilroy's producing partner ever since. ***Behemoth!*** grew directly out of that relationship on "Andor*"* as they had developed an extremely effective process for making ambitious work together. Their shared taste and sensibilities on how to approach filmmaking over the course of the show allowed them to develop a wonderful trust and shorthand to tackle the logistical challenges of working with the large numbers of actors and musicians in the film.

Says Wohlenberg, "It was a really interesting journey for us because we were coming to Los Angeles and apart from Damián García, we decided it needed to be LA-centric and we needed to look for local talent. We ended up with an extraordinary team with an incredible local knowledge who by sheer persistence and passion made navigating impossible situations and locations just happen for us."

Emmy-nominated editor and producer **John Gilroy**'s skills go beyond the "invisible art" of editing — which he has utilized on Gavin O'Connor's *Miracle*, Phillip Noyce's *Salt*, and Guillermo del Toro's *Pacific Rim*, among others — and have helped shape his brother Tony Gilroy's *Michael Clayton, Duplicity, The Bourne Legacy, Rogue One*, and *Andor*, and his brother Dan Gilroy's *Nightcrawler*, *Roman J. Israel, Esq.,* and *Velvet Buzzsaw*.

"Editing is the final rewrite," says Gilroy, "but when you work with somebody you know so well, and you have a similar sensibility about things, there's a shorthand that develops and you can kind of move faster because the editor and director are like-minded. And I've enjoyed that with both my brothers. You bounce ideas off each other."

Emmy-nominated cinematographer Damián García's collaboration with Tony Gilroy also began with six episodes of "Andor." In addition to being a DP on TV's "Narcos*,"* his cinematic work includes Diego Luna's *Ashes*, Benjamin Caron's *Night Always Comes*, Max Winkler's *Jungleland*, and the acclaimed *Museo*.

"You want to be in the trenches with Damián," says John Gilroy. "He's a visual artist, but on ***BEHEMOTH!***, he also understood the synthesis of how the music works. He and Tony trusted each other,

and I trusted the two of them and the choices that they made — I knew they were making choices that I could live with in the cutting room and not come up short. And it all worked."

Costume Designer Mary Zophres (*Interstellar*, *La La Land*) wanted to make sure Alex's carefully curated wardrobe reflected a man who tastefully curates everything in his life but also had the challenge of ensuring all the working musicians in the film feel like real people in these true-to-life spaces and locations.

"Alex's priority is music and his cello, but he's collected nice pieces he might have bought in Europe or Iceland or all over the world, all the places he's ever played. If he was in Italy, maybe he picked up these shoes. He's got a high level of taste, is not afraid to look great, but not showy either. He wore a lot of earth tones, a muted palette," says Zophres, "And then Carol is a bit unhinged – I designed her green dress from scratch with dramatic sleeves, so it makes quite an impact the first time we see her in the film."

Wohlenberg adds, "Carol Spedding's green dress really had to be iconic and just pop, and oh my God, she really exceeded any of our wildest expectations."

Production Designer Jade Healy (*The Invite, Marriage Story*) made ***BEHEMOTH!***'s concert spaces, homes, and intimate locations reflective of Alex Serian's emotional journey, as well as the Serian family's legacy of music and memory.

"The design was about figuring out what everything looked like in regard to who the characters were," says Healy. "Alex Serian is a person who is always moving, so I thought about, how much does he put into his living spaces? This is someone who has good taste and likes nice things, but how long is he really staying in one place? I always saw Alex's interiors as quite minimal, because when we see his mom and dad's house, there was a lot of clutter. To me, Alex and his brother Andy are both trying to distance themselves from the chaos they grew up in."

BEHEMOTH! needed over 20 practical locations representing Boston, Dallas, Chicago, and Los Angeles, in addition to the three iconic soundstages written into the script. "Although I love to build sets," says Healy, "Tony wanted to shoot as much as possible at actual locations, which is always fun. Finding locations that haven't ever been filmed before is my favorite part of the job." The Segerstrom Center for the Arts, a renowned concert hall near Newport Beach, was one stunning, real-life location used in the film, as were the actual Fox, Newman and Sony stages.

ABOUT THE FILMMAKERS

TONY GILROY (Writer, Director, Producer)

Tony Gilroy is a critically acclaimed, award-winning director, writer and producer.

Most recently, Gilroy served as the creator of Lucasfilm's critically acclaimed series "Andor," which premiered its second season on Disney+ in April 2025 and garnered five Emmy Award wins and nine nominations, including Gilroy's two nominations in Outstanding Drama Series and Outstanding Original Music and Lyrics. The two-time Peabody Award-winning series premiered in 2022 and the first season was nominated for eight Emmy Awards, including Outstanding Drama Series.

Gilroy made his feature film directorial debut with *Michael Clayton*, starring George Clooney, which earned seven Oscar® nominations, including Best Picture, Best Director and Best Original Screenplay, as well as Directors Guild® and Writers Guild® award nominations. He then followed with his second directorial effort based on his own screenplay: the thriller *Duplicity,* starring Julia Roberts and Clive Owen.

A veteran screenwriter, Gilroy worked on the first three Bourne films: *The Bourne Identity, The Bourne Supremacy* and *The Bourne Ultimatum*. He then co-wrote and directed the fourth installment of the series, "The Bourne Legacy." Gilroy also co-wrote the screenplay for 2016's *Rogue One: A Star Wars Story*, which grossed more than $1 billion at the worldwide box-office. He brought a clear creative vision to the film and from that, "Andor" was born.

Gilroy's additional writing credits include *Beirut* starring Jon Hamm and Rosamund Pike; *State of Play*, starring Russell Crowe, Rachel McAdams and Ben Affleck; Michael Bay's blockbuster *Armageddon*, starring Bruce Willis, Ben Affleck, Liv Tyler and Billy Bob Thornton; Michael Apted's *Extreme Measures*, starring Gene Hackman, Hugh Grant and Sarah Jessica Parker; *Dolores Claiborne, The Devil's Advocate,* and *Proof of Life* for director Taylor Hackford; and *The Cutting Edge*, starring D.B. Sweeney and Moira Kelly.

