SHOOTING FOR A REVOLUTION: INTERVIEW WITH JANUS METZ

Gerald Sim

Janus Metz with Diego Luna and Adria Arjona on the set of *Andor* (2025, created by Tony Gilroy). Image courtesy © Lucasfilm/Disney+.

To direct the second and final season of *Andor* (Disney+, 2022–25), creator Tony Gilroy decided to bring on acclaimed filmmakers with strong independent portfolios. Ariel Kleiman (episodes 1 to 6) won the Kodak Discovery Award for Best Short Film at Cannes's Critics' Week in 2010. The category's Grand Prize that year went to *Armadillo*, the Danish war documentary by Janus Metz (episodes 7 to 9). Alonso Ruizpalacios, a multiple prizewinner at the Berlin Film Festival, directed the season's final three episodes.

Andor is paradoxically described as the best contribution to the *Star Wars* franchise and, at the same time, its most incongruent iteration. Ironically, both opinions are based on the show's visual aesthetic and atmosphere of social realism, its politically engaged account of revolution and human behavior, and its references to histories of fascism and colonialism. In its own way, *Star Wars* has arguably always been politically readable, but to audiences on both the left and the right in similar measure, on account of Hollywood's commercial

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imperative of ideological ambiguity for its mass commodities. The ahistorical end product lends itself to Fredric Jameson's famous appraisal of the original 1977 George Lucas film as a postmodern artifact of nostalgia and pastiche.[1] Nonetheless, *Andor*'s political DNA is plainly far more dominant in comparison to other entries in the franchise.

The twenty-four episodes of *Andor* are a prequel to *Rogue One* (Gareth Edwards, 2016), itself a prequel to Lucas's inaugural feature. The series provides the backstory for Cassian Andor (Diego Luna), a rebel captain who is martyred at the end of *Rogue One* in a dramatic climax that leads directly into the opening of the 1977 film. Gareth Edwards cites *La battaglia di Algeri* (*The Battle of Algiers*, 1966), Gillo Pontecorvo's account of anticolonial rebellion against French occupation, as an inspiration for *Rogue One*.[2] Gilroy, who cowrote and directed reshoots for that film before creating *Andor*, corroborates that creative debt, as well as the influence of other resistance classics such as *L'armée des ombres* (*Army of Shadows*, Jean-Pierre Melville, 1969), *Une chambre en ville* (*A Room in Town*, Jacques Demy, 1982), and *This Land Is Mine* (Jean Renoir, 1943).[3] They bring into focus a political cinematic imagination for which Metz was a natural fit. *Armadillo* is a heralded work about Danish troops stationed at a NATO base in Afghanistan. Its record of possible war crimes led Danes to reconsider their nation's participation in the so-called War on Terror. The film's long tail has been credited with influencing revisions to Denmark's military policies, and continues to weigh on political discourse in that country.[4]

When I spoke with Metz for *Film Quarterly* in 2011, the director reflected on what making *Armadillo* taught him about war's impact on the psychology and behavior of combatants.[5] He explained how his film expresses those insights by infusing cinema verité documentary techniques with surrealist touches and metacritical evocations of famous war epics. In retrospect, those exchanges offer an initial sense of why Metz turned out to be well suited for perhaps the most rousing, layered, and politically incisive sections of *Andor*. The centerpiece of his triptych of episodes is the Ghorman Massacre, a pivotal event within the series narrative and the *Star Wars* universe's *longue durée*. Imperial forces nurture an insurgency on the planet Ghorman before instigating a mass protest on a city plaza. Diabolical administrators in the Imperial Security Bureau (ISB) then incite violence, which becomes media fodder for a disinformation campaign to justify the slaughter of civilians. As a portrayal of Gramscian wars of both maneuver *and* position, these episodes resonate acutely with a present in which mass media performs a big role in modern "hybrid" political warfare.[6] As such, they feature shots of journalists reporting live, senior citizens gazing at reactionary coverage, officials scrambling to stop broadcast feeds, and rebels resorting to guerrilla radio.

