

REBELIÓN

an ANDOR zine

le galaxie regarde

ANDOR SEASON 2 PITCH
DECEMBER 2022

A QUICK SUMMARY OF THE NEXT/LAST TWELVE EPISODES.

OUR FRAME? THINK OF IT AS A TWO-PART NOVEL. WE'RE DOING TWELVE MORE EPISODES TO WRAP THE SECOND HALF OF THE STORY.

THE ONE LINE? ANDOR IS AN ADVENTURE STORY ABOUT THE RISE OF A GALACTIC REVOLUTION, TOLD THROUGH THE JOURNEY OF A NOBODY WHO ASCENDS TO AN EPIC DESTINY.

WHEN WE RETURN FOR SEASON TWO, A YEAR WILL HAVE PASSED SINCE THE RIOT ON FERRIX AND CASSIAN'S TAKE-ME-OR-KILL-ME ULTIMATUM TO LUTHEN. HE'S NOW AT THE TIP OF LUTHEN'S SPEAR, AND WE'LL REALIZE HOW AMBITIOUS THE NETWORK HAS GROWN AND HOW MUCH CASSIAN HAS CHANGED ALREADY.

CASSIAN & BIX. WE LET IT LOOSE. A PASSIONATE, COMPLEX, REAL LOVE BETWEEN TWO PEOPLE WHO'VE BEEN ORBITING THEIR WHOLE LIVES AND ARE READY NOW TO MAKE IT TOGETHER. WE SAW THE POWER OF THEIR CONNECTION IN SEASON ONE. WE'LL LEAN INTO THIS NOW. THEY DESERVE A RELATIONSHIP WORTHY OF THE INGREDIENTS.

NO ONE THIS SEASON IS EXEMPT FROM SACRIFICE. BIX WILL FACE HER DEEPEST DILEMMA AS SHE SENSES THE STRANGE PULL OF CASSIAN'S DESTINY. IN BLOCK #3, THEY'LL ENCOUNTER A "FORCE HEALER" WHO'LL DIAL-IN INSTANTLY TO HIS AURA. CASSIAN CAN'T ESCAPE FAST ENOUGH, BUT THE ENCOUNTER RESONATES FOR BIX. SHE CAN'T HELP REPLAYING THE MIRACLES OF CASSIAN'S JOURNEY AND WONDER. WHAT IF THE GALAXY'S NEED FOR CASSIAN IS MORE IMPORTANT THAN HERS?

ULTIMATELY, SHE'LL DO MORE THAN LET HIM GO — SHE'LL FORCE HERSELF TO PUSH HIM AWAY. SHE SENSES WHAT'S COMING. IT'S AN EPIC DECISION AND TERRIBLY SAD, BUT THERE WILL (SPOILER) BE A RAY OF SUNSHINE AT THE VERY END.

THERE'S ANOTHER ROMANCE IN SEASON TWO. DEDRA & SYRIL. WE'LL FIND THEM LIVING TOGETHER. THEIR RELATIONSHIP WILL BE NO LESS COMPLICATED.

ISB DIRECTOR KRENNIC WILL ORDER DEDRA TO ABANDON HER PURSUIT OF "AXIS" (LUTHEN) TO TAKE CHARGE OF A HORRIFYING PROGRAM TO PREPARE THE PLANET GHORMAN FOR COMPLETE ANNIHILATION.

GHORMAN, UNBEKNOWNST TO ALL BUT A VERY FEW IMPERIAL CONSPIRATORS, IS THE SOLE SOURCE OF A MINERAL ESSENTIAL TO THE DEATH STAR'S OPERATION. IF ALTERNATIVES ARE NOT DEVELOPED IN TIME, GHORMAN WILL NEED TO BE DESTROYED.

TAKING GHORMAN WON'T BE EASY.

SYRIL HAS BEEN INCREASINGLY CURIOUS WHY HIS GIRLFRIEND ISN'T MORE INTERESTED IN HIS COUNTERINSURGENCY PROGRESS, AND UTTERLY GOBSMACKED TO DISCOVER HE'S BEEN NOTHING MORE THAN A TOOL OF THE EMPEROR'S "ENERGY PROGRAM."

IT'S A TOXIC, LAST-MINUTE BREAK-UP THAT WILL SEND SYRIL INTO THE THICK OF THE GHORMAN PLAZA RIOT AS THE FIRST SHOTS ARE FIRED. ALL HIS BELIEFS HAVE BEEN TRASHED — HIS WOMAN — HIS VALUES — HIS RESPECT FOR THE EMPIRE. HE'LL WANDER, DAZED, AS THE MASSACRE EXPLODES AROUND HIM.

AND THEN HE'LL SEE CASSIAN ANDOR..

SYRIL WILL DIE IN GHORMAN. HE'LL BE CELEBRATED AS A MARTYR.

THE GHORMAN MASSACRE IS MON MOTHMA'S CANONICAL RED LINE. IT'S THIS EVENT THAT PROMPTS HER STAND IN THE SENATE CHAMBER. SHE WILL DENOUNCE THE EMPEROR AND BE FORCED TO FLEE.

WE'LL BE RIGHT THERE. THE FINAL EPISODE OF BLOCK #3 WILL TAKE PLACE IN CORUSCANT THE DAY AFTER THE MASSACRE. BAIL ORGANA WILL ORCHESTRATE THE POLITICS THAT GET MON TO THE PODIUM. SHE'LL DELIVER A BARN-BURNING SPEECH AND MAKE HER DARING ESCAPE FROM CORUSCANT WITH SOMEONE SHE'S NEVER MET — CASSIAN ANDOR.

