



***ATLANTIS HAS ALWAYS HAD A KING...NOW IT NEEDS SOMETHING MORE***

From Warner Bros. Pictures and director James Wan comes “Aquaman,” the origin story of half-surface dweller, half-Atlantean Arthur Curry that takes him on the journey of his lifetime—one that will not only force him to face who he really is, but to discover if he is worthy of who he was born to be...a king. The action-packed adventure spans the vast, visually breathtaking underwater world of the seven seas, and stars Jason Momoa in the title role.

The film also stars Amber Heard as Mera, a fierce warrior and Aquaman’s ally throughout his journey; Oscar nominee Willem Dafoe (“The Florida Project”) as Vulko, council to the Atlantean throne; Patrick Wilson as Orm, the present King of Atlantis; Dolph Lundgren as Nereus, King of the Atlantean tribe Xebel; Yahya Abdul-Mateen II as the revenge-seeking Black Manta; and Oscar winner Nicole Kidman (“The Hours”) as Arthur’s mom, Atlanna. Also featured are Ludi Lin as Captain Murk, an Atlantean Commando, and Temuera Morrison as Arthur’s dad, Tom Curry.

Wan directed from a screenplay by David Leslie Johnson-McGoldrick and Will Beall, story by Geoff Johns & James Wan and Will Beall, based on characters created by Paul Norris and Mort Weisinger for DC. The film was produced by Peter Safran and Rob Cowan, with Deborah Snyder, Zack Snyder, Jon Berg, Geoff Johns and Walter Hamada serving as executive producers.

Wan’s team behind the scenes included such frequent collaborators as Oscar-nominated director of photography Don Burgess (“Forrest Gump”), Wan’s five-time editor Kirk Morri, production designer Bill Brzeski, and visual effects supervisor Kelvin McIlwain. They were joined by costume designer Kym Barrett and composer Rupert Gregson-Williams.

Warner Bros. Pictures Presents a Peter Safran Production, a James Wan Film, “Aquaman.” The film is being released in 3D and 2D and IMAX, and will be distributed worldwide by Warner Bros. Pictures.

“Aquaman” is rated PG-13 for sequences of sci-fi violence and action, and for some language.

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## **ABOUT THE PRODUCTION**

### ***THE FATE OF TWO WORLDS LIES WITH ONE HERO***

In “Aquaman,” Arthur Curry’s quest to unite two worlds begins with a challenge that will test both his strength and the courage of his convictions: to retrieve the Lost Trident of Atlan. Only the true King of Atlantis can wield it, but to even find it he must partner with Mera, Princess of the ocean kingdom of Xebel, on a treacherous journey over land and sea.

The first hurdle Arthur must overcome is his own disinterest in being the solution to anyone’s problem—be it the Atlanteans’ or mankind’s. Up until now, he’s been satisfied operating as something of a super powerful lone wolf, choosing his own waterborne battles and avoiding involvement in any sort of global civil war.

Visionary director/co-writer James Wan was excited to undertake the first standalone feature for this complex character. “Aquaman is a very powerful guy and can handle action on a god-like scale. But what I love most about him is that what drives him comes from a very human place,” he says. “To me, the most important thing is the story I’m telling and that audiences care about the characters and want to go along on their adventure.”

Producer Peter Safran, who has worked extensively with Wan, states, “James knew the story he wanted to tell, the tone of it and the look of it, and he never wavered from that course.”

Titular star Jason Momoa underscores his character’s relatability by deftly masking Arthur’s vulnerabilities and playing up his tough, sarcastic side, bringing his unique brand of humor to this new kind of DC Super Hero. “The script had this beautiful origin story that follows a child as he gets his powers, and ultimately goes on a man’s journey to becoming a king. But there was definitely a lighter side to him throughout, even as he goes in and fights for his life in James’s incredibly cool underwater galaxy war,” Momoa relates.

“Superheroes and villains are the embodiment of the best and worst parts of us,” adds Amber Heard, who stars as Mera. “That duality is what resonates with everyone, especially kids, who are receptive in ways that adults may not be.” And while, up until now, big screen heroes have primarily been male, the actress was thrilled with the parity she found on the pages of the “Aquaman” screenplay. “They’re partners from the beginning, and though their personalities are combative, they develop a fun banter and a mutual respect, and there is no question that it will take both of them, working together, for Arthur to fully realize his destiny.”

While Aquaman was introduced to comic book readers in 1941, the story told in the film, written by Wan and executive producer Geoff Johns, was largely inspired by Johns’ *Aquaman* comic from *The New 52*, a 2011 series in which DC relaunched its Super Hero line. “Geoff has a

tremendous breadth of knowledge when it comes to the history of Aquaman, and all the DC Super Heroes,” Safran notes. “He was eager to collaborate with James to tell the version of Arthur’s story we wanted to tell.”

Johns observes, “Arthur grew up on land and never knew about his heritage until years later, when he went to Atlantis and discovered this amazing underwater society, the mysteries of the oceans and creatures of different races, beings that live right here on Earth but are as alien as creatures from outer space. James saw that and realized that Aquaman—who brings with him a great story about someone trying to find his lineage and embrace his heritage—also comes with the environment that he inhabits, which goes for every DC character. Every one of the icons in the DC universe has this expansive canvas that their stories are painted across, and James had an inspired vision of how to translate Aquaman’s fantastical world to the big screen.”

Screenwriters David Leslie Johnson-McGoldrick and Will Beall scripted the larger-than-life tale. “First and foremost, James wanted this to be a fun, globetrotting quest movie,” states Johnson-McGoldrick. “That said, family is one of the most important aspects of the film. Aquaman inherits his powers from his mother and his humanity from his father, two people who came from different worlds and fell in love despite all odds. He is a product of that love...and of growing up after they were torn apart. Where is he supposed to fit in?”