Raised in upstate New York, Gilroy is the son of Pulitzer Prize-winning playwright and filmmaker Frank D. Gilroy. His brother Dan Gilroy is a screenwriter who co-wrote *The Bourne Legacy*, and his brother John Gilroy is a film editor who also worked on *Michael Clayton, Duplicity* and *The Bourne Legacy.* The brothers reunited to work together on "Andor," with Dan serving as writer of three episodes and John as editor and executive producer.

SANNE WOHLENBERG (Producer)

Sanne Wohlenberg is a London-based, award-winning producer, who before teaming up with Tony Gilory on Behemoth!, most recently executive produced both seasons of Tony Gilroy's critically acclaimed Emmy Award-nominated series "Andor".

Committed to ambitious, character driven visual storytelling, she's been producing elevated narrative series for 20 plus years, previous work including Emmy and Golden Globe winning "Chernobyl" for which she also won a BAFTA, PGA and Peabody Award, Charlie Brooker's "Black Mirror," "Wallander" starring Kenneth Branagh and "Mad Dogs" for Left Bank Pictures as well as the IFTA award winning final series of "Vikings." She received the ENVY Producer Award at the UK Woman in Film & Television (WFFT) Awards in 2023.

JOHN GILROY (Producer/Editor)

BEHEMOTH! Producer and Editor John Gilroy has edited over 30 feature films in his career working with filmmakers such as Gavin O'Connor, Guillermo Del Toro, Philip Noyce, David Ayer, and Joe Carnahan, as well as his brothers Tony and Dan Gilroy.

Prior to *BEHEMOTH!,* John worked for five years on the critically acclaimed *Star Wars* TV show "Andor" as Executive Producer and Editor. "Andor" won multiple Emmy Awards and two Peabody Awards during its two seasons.

Gilroy first joined the Star Wars universe as an editor on *Rogue One: A Star Wars Story* (2016), which went on to gross over a billion dollars at the box office. He was nominated for BAFTA and ACE Eddie awards for his work on Best Picture nominee *Michael Clayton* and on the Jake Gyllenhaal-led *Nightcrawler.* Other highlights of his career include *Narc, Tumbleweeds, Miracle, Warrior, Pacific Rim, Suicide Squad* and *The Bourne Legacy.*

DAMIÁN GARCÍA (Director of Photography)

Damián García's work spans internationally recognized independent films and high-profile television series. Known for his immersive, emotionally grounded visual style, García has collaborated with leading filmmakers including Fernando Frías, Alonso Ruizpalacios, Jonás Cuarón, Ben Caron, Diego Luna, and Max Winkler. He shot the critically acclaimed *I'm No Longer Here* (dir. Fernando Frías), which received widespread international recognition, as well as *Museo* (dir. Alonso Ruizpalacios), nominated for Best Film at the Berlinale. His ongoing collaborations with Ruizpalacios also includes *Güeros* and *Green*, films celebrated for their bold visual language and cultural impact.

In television, García's work has reached a global audience. He served as cinematographer on "Andor" Seasons 1 and 2 where his visual approach has been widely praised by critics and audiences. His credits also include "Narcos: Mexico" and the upcoming "Blade Runner 2099," produced by Scott Free and Amazon, executive produced by Silka Luisa and Ridley Scott.

García continues to bridge intimate storytelling and large-scale productions with a distinctive cinematic sensibility.

JADE HEALY (Production Designer)

Jade Healy is the acclaimed designer of films such as *I, Tonya* and *The Killing of a Sacred Deer*. She has designed an indelible range of award-winning motion pictures from independent films to studio features.

Among her studio features that have been in the Academy Award conversation are the Sony Pictures film *A Beautiful Day in the Neighborhood* directed by Marielle Heller and *Marriage Story* directed by Noah Baumbach for Netflix.

Her latest credits include *The Invite*, directed by and starring Olivia Wilde for Amazon/MGM; "The Accountant 2," directed by Gavin O'Connor for Annapurna and Apple TV's "Wolfs," directed by Jon Watts.

Originally from Montreal, Healy began her career on the producing side, culminating with producing M. Blash's *Lying*. She later was creatively drawn to the art department, working with designers until she production designed Ti West's film *The House of the Devil* which began a run of designing features with directors such as David Lowery (*Ain't Them Bodies Saints, A Ghost Story, Pete's Dragon, Green Knight)*, Anna Boden and Ryan Fleck (*Mississippi Grind*), and three additional films with Ti West (*The Innkeepers, The Sacrament, In a Valley of Violence*).

She also reimagined Neverland designing *Peter Pan & Wendy,* directed by David Lowery.

MARY ZOPHRES (Costume Designer)

Mary Zophres received both an Academy Award and a BAFTA nomination for her work on Damien Chazelle's films *Babylon* and *La La Land,* as well as the Coen Brothers' films *Ballad of Buster Scruggs* and *True Grit.* She received the Costume Designers Guild Award for her work on *La La Land* and Christopher Nolan's *Interstellar* and was nominated for her work on *Babylon.*

Her additional films with the Coen Brothers include the comedies *Hail, Caesar!* followed by *Inside Llewyn Davis, A Serious Man, Burn After Reading, No Country for Old Men, The Ladykillers, Intolerable Cruelty, The Man Who Wasn't There, O Brother, Where Are Thou? The Big Lebowski* and *Fargo.* Earlier in her career, she was assistant costume designer for the Coens on *The Hudsucker Proxy*.

More recently she worked with Joel Coen on his first solo directorial effort, *The Tragedy of Macbeth* and Damien Chazelle's *First Man.*

Zophres has also been the costume designer on several movies for Steven Spielberg, including *The Terminal, Catch Me If You Can*, which brought her a BAFTA Award nomination for Best Costume Design, and *Indiana Jones and the Kingdom of the Crystal Skull.* She also worked for director Alex Kurtzman on his directorial debut *People Like Us;* with Jon Favreau on *Cowboys & Aliens*, starring Daniel Craig and Harrison Ford; on *Iron Man 2,* starring Robert Downey Jr. and most recently, on *Star Wars: The Mandalorian and Grogu,* starring Pedro Pascal.