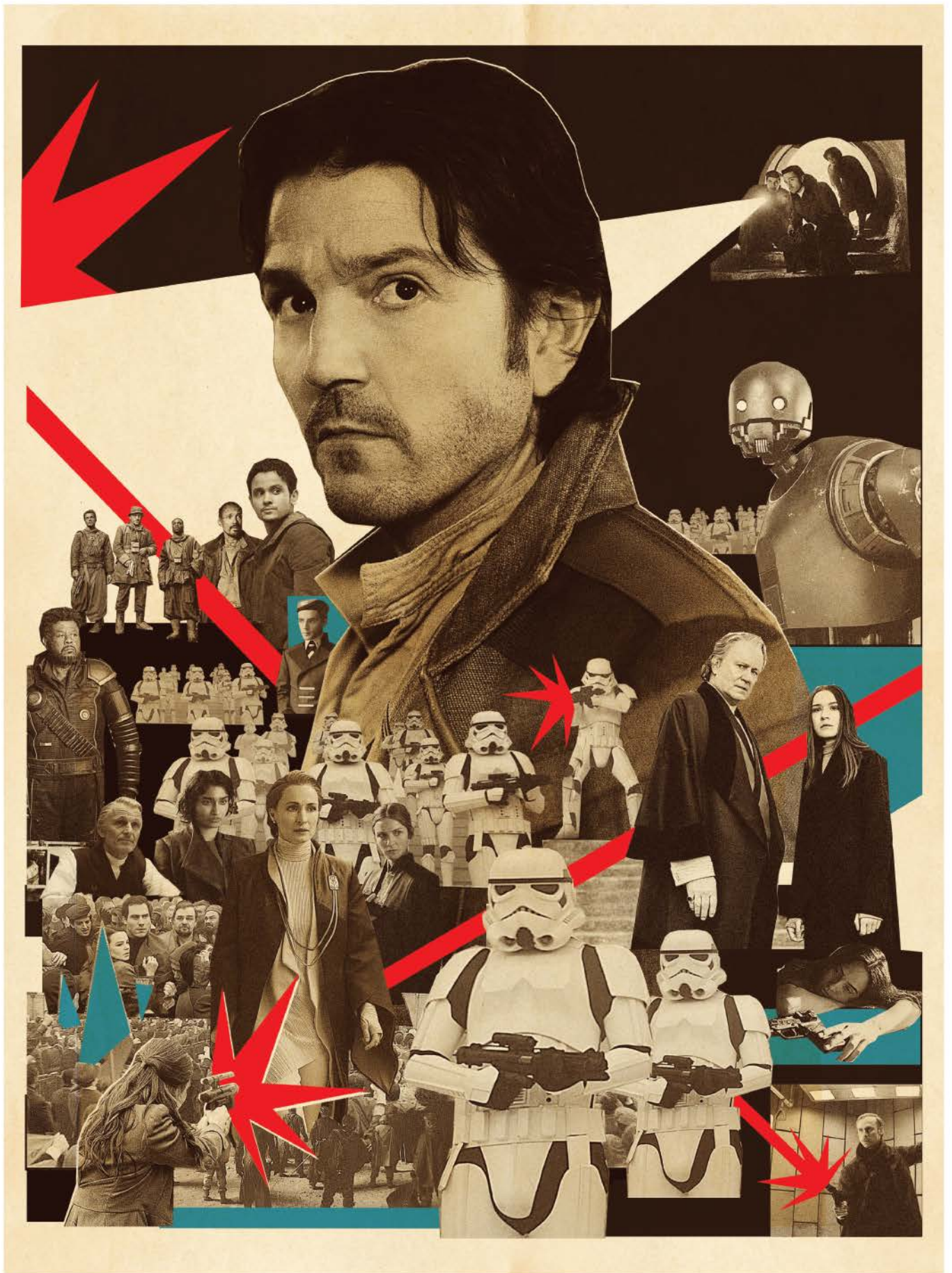
SADLY, AS SHE JOINS THE GROWING REBEL ALLIANCE ON YAVIN, LUTHEN'S EXILE WILL BECOME INCREASINGLY STARK. THE LARGER MOVEMENT HE'S SPENT HIS LIFE WORKING FOR HAS BROUGHT WITH IT A NEW BUFFET OF EGOS, BETRAYALS, AND SUSPICIONS. HOW DOES ONE SCALE UP A CLANDESTINE SPY NETWORK? YAVIN WILL GROW TOO BIG TO TRUST AND LUTHEN'S BEEN A ONE-MAN SHOW FOR TOO LONG. PARANOIA IS INEVITABLE.

LUTHEN'S DEFIANCE WILL SEE HIM SO DISCREDITED THAT, EVEN WHEN HE GIVES EVERYTHING FOR THE INTEL THAT WILL LEAD TO THE DISCOVERY OF THE DEATH STAR, THE INFORMATION WILL BE DISCOUNTED AS THE RAVINGS OF AN OUTLIER.

KLEYA WILL BEAR THE BRUNT OF THIS INJUSTICE. CASSIAN WILL IGNORE THE NOISE ABOUT HIS CONTROVERSIAL MENTOR AND BREAK RANK TO SOURCE THE RUMORS OF KYBER CRYSTAL AND GALEN ERSO.

THEIR SACRIFICES, LIKE SO MANY OF OUR CHARACTERS, WILL BE EPIC.

TONY



ART: LINCOLN AGNEW

WHAT WAS YOUR PURPOSE IN MAKING "ANDOR"?

To get to work with that family. The connections I made in ROGUE ONE were profound and important for me. So, getting to work Kathy [Kennedy] and Tony, with many of the actors and the team behind the camera, that was important.

To remind ourselves what community can do. It's a story about community and strength and the power of the people and I really wanted to tell that story in the frame of STAR WARS. I thought it was a cool idea.

Getting to work with that group of actors. As an actor, being around talented and amazing artists means a lot to me and being a part of that team was a wonderful journey. One of learning and of belonging to people that care about what I care about.