Because Arthur’s parents’ relationship was forbidden, to him it feels like a personal affront—one that carries with it the sense of alienation he’s felt his whole life. What Arthur may not fully realize is that, though his mother, Queen Atlanna, left him after a violent attack on their home forced her to realize the danger she posed to her firstborn, she left him with numerous gifts. Due to the Atlantean side of his DNA, Arthur discovers as a child that he possesses various superhuman abilities: he can breathe underwater, swim at tremendous speeds, withstand great ocean depths making him almost invulnerable, and, yes, “talk to fish,” telepathically communicating with marine life. In addition to his underwater prowess, he is also gifted with superhuman traits on land: he has extraordinary strength, enhanced senses and impenetrable skin. With the escalating conflict between land and sea coming to a head, Arthur must call upon all his resources to defend both the Earth’s land and its oceans...or risk the destruction of both.

Since the subaquatic world of “Aquaman” is such an extensive part of the story, Wan and his team felt it was critical that they deliver an Atlantis and its surrounding kingdoms unlike any oceanic environs seen before. “This is our outer space—a whole different world, limited only by the imagination. We have no idea what material would really look like underwater, how hair would move. For Atlanteans, water for them is like air for us. It’s the environment they grew up in. So, we had to approach it from their perspective.”

To translate his vivid imaginings on film, Wan turned to cinematographer Don Burgess to capture the breathtaking world he had devised with production designer Bill Brzeski, and to costume designer Kym Barrett to bring its characters to life. But perhaps the biggest challenge fell to Wan's visual effects supervisor, Kelvin McIlwain, and his team, who were to realize every unreal element imaginable—from an underwater megalopolis to warring sea beasts to waving hair and much more.

Producer Rob Cowan remarks, "Ever since I've known James, he's wanted to make a big action movie, which he did with 'Furious 7.' But with 'Aquaman,' the idea of being able to create an entire world? That's what was really attractive to him. And because it's James, the action took on elements of horror, romance, the history and mythology of Atlantis... It's based on canon, but at the same time he was able to be completely original."

Beall likens their version of this underwater universe "to Rome—if it never fell—so, there's modern technology and ancient customs, and they still have the gladiatorial arena. That's how I thought of Atlantis: unconquered and isolated, highly advanced and yet still burdened with ancient rights and customs."

To succeed in his mission and stop a burgeoning war that threatens the future of both the undersea world and his beloved surface, Arthur must fight his own half-brother, the power-hungry Orm, played by Patrick Wilson, as well as the vengeful Black Manta, played by Yahya Abdul-Mateen II. But it's his past Arthur wrestles with the most, including his anger at the Atlanteans for executing Atlanna, played by Nicole Kidman, after they forced her to leave his dad, human lighthouse keeper Tom Curry, played by Temuera Morrison. His only tie to his mother's world is the weapon she left behind, and the occasional visit from Vulko, played by Willem Dafoe, council to the throne of Atlantis who came to the surface in Arthur's youth to teach him about the powers inherent to his mother's side.

"In many ways, the movie is about wish fulfillment, and to me, that was also the bonus of making this film—my *own* wish fulfillment—to make a world-building, world-creation movie," Wan smiles. "We cultivated all the different visuals, the characters, the outfits, the creatures...everything. That's my dream come true. Luckily, I had the most creative team behind the scenes and the most talented cast to go on this journey with me."

### ***SUPER HEROES & HEROINES***

Half-man, half-Atlantean, Aquaman is a colossal warrior who learns of his rightful claim to the throne of the underwater kingdom of Atlantis, but is also a self-ascribed outcast both above and below the oceans' surface. He lives his life as Arthur Curry, a man raised by his surface

dweller father, Tom, despite being the first-born son of Queen Atlanna. His very existence provides a potential bridge between the dwellers of the sea and the surface, but it will be up to him one day to unite them.

In “Aquaman,” that day has come.

Working together, James Wan and Jason Momoa sought to deliver a big screen take on the iconic DC Super Hero that honors his comic book roots, but is also a reinvention for today’s movie audiences, living in today’s world.

From the start, the director suggests, the two shared a unique understanding of Arthur’s own dilemma. “Why I think Jason really connected with this character is his being of two worlds himself,” says Wan, who also grew up divided between two different cultures. “Jason is a Hawaiian who grew up in middle America. He never quite felt like he fit into either world. And that’s something I understand as well, as an Asian guy born in Malaysia who grew up in Australia. Having such a strong Australian upbringing, I’ve retained my Chinese/Malaysian heritage as well.”

If the character of Arthur Curry was decreed to rule the undersea kingdom of Atlantis, Momoa may have been equally destined to play the role. In addition to his divided origins, elements of his islander life helped Momoa connect to the character more deeply as well. “Like Arthur, I was a half-breed, split between Iowa and Hawaii, so I could definitely identify with that. And from the Philippines to Hawaii to Tahiti and Fiji... Many islands have their celebrated water gods. That resonated with me instantly,” he recalls.

That’s not all. “I studied marine biology growing up in Iowa,” Momoa adds, drawing further comparisons between himself and the character he plays. “Surprisingly, they had this campus in the middle of Des Moines, and it was all aquatics—sharks, eels and so on. I really love the ocean, being an islander. It’s something that absolutely scares me, yet draws me in. It’s calming. It’s always evolving. It’s always moving. Like fire, you can just stare at it. The mind’s constantly entertained by it. You can get lost in it.”

Momoa, who regularly surfed the South Pacific waves outside his seaside rental home in Australia’s Gold Coast during the film shoot, adds that “in Polynesia, the shark is the protector for our family. They call it the *mana*, the supernatural power. I had this dream that I’m surfing and see a big shark. I’m like ‘Hey, bro! I’m one of you!’ I wish I really could talk to fish, to sharks. Of course, now that I’m Aquaman...” he muses.

Starring opposite Momoa, Amber Heard offers, “The filmmakers allowed who Jason is to inform our version of Aquaman, and Jason has really recreated the character. I think it is a very refreshing, modern, cool, totally different version of Aquaman that goes beyond what we would expect from the comics, but feels true to them at the same time.”

Expanding on the duality of Arthur's nature, Momoa continues, "He's got a lot of bravado, but he does have compassion and even fears. He's a good man, but what makes him truly great is that only he can unite these two different societies because he is also Atlantean, and the chosen one. Yet what makes him human, even humble under all that swagger, is that he knows he is just not ready for it."

Unfortunately for Arthur, time is not on his side. His half-brother, Orm, has seen to that, and his plan to incite a war allowed the filmmakers to include vital messaging about the health of our planet in the story.