Thus, fifteen years after his breakthrough film, Metz finds his work leaving footprints in political discourse once more. Just weeks after the show's second season aired, with its publicity tour still ongoing, *Andor*-themed placards were spotted in multiple US cities, fashioned by demonstrators marching in "No Kings" protests nationwide.[7] The fictional Rebel Alliance insignia made it onto signs, as did the phrase "I have friends everywhere," the title of episode 5 and a poignant rallying cry in episode 9 of the show's second season. Social media amplified the message, including side-by-side images of armed federal agents forcibly detaining California Senator Alex Padilla and a screenshot from episode 9 of storm troopers arresting the senator from Ghorman. Some users captioned the juxtaposition as "life imitating art." Others waggishly described *Andor* as a documentary.[8] It remains to be seen whether the show's legacy will include actual political change. At the least, *Andor* has already provided more than a few with discursive and cultural tools for activism and solidarity.

Metz earned an Emmy nomination for directing episode 8 ("Who Are You?"), which depicts the Ghorman Massacre. It is an elaborate action set piece as well as a complex narrative juncture for several lead characters whose fates converge on the scene. Andor arrives during the buildup to a mission to assassinate Dedra Meero (Denise Gough), the ISB lieutenant who gives the order to open fire. Syril Karn (Kyle Soller), a civil servant whom Meero had tasked with infiltrating the local rebels, and with whom she had a relationship, is disillusioned when he discovers the full extent of the genocidal plot. He flees the Imperial offices, walks into the crowd, and eventually comes face to face with Andor as the massacre unfolds. After a brutal physical fight, Karn gains the upper hand but fatally hesitates when Andor, unaware that Karn has been pursuing him for years, asks, "Who are you?" The episode concludes in the violence's aftermath, with every character mired in trauma.

In this interview, Metz recalls his work on the show, meditates on recurrent themes in his oeuvre, and discusses the relationship between art and politics. He spoke with me in late June from Montreal, during a break from principal photography for *Unabom*, a film about the Unabomber, Ted Kaczyinski.

Gerald Sim: It's great to see you again. Perhaps we can pick up where we left off. What opportunities

presented themselves after the success of *Armadillo*? You made one documentary, but it's been mostly fiction.[9] When I asked you back then if you considered yourself a journalist or filmmaker, you were unequivocal about being the latter.

Janus Metz: I love documentary films, and I don't think I've done my last one. At the same time, after *Armadillo* I felt like I'd walked as far as I could down that path. A lot of people also recognized that the film leans on many tools of narrative filmmaking. I happened to be in New York at the time, because my wife was completing a research project with Columbia for her PhD. I was approached by CAA [Creative Artists Agency] and introduced to the American film industry. The circumstances created a natural trajectory for me toward narrative features.

Armadillo opened doors. I was writing and developing scripts. My agent set up meetings with producers, studios, and production companies. One of the first Hollywood meetings was with Scarlett Johansson. We tried to get this project off the ground but things didn't come together. In hindsight, it was a pretty crazy climb for someone who did documentaries. I was fairly successful but to suddenly be having lunch with Scarlett . . . at the time, it felt like the most natural thing in the world. Fifteen years down the line, I realize how difficult it is to get meetings like that. It was probably better that I was naive because it meant that I was unintimidated and unfazed. There were a couple of years of fighting during script development for various projects, before I landed a gig on the second season of *True Detective* [HBO, 2014–].

Sim: I read that [*True Detective* creator] Nic Pizzolatto loved *Armadillo.* Tell me more, because your career made more than one stop in prestige television before *Andor*. And, in that case, you're integrating yourself into *Star Wars*, but more importantly, into the world of a series as well.