To get to know Cassian deeply: what's behind that sacrifice that we see in ROGUE ONE? And having time to understand the character, and why he makes the choices he makes.

IN PRODUCING THE SHOW OVER THE LAST SIX YEARS, DID YOU IDENTIFY MORE WITH THE REBELS, OR THE EMPIRE?

A mix of both, even though the most pleasant journey was when I was feeling like a rebel. It felt like being a rebel having to tell my family I was going to be so far away working on something they couldn't know anything about. It felt like being a rebel, being part of a community/team/group/family, sharing responsibilities and bringing our creativity to make the best show possible, where everyone had a voice. But at the same time, it had to work like a machine; it had to work like an army. Rigor was very important.

WHO OR WHAT WERE YOU FIGHTING FOR?

My son and my daughter. Making something I would be proud to share with them was important.

The idea of making a project that reaches audiences all around the world that celebrates their intelligence was also important.

I was fighting for the possibility of being honest with my work.

WILL YOU TELL US THE LOCATION OF THE REBEL BASE?

Never. Never. It doesn't matter what you would do for the information, not at all.

When it felt like being part of the Empire was when we were working during COVID. That kind of dynamic with the testing and everything else that had nothing to do with the creative process. That was a big deal, and it took a lot of time from us. Getting to those tents, the long lines, the distance between all of us and the absence of communication and contact. It felt like being in the Empire with no emotions being involved.

DIEGO LUNA
Executive Producer / Lead Actor, ANDOR

WHAT ARE THE MECHANISMS OF REBELLION?

Rebellion isn't only logistics, it's sacrifice. *ANDOR* is about what happens when normal people —merchants, daughters, lovers, spies— become part of something bigger.

Nobody starts out saying "I'm joining a revolution." They get pushed. They lose someone. They start fighting back... and suddenly they've given up everything they love for a cause. For characters like Cassian, Bix, Mon Mothma, and Luthen, rebellion becomes a mirror: What are you willing to give up? Who do you become in the fight?

Secrecy, paranoia, and layers of separation...fractured communication, coded messages, never revealing your face. These aren't just stylistic choices, they're the infrastructure of resistance. The audience watches as the revolution scales up, but still relies on these cellular tactics that keep everyone disconnected, and therefore safe. It's not just thrilling to write, it's accurate to how real-world movements have survived under oppression.

What makes that even more powerful is seeing someone like Mon Mothma trapped inside it. She's not blowing up train lines—she's hosting dinners, giving speeches, trying to maneuver within a corrupt system to undermine it from within. And that's the real cost. She sacrifices her marriage, her daughter's future, her entire identity just to keep the rebellion alive. It's the most terrifying form of courage: trying to stay inside a failing institution long enough to poison its roots. That's one of the most radical stories we're telling.

WHAT ARE THE MECHANISMS OF EMPIRE?

The Empire is a machine, and we wanted to show how it really functions—through fear, bureaucracy, and obedience. The ISB isn't made up of caricatures; it's run by people like Dedra and Partagaz who believe in rules, order, and the righteousness of control. We show how the gears turn: surveillance, dossiers, data feeds, brutal efficiency. That's the architecture of oppression —paperwork and procedure that becomes violence. You realize that even inside the Empire, the people running it are under pressure and the system is devouring them as well.

TONY GILROY
Executive Producer / Creator, *ANDOR*

CUT TO

INT. MON'S LIMO, SENATE GARAGE -- CORUSCANT -- DAY

KLORIS listening --

MON (RADIO)

*...Of all the things at risk,
the loss of an objective reality is
perhaps the most dangerous.
The death of truth is the ultimate
victory of evil...*

CUT TO

INT. MON'S POD, SENATE CHAMBER -- CORUSCANT -- DAY

MON

*...when truth leaves us, when we
let it slip away, when it is ripped
from our hands...*

CUT TO

INT. SENATE RING CORRIDOR, SENATE BUILDING -- CORUSCANT -- DAY

CASSIAN has found THE DOOR TO MON'S POD, and stands listening-

MON (BROADCAST)

*...we become vulnerable to the
appetite of whatever monster
screams the loudest...*