"Orm has decided to unite all the ocean kingdoms, and attack the surface world, largely because of all the things we do to pollute our oceans," Momoa explains. "Arthur doesn't care if he's king, he just doesn't want Orm to hurt the surface. Orm is all about uniting the seven kingdoms and taking over the whole world. So, Arthur finally sees that he has to stop him and the only way to do that is embark on this huge crusade, this epic road trip. That's the cool part because it has this 'Romancing the Stone' kind of vibe, which I really loved."

Leading the charge on said quest is Mera, the daughter of King Nereus and Princess of the undersea kingdom of Xebel. In addition to her royal status—which includes her dutiful engagement to Orm—she has the gift of hydrokinesis, an extraordinarily powerful ability to manipulate water.

"What I love so much about our movie is that James, the writers, the producers...none of them wanted to create another damsel in distress in Mera," Heard says about her fiery heroine. "And I, for one, felt really thankful that they took that approach to a female protagonist. In her own right, Mera is very much an individual and is a proactive, driving force. I think audiences desire to see women occupy strong roles and she is, in every way, Aquaman's equal and time and again saves him as much as he saves her."

Mera indeed proves to be a formidable heroine and becomes Arthur's partner in an attempt to save the world. "She emerges from the water in the middle of the night, as a last resort, to drag a very reluctant, grudging Arthur out of the surface world, out of his sloppy, drunken, wistful, ignorant comfort zone by the lapels in order to get him to join her in the mission to stop King Orm from taking over," Heard continues. "She is the only one who can really persuade Arthur to go to Atlantis and save the world."

"In the comic book world, Mera is actually more powerful than Arthur is, in a lot of ways," notes Wan. "She has powers that even Arthur doesn't have, which I think is fascinating. I know that's what really attracted Amber to the part. But Amber also plays her with vulnerability, which I think this role calls for. In the movie, Mera is also trying to discover her place in her world. Both

our lead characters go on this crazy, rite of passage journey, and they both learn who they are and what they're meant to be.

"When I first met Amber, the thing that struck me was how charismatic and charming she was. Young girls can look up to Mera, who is also such a smart, strong character."

"Amber is amazing," says Momoa. "There was a great connection, we got on like a house-on-fire. It's pretty much her and me just going everywhere on this quest, and it was super fun. And our characters are both badass. With her ability with water, Mera could kill Arthur, really. She's got this amazing power."

The source of Arthur's superpowers as Aquaman is his mother, Atlanna, who also served as an inspiration to a young Mera. Wan launches the entire adventure with an introduction to a New England lighthouse keeper named Tom Curry as he saves the life of a humanoid sea creature. She had washed up on the rocky shoreline adjacent to his watchtower during a fierce hurricane and, while nursing her back to health, he discovers that she is Atlanna, Queen of Atlantis, who fled her underwater kingdom after being betrothed to its hateful king. They fall in love and she bears a son, Arthur, named for the legendary king of Camelot.

Nicole Kidman stars as the Atlantean royal whose fight for freedom sets off the whole origin story. "She's a queen, but she's also a mother who has to sacrifice being with her son to save him," Kidman offers. "That's a big theme here, that sacrifice, what that costs a person and what that does to the family. I love the character because of her strength. James always said to me that Atlanna is the heartbeat of the story, which I thought was lovely."

"When we started the casting process for the role of Atlanna, we knew we needed an iconic actress to play this part," Safran states. "We knew it had to be somebody who would bring so much to the table, really bring gravitas to the role. We had heard that Nicole Kidman wanted to work with James, so when we reached out to her, it turned out that she did and that she wanted to find an interesting superhero movie as well because she'd never done one."

The genre held a lot of appeal for the actress, who says, "I'd just done two very dramatic films, so to then step into this world was really a fun opportunity. James showed me some of the storyboards and said, 'This will prove to you that I was always thinking of you,' because he had drawn me. How do you say no to that? And I love him, I love his energy, his enthusiasm, what he's putting out into the world. He's an auteur and applies himself with such passion and so much knowledge. And he's so good-natured, so it was an easy choice for me. Plus, he told me we would be shooting in Australia, which of course, for me, was like, 'yes please!'"

"We could not imagine anybody playing Atlanna other than Nicole," echoes Cowan. "There are those times during casting when you're not sure about availabilities. You have to think beyond your choices and ask yourselves, 'What if it doesn't work out? We'll have to look

somewhere else.’ We never came up with anybody else for Atlanna, and thankfully we didn’t have to.”

When Arthur is just a toddler, Atlanna reluctantly returns to Atlantis due to insurmountable circumstances. Once back, she will marry Orvax as planned, and give birth to a second son...

### ***SUPER-VILLAINS***

It is on land where Mera finds Arthur and tells him that his younger half-brother, Orm, the pure Atlantean son of Queen Atlanna and King Orvax, has commandeered the throne and intends to enlist the seven undersea kingdoms to conquer the surface world as retribution for mankind’s pollution of the planet.

Orm’s underlying goal is to rule over all of the undersea kingdoms and thereby declare himself Ocean Master. He detests his “half-breed” brother, and is determined to keep him away from his rightful place on the throne. Wan turned to frequent collaborator Patrick Wilson to play the maniacal monarch.

“Patrick Wilson is truly one of the best actors I’ve been fortunate to work with,” Wan praises. “To me, he is like an amazing character actor trapped in the body of a leading man, and what I love about Patrick is just how much he disappears into his characters. Throughout the writing process, I just kept thinking that Patrick would be perfect for Orm, so I started writing him more for Patrick, hoping that when I got to the very end, I could convince the powers that be that he would be the right guy for this role. I just knew that Patrick would come into this and kill it.”

“This is my fifth film with James, and it’s the gift that just keeps on giving,” Wilson says, reciprocating the compliment. “When he was first thinking about doing this movie, James said in passing to me, ‘I want you to do Ocean Master.’ And I took that with great reverence and responsibility...but I’m not going to lie and say I went out the next day and got a bunch of comics to brush up on because you never know. But that’s James—he sticks to his word, and his dedication to his vision, and our friendship and working relationship.”