Metz: After its first season, *True Detective* was one of the most celebrated TV shows, certainly a big moment in television history. It was big for me. It helped my transition to narrative work and introduced me to the wider filmmaking community. And, right, working on a series involves creating work that needs to fit into the grand vision of a showrunner like Tony Gilroy. I'd like to believe that he picked me because I could fit into that world without friction. I felt like I was there to do what I do best, which is what works for those episodes.

I also directed three episodes of *ZeroZeroZero* [Amazon, 2020]. It's a road narrative of sorts, following a shipment of cocaine through the underworld of the global drug trade, tying Mexican cartels to the Italian mafia and the shipping industry. It was based on the writings of Italian journalist Roberto Saviano. He wrote the novel *Gomorrah* [2006] and helped adapt it for a film [2008] and later a series [2014]. I loved the film, so that was exciting. And it drew on my documentary background because the story of *ZeroZeroZero* is based on Saviano's research about the cocaine trade. Part of the project's dogma was shooting in actual locations. There was only one location in the Sahara Desert that we couldn't use because it was controlled by radical Muslim insurgents and would've been too dangerous. I spent one and a half years on *ZeroZeroZero*, traveling to the US, Mexico, Italy, Morocco, and Senegal. It was exciting and crazy.

Sim: At the same time, you directed films and were developing feature scripts too?

Metz: Yes, after *True Detective* I boarded *Borg vs McEnroe* [2017], which is about their tennis rivalry in the late seventies and early eighties. I saw it as a story about masculinity, and as a psychological drama about anxiety, anger, and what it takes to push yourself to your very best. The opposition between John McEnroe, who screamed his emotions to generate intensity within himself, and Björn Borg, this Zen artist who kept all his emotions under wraps in this pressure cooker, constitutes a continuum of the human psyche. In a weird way, I see a thread that connects them to the soldiers in *Armadillo*. They all need to experience a sense of being alive and present, and of what adrenaline gives you. We treated the tennis courts like a war zone and talked about putting our audience in soldiers' boots. So, although my movies are very different, their attention to character and metaphysics share a bloodline. I also developed a project with Olen Steinhauer based on his [2015] spy novel *All the Old Knives*. Chris Pine was attached too, and it became his passion project. Things went dormant, but working on *ZeroZeroZero* brought it into Amazon's financing circles. Their interest got that off the ground.

Sim: *All the Old Knives* [2022] is relatively quiet, and more dialogue driven than your efforts up to that point.

Metz: Still, I could go on at length about how the character studies in that film tie into my work as a filmmaker. A producer on that film, Matt Jackson, who's become a close friend, kept talking about introducing me to Tony Gilroy. They worked together on the [Jason] Bourne films, and Matt thought that we'd hit it off because we shared similar sensibilities. It originally came up because Tony's film *Michael Clayton* [2007] was a huge reference for me on *All*

the Old Knives. So, as fate has it, when I completed the film, my agents called and asked if I would be interested in doing a few episodes of *Star Wars*.

Sim: I've heard *Andor* editor Yan Miles claim that *The Empire Strikes Back* [1980] changed his life. What was it like to get that call?

Metz: The original films are fun but didn't impact me that way. I'm not old enough to have experienced the rush in 1977, but I remember the first action figures and watching the movies on VHS cassettes at a friend's place. It's part of my cultural tapestry in the eighties, with Arnold Schwarzenegger, Sylvester Stallone, *The Karate Kid* [1984], all that. Then I began to watch David Lynch and Lars von Trier. They broadened my understanding of filmmaking as art. That changed my world. I never saw myself as a director with a voice for *Star Wars*. When I got the call, I said, "OK, that's interesting, tell me more." Tony was working on the second season. He [had] completed the first but it had not come out. I was hesitant but very interested in working with him. During our conversation, he talked about doing something different by using that world to talk about real-life issues and political matters, by making it character driven and grounded. There would be no lightsabers. And I remember him telling me to imagine a Ken Loach version of *Star Wars*. That was very compelling.