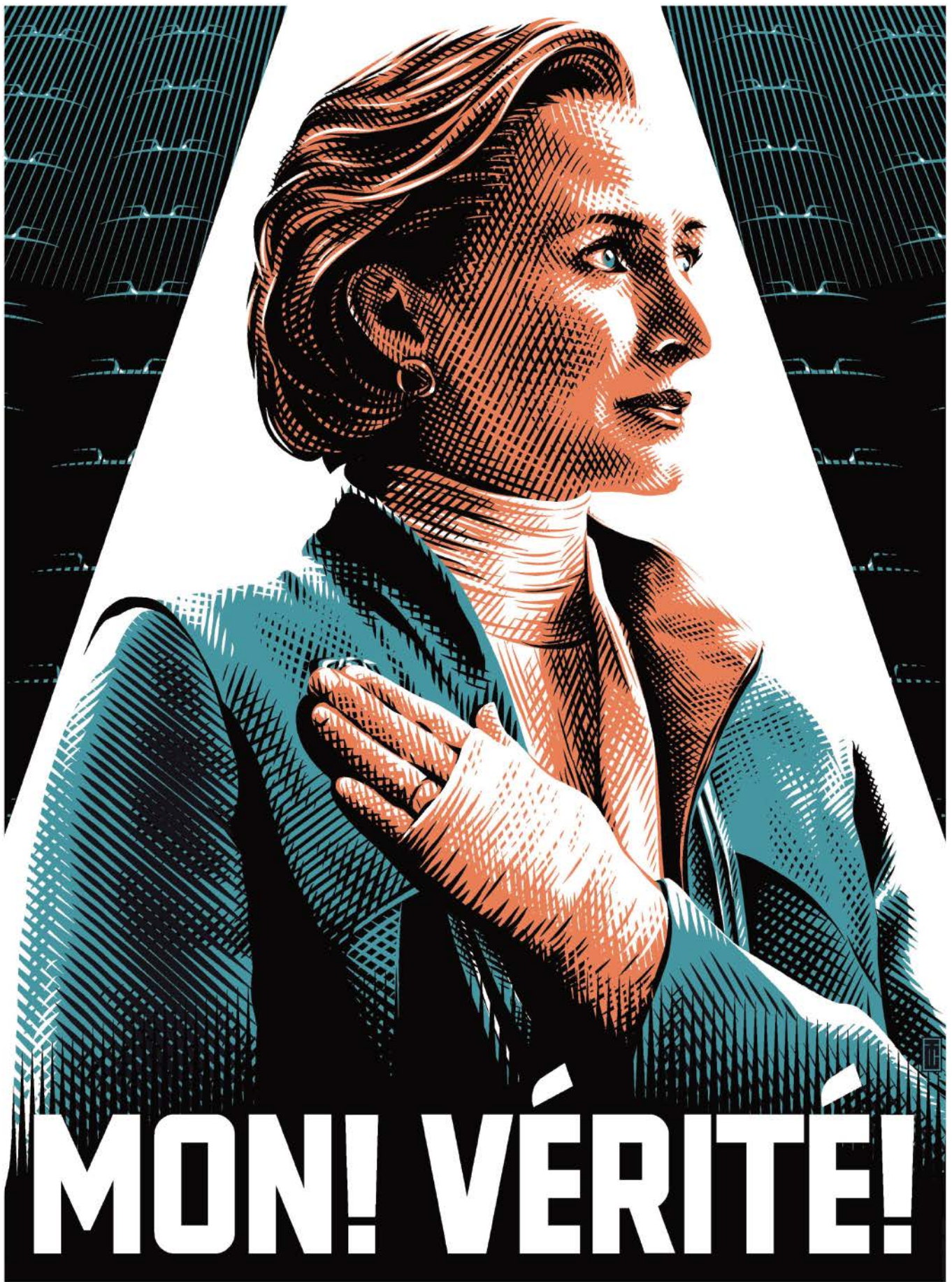
CUT TO

INT. OPERATIONS ROOM, ISB HQ -- CORUSCANT -- DAY

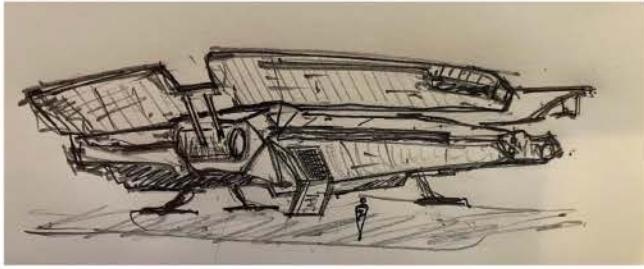
PANIC CRESCENDO -- MON STILL LIVE ON THE CONSOLE MONITOR --

LAGRET

(screaming down the line)
-- I DON'T CARE IF YOU HAVE TO
CUT POWER TO THE WHOLE CHAMBER! --
GET HER OFF THE AIR! --



ART: TRACIE CHING



TONY GILROY, Executive Producer / Creator

Luke Hull was the very first person I hired on this show. He's our production designer, and really, the hub of everything. Every conversation starts with Luke. When you look at ANDOR—you realize just how much of it comes from his brain and his team. The design, the signage, the texture of the world—it's all real. That's what I wanted: a world that doesn't feel manufactured, that feels fully inhabited.



CONCEPT ART: LUKE HULL, CHESTER CARR, GIORGIO GRECU, ALEX DUDAR



LUKE HULL, Production Designer

TOBY BRITTON, Supervising Art Director



REBECCA ALLEWAY, Set Decorator

The rules are important. And once you have those in mind, then you know where you can push it and where you can't. So I think the most important thing for me is to respect all those boundaries. How do you do a living, cluttered office with the STAR WARS rules of no paperwork? How do you do a mail trolley with no wheels? Because if you don't respect those boundaries, it's not STAR WARS.

I absorbed every shape, every rule. Read about the philosophies. Stayed true to all the STAR WARS films. And also all the references. But it just made it good fun. It just meant that we just had to be really creative, and find new ways of making these sets look cluttered and real and characterful. But not in the usual way.



HANDMADE MICRO-PROPS FROM "ANDOR" S2

PHOTOS: HAYLEY BENOIT / LUCASFILM

THE EMPIRE AT WORK





THE GHORMAN TRENCH COAT

Something that Tony and I talked about very early on was like, "Wouldn't it be great if there was a sort of signature look for Ghorman that is, like, the Ghorman trench coat?" It's what everyone sees when they're hustling down the street. They've got their fantastic headwear, a beret, a Ghorman trench coat...It's a sort of thing that, like, if you had traveled to Ghorman, [then] you went back home and you had your Ghorman trench coat, people would say "Ob my goob, is that a Ghorman trench coat?"



TWO SIDES OF LUTHEN

Luthen embodies the wonderful costume challenges of ANDOR. All of our characters have so many different versions of their personas.

And indeed, with Luthen, we have what we call "Gallery Luthen," where he is the art dealer and he's hob-knobbing with all of the high society of Coruscant, and infiltrating getting secrets by pretending to be incredibly affable and sophisticated, and his wardrobe is very beautifully tailored, in lovely combinations of fabrics and textures and things that speak of his worldliness.



Then we have what we call "Natural Luthen," which is when he's "on mission" and he doesn't want to be confused with his gallery persona.

That's when we see much more down-to-earth colors. It's more practical utilitarian.