Wilson also found the story very appealing. “What I loved when I read the script is that it took our inherent fascination with the ocean and explored what might happen if it turned on us. And while it’s easy to label Orm a Super-Villain because throughout the comics’ history he’s been considered one, he has changed over the course of history in the comics. What James wanted to do, and what I think this movie does, is substantiate Orm’s fight. He says it very clearly: ‘For centuries, the surface world has been polluting the oceans and ruining my world.’ So, there’s a method to his madness. It’s a very ecological fight he wants, and he believes the only way to

defeat the surface world is to have all the other ocean kingdoms aligned with him. And if that happens, he becomes Ocean Master.”

“I always love when a villain—who is always the hero of his own story—doesn’t think he’s evil,” says Johnson-McGoldrick, examining the character of Orm. “He doesn’t think he’s out to aggrandize himself; he feels like he is justified in what he does. To Orm, his motivations are just, but he has an extreme approach. He’s sick of the way humans are treating the oceans, so why not eradicate them?”

Safran allows that “Orm is not a typical bad guy, in the sense that a lot of his rationales for attacking the surface world are legitimate; he believes it’s the only thing he can do to save and preserve his people. Because Arthur is technically the eldest born son of Atlanna, Orm knows that if Arthur appears in Atlantis there is certainly a claim he could make to the throne. He worries about being displaced as king, and his war against the surface falling apart.”

“What also makes this story very interesting is that, in spite of Orm’s concerns, Arthur doesn’t want the throne,” Wilson elaborates. “But Orm can’t chance that he’ll change his mind, so he has to stop Arthur, any way he can.”

“I absolutely love him,” Momoa states about Wilson. “I had a lot of great acting scenes with him. That was the best part. The stunt stuff comes kind of easy, it’s fun being a kid and playing at fighting. But, when you get to act toe-to-toe with Patrick, his true strength is that he’s a phenomenal actor.”

As a man, Arthur makes it his mission to help those in danger. In an action-packed introductory sequence, he intervenes in a hijacking onboard a Russian submarine being held hostage by a band of pirates who have taken command of the vessel. A battle unfolds in which Arthur is able to spare the life of one young man, David Kane, while failing to save his father, who perishes inside the sub’s torpedo chamber. It’s a defining moment for Kane, who will seek vengeance for his father’s death, sealing his own fate as Arthur’s arch-enemy as he transforms himself into the fearsome Black Manta. Armed with a sword, a wrist-mounted harpoon gun and powerful optic sensors derived from Atlantean plasma, Black Manta’s arsenal—along with his thirst for blood—could prove fatal for Aquaman.

“I’ve always wanted to do an action movie, to be a big kid on the ultimate playground, and this is it,” exclaims actor Yahya Abdul-Mateen II, who plays the role of Black Manta. “I love this one because it has something for everybody: if you love mythology, a really good love story, science fiction, combat scenes, or if you’re a tech geek and just want to see how they’re going to pull off the underwater world, then there’s something for you here. And, at its core, I think there’s a really strong story about a guy who has the keys to the kingdom, and doesn’t want to be king. That’s just epic!”

Abdul-Mateen II found the timing of the role to be significant. “I was in production as Black Manta in September of 2017, when the character turned 50 years old in the comics, so that was pretty cool to learn,” the actor reflects. “As he’s hitting the half-century mark, I’m portraying the character on film for the first time. That was just great.”

“Black Manta is one of the true fan-favorites from the comic books and we knew we had to cast somebody who could live up to the expectations that exist for the role,” says Safran. “And Yahya was that guy. For my money, superhero movies are only as good as the super villains the heroes are battling against. We wanted to make sure we delivered on that front.”

“He’s a mercenary who’s known for his temper and for being ruthless, and throughout the canon he has a grudge against Aquaman,” Abdul-Mateen II describes. “There are several different stories, but the story we’re telling is his wanting revenge for his father’s death. He’s had a parent taken away, so he’s alone, and he’s angry, and that also makes him human. For him, his life starts over right there at the moment he loses his dad, and he’s all about fulfilling a purpose, which makes him dangerous and unpredictable. I think he’s a character who will have people on the edge of their seats.”

A vicious character fans will know from the more recent canon is Captain Murk, a member of the elite Atlantean Commandos, King Orm’s guard. Murk is loyal to Orm and to his vision of Atlantis as the ruling kingdom of the seas.

Ludi Lin, who was cast in the role, recalls, “I was in Beijing when I first talked with James, who described his vision for the film to me,” says the China-born actor, who splits his time between China’s entertainment capital wherever filming is taking place in the West. “I thought that made perfect sense because the earth is mostly water, and the ocean can be a savage place. There are different physics involved underwater, different rules apply and different creatures. It leaves so much to the imagination, and it’s different from any other superhero movie.”

In the comics, Murk is already striking in appearance, but the filmmakers and Lin took him to extremes. “He has a very distinct look to him, very different from how I usually look,” Lin laughs. In the books, Murk is like a 40- or 50-year-old white dude with blonde hair, and James thought his look should have more scars, more veins, bleached hair, and eerily colored eyes, which makes him even more mysterious.”

### ***FATHER FIGURES***

A lighthouse keeper, Thomas Curry is the love of Queen Atlanna’s life, and human father to their son, Arthur. After Atlanna must leave them to return to Atlantis, Tom raises their boy to have compassion for his fellow man, but also to embrace the ocean and all its wonders. The filmmakers cast New Zealander Temuera Morrison in the role.

Cowan states, “Temuera Morrison was an automatic. As with Nicole, there was never anybody we had in mind beyond Temuera to play that role.”

“The father-son relationship was cool because I had a good connection with Jason,” Morrison smiles, reflecting on the natural spirituality he observed in Momoa during the shoot. “We witnessed some of the energy that was around Jason on this whole journey. He had visits on set from a couple Māori groups to wish him all the very best on his birthday, and they put on a big *haka* celebration. I, too, love the *haka*, the New Zealand fire dance, and Jason kind of got into that energy force on set as well. It seemed only fitting that Aquaman, the actor and the movie, be sealed with a bit of the dance of fire.”