I had prepared by watching a bit of *The Mandalorian* [Disney+, 2019–], but was up-front about not being versed in the history of *Star Wars*. I said, "Look, I haven't watched any of the other shows." Tony's reaction was, "No, no, don't worry about that. You should concentrate on what you're best at. It's not about how much you know about *Star Wars*. It's about how you work as a director." When you work on *Star Wars*, you become part of this beautiful story of filmmaking and storytelling. Working on *Andor* made me appreciate it so much more.

Sim: How much freedom did you have on a production of that scale? Did you get many notes? Did you or could you change any of the script?

Metz: There was a lot of trust and freedom on that production. I don't remember heavy-handed or dogmatic rules from above. I would call Tony if I had doubts, and he would call me if he had a strong opinion about something. It was a great collaboration. The scripts were very, very good. Tony's a director too, so he writes like a director would think. I was also dropped into this world with people who are the best in their fields—brilliant production designers, costume designers, hair and makeup artists, stuntmen, VFX units, and CGI artists. Together we breathed life into what Tony had already put on the page. I think Tony put directors on specific episodes that he thought best suited their work. I know that he'd watched my episodes of *ZeroZeroZero*, which [were] quite action-packed and gritty. That might've won him over to say, "We've got to have Janus doing the big action sequences in the Ghorman Massacre."

The directors on *Andor* were different, on a team trying to build a beautiful cathedral with Tony as the head architect. There was a whole concept that had been mapped out before I walked through the door. You know that you won't have much of a say in some departments. Many of my conversations on set were practical, about how to shoot

Syril Karn (Kyle Soller) faces his complicity in Metz's slow-motion arcing shot. Image courtesy © Lucasfilm/Disney+.

Dedra Meero's (Denise Gough) callous exterior shatters after the Ghorman Massacre. Image courtesy © Lucasfilm/ Disney+.

and tell a story that feels real and grounded. We had to make what's on the page feel real by allowing the actors to convince audiences that the scenes feel truthful. My episodes come off the back of Ari [Kleiman]'s. I watched his dailies and saw that he uses these very elaborate camera moves. My stuff is more direct and gritty. That's something *Armadillo* left me.

Sim: What were some of your expressive touches?

Metz: I chose to shoot the slo-mo arc around Syril in the middle of the fighting on the plaza [when the character wanders into the melee in a daze after realizing his role in that atrocity]. Another director would have shot that differently. I brought a vision into a collaboration with Tony and everyone else. The battle scene itself goes through different phases. It then becomes more than action, because the characters experience a fall from grace, where they all just sit in the horror and loss. I'm proudest of the emotional through line of that episode. Yan and Tony saw that, then Tony worked with composer Brandon Roberts to elevate those themes.

Although there's a main character and adversary, *Andor* is an ensemble narrative like *Armadillo*. *ZeroZeroZero*, too, shows how different people's actions in different places on the planet affect each other. When we edited *Armadillo*, it was clear that if we didn't connect the drama with those soldiers and their experience of being there, then the audience wouldn't feel it, even if real events are on-screen. When things happen so quickly to multiple characters, the audience can lose interest and become less invested. We needed to tell them that Cassian is seeing and experiencing this. It was important to locate the shots of the Ghorman Massacre in someone's point of view, whether it's Cassian's, Syril's, Dedra's, or the rebels'. Every shot is anchored in someone's experience or POV. We also pulled it off by always returning to Cassian's continual attempts to get a shot off on Dedra. Whatever happens around him—and he might have to shoot a storm trooper now and again—that remains his mission and focus. I also have to say that weaving a big picture like that is one of Tony's main strengths. He's brilliant at creating kaleidoscopic puzzles involving many characters with different arcs and intentions.

Sim: That episode is dominated by an action set piece, but it is also an important one for Syril Karn and Dedra Meero's narrative arcs. They were great antagonists. Dedra especially, who was introduced in the series with a close-up from behind of her hair in an impeccable bun, remained an inscrutable villain for almost two seasons. How did you direct that convulsive moment when she finally breaks down alone in the aftermath?