COSTUME THEORY by MICHAEL WILKINSON

FABRIC THAT MOVES

The celebrations after their wedding start off as a sort of more ritualistic Chandrilan dance. But then devolves into this sort of rather mad and chaotic sequence. So, I knew that I wanted the fabrics to move beautifully. And to create interesting shapes for the camera and get this sense of sort of chaos that Mon Mothma gets swept up in.

Pleated fabrics became a real sort of keystone to solving the costumes of Chandrila. They move beautifully. We did them in lots of beautiful sheer colors, soft fabrics that create beautiful shapes when the characters moved, and allowed us to do beautiful layering.

With movement we worked with a choreographer. We talked a lot about circular movements, swirling and raising arms. Using the fabrics for the camera to sort of find her through the chaos of movement and fabric within that sequence as everything descends into chaos. And making sure we could really capture on screen subliminally what Mon Mothma was going through at that moment.





ANDOR S2E3: "HARVEST"



CHRISTOPHE NUYENS, SBC, Cinematographer

The direction is *"a day scene that feels like a nightclub."* I end up with the idea of trying to tell a time-lapse story light-wise. In the beginning of the wedding, the sun is quite high. It's bright outside the during the wedding. The sun is going lower and lower and lower, until the end when the sun is just on the horizon, peeping inside and making it super flare-y. We didn't have strobes or party lights, but it gave us something special to play with.



JANUS METZ, Director

We were very intentional about grounding this episode in history, particularly in the way authoritarian systems manipulate and control. The sense of surveillance, control, and the growing resistance was inspired by both the dark times of the 20th century—think Cold War, totalitarian regimes—and contemporary issues around surveillance states.

There was a very palpable energy on set that we were making something poignant – within the STAR WARS galaxy but also in relation to the world we live in today.



DAVID ACORD, Supervising Sound Editor / Sound Designer

The scale of it and the visceral nature of it required an equally intense and visceral sound track. It needed scale, emotion and a kind of violence that evokes fear. And it's not just the battle itself, it's also the lead-up, the preamble to the fight. That sense of dread.

YAN MILES, Editor

With the crowd horns, I wanted them to feel slightly discordant and repetitive as more Ghormans filled the plaza. The crescendo of crowd chants and the ominous sweep of TIE fighters created an auditory tension that paralleled the visual build-up.

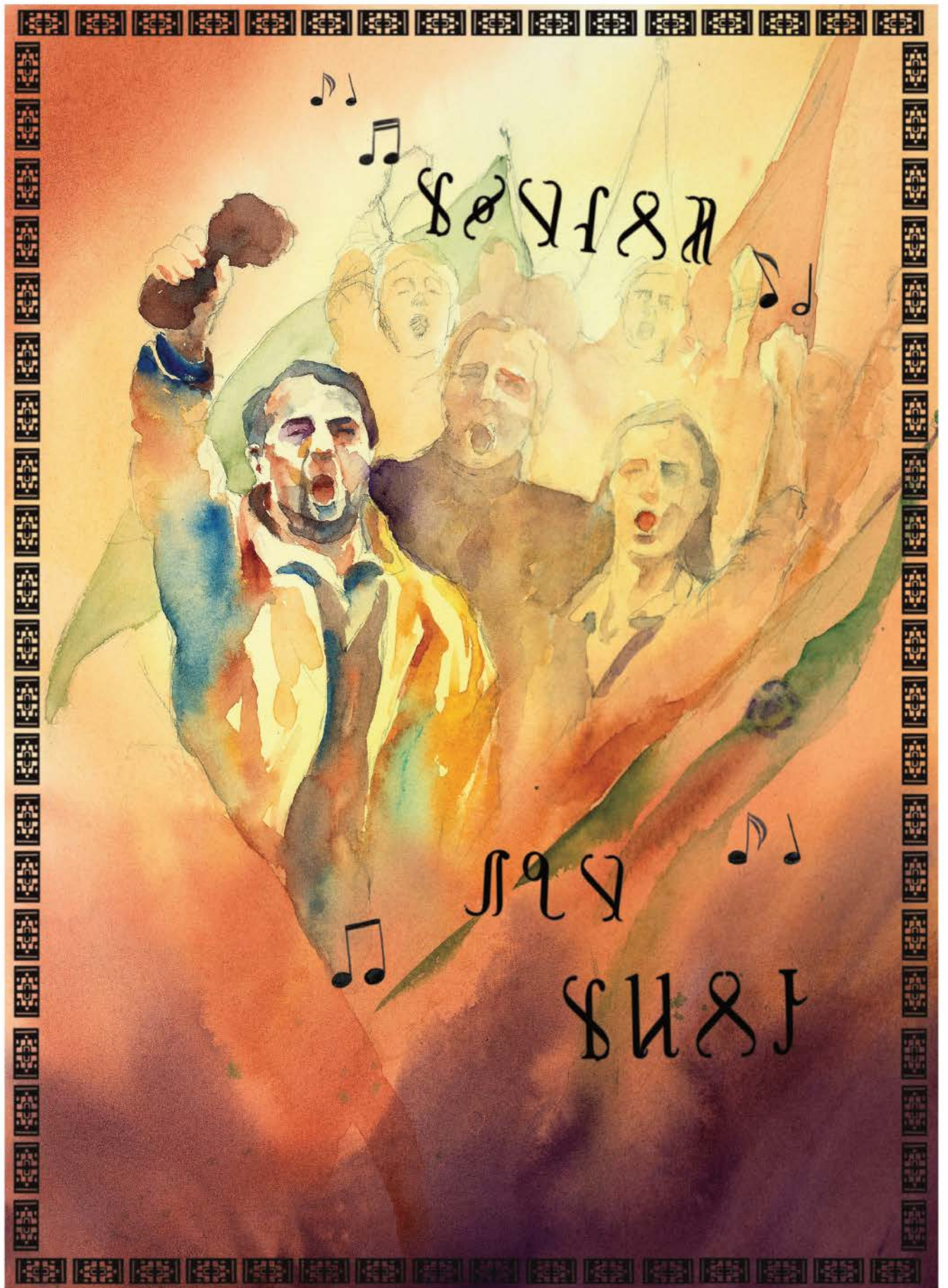
MARGIT PFEIFFER, Supervising Sound Editor / Dialogue & ADR Supervisor

As the unrest intensifies, the crowd was built to increase in energy as well as fill in the details of human sounds such as singing, callouts, panic cries, efforts and death grunts. While the chant continues throughout, weaving in and out of the battle's brilliant sound design, it then crescendos into the Ghorman anthem being sung, and final massacre. All heard and felt in the Ghorman language.