Morrison also enjoyed his scenes with Kidman, stating, “Nicole has a wonderful nature, very open, very gentle. James also wanted quite a bit of emotion, especially when she leaves me and my boy at a certain stage of the story, and I was glad that Nicole and I had nice chemistry.”

“Temuera was lovely to work with,” Kidman states. “He’s a New Zealander and I’m Australian, so there’s a kind of language there, and a warmth, and that was fun.”

Far from Arthur’s unassuming dad is Mera’s father, Nereus, King of Xebel, one of the other tribes of Atlantis. Dolph Lundgren plays the regal figure who concurs with Orm’s belief that the violence of the surface dwellers will lead to their own end. He is not, however, convinced that Orm is the ruler who can unite the undersea kingdoms against them, having heard rumors of a true heir.

“The movie portrays a political game, this power struggle,” Lundgren relates. “One of them, King Orm, is quite a powerful guy. King Nereus would prefer to keep the peace as much as possible. Even though the surface dwellers are people who do things he doesn’t like, he sees Orm’s wanting him to join his alliance against them as a sort of a shorthand for Orm taking over and becoming the Ocean Master.

“Nereus tries to argue the other side of the coin, which is not to go into war immediately,” he continues. “He also has to consider that his daughter, Mera, was betrothed to King Orm when she was very young, so it’s almost like a medieval setup, where families would marry into each other in order to keep the peace, but now... Orm is altering the terms of that arrangement.”

Though the larger concerns of their families would eventually bring them together, Arthur’s upbringing couldn’t have been more different from Mera’s, a young princess learning the ways of the underwater world. It’s during his upbringing in the New England town of Amnesty Bay that Arthur, on a school field trip to a local aquarium, receives his first glimpse of his unique gift in communicating with sea life.

As the narrative unfolds in the film, Arthur thinks back on specific moments in his childhood when, while hoping to reunite with his mother, but unaware of her true fate, he was trained by

Nuidis Vulko. Throughout Arthur's youth, Vulko was his one tie to his Atlantean side, having shown the lad the extraordinary abilities that come with his heritage, training him to breathe underwater, swim, and fight.

Council to the throne since the reign of Arthur's grandfather, and now advisor to King Orm, Vulko tries to encourage diplomacy between Atlantis and the other underwater kingdoms. At the same time, Vulko knows that Orm won't see reason, and that the only thing that can dethrone the megalomaniacal ruler is King Atlan's missing trident. He secretly directs Mera to find Arthur, and sends them off on their quest for the Trident of Atlan, before Orm can carry out his plans.

Wan cast venerable actor Willem Dafoe as the man who is at once mentor, diplomat and deceiver. "To have someone so respected as Willem in my film was fantastic," Wan declares. "He just gives it so much depth, so much believability. And on top of that, he is such a cool guy and really wanted to give it his all, and to do crazy action scenes! That's why he signed up to do this movie in the first place, to be a sort of Obi Wan or an old school Samurai to Arthur, so I wrote that into the role."

Dafoe relates, "Vulko is a teacher and a statesman and a bridge between the old and new Atlantean traditions. He's attached to the throne, now meaning King Orm, but he's conflicted, so there's a bit of court intrigue, so to speak. Like something out of Shakespeare, he's working both sides against the middle. And he also has this history of teaching Arthur how to fight and how to use a trident, building discipline in him. Arthur has a little too much 'surface' in him, so Vulko is stern with him sometimes, but also very kind."

The actor also appreciated the story's earth-friendly messaging. "It's not overly explicit or played too much," Dafoe observes, "but there was some good contemporary debate about how the underwater world comes into conflict with the surface because of how they've messed up the oceans."

Safran adds, "We were so fortunate to have Willem in our movie, it's such an important role and Willem brought a gravitas to it in such a beautiful manner."

Rounding out the cast are: Randall Park as Dr. Stephen Shin, a lone voice among earthlings in his belief in metahumans—specifically Aquaman—and the cause for the rising tide; Graham McTavish as King Atlan, keeper of the cryptic means to obtain the lost Trident; Michael Beach as David Kane's father, Jesse; John Rhys-Davies and Djimon Hounsou as the voices of the Brine King and King Ricou (aka the Fisherman King), respectively; and the legendary Julie Andrews as the voice of Karathen.

## ***LOOKING THE PART***

For veteran costume designer Kym Barrett, designing the heroic looks for “Aquaman” called for interpreting James Wan’s vision and the imagery of such veteran DC comic book artist/illustrators as Paul Norris (Aquaman), Nick Cardy (Mera, Orm, Black Manta) and Ramona Fradon (Atlanna), in order to create costumes that would excite fans.

“The comic book flavor was something James was very passionate about keeping,” says Barrett, who also had to consider the story’s underwater environment, as it would inform most of the materials she would use in the approximately 2,500 pieces she would devise. “When trying to find our language for the movie, [production designer] Bill Brzeski and I talked at length about the rules of Atlantis. Everybody’s floating or swimming or fighting under the water, with our cast on wires and rigs to look like they’re floating. Of course, visual effects would help us at the end of the day with certain things, but we still had to keep all of this in mind when designing, in particular, to think about suspension and how to make clothes that appeared weightless. So, this gigantic job had even more layers for us to investigate and problem-solve.”

Barrett and her team found themselves pondering the very “history” of Atlantis. “Atlanteans started off as surface people, then went under the ocean thousands of years ago. They somehow evolved, evolutionarily, so, for instance, did they grow web-like flippers for feet? We felt some would have, yes.

“In my mind,” she continues, “their textures and shapes and colors—and especially their armor—were all influenced by the coral, the fish and the seaweed surrounding them. It is never practical for us to use real metals for armor because it would be heavy for the action and actors, who were always suspended. Instead, we created fabrics that looked metallic but weren’t.

Beginning with the title character, “Arthur transitions from the surface world into the Atlantean world, and you’ll see that progression in his costume,” Barrett relates. “He’s the reluctant hero, caught between land and sea, and he has to go through adversity and self-doubt to become the deserved king; a classic Everyman journey in which he’s not just won the battle, he’s become a more compassionate person. I like to think that our costumes helped take him from a dark, brooding guy to someone who’s going to embrace being a unifier between Atlanteans and humankind.