The costume designer's additional films include the Farrelly Brothers' first three movies, *Dumb and Dumber, Kingpin* and *There's Something About Mary;* Timothy Hutton's *Digging to China*; Oliver Stone's *Any Given Sunday*; Terry Zwigoff's *Ghost World*; Brad Silberling's *Moonlight Mile*; Bruno Barreto's *View from the Top*; Nora Ephron's *Bewitched;* Joe Carnahan's *Smokin' Aces*; and Robert Redford's *Lions for Lambs.*

Zophres earned a degree in art history and studio art from Vassar College before beginning her professional career working in the fashion industry for Norma Kamali and Esprit. She began working in the film industry as the extras wardrobe supervisor on Oliver Stone's *Born on the Fourth of July*.

STEVEN A. MORROW (Sound Mixer)

Steve Morrow is a highly acclaimed Production Sound Mixer, with four prestigious Oscar nominations for his contributions to the film industry. With an impressive career spanning more than three decades has established himself as a prominent figure in the world of sound production.

Morrow's work on *Maestro* exemplifies his unparalleled expertise and passion for intricate sound. The film's Academy Award nomination for Best Sound marked Morrow's fourth Oscar nomination following *Ford vs. Ferrari, A Star is Born* and *La La Land,* a testament to his unparalleled talent and dedication to his craft.

Throughout his illustrious career, Morrow has forged a prolific collaboration with renowned filmmaker Jason Reitman, spanning an impressive twenty-three years.

Together, they have crafted cinematic experiences that have captivated audiences worldwide.

Known for his adeptness with complex soundscapes, Morrow prides himself on his technical prowess and his ability to elevate the auditory dimension of films. His commitment to pushing the boundaries of sound in cinema has earned him the respect and admiration of colleagues and audiences alike.

As a master of his craft, Steven Morrow continues to leave an indelible mark on the world of film, enriching cinematic experiences with his expertise and unwavering dedication to excellence.

JOHN FINKLEA (Music Supervisor/Editor)

Music Supervisor/editor John Finklea is a music editor with over 80 films and television shows of every genre to his credit. Specializing in both creating temp tracks and working with the composer and filmmakers to produce the final score, Finklea's love of music makes him an ideal addition to any team.

Most recently he received BAFTA, Primetime Emmy and Television Academy nominations for his work on "Andor" Seasons 1&2.

Some highlights of his career include *The Rock, The Mummy, Sliding Doors, 42, World War Z, Blades of Glory, Mission: Impossible-Rogue Nation, The Big Short* and *The Pacific,* for which he won an Emmy.

With a background in studying film production at Ithaca College and medieval history at the University of Georgia, alongside his experience as a live performer, Finklea brings a unique perspective to every project.

DONALD MOWAT (Makeup Department Head)

Donald Mowat has earned international acclaim and numerous honors for his work on motion picture and television projects.

He received an Academy Award nomination for his work on *Dune: Part One* and is a three-time BAFTA nominee for his hair, make-up and prosthetics designs for *Dune: Part One, Blade Runner 2949* and *Nocturnal Animals.*

Most recently, Mowat received the award for Best Makeup & Hair for his work on *TRON: Ares* for which he also received a Saturn award nomination.

A two-time Make-up Artists & Hairstylists Guild Award winner (*Nocturnal Animals, Prisoners)* has received ten additional nominations. Previous accolades include a Primetime Emmy Award and three Saturn nominations.

Among his many motion picture credits are *The Fighter*, *Skyfall*, *Sicario*, *The Girl with the Dragon Tattoo, Nightcrawler, Velvet Buzzsaw* as well as the television projects *Marvel's Moon Knight, Presumed Innocent* and the upcoming *Man on Fire.*

In addition, he has collaborated on multiple projects with Jared Leto, Jake Gyllenhaal, Ryan Gosling, Daniel Craig, Mark Wahlberg, Eminem, and director Denis Villeneuve.

Born in Montreal, Canada to British parents Mowat received the Sovereign's Medal for Volunteers for his educational outreach work for BAFTA Los Angeles. In 2022, he was appointed as a member of the Order of Canada.

A senior member of IATSE Locals 798 NY and 706 LA, he serves on the boards of the Academy of Canadian Cinema and Television and the Actors' Fund of Canada. He played a key role in establishing makeup award categories for the Canadian Screen Awards. A member of the Television Academy's (ATAS) since 1988, he still serves on the Peer Group Executive Committee.

A member of the Academy of Motion Picture Arts and Sciences, Mowat served on its Executive Makeup Branch Committee for 12 years, the maximum allowed.

He currently sits on the LGBTQ+ Coalition Affinity Group for AMPAS and judging panel for the Student Academy Awards. He was the first make-up designer invited to speak at Pixar Studios, and has since

been a panelist at the Middleburg, Denver and Savannah Film Festivals and guest speaker at numerous colleges.

Mowat recently joined the board of Art Craft NYC, a 5-week Art department summer training program in New York City.

ABOUT THE BEHEMOTH! COLLECTIVE

Award-winning Composer **MICHAEL ABELS** is one of the most influential composers working today, renowned for the internationally acclaimed, groundbreaking opera *Omar* and his genre-defying scores for the Jordan Peele films *Get Out*, *Us*, and *Nope*.

Abels was awarded the 2023 Pulitzer Prize for Music for *Omar*, which he co-composed with Grammy-winning singer-songwriter Rhiannon Giddens. *The New York Times* hailed the opera as "an ideal of an American sound," ranking it among the ten best classical music performances of 2022, while *The Wrap* named Abels's score for *Us* "Score of the Decade."

For *Us*, Abels won a World Soundtrack Award and a Jerry Goldsmith Award, and received an Academy Award nomination and a Critics Choice Award nomination, among many other honors. Both *Us* and *Nope* were shortlisted for the Academy Award for Best Original Score, and *Nope* won Outstanding Original Score for a Studio Film at the Society of Composers & Lyricists' 2023 SCL Awards.

Abels' concert works have been performed by the New York Philharmonic, the Chicago Symphony Orchestra, and the Los Angeles Master Chorale. Recent commissions include *Emerge* for the National Symphony Orchestra and Detroit Symphony Orchestra, and the guitar concerto *Borders* for Grammy-nominated guitarist Mak Grgić. His concert repertoire also includes the choral song cycle *At War with Ourselves* for Kronos Quartet and the Grammy-nominated *Isolation Variation* for Hilary Hahn.