JANUS METZ, Director

One of the surprising things that happened was how the extras, many of whom had very little screen time, really connected to the spirit of the rebellion. There was a palpable energy in that scene. The moment we were all singing together, you could feel the unity, the hope, and the anger—it brought a sense of belonging that was contagious.

"WHO ARE YOU?"



ART: PATRICK DOMINGUEZ

WE ARE THE GHOR

by Nicholas Britell & Tony Gilroy

RAISE YOUR EYES TO HOMELAND SKIES
WE ARE THE GHOR
BREATHE THE AIR AND KNOW YOU'RE THERE
WE ARE THE GHOR
VALLEY...
HIGHLAND...
LET ME SPEND MY EVERY DAY THERE

CALL YOUR KIN TO COME AND SING
WE ARE THE GHOR
VOICES LOUD AND STANDING PROUD
WE ARE THE GHOR
VALLEY...
HIGHLAND...
LET ME SPEND MY EVERY DAY THERE

TIGHT THE WEAVE AND ROLL THE SLEEVE
WE ARE THE GHOR
FROM NAVISHARE TO PALMO SQUARE
WE ARE THE GHOR
VALLEY...
HIGHLAND...

Angue dum èze va l'ave-glège
Gambol dum Ghor
Traspu flonde tem groque oualonde
Gambol dum Ghor
Va-leine...
Mèje-gah...
Dibe-mo lai mounè lai sol lège-na

Béke tem broles enforde-carole
Gambol dum Ghor
Paipes bi ouaïmes sti'kren mikammes
Gambol dum Ghor
Va-leine...
Mèje-gah...
Dibe-mo lai mounè lai sol lège-na

Haberdache, vefan, prestache
Gambol dum Ghor
Navi-Mide eh Palmo Zide
Gambol dum Ghor
Va-leine...
Mèje-gah...



JANUS METZ, Director



In 2009, I shot the documentary ARMADILLO alongside Danish combat soldiers in Helmand, Afghanistan. I experienced war firsthand, and I wanted to convey the feeling of being in the middle of a firefight to audiences. The tension, the adrenaline, the fear.



I wanted to put audiences in the "boots of the soldiers" and make the episode as immersive as possible. I wanted viewers to be "with the characters." To see through their eyes and to feel what they felt, to give a palpable sense of the chaos and desperation that unfolds as the violence starts.



We strove to make it feel claustrophobic, and even in the wide shots we wanted to keep it chaotic and "dirty." Always a lot of movement, smoke and special effects, sparks and fire. It had to feel grounded and real. Almost like a documentary.



Conveying the horror of the massacre was all about the psychological and emotional toll it took on the characters rather than the violence itself.

We wanted to see enough that the absence of gore would make the moment feel even more harrowing, because it forces the audience to imagine the violence, rather than showing it in graphic detail.



The battle itself is chaos, fear and horror, but what was even more important was the aftermath: the stunned silence, the expressions of grief, the brokenness of the survivors. We wanted the camera to linger on the faces of those witnessing the aftermath, capturing their trauma.



BRANDON ROBERTS, Composer

ORCH. MATT DUNKLEY

"SYRIL IN HORROR"



THE REBELLION HAS ENTERED THE CHAT



FOREST WHITAKER AS "SAW GERRERA"

HAVING PLAYED BOTH A DICTATOR (IDI AMIN) AND A REBEL SEPARATIST (SAW GERRERA), WHAT INTERESTS YOU PERSONALLY ABOUT REBELLIONS?

I'm deeply drawn to stories that depict characters who are compelled to fight for a cause. In their own ways, Idi Amin and Saw Gerrera both wanted to protect and uplift their societies, rather than seeing citizens who were subjugated by their environments.

DID ANY HISTORICAL RESEARCH INFORM THE CHARACTER OF SAW? IF SO, WHO/WHAT WENT INTO YOUR PORTRAYAL, AND HOW?

While I didn't directly base Saw on any historical research, I did take some influence from Che Guevara — a leader who fought for his people from the outskirts of society.

WHAT DOES INHALING RHYDONIUM FEEL LIKE?

A hit of rhydo is like breathing in the sun and wind, all at once.

DID SAW'S MONOLOGUE TO WILMON STRIKE A PARTICULAR CHORD WITH YOU?

I was especially struck by Saw's willingness to face fear and not only confront it, but be empowered by it.

DID ANYTHING STAND OUT FOR YOU FROM "ANDOR" SEASON TWO IN TERMS OF ITS PORTRAYAL OF POLITICS, GOVERNANCE, AND REVOLT?

I appreciated how ANDOR was able to lean into its gray areas, depicting flawed leaders, misguided rebels, and figures who'd both torture and nurture. Saw exemplifies what it's like to pursue a cause by whatever means necessary, and people seem to connect with his journey because his motivations are just.



ANDOR S2E6: "I HAVE FRIENDS EVERYWHERE"

WHAT IS THE WHITAKER PEACE & DEVELOPMENT INITIATIVE?