“By the end of the film he’s wearing an armor piece that came from the kingdom of Atlantis,” she continues. “He has to feel like a king, and the design had to exude his heroic nature. Our job was to ensure it combined enough Jason and enough Aquaman the comic book hero, so that we believe Arthur’s not just putting on a costume, he’s putting on his new persona. For that moment, we tried to keep close to the comics’ palette, while creating a modern, moodier version.”

For Momoa, the hero suit was pure gold. “The first time I put it on, I wanted my kids to see it, so I took a picture and sent it to them,” he remembers. “I got the big wide-eyed, mouth agape reaction, it just made them happy. It was cool to be a dad dressed up like that. And I fanboied out a little myself. It was awesome.”

As spectacular as the result was, the design was complicated, so Barrett collaborated with Jose Fernandez of Ironhead Studio and Justin Raleigh’s Fractured FX design studio to bring Aquaman’s iconic image to life. “It was a super complicated suit,” she recalls. “We were involved a little bit with the initial designs, but it just made sense for Kym, Jose and I to come together to make this suit happen in a timely manner,” Raleigh comments. “So, our team at Fractured FX ended up doing the whole gold top, his upper armor; Ironhead did gauntlets, boots and belt parts; and the rest of it was from Kym, who spearheaded the whole build with her team in Australia.”

Raleigh’s crew started by creating a new body scan for Momoa, who had reshaped his body to be bigger in the shoulders and latissimus muscles, and trimmer in the waist. “James had a very particular vision of what he wanted the suit to be,” Raleigh continues, noting that the whole gold top was designed via computer and 3D printed in order to get the perfect symmetry. The suit was made of five distinct sections but rendered to appear completely seamless. “The chest drops in over the waist wrap and arms and covers the seams at the top of the arm and the seam at the pectoral area,” he adds. “Then, a spine piece that drops down and covers the joints in the back, the zipper, and all the closures. In the end, it turned out to be this beautiful, pristine piece. Jason seemed really happy with the movement and the action that he got out of it, and for extreme actions, visual effects did some augmentation as well.”

Also “worn” on and off throughout the film—including the first time we see him—are Arthur’s tribal tattoos, inspired by Momoa’s own. They had to be applied by the makeup department more than 100 times during the shoot.

For the Atlanteans, Barrett and her team developed a theme. “With all the costumes, from Mera and Orm to all of the underwater kingdoms, we chose to use a kind of cellular building block structure in the pattern of everything,” Barrett describes. “The ‘scales,’ as I called them, were actually hexagonal tiles that we handmade and hand painted, and then inserted into the printing of the fabric. That was one of the ways we were able to create that effect practically.

“For Amber’s Mera costume, we adjusted the color slightly to flatter her natural complexion and eyes,” Barrett says of Heard’s sleek outfit. “It definitely had a kind of kick-ass feeling. You can believe she is a warrior, but she’s not burdened with battle armor. The armor we imagined for her was something that Atlanteans would have organically grown as part of the clothing in their world. We focused on cooler greens, and I also made sure she looked good next to Aquaman. I think that first moment of Mera coming out of the water outside the tavern looked really great. It

was a rainy night, the light was right and Amber emerged and you got the feeling she was someone quite otherworldly.”

“Kym Barrett is a brilliant, hard-working, imaginative person who did an excellent job creating the trappings for this world Atlanteans live in,” compliments Heard. “She incorporated only things that are found in the sea, which served as a foundation for all of our costumes. She did an amazing job.”

Heard does confess to having something of a love/hate relationship with Mera’s suit. “It was far more complex than it looks, and Kym and her team skillfully made it look both organic and extraordinary. But, in reality, because I always worked in harnesses and corsets, in various contraptions and mechanisms, everything was being squeezed and pulled, and I went home sore at the end of the day with mysterious bruises all over me. I had a weird relationship with that costume!”

For Patrick Wilson’s Orm, Barrett designed two distinctive looks: a gold gladiatorial suit for his confrontation with his half-brother Arthur, and his regal silver armor and mask, worn once he anoints himself as the king of the seven kingdoms. “James wanted Orm’s costume to be a very truthful reflection of the comic book, which is quite over the top, so I think we successfully blended the energy of the comic book with the reality of an actual person,” Barrett states. “My inspiration for Patrick’s look was to be reflective of the surrounding light, along with the ocean and aquatic life, so we built in an iridescence to evoke fish scales. In the end, I found it mercurial and ethereal.” Laughing, Wilson says, “There were times I wish I just wore the VFX gray pajamas, because this was a serious costume! Still, I don’t think mine was nearly as heavy as Jason’s. It was completely movable and so light, and worlds easier to fight in and move around.”

What really transformed his performance, Wilson says, was Orm’s head gear. “When I put on the sort of crazy, baroque mask of Ocean Master’s, I just felt much different from when I was just in Orm’s helmet. It was vital to the character.”

A mask was also crucial to the character of Black Manta, and Barrett relates that many on her crew were excited to work on the design and build of the character’s unique suit. “David Kane goes from a very ruthless, high-tech pirate to become the Black Manta. He builds his own suit like the one in the comic. We kept pretty true to it, with James very involved in that design. We again had a wonderful team at Ironhead Studio who helped us pull it all together.”

Barrett says the group effort was key to combining Wan’s design needs and the practical nature of building the suit for an actor to wear. “We had to make sure Yahya was allowed enough movement to act,” she notes. “The base suit was constructed with water-compatible materials, which would also allow for performance, both dry and wet, and be stunt-compatible. Jose and his team sculpted all the hard elements, including the helmet, which needed to closely echo the comic

book illustration and the maquette devised by Justin's team. The sculptures were then molded, cast, finished, assembled, painted and integrated into the base suit."

Visual effects supervisor Kelvin McIlwain notes, "The actual hero helmet was a bit heavy and unwieldy for our stunt guys to work in, so we manufactured a lightweight foam version that still gave you the representation of the scale and the size of it, while allowing Yahya's double to perform the stunts without undue risk."

"One thing I was really excited about is that Manta's helmet shoots these laser-like energy beams, these plasma bolts," Abdul-Mateen says about donning the villain's black armor. "They shoot out of the helmet, but it has to recharge. It's not just an endless energy source, which makes it much more challenging for him."