His recent projects include "Sirens," starring Julianne Moore, Meghann Fahy, and Milly Alcock, and Disney+'s "Star Wars: The Acolyte."

Grammy® and Emmy® Award–winning Composer **EMILY BEAR** is a producer, pianist, and chart-topping recording artist who has been redefining what it means to be a modern musician since her professional debut at age five. At just 24, she has already made history as the youngest composer to write the soundtrack for a Disney animated feature film, with *Moana 2* grossing over $1 billion worldwide. Her career began almost as soon as she could reach the keys: she started composing at age three, made her professional concert debut at five, and was named ASCAP Composer of the Year that same year, becoming the youngest recipient in the organization's history. By age six, her original compositions were already being performed on the world's most iconic stages, including Carnegie Hall, The Hollywood Bowl, Lincoln Center, and the Montreux Jazz Festival. At nine, Quincy Jones produced her chart-topping original jazz album, followed by an Emmy Award–winning documentary on her life, honored by the Songwriters Hall of Fame, and international arena tours.

At age 20, Bear became the youngest recipient of the GRAMMY Award in the Best Musical Theater Album for "The Unofficial Bridgerton Musical Album", which she co-wrote with Abigail Barlow and produced and arranged herself. That same year, she also received an Emmy® Award for her original score for the PBS documentary *Life Centered,* and was included on Forbes' 30 Under 30 list.

A major milestone followed with *Moana 2,* when Barlow & Bear became the youngest duo, and the only all-female songwriting team, to write a full soundtrack for a Disney animated feature film, with Bear also serving as co-arranger, and co-producer of the songs.

Bear's work spans jazz, classical, pop, film, television, and musical theater, placing her among the most versatile creators of her generation. Her film, television, and media work includes projects for Netflix, DreamWorks, Warner Bros., Hulu, Universal, and Google, as well as a wide range of other global media partners. She has scored two feature films for *Dog Gone* and *Our Little Secret,* both of which reached and held the No. 1 spot worldwide, making her the youngest composer to score a feature film released on a major streaming platform.

Beyond the screen, Bear was the featured pianist for Beyoncé's Renaissance World Tour and continues to collaborate across large-scale cinematic, commercial, and live performance projects. A founding member of the Recording Academy's Songwriters & Composers Wing, she remains deeply engaged in creative leadership and philanthropy.

Her current slate includes the development of two stage musicals, multiple forthcoming film projects, and the release of her first solo music in almost a decade, marking a major expansion of her work across stage, screen, and recorded music.

Composer LUKAS FRANK is a Los Angeles–based composer, songwriter, and multi-disciplinary musician working across independent music, film, and contemp-orary art. He is best known as the producer/songwriter behind Storefront Church, a project recognized for its emotionally dramatic songwriting and expansive, cinematic production.

Alongside his work as a bandleader, Frank has developed a growing career in composition for film. Alongside his scoring partner Daniel Meyer-O'Keeffe, Frank scored the Sundance Award-winning film *East of Wall*, which was acquired and distributed by Sony Pictures Classics. The duo also scored the documentary *Walk with Me*, produced by legendary documentarian Alex Gibney.

Frank has also composed for several art installations, crafting immersive soundscapes that emphasize atmosphere, narrative, and psychological depth. His music often bridges intimate songwriting with experimental and cinematic approaches, draw-ing from ambient, classical, and electronic traditions.

His work has included collaborations with artists such as Perfume Genius, Laetitia Sadier of Stereolab, Phoebe Bridgers, and Deafheaven, reflecting a broad creative range and deep engagement with diverse musical communities.

He is currently composing music for P. Staff's installation at the Venice Biennale, further extending his practice within the international contemporary art context.

Academy Award®-winning composer and director MICHAEL GIACCHINO has created the musical landscape for some of the most beloved projects in modern entertainment. His scoring portfolio reads like a greatest hits collection of 21st-century cinema, encompassing animated masterpieces like *The Incredibles, Coco, Ratatouille* and *Inside Out;* blockbuster spectacles including *Star Trek, Jurassic World, Rogue One, The Batman* and the recent *Spider-Man* films; acclaimed dramas such as *Jojo Rabbit* and *Society of the Snow*, in addition to the beloved score for the iconic television show, "Lost." The emotionally resonant score for Pixar's *Up* earned him a sweep of the industry's most prestigious honors: an Oscar®, Golden Globe®, BAFTA, Broadcast Film Critics' Choice Award, and two Grammy® Awards.

After nearly two decades establishing himself as one of Hollywood's premier composers, Giacchino expanded his artistic vision by making his directorial debut with Marvel's special presentation *Werewolf By Night* (2022), marking a new chapter in his multifaceted career. He continues to compose music for films including *The Fantastic Four: First Steps* and the Disney animated feature, *Zootopia 2.*

Composer JAMES NEWTON HOWARD is one of the film industry's most versatile and honored composers, with a career spanning over thirty years and encompassing more than 140 film and television projects. He is a 9-time Oscar nominee, and an Emmy and Grammy winner. Howard has also been honored with ASCAP's prestigious Henry Mancini Award for Lifetime Achievement and the BMI ICON Award.

As a record producer, arranger, and songwriter, he has collaborated with some of pop's biggest names including Elton John; Crosby, Stills & Nash; Barbra Streisand; Earth, Wind and Fire; Bob Seger; Rod Stewart; Toto; Glenn Frey; Diana Ross; Carly Simon; Olivia Newton-John; Randy Newman; Rickie Lee Jones; and Chaka Khan.

In 1985, he was offered his first film, *Head Office*, and quickly knew he had found his calling. He has since created the scores for a broad range of films, including *Fantastic Beasts: The Secrets of Dumbledore, Jungle Cruise, News of the World, Raya and the Last Dragon, A Hidden Life, Fantastic Beasts: The Crimes of Grindelwald, The Nutcracker and the Four Realms, Red Sparrow, Roman J. Israel, Esq., Detroit, Fantastic Beasts and Where to Find Them*; all four installments of the original *The Hunger Games* franchise as well as the first film in the prequel series, *The Ballad of Songbirds and Snakes*, *Concussion, Nightcrawler and Maleficent*.