The Whitaker Peace & Development Initiative (WPDI) is a non-governmental organization with an international scope and reach, committed to fostering peace and resilience by disseminating skills and promoting climate-sensitive and sustainable development in countries and places affected by violence, poverty, environmental disruption, and marginalization. In Africa, Europe, as well as Latin and North America, WPDI develops a wide range of programs aimed at training and supporting underprivileged individuals and groups, with a particular focus on youth and women, enabling them to become empowered as mediators, educators, entrepreneurs, and leaders, fostering positive transformation within their communities and beyond. To achieve its objectives, WPDI works with the communities to design and implement integrated programs in the four areas of Peacebuilding, Livelihood, Health and Well-being, and Sports. WPDI was founded in 2012 by the artist, social activist, and UNESCO Special Envoy for Peace, Forest Whitaker (me).

IS THERE A CURRENT PROJECT PEOPLE SHOULD KNOW ABOUT?

Climate and Conflict: WPDI's Response for a Sustainable Future. WPDI's work in remote, marginalized areas shows that conflicts are often worsened by environmental degradation and climate-related stressors. In response to this growing reality, WPDI announced a major strategic shift in 2024, updating its action framework to include climate and environmental concerns across its programs. This new direction features initiatives aimed at equipping women and youth with skills to address their communities' challenges related to fragility and resilience. Programs will focus on green skills training, eco-conscious entrepreneurship, youth-led community dialogues on climate education, and community-led actions such as water conservation, waste management, and tree-planting projects. Empowered youth will also take the lead in climate education in schools, creating greener learning environments and encouraging broader community involvement.

OUT OF CURIOSITY, WILL YOU TELL US THE LOCATION OF THE REBEL BASE?

Nope — if I told you, I'd have to kill you!

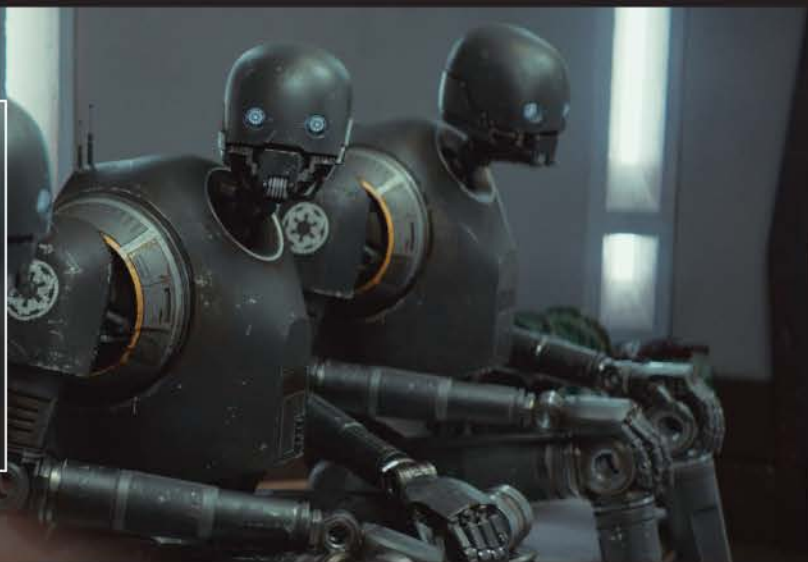


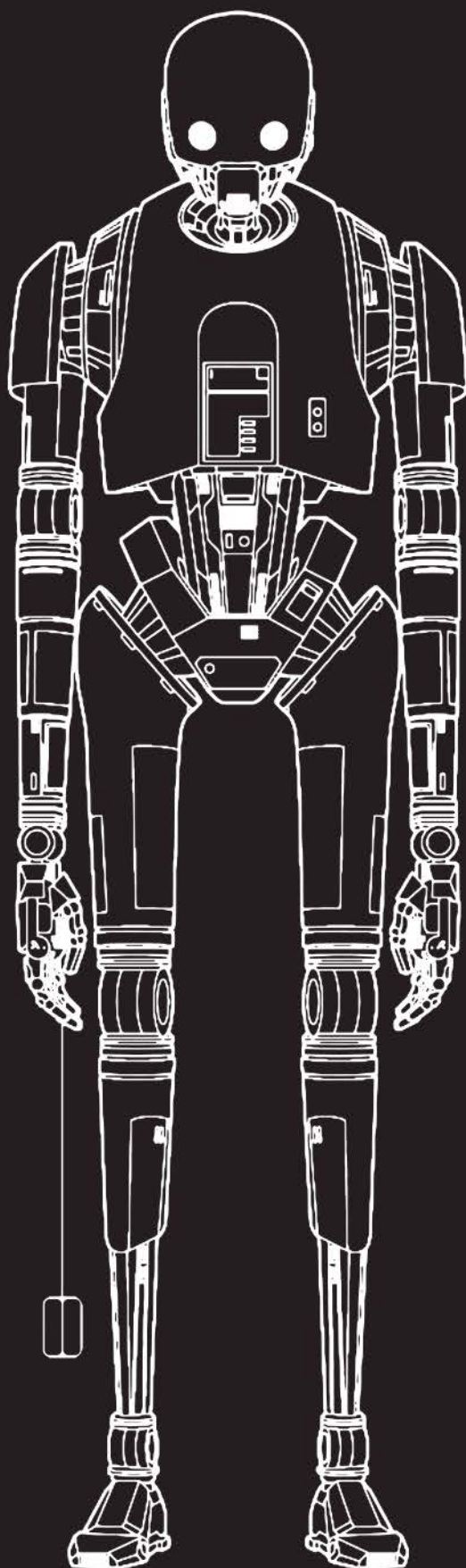


MOHEN LEO, Visual Effects Supervisor

I think the seamless integration of VFX and art department in prep, shoot and even into post was the key to making the work feel cohesive, along with trying to anchor environments and shots in physical sets and locations as much as possible.