Barrett's design for Vulko not only took into account the comics canon, but Dafoe's personal taste as well. "I liked my costume," the actor says, "and I really liked my wig, too. It had a slight samurai feel to it, and I grew up on samurai movies so I really liked that little flavor to it. That was something James and I had discussed, so I know he and Kym did that for me."

For Kidman's character, Atlanna, Barrett notes, "It's an extension of what we did with Mera and all the other characters, but I wanted her to have a Birth of Venus kind of reveal. So, she's in a mother-of-pearl iridescent bodysuit that allows for light to be able to bounce off it. She looked really special."

Light was also a critical element of the Atlantean soldiers' uniforms—literally. Picking up on the conceit of how the filmmakers turned to the idea of bioluminescence for lighting the depths of the ocean, Raleigh's company incorporated LEDs around the commandos' face plates, with small, light-colored filters inside, so they would reflect the blue light onto the actors' faces. The back piece contained a programmed disk, which utilized some 200 different lights on a control program.

"Everything was radio-controlled, even their weapons," Raleigh states. "Once all the guys were on-set, you just clicked one button and every suit turned on, sometimes up to 14 suits working at a time. And you could turn off one guy at a time as they died. Also, the red commandos contained a lobster design, with blues and little yellow and brown patterns to give it a bit of an organic element."

"Kym was a phenomenal addition to the team," says Safran. "She is such a creative person and she worked beautifully with James and with the outside studios to create the costumes for a whole new world. That's what was so interesting about this movie—we were creating from scratch things that people have never seen before. There were seven kingdoms to be dealt with, and she was a part of every aspect of building the Brine and Trench creatures, building the

Atlanteans, building the surface world outfits... When people see the extraordinary nature of the wardrobe of this film, they will be blown away.”

Of course, every battle required a type of weaponry, and the filmmakers turned to veteran property master Richie Dehne and his weapons coordinator Richard Mansfield to supply the various hand-held props that are part and parcel of a superhero lifestyle.

Drawing on the canon and what had been incorporated into the script, Wan’s “Aquaman” combines the elements of such science fiction hallmarks as ray guns and other ultra-modern weaponry, while relying strongly on the Atlantean characters’ iconic tridents for hand-to-hand combat.

In the early design stages, Dehne and Mansfield were relieved to find out that the film was being shot “dry for wet.” Mansfield conveys, “I think it would’ve been a little too challenging otherwise, because we created weapons for our soldiers in which we put very high-tech electronics, so they could actually light up on set. They were connected to a lighting board, which is pretty unusual...it’s the first time I’ve done it. Normally, you would have a weapon that would be self-contained that would light up itself. But, they were communicating via wireless technology to a lighting board operator, who had full control over it. That wouldn’t have worked underwater.”

In addition to the Atlantean soldier LED armaments, Dehne and Mansfield’s biggest designs for the film were the assorted tridents for the story’s various characters. Dehne notes, “The first trident we had was Atlanna’s, which becomes Arthur’s. We inherited it from the previous film, and that set the bar for us because it’s a pretty extraordinary piece. It’s actually a quintent, with five points, so a little poetic license was taken.”

The team designed tridents for Orm, Nereus, King Ricou. “We took some liberties while trying to also be faithful to the original comics,” Mansfield says.

Their most significant design was for King Atlan’s trident. “It is our Excalibur, our Holy Grail,” Dehne offers. “Throughout the film, this is what Arthur and Mera are in search of, and it was fun to develop. One of the most important things that James was keen on was to have inscriptions on it. What would Atlantean text look like? So, off we went to the British Museum’s collection of ancient texts, and pulled inspiration from there.”

For the trident’s color, Dehne wanted to ensure that its golden hue, refracted underwater, “would come out as the perfect gold for the cameras. We probably tried 20 different golds before we settled on the one we used. It might look simple, it might look like it’s just a coat of paint, but it is a process that can sometimes take months to settle.”

## **GETTING IN FIGHTING SHAPE**

“After four and a half months of stunt training six days a week, you feel pretty superhuman,” says Heard of the intense regimen she and her fellow cast members followed to be in superhero shape for “Aquaman.”

Momoa, who arrived at the shoot in top condition, maintained his workout routine and spent a good deal of time on the climbing wall he had installed.

To look as though he could take on Momoa, Wilson took on a serious training schedule. “In the comic, Orm is a big dude,” he explains, “and I’ve always been in shape, but I wanted to get bigger. It’s Arthur’s story and movie, his journey, but I tried to give him a formidable opponent in Orm. I changed my body type, probably gained about 15 pounds, sort of shifted the muscle around. I didn’t just look like a skinny guy in a muscle suit.”

“When Patrick was cast, knowing he’d be going up against Jason Momoa, he immediately said, ‘I am going to start working out this instant,’” Safran recalls. “And he was religious about his regimen. He worked out every day of the week back east before he came down to Australia and when he showed up on location, he had transformed himself into a guy that, when he stood next to Jason on set, you weren’t sure who would win that fight!”

Abdul-Mateen II looked forward to his scenes with Momoa as well. “I just followed Jason’s lead on the fight stuff, because I’m pretty new to this,” he says. “Jason’s a pro, an expert at hand-to-hand combat acting. So, I just came in and brought a whole lot of energy to those moments. Jason is very similar to myself in that we’re both just big kids.”

Though his character is meant to be more statesman than brawler, Dafoe enjoyed performing the variety of stunts required by the story. “It’s not normal movement,” he says. “You’re flying around quite high, diving and doing barrel rolls and things like that, and figuring out how to do that elegantly was complicated, but a lot of fun. At several points I was riding a big blue cube nicknamed Muriel, which became a hammerhead shark in effects later!”

The swimming had to feel organic, it had to look like they were really passing through water in a way that felt natural. The filmmakers did extensive research and discovered certain techniques developed in the last few years to affect this. They then took those techniques and built on them, creating new equipment—such as rigs—that did the job even more effectively.

Because different environments required different motion, the rigs required to move the actors about had to be specialized. Through trial and error, Cox’s team, along with input from stunt coordinators R.A. Rondell and Kyle Gardiner, devised a plan.