Metz: It was important to see the horror land on Dedra. She'd been putting off the reality of her participation. When the violence and horror unfold, she looks into the abyss of darkness, and fights with every inch of her body to stay sane. I saw this in *Armadillo* too: the effect of killing another human being on soldiers. They see the same abyss but can only look for a split second before they must close it off. It's the same with Dedra. It was something [actor] Denise [Gough] and I talked about. At the same time, these

are very intelligent actors who bring a lot of that understanding themselves. We spoke very little as it was an intuitive emotional process. I just set the cameras and gave her the floor for a few ten-minute takes. What Denise did, by pulling at her collar, the shaking hand, then tugging her uniform straight . . . she went to those places herself. In the end, it's a combination of the narrative drive within the script, making it come alive on the day, then finding those little moments in the editing room to bring it home.

Sim: Tell me about the process of preparing and shooting the massacre. With all those threads unfolding simultaneously in the chaos, the final product is spatially coherent and completely comprehensible.

Metz: We wanted the Ghorman Massacre to be a tentpole of sorts, not only for *Star Wars* but for television and episodic storytelling—something that people talk about, like our version of the Battle of the Bastards from *Game of Thrones* [HBO, 2011–19]. When they were still building the plaza on the back lot of Pinewood Studios, I went to set with a bunch of ADs [assistant directors] and my DP [director of photography], Mark Patten. The place was huge, the size of a few football fields. We storyboarded the whole thing. I don't use traditional storyboards much because they're too time-consuming. I also like to remain relatively free and reactive when we shoot. We walked around and blocked shots on iPhones. Then we cut those together with stunt rehearsals that were performed on the plaza into a visual template of the Ghorman Massacre. It gave us a strong idea about the narrative progression and action. Some things came out differently from how we imagined, though, because we were seven guys and two iPhones pretending to be five thousand people.

The scene took three weeks to shoot. That's quite good for television but tight for what we wanted to achieve. We shot with four hundred extras that needed to look like many more. We created that illusion with smoke to an extent. There were many safety precautions involved with quite dangerous stunts, and we had a lot of fireworks. Most of what you see are practical in-camera effects. We didn't need blanks because the weapons are laser guns, but the architectural columns were fitted with sparks and squibs. We had to make sure that they didn't go off when someone poked their head out. We had to plan very methodically. But when you do it right, it feels very powerful to the actors because you've put them in the middle of real flames and explosions.

Sim: That tracks. I've heard Yan Miles say that when he visited the set, the actors and extras looked like they were in a war zone.

Metz: Yan's editing suite was one building over on the Pinewood back lot. He'd come down to set once in a while. I even gave him a little scene to direct. We needed a specific close-up after some timelines were shifted around. Look, we had to create a war zone to make it feel like a war zone. People were loving it. The extras were getting pulled through the mud and getting shot at right, left, and center. We really put them to use during those days. At one point, the special-effects guy came up to me and said that we might've used up all the gunpowder in London. We almost ran out of squibs because we fired off so much ammunition. We had a lot of fun. But I've been in a war zone. What we did was here is still just theater.

Sim: Point taken. Miles also said that in putting that sequence together, he wanted to generate claustrophobia as storm troopers gradually pen the citizens and rebels in that plaza. Was that a collective goal?

Metz: A film—or episode of TV, in this case—is made at least three times: during writing, shooting, and editing. It's about refining a sculpture that everyone is trying to craft. We all had a shared idea of what these episodes should be, between Tony, myself, the DP, the first AD, the stunt coordinators, composer, and editor. The claustrophobia was already in Tony's script and became part of how we shot it. The Imperial soldiers created a perfect kill zone by closing off the entrances. I remember thinking about the protests in Cairo. They opened Tahir Square and let protestors take it for a couple of days before sending in people to beat them up. That's how we talked about the story and how we eventually shot it, where they gave people hope and ultimately blamed them for starting the fight.