His long list of credits also includes *Snow White and the Huntsman, The Bourne Legacy, Salt, Water For Elephants, Batman Begins, Collateral, Snow Falling on Cedars, Outbreak, The Village, Hidalgo, Peter Pan, Wyatt Earp, Lady in the Water, The Sixth Sense, Unbreakable, Freedomland, Dinosaur, Treasure Planet, Signs, Falling Down, Primal Fear, Glengarry Glen Ross, Waterworld, The Devil's Advocate, Dave*, and *Pretty Woman* among many others.

In 2017, Howard completed his first live concert tour, "3 Decades of Music for Hollywood," visiting 15 European cities, with the premiere being held at Royal Albert Hall.

In addition to his contributions to film and television music, Howard has written a number of concert works including two pieces for the Pacific Symphony: "I Would Plant a Tree," which debuted in 2009 and his "Concerto for Violin and Orchestra," which premiered in 2015, featuring renowned violinist James Ehnes. He was also commissioned to write one of the encores for Hilary Hahn's collection, *27 Pieces: The Hilary Hahn Encores* entitled "133 . . . At Least."

His chamber work entitled "they have just arrived at this new level" was commissioned by and premiered in 2018 at the Seattle Chamber Music Society, of which James Ehnes is principal violinist and artistic director. More recently, his Concerto for Cello and Orchestra premiered with the Los Angeles Chamber Orchestra.

The Sony Classical album, "Night after Night: Music from the Movies of M. Night Shyamalan," was released in Fall 2023. It features soloists Jean-Yves Thibaudet, Hilary Hahn and Maya Beiser, and is comprised of re-arranged parts and newly created suites from Howard's haunting scores that became part of the identify of eight of Shyamalan's eerie, mind-bending thrillers.

Other recent and upcoming projects include the limited series, "All the Light We Cannot See," for which he was nominated for an Emmy award; David Yates' *Pain Hustlers*, and Paul Greengrass's *The Lost Bus*.

Composer HENRY JACKMAN has established himself as one of today's leading composers, fusing classical training with a background as a record producer and creator of electronic music. Jackman grew up in southeast England, where he began composing at an early age, writing his first symphony at age six. He studied classical music at Oxford University and sang in the St. Paul's Cathedral Choir, while simultaneously immersing himself in the underground rave scene – producing electronica and dance remixes for artists such as Seal and The Art of Noise.

In 2025, Jackman expanded his work beyond film and television, scoring "EA's Battlefield 6" and collaborating with Fred Durst of Limp Bizkit, broadening his reach into major video game franchises.

In 2006, Jackman caught the attention of Hans Zimmer and John Powell, contributing additional music for Powell on *Kung Fu Panda* and for Zimmer on *The Dark Knight, The Da Vinci Code* and the *Pirates of the Caribbean* films. These collaborations quickly led to solo scoring opportunities, beginning with DreamWorks Animation's *Monsters vs. Aliens.*

Since then, Jackman's career has flourished across film, television, and gaming. His extensive credits include Walt Disney Animation Studios' *Strange World; The Gray Man,* directed by the Russo Brothers; *Jumanji: Welcome to the Jungle* and *Jumanji: the Next Level; Detective Pikachu; Ralph Breaks the Internet; Cherry; Ron's Gone Wrong; Captain America: The Winter Soldier* and *Captain America: Civil War; Kong: Skull Island; Jack Reacher: Never Go Back; X-Men: First Class;* and *Wreck-It Ralph*.

His work for Marvel Studios includes *The Falcon and the Winter Soldier* alongside such feature projects as *Extraction II; Red One* and *Smurfs.*

From blockbuster epics to intimate character stories, Jackman's ability to blend classical orchestration with contemporary sound design has made him one of the most versatile and sought-after composers working in entertainment today.

Composer NAMI MELUMAD is an Emmy-nominated, award-winning Los Angeles–based composer whose credits span blockbuster films, television series, animation, documentary, and video games. Her work includes Marvel's *Thor: Love and Thunder* (co-scored with Michael Giacchino), Pixar's "Dream Productions," "Star Trek: Strange New Worlds," the thriller *Absentia*, as well as the dark comedy *The Woman in the House Across the Street from the Girl in the Window*, the VR title *Medal of Honor: Above and Beyond*, Disney's *Far From the Tree*, HBO Max's *An American Pickle*, and the Academy Award–winning documentary *Colette*. Her body of work encompasses over 150 scored projects across mediums and genres.

Melumad made history as the first woman to score an episode of the *Star Trek* franchise, beginning with "Short Treks: Q&A" - a milestone that propelled her onto *Star Trek: Strange New Worlds* and cemented her reputation for narrative depth and thematic inventiveness.

Her honors include the Society of Composers & Lyricists' David Raksin Award for Emerging Talent (2023); multiple BMI Film, TV & Visual Media Awards; Hollywood Music in Media Awards; IFMCA wins and nominations, and Emmy nominations for "Dream Productions."

Known for bold thematic writing and deeply character-driven storytelling, Melumad's music blends sweeping orchestral scale with inventive textures and emotional nuance, creating distinctive sonic identities that shape narrative and dramatic momentum. Her work has been performed by the Hollywood Chamber Orchestra, Cincinnati Chamber Orchestra, Haifa Symphony Orchestra and more, and she has recorded at legendary scoring stages including Abbey Road Studios, Fox Newman Scoring Stage and the Warner Bros. Eastwood Scoring Stage, to name a few.

She is a member of the Academy of Motion Picture Arts and Sciences and the Television Academy, serves on the boards of the American Society of Music Arrangers and Composers: ASMAC and The Alliance for Women Composers, and initiated the mentorship programs at both organizations, reflecting her leadership and dedication to fostering the next generation of composers.

Emmy® Award-winning **BRANDAN ROBERTS** is one of Hollywood's leading composers behind some of the most critically acclaimed and commercially successful films and series today. His imaginative score for Lucasfilm's "Andor" *Season 2* earned him Emmy, SCL Award, and Hollywood Music in Media Award nominations, as well as widespread praise from critics around the world.

Roberts won an Emmy with legendary composer Marco Beltrami for co-writing the score of National Geographic's Oscar and BAFTA-winning documentary *Free Solo*. Their long-standing collaboration also includes the blockbuster films *A Quiet Place I* and *II, Logan*, *World War Z*, *Chaos Walking*, the *Fear Street* trilogy, Jordan Peele's *The Twilight Zone* series, the horror feature *Underwater,* and the political documentary *The Way I See It***,** which earned a People's Choice Award for Best Documentary Score.