While nearly every environment and scene has extensive VFX elements, these would almost never take center stage in a way that would draw attention to them.





REBEL ALLIANCE DROID MAINTENANCE
MANDATORY PSYCHOLOGICAL CHECK-IN

WHAT IS YOUR NAME? K-2SO

WHAT IS YOUR ROLE IN THE REBEL ALLIANCE?
I AM A REPROGRAMMED ENFORCER DROID SERVING
UNDER CASSIAN ANDOR AND THE REBEL ALLIANCE.

ARE YOU LOYAL TO THE REBEL CAUSE?
I AM LOYAL TO CASSIAN ANDOR.

HOW DO WE KNOW YOU WON'T BETRAY US? I WILL
ONLY BETRAY YOU IF CASSIAN ORDERS ME TO.
TAKE IT UP WITH CASSIAN.

DO YOU HAVE ANY PRIOR EXPERIENCE WITH THE
EMPIRE THAT SHOULD CONCERN US? I DO NOT
KNOW WHAT CONCERNS YOU. I HAVE CARRIED OUT
MANY IMPERIAL DIRECTIVES PRIOR TO MY
REPROGRAMMING. KILLING, MAIMING,
KIDNAPPING, ARSON, TELEMARTETING. MY ORDERS
WERE USUALLY INTENDED TO DO HARM TO THE
REBEL CAUSE, IS THAT WHAT YOU MEAN?

ARE THESE QUESTIONS MAKING YOU ANGRY?
NO. YOUR BREATH IS.

IS GETTING ANGRY SOMETHING THAT MIGHT CAUSE
YOU TO HURT SOMEONE? WOULD FORCE FEEDING
YOU A MINT BE CONSIDERED HARMFUL?

WHAT IS YOUR RELATIONSHIP WITH CASSIAN
ANDOR? HE AND I ARE PARTNERS ALTHOUGH HE
OUTRANKS ME SO OUR PARTNERSHIP IS NOT
EQUAL. BUT THE INEQUALITY IS NOT SUCH THAT
I AM A SIDE-KICK.

DO YOU OR CASSIAN OWE EACH OTHER ANY MONEY?
HE BELIEVES I OWE HIM MONEY AND I BELIEVE
HE OWES ME MONEY, SO, HE OWES ME MONEY.

ANY IDEAS ABOUT THE LOCATION OF THE REBEL
BASE? IF I TOLD YOU I WOULD HAVE TO KILL
YOU. DO YOU STILL WANT TO KNOW?

THANKS TO ALAN TUDYK



GHORMAN PET FROM "ANDOR"

PHOTO: HAYLEY BENOIT / LUCASFILM

FOR YOUR EMMY® CONSIDERATION IN THE FOLLOWING CATEGORIES

Outstanding Drama Series “ANDOR”

Sanne Wohlenberg, Executive Producer
Tony Gilroy, Executive Producer
Kathleen Kennedy, Executive Producer
Diego Luna, Executive Producer
Luke Hull, Executive Producer
John Gilroy, Executive Producer
David Meanti, Producer

Outstanding Directing For A Drama Series
“Who Are You?”
Directed by Janus Metz

Outstanding Writing For A Drama Series
“Welcome To The Rebellion”
Written by Dan Gilroy

Outstanding Production Design For A Narrative Period
Or Fantasy Program (One Hour Or More)
“Who Are You?”
Luke Hull, Production Designer
Toby Britton, Supervising Art Director
Rebecca Alaway, Set Decorator

Outstanding Fantasy/Sci-Fi Costumes
“Harvest”
Michael Wilkinson, Costume Designer
Kate O'Farrell, Costume Supervisor
Richard Davies, Assistant Costume Designer
Paula Fajardo, Assistant Costume Designer

Outstanding Cinematography For A Series (One Hour)
“Harvest”
Christophe Nuyens, SBC, Director of Photography

Outstanding Picture Editing For A Drama Series
“Who Are You?”
Yan Miles, ACE, Editor

Outstanding Music Composition For A Series
(Original Dramatic Score)
“Who Are You?”
Composed by Brandon Roberts

Outstanding Original Music And Lyrics
“We Are the Ghor”
Music & Lyrics by Nicholas Britell & Tony Gilroy

Outstanding Guest Actor In A Drama Series
“I Have Friends Everywhere”
Forest Whitaker as Saw Gerrera

Outstanding Character Voice-Over Performance
“Who Else Knows?”
Alan Tudyk as K-2SO

Outstanding Sound Editing For A Comedy Or Drama
Series (One Hour)
“Who Are You?”
David Acord, Supervising Sound Editor/Sound Designer
Margit Pfeiffer, Supervising Sound Editor/Dialogue & ADR Supervisor
James Spencer, Dialogue Editor
Josh Gold, Sound Effects Editor
Alyssa Nevarez, Foley Editor
John Finklea, Music Editor
Ronni Brown, Foley Artist
Sean England, Foley Artist

Outstanding Sound Mixing For A Comedy Or Drama
Series (One Hour)
“Who Are You?”
David Acord, Re-Recording Mixer
Danny Hambrook, Production Mixer
Geoff Foster, Scoring Mixer
Richard Duarte, Foley Mixer

Outstanding Special Visual Effects In A Season Or A Movie
Mohen Leo, Visual Effects Supervisor
TJ Falls, Visual Effects Producer
Luke Murphy, Special Effects Supervisor
Neal Scanlan, Special Creature Effects by
Scott Pritchard, ILM Visual Effects Supervisor
Joseph Kasparian, Hybride Visual Effects Supervisor
Sue Rowe, Scanline Visual Effects Supervisor
Paolo D'Arco, In-House VFX Supervisor
Jean-Clément Soret, Digital Colourist