When we were storyboarding and mapping out where everyone would be moving, we'd find little shortcomings in the script. For example, we told Tony that once the shots ring out, everyone's going to scatter. The script only mentioned storm troopers coming down the back stairs. We needed to show that all the exits were blocked. That led to smaller pockets of fighting, one of which we called the Battle of the West Exit. We fed it back to Tony, who thought it was a great idea. Then it became a practical question about whether we could complete the additional shooting with the schedule we had.

Yan and I worked so well together. He started editing while we were shooting. We talked constantly and sometimes could see that we'd need specific coverage. He would complete an impressive amount of work before I stepped into the cutting room. Then I only had about two weeks per episode to deliver a director's cut to the showrunner and executives. I remember being very excited about them and thinking, If

this is what comes out, I'll be very proud. Tony's changes were minimal. Those episodes feel very much like what I shot.

Sim: The idea of a Ken Loach version of *Star Wars* is amazing. I have not heard that. On the other hand, I've read interviews in which both Tony Gilroy and Gareth Edwards list *Battle of Algiers* as a key influence.

Metz: If *Battle of Algiers* was on Tony's radar, he never pushed it. But that film was very informative when we staged the massacre. I remember talking to my DP about it. If you look at some of the battle sequences in that film, you can spot references. It's not that we re-created shots, but it was in our thinking. We also looked closely at *Athena* [Romain Gavras, 2022], a French film with an intense depiction of riots in the suburbs of France. Football hooligan riots provided visual references, too, for the truthfulness that we wanted to achieve.

Sim: After the violent battle in that episode, the next one ["Welcome to the Rebellion"] belongs to a completely different genre. Cassian helps Senator Mon Mothma [Genevieve O'Reilly] flee from the Imperial Senate building after she delivers her speech accusing the Empire of genocide.

Metz: That episode is in the spy genre. I didn't use any specific film as a reference. The conversations were based more on what was on the page. That said, the last movie I made [*All the Old Knives*] was a spy movie. The idea of building up tension with secrets and gazes, where people have to look over their shoulder to see who's following them, informed how we staged the action in that episode. We had a great location, the City of Arts and Sciences in Valencia, designed by the architect Santiago Calatrava [and fellow architect Félix Candela]. The spectacular settings offered so many possibilities.

The Ghorman Massacre is memorable because we had to climb a mountain during prep, and we really had fun shooting. It felt crazy when it went down and all the departments gelled together. Apart from that, two very important scenes that I enjoyed shooting are in the next episode. Mon Mothma's speech in the Senate is a direct political reference to what's going on today, to how media is controlled to feed us things that aren't necessarily true. Genevieve O'Reilly is an outstanding actress. Our collaboration was extraordinary and generous throughout my episodes, but I particularly enjoyed that scene. I also had a strong relationship with Adria Arjona, who played [Cassian's comrade and love interest] Bix Caleen. Her goodbye letter to Cassian was another special moment. We shot her looking directly into the lens because we wanted the audience to feel spoken to in the way that Cassian is. Adria drew on some deep personal experiences and brought them to the screen. And it's an emotional moment in *Star Wars* because everyone knows that Cassian dies in *Rogue One*.

Sim: Your episodes are extremely resonant because they contain some of the most thematically and political significant lines of the series. When Cassian asks Syril, "Who are you?" it goes far beyond the literal fact that Syril's archnemesis doesn't know who he is, or that the character is facing his own complicity.

Metz: It's a deep interrogation of human nature and human choice. You can go back to the Nuremberg trials, or Sartre's writings about Nazi Germany, and all the accounts of people who felt they were just part of a system, without any free will, or choice, et cetera. At the end of the day, who are you? That's a question all of us must ask ourselves. We look out into the world right now, children have been slaughtered in Gaza. I mean, who are you? Who are we to allow that? *Star Wars* at large is a story of fascism, dictatorship, and people who fight for a free world and liberal rights in the face of oppression. That's built into the original films and lives on all the way through to *Andor*. It clearly connects to what we see today in the Ukraine, Gaza, and Trumpism in America. I don't think it was any secret to anyone working on the show that it would be relevant to political situations unfolding around the world. At the same time, it's not about anything specific, but the universal dynamics of oppression and resistance. That's part of the beauty of *Andor*.