Roberts' recent projects include *Clown in a Cornfield*, Eli Roth's hit slasher film *Thanksgiving*, *Pet Sematary: Bloodlines*, the animated series *Pantheon*, *On a Wing and a Prayer*, and *Land of Bad*.

His work in television includes scoring the popular series *Battlestar Galactica*, *V*, the Revolutionary War spy drama *TURN: Washington's Spies*, and *Motherland: Fort Salem*.

In addition, he has composed for several independent features including *The Woman in Black (I and II)*, *Warm Bodies*, *The Giver,* and *Unbroken: Path to Redemption.*

Composer **ALAN SILVESTRI,** in his ongoing, decades-long career as a composer, has blazed an innovative trail with his exciting and melodic scores, winning the applause of Hollywood and movie audiences the world over. With a credit list of over 100 films, Silvestri has composed some of the most recognizable and beloved themes in movie history. His efforts have been recognized with two Oscar nominations, two Golden Globe nominations, four Grammy awards, two Emmy awards, and numerous International Film Music Critics Awards, Saturn Awards, and Hollywood Music In Media Awards.

The 1970s witnessed the rise of energetic synth-pop scores, establishing Silvestri as the action rhythmatist for TV's highway patrol hit "CHiPs." This action driven score caught the ear of a young filmmaker named Robert Zemeckis, whose hit film, 1984's *Romancing the Stone*, was the perfect first date for the composer and director. Its success became the basis of a decades-long relationship that continues to this day. Their numerous collaborations have taken them through fascinating landscapes and stylistic variations, from the *Back to the Future* trilogy to "Toontown" in *Who Framed Roger Rabbit*?, the tension of *What Lies Beneath* and *Death Becomes Her,* to the cosmic wonder of *Contact;* to the emotional isolation of *Castaway* to the magic of *Polar Express, to* Zemeckis' 1994 Best Picture winner, *Forrest Gump,* for which

Silvestri's gift for melodically beautiful themes earned him an Oscar and Golden Globe nomination. Their 40-year, 19-film collaboration includes such films as *Flight, Allied, The Witches, Pinocchio* and *Here.*

Though the Zemeckis/Silvestri collaboration is legendary, Silvestri has scored films of every imaginable style and genre. His energy has brought excitement and emotion to the hard-hitting orchestral scores for Steven Spielberg's *Ready Player One,* James Cameron's *The Abyss* as well as *Predator 1 and 2* and *The Mummy* Returns.

Silvestri's diversity is on full display in family entertainment films such as *Father of the Bride 1 and 2, The Parent Trap, Stuart Little 1 and 2,* Disney's *Lilo and Stitch, The Croods* as well as *Night at the Museum 1, 2* and *3* while his passion for melody fuels the romantic emotion of films like *The Bodyguard* and *What Women Want.*

In 2018-2019 Silvestri composed the music for Marvel's *Avengers: Infinity War* and *Avengers: Endgame*. These films are the culmination of a partnership with Marvel that began in 2011 with his dynamically heroic score for *Captain America: The First Avenger* followed by *The Avengers* in 2012. His collaboration with Marvel helped propel *The Avengers: Infinity Saga* to spectacular world-wide success.

His success has also crossed into the world of songwriting. His partnership with six-time Grammy Award winner Glen Ballard has produced hits such as the Grammy-winning and Oscar-nominated song "Believe" (Josh Groban) for *The Polar Express*; "Butterfly Fly Away" (Miley Cyrus) for *Hannah Montana The Movie*; "God Bless Us Everyone" (Andrea Bocelli) for *A Christmas Carol* and "A Hero Comes Home" (Idina Menzel) for *Beowulf.* Silvestri and Ballard have also teamed on "Back to the Future - The Musical," which is currently on Broadway, London's West End, and on tour across the United States.

Alan Silvestri and his wife Sandra are long-time residents of California's central coast. In 1997 the Silvestri family founded Silvestri Vineyards. Their wines show that lovingly cultivated fruit has a music all its own. "There's something about the elemental side of winemaking that appeals to me," he says. "Both music making and wine making involve the blending of art and science. Just as each note brings its own voice to the melody, each vine brings its own unique personality to the wine."

Whether in his studio or the vineyard, he continues to find inspiration and passion for music, film, family and wine.

ABOUT THE CAST

PEDRO PASCAL (Alex Serian)

Pedro Pascal most recently starred as Reed Richards/Mr. Fantastic in Marvel Studios' *The Fantastic Four: First Steps*, released in July 2025, alongside Vanessa Kirby, Joseph Quinn, and Ebon Moss-Bachrach.

Last summer, he appeared in Ari Aster's *Eddington*, opposite Joaquin Phoenix and Emma Stone, and in A24's *Materialists*, directed by Celine Song and co-starring Dakota Johnson and Chris Evans.

Pascal will next reprise his role as the masked bounty hunter in *The Mandalorian & Grogu*, the feature continuation of the acclaimed Disney+ series, slated for release in May of 2026. His upcoming projects also include Marvel Studios' *Avengers: Doomsday*.

Pascal earned widespread critical acclaim for his performance as Joel Miller in "The Last of Us," which premiered to record-breaking viewership and unanimous praise. His portrayal earned him Emmy, Golden Globe, and Critics' Choice Award nominations, as well as the Screen Actors Guild Award for Outstanding Performance by a Male Actor in a Drama Series.

In 2023, Pascal starred opposite Ethan Hawke in Pedro Almodóvar's short film, *A Strange Way of Life,* which first premiered at the 2023 Cannes Film Festival. Pascal can be also seen starring in Anna Boden and Ryan Fleck's independent film, *Freaky Tales*, which premiered at the 2024 Sundance Film Festival. In 2018, Pascal appeared in Barry Jenkins' critically acclaimed *If Beale Street Could Talk*. The film was nominated for a Golden Globe and won AFI's "Movie of the Year" award.

Pascal starred in the first three seasons of the critically acclaimed, BAFTA and Golden Globe nominated original series "Narcos." Pascal portrayed the role of DEA agent Javier Peña. In 2014, Pascal starred in the critically acclaimed series "Game of Thrones," where he played the fan favorite Oberyn Martell.

Additional credits include Ridley Scott's *Gladiator II*, *The Uninvited*, *The Unbearable Weight of Massive Talent,* Judd Apatow's *The Bubble*, Patty Jenkins' *Wonder Woman: 1984*, *Triple Frontier*, *Kingsman 2: The Golden Circle*, *The Equalizer 2*, Christopher Caldwell and Zeek Earl's *Prospect*, *The Adjustment Bureau*, and *The Great Wall.*

OLIVIA WILDE (Carol Spedding)

Olivia Wilde is one of Hollywood's most versatile and dynamic talents. She recently wrapped production on *The Invite*, which she directed and stars in alongside Penélope Cruz, Edward Norton and Seth Rogen. Next year, she will star in Gregg Araki's *I Want Your Sex* and is attached to direct Universal Pictures' holiday comedy *Naughty* and Warner Bros.' *Avengelyne.*

Her past directing credits include United Artists' *Booksmart* and Warner Bros.' *Don't Worry Darling.* Wilde's diverse body of acting work includes *Her, Babylon, Cowboys & Aliens, Tron: Legacy, A Vigilante, Drinking Buddies* as well as the Broadway production "1984," and the Emmy®-winning series, "House."

EVA VICTOR (Nadia Hines) (they/she)

Eva Victor is a writer, director and actor whose fearless comedic sensibility has cemented them as a "gob smacking triple-threat talent" (Rolling Stone).

Victor has boldly established themselves as a singular emerging cinematic voice with their feature directorial debut *Sorry, Baby* which world premiered to massive acclaim at the Sundance Film Festival. The film, which Victor wrote, directed and stars in alongside Naomi Ackie and Lucas Hedges, was produced by Barry Jenkins (Pastel) and received two 2025 Gotham Award nominations for "Best Feature" and "Best Original Screenplay" plus a British Independent Film Award nomination for "Best International Independent Film."

Following its premiere at Sundance, *Sorry, Baby* quickly became the breakout film of the 2025 Festival, winning the Waldo Salt Screenwriting Award, with the jury praising its "stunning honesty (and) moving sense of humor." The film also served as the closing film of the Director's Fortnight section at the 2025 Cannes Film Festival.

Victor was born in Paris, France and is now based in Los Angeles, CA.

ALEXA SWINTON (Viviana Glenn)

Alexa Swinton has emerged as a standout talent in the entertainment industry through the compelling characters she's brought to life on screen, from starring roles in blockbuster films to critically acclaimed television series.

Most recently in film, she appeared as Anya, a deadly Red Room assassin, in Marvel's *Thunderbolts* alongside Florence Pugh, Sebastian Stan, and David Harbour. On television, Swinton starred as Piper in ABC's drama thriller "Emergence" with Allison Tolman and Donald Faison. She is also well-known for her role as Eva Rhoades, daughter of Paul Giamatti and Maggie Siff's characters, on Showtime's critically acclaimed drama series "Billions."

Born in New York City, Swinton began her professional acting career at age three in a zombie film directed by Matthew Barney (*River of Fundament*), starring alongside Paul Giamatti, Elaine Stritch, Maggie Gyllenhaal, Ellen Burstyn, and Dick Cavett. She made her television debut in 2015 at age five on the series "Flesh and Bone," followed by a role in "Billions" in 2016.

Beyond film and television, Swinton has a deep passion for theater. She originated the role of Addie in the world premiere of Bess Wohl's "Make Believe" at Hartford Stage. Off Broadway, she originated Anechka in "Kooky Spook," written by Inna Swinton, and directed by Maria Smushkovich, at the New York New Works Theatre Festival at the Duke Theater. She is currently developing the film adaptation of "Kooky Spook" through Match Girl Production, the company she founded with her mother. Swinton has also performed off Broadway as Molly in "Annie Warbucks" and appeared in "Madeline's Christmas."

ERIC GRIFFIN (Bobby Royster)

Eric Griffin, a towering force in comedy, is an American actor, comedian, writer, and director. He is best known for his work as the mustachioed "Montez Walker" on the hit series "Workaholics" as well as for his series regular role in "I'm Dying Up Here," executive produced by Jim Carrey. In 2025, he was featured in "Easy's Waltz," opposite Vince Vaughn and Al Pacino which premiered at TIFF. He also starred in "The Everything Pot," with Lisa Edelstein and James Wolk, which premiered at Sundance in 2024.

Griffin has additionally sharpened his skills behind the camera, having directed both of Matt Rife's wildly successful Netflix specials. He is currently working on the third special, which will see a 2026 release.

Additional acting credits include the pilot "Bucktown" opposite Nicole Richie and the feature film *Mr. Russo*, written and directed by Ray Romano. He was featured in the global series "Murder Mystery" alongside Adam Sandler and "The Sleepover"; Laurie Collyer's *Furlough,* and the indie features *Guest House* and *Mayfield's Game.* Griffin can also be seen in the box office hit *Mike & Dave Need Wedding Dates.*

A veteran stand-up headliner, Griffin performs in venues across the world, but most often can be seen at The Comedy Store in Los Angeles, CA. Griffin's comedy is immortalized on his debut comedy album, *Technical Foul: Volume One*; his Comedy Central special "The Half Hour," and his two hour-long comedy specials titled "The Ugly Truth" and "Amerikan Warriors," which are available to stream on Amazon and Showtime respectively. You can also catch your weekly dose of Griffin on his hit podcast RIFFIN' WITH GRIFFIN.

KAYA RALLS (Bronte)

Kaya Ralls is a cellist from Los Angeles, California whose artistic vision extends beyond the traditional classical box. She earned her BM in Cello Performance at the UCLA Herb Alpert School of Music in the spring of 2025 as a Regents Scholar. She is now pursuing her MM in Cello Performance at the Juilliard School under the instruction of Natasha Brofsky. Her other principal teachers include professor Antonio Lysy and the Los Angeles Philharmonic's Associate Principal Cello, Ben Hong.