Sim: The line "I have friends everywhere" also breaks the fourth wall. In episode 9, it is first delivered as a menacing threat, then repurposed as a slogan for solidarity. Actual political protestors have recently appropriated it.

Metz: It speaks to the idea that there are people who aspire, but don't necessarily speak up in public, but they're there, and will form networks. I like the idea laid out by the rebel fighter Karis Nemik [Alex Lawther] in season 1. He's the ideologist of the resistance and writes the manifesto about how an authoritarian system must fight hard to uphold its oppression, because it will always leak and crack. It must constantly fight to keep uprisings from spilling over. I think those ideas are related. And I think there's something in Tony's writing that's so grand and operatic in that way. In the end, I think that's where you get the real value of *Star Wars*. It gives characters the freedom to walk around saying those things, and audiences can still buy into it. It's a sci-fi world and a grand fairy tale that affords room for those kind of lines. They'd be much harder to deliver in a Ken Loach movie.

Metz and Genevieve O'Reilly. Image courtesy © Lucasfilm/Disney+.

Notes

1. See Fredric Jameson, *The Cultural Turn: Selected Writings on the Postmodern, 1983–1998* (Verso, 2009).
2. Jacob Hall, "Interview: 'Rogue One' Director Gareth Edwards On Why 'Star Wars' Still Matters," *SlashFilm*, December 5, 2016, https://www.slashfilm.com/548041/star-wars-rogue-one-gareth-edwards-interview.
3. Tom Huddleston, "Interview: Star Wars Showrunner Tony Gilroy on 'Andor' Season 2," *Time Out*, April 20, 2025, https://www.timeout.com/news/interview-star-wars-showrunner-tony-gilroy-on-andor-season-2-042025.
4. See, for example, Geoffrey Macnab, "Armadillo: the Afghanistan War Documentary That Shocked Denmark," *The Guardian*, June 3, 2010, https://www.theguardian.com/film/2010/jun/03/armadillo-danish-documentary-afghanistan.
5. Gerald Sim, "A Gray Zone Between Documentary and Fiction: Interview with Janus Metz," *Film Quarterly* 65 (1) (2011): 17–24.
6. See Antonio Gramsci, *Selections from the Prison Notebooks*, ed. and trans. Quintin Hoare and Geoffrey Nowell Smith (International Publishers, 1971). Gramsci quotes Machiavelli's assertion that there are "two ways of fighting" (170n71). Wars of maneuver are direct physical and military confrontations. Wars of position are waged in the cultural arena over ideas, values, and norms.
7. Ana Marie Cox, "The Anti-Trump Movement Finds Its Rebellious Muse: *Andor*," *New Republic*, June 16, 2025, https://newrepublic.com/article/196781/no-kings-austin-texas-anti-trump-movement-andor.
8. A sample of postings: https://bsky.app/profile/punkonbuslives.bsky.social/post/3lrgvkg45d22r; https://bsky.app/profile/janskudlarek.bsky.social/post/3lrkj75lius2g; https://bsky.app/profile/breeminneapolis.bsky.social/post/3lritje7yu22w. See also Scott Feinberg, "Tony Gilroy Says He Can't See Himself Doing Anything Like 'Andor' Ever Again," *Hollywood Reporter*, August 19, 2025, https://www.hollywoodreporter.com/tv/tv-features/tony-gilroy-interview-andor-1236342635/.
9. *Heartbound: A Different Kind of Love Story* (2018), about the hundreds of intermarriages between Danish men and Thai women in the Jutland region, was cocreated with the anthropologist Sine Plambech. Metz and Plambech are married.