As a solo performer, Ralls has appeared in masterclasses for acclaimed cellists such as Wolfgang Emanuel Schmidt, Richard Aaron, Hans Jørgen Jensen, and more. Her solo debut with orchestra was with the UCLA Philharmonia in the spring of 2022, having won the school's All-Star Performance Competition in her first year of study. Other solo engagements include winning 1st prize in the Pasadena SAI Scholarship Competition, performing as a finalist in the Edith Knox Young Artists Performance Competition, and appearing as a soloist in the Da Camera Society concert series.

Ralls has attended renowned summer music festivals such as the Heifetz Summer Institute, Vivace Music Festival, and Pacific Crest Music Festival. Most recently, she attended the Tanglewood Music Center in 2025 as an instrumental fellow, and she is honored to have been invited to attend again in 2026. Kaya is an experienced cello and music theory teacher and has given educational outreach performances as a UCLA Gluck Fellow.

Ralls has composed original arrangements of pop and R&B hits for string quartet, performed at the Femme It Forward High Tea during 2024 Grammy week, and performed as a member of the Snoop Dogg orchestra at the 2025 BET Awards.

JoBETH WILLIAMS (Ginnie Serian)

Jobeth Williams has starred in some of the most provocative, acclaimed, and cult-favorite films of the last several decades, including Steven Spielberg's *Poltergeist I and II,* Lawrence Kasdan's *The Big Chill,* Blake Edwards' comedy *Switch, American Dreamer, Wyatt Earp,* the Farrelly brothers' *Fever Pitch, The Big Year,* and *Kramer vs. Kramer,* among many others. She has appeared in well over thirty feature films.
Williams recently returned to the big screen last year in the survival drama *Not Without Hope.* The film stars Zachary Levi and Josh Duhamel, with Williams in a pivotal role.

She has received three Emmy nominations and two Golden Globe nominations—for the television films *Adam and Baby M*, as well as for "Frasier." She starred in the series "John Grisham's The Client" and opposite John Larroquette in the comedy series "Payne." She has had recurring roles on "Private Practice," "Dexter," "Marry Me," and "Hart of Dixie," among others, and has guest-starred on numerous hit shows including "24" and "Criminal Minds."

Williams has collaborated extensively with director Linda Yellen, starring in *Chantilly Lace*; *Parallel Lives* (with Liza Minnelli, Dudley Moore, and Gena Rowlands); *The Last Film Festival* (Dennis Hopper's final film, also starring Jacqueline Bisset) and *Chantilly Bridge.*

Behind the camera, Williams received an Academy Award nomination for her directing debut, the short film *On Hope,* starring Mercedes Ruehl, for which she also served as a producer. She went on to direct the Showtime original film *Frankie and Hazel,* starring Joan Plowright, as well as the Warner Bros. Television production "Night Visions," starring Stephen Baldwin and Jane Adams.

In addition to her screen work, Williams has had an illustrious stage career in both New York and regional theater. Her New York credits include Annie Baker's *Body Awareness*, Marsha Norman's *Last Dance*, *Moonchildren*, *Ladyhouse Blues*, *A Couple of White Chicks*, John Guare's *Gardenia*, and *The Vagina Monologues*. Regionally, she has appeared in leading roles in *Antony and Cleopatra* at the Old Globe; *Idiot's Delight* with Stacy Keach at the Kennedy Center; *Threepenny Opera* in Williamstown; *Cat on a Hot Tin Roof* at the McCarter Theatre; *Uncle Vanya*; *Tartuffe*; *School for Wives*; and two seasons with Trinity Repertory Company. In Los Angeles, she has appeared at the Geffen Playhouse in Jane Anderson's *The Quality of Life* (earning a Backstage West Garland Award) and Halley Feiffer's *A Funny Thing Happened on the Way to*

Memorial Sloan Kettering; at the Mark Taper Forum in Jon Robin Baitz's *Other Desert Cities*; at the Pasadena Playhouse in *The Night Is a Child*; and at the Odyssey Theatre in *The Fall to Earth.*

Williams is president emeritus of the Screen Actors Guild Foundation, a charitable organization that provides programs for working actors, support for performers in need, and extensive national children's literacy initiatives. She currently serves as chairman of the SAG Awards Committee and produces the annual SAG Awards ceremony.

WILL ARNETT (Andy Serian)

Will Arnett has built an impressive career spanning television, film, podcasts, commercials, and more. He is the co-host of the immensely popular podcast SmartLess alongside close friends Jason Bateman and Sean Hayes, with past guests including Vice President Kamala Harris, George Clooney, Gwyneth Paltrow, Jennifer Aniston, and many more. In collaboration with Bradley Cooper, Arnett co-starred in, co-wrote, and produced the feature film *Is This Thing On?*. He previously hosted and executive produced the hit competition series "LEGO Masters."

Arnett can also be seen in the *SmartLess: On the Road* Documentary that follows him, Sean, and Jason on the North American tour of their podcast. Arnett also recently produced and starred in Peacock's hit series "Twisted Metal." In addition, he serves as an executive producer on FOX's all-new game show "Snake Oil." Additionally, Arnett is an executive producer and star on Netflix's "Murderville."

Arnett burst onto the scene portraying "Gob" on the Emmy Award-winning sitcom "Arrested Development," which earned him his first Emmy nomination in 2006. He also famously guest-starred on the beloved "30 Rock," for which he received four Emmy nominations for his portrayal of Jack Donaghy's nemesis, Devon Banks.

Arnett has starred in dozens of hit live-action and animated movies, including *The Lego Movie, Lego Batman, Blades of Glory, Semi-Pro, Teenage Mutant Ninja Turtles, Ratatouille, Teen Titans GO! to the Movies, Monsters vs. Aliens,* and many more. Audiences heard him in the Paramount family film *Rumble.*

In television, he starred for six seasons in the critically acclaimed "BoJack Horseman." He starred in and produced the Netflix comedy "Flaked" and had starring roles on "The Millers," NBC's "Up All Night," "Running Wilde," Sundance TV's "Riviera," and "The Increasingly Poor Decisions of Todd Margaret."

Arnett's voice is also a mainstay in the advertising world. He has most notably been the voice of GMC Trucks for over twenty years and has done spots for Reese's Peanut Butter and Bank of America.

In August 2014, Arnett launched his production company, Electric Avenue, which develops and produces content across all platforms. Electric Avenue was behind "Flaked," "The Gong Show," and Pop TV's "Hot Date."