“We figured out early on that if the cast didn’t look right doing what they’re doing ‘underwater,’ it wasn’t going to work,” Cox says. “We put a lot of time and effort into solving that,

using teeter-totters and TV studio camera pedestals, and they worked out really well. The actors were suspended by tuning forks to let them have realistic, fluid movement.”

“I was part of the ‘Matrix’ crew, so the tuning forks came from that originally,” Rondell offers. “What we used here was a hybrid of that.”

In describing the equipment, Gardiner says, “Tuning forks look just like a fork attached to a giant steel pole. We had a series of different heads to which the actors were suspended by their hips. These special harnesses allowed cast and stunts three to four different axes, depending which head we used. Also, the forks could be suspended from the ceiling, or smaller versions were suspended from a ground-based system that we drove around.”

“The ‘mambos,’ as we called our rigs, were something that we brought to the table,” says Rondell. “Every character in this film had to be moving in some fashion, and we tried all kinds of different ways to manipulate the movement of their bodies.”

“Working from past experience, we devised different ways to simulate floating,” Gardiner adds, “but we needed to come up with a method that was quick and easy to allow for dialogue and movement underwater while the cameras did their thing. Production had the idea of using a TV camera base to stabilize the tuning forks, and we kind of built off that with cantilevered, counterweight systems to create the sense of gentle flow. Gravity also applies to people underwater, and the cast had to stand, walk, float or swim to a position. In meeting those challenges, we took each actor and gave them time to develop their physicality—how they wanted to move when attached to our assorted rigs.”

Due to the requirements of the wire suspension work and the tuning forks, the stunt team acted essentially as puppeteers, pulling strings, or wires in this case, and moving around on the stage floor while the actors moved on the rigs. Rondell describes it as “a dance between the actors and the stunt team, working together to react and move and not look like anything was false.”

“We have many fight sequences in this movie,” Wan notes. “Think about all the martial arts fight sequences we know from other movies that we’ve seen, then imagine what that would look like if it was underwater. On top of that, these are super beings who have this incredible ability to move beneath the ocean’s surface. That’s the kind of stuff that we had to think about with our stunt guys.”

## ***A NEW WORLD***

“Aquaman” filmed largely in Australia’s Gold Coast, Queensland, on the continent’s east coast south of Brisbane. The production utilized all nine of Village Roadshow Studios’

soundstages, including its newest, Stage 9. Among the more than 50 sets created for the film, it housed such prominent sites as the Atlantis Throne Room and Coliseum, King Orm's warship and the magnificent Throne of the Dead King.

Even with the massive space, the greatest challenge in filming a primarily underwater world is...water. "Whenever possible, I'm a very practical person. I love shooting with practical effects, I like to be able to see them and touch them," says Wan. "As much as I can bring into the real world, the better it is, so we shot a lot of dry-for-wet on this one. There was a lot of blue screen work, but there were many days where we had physical set pieces, and we submerged them into a water tank. For me, there are things that you still need to shoot in the real world; it's only the super complicated effects that require digital work. Of course, there were quite a few of those as well. This was a challenging shoot that used both practical and digital effects."

Production designer Bill Brzeski says, "The challenge of creating a superhero movie is enormous anyway. Pair that with making it look like you're shooting underwater and dealing with the physics of an undersea world. We understood that we couldn't *work* underwater, and at least two-thirds of the story is set there, so it was complex."

Brzeski says, "Atlantis happened when a whole culture descended underwater and stayed there, evolving into seven different kingdoms: Atlantis, Brine, Fisherman, Xebel, Trench, Deserter and the Lost. And most of them don't even know what's on the surface because they don't go up there. So, it's like two different worlds occupying the same planet that don't contact each other ever. Or at least not until this movie."

In creating the physical sets of Atlantis, Brzeski designed "a neoclassic culture from somewhere in the Mediterranean...possibly forerunners to the Greeks, the Hellenistic period. Even pre-Egyptian. But what sets it apart is that it is also a culture that was on the verge of digital technology."

As he had with Barrett for the costumes, Wan talked at length with Brzeski "about building materials in the surface world such as brick, wood, metal, and the types of fabric we wear. Materials they wouldn't necessarily have down there," the director says. "So, we tried to pull a lot of influences from the ocean, from the maritime, nautical world. The idea that maybe their buildings were very much organic, like coral. Is it a living thing that they live inside? Also, what gives them light in this world? They're down so deep that sunlight doesn't penetrate the ocean. What replaces sunlight? The cycle of the sun is what gives us our ticking body clock, our biorhythm, right? If you don't have the sun, what does that? What provides their light source?"

"That was a great challenge," Brzeski notes, "and we came up with the logic of bioluminescence and glowing coral. Creatures in the ocean depths make their own light through

bioluminescence, so we maintained that Atlanteans weren't a primitive culture that went underwater; they were already pretty advanced."

In order to capture the civilization on camera, Wan collaborated with director of photography Don Burgess, who came to the production with a few special lighting techniques when it came to water. "It's one of the oldest tricks in the book: water trays above the stage, situated beneath the rafter lights. You then focus these computer driven lights to send it into a pattern that makes you feel like you're underwater, with a ripple effect created by using ropes to shimmer the water in the trays," he reveals.

"I've shot a lot of films on the water and under the water," Burgess continues. "The challenge of this movie was creating this underwater world in a dry environment. So, we developed techniques, things that I've tried a little bit in the past, but never to this extent. This was pushing it to the extreme, and I love when we can challenge ourselves to do things we haven't done before."

Elaborating, Burgess says, "In this film, we used a lot of computer-driven lights and a lot of camera movement to create the feeling of being underwater. There's a certain way that light travels through water. We studied that before trying to emulate that in some of the sets that we built. We also used shutter speeds and camera angles and the length of exposure to manipulate the image, to allow audiences to feel like they are sitting in the depths of the sea."

While much of Atlantis was created via CGI in post-production, two of Brzeski's functional stage set pieces reflecting the underwater kingdom included the ring of fire *dojo*, which he dubs "our take on a gladiatorial coliseum," and the hall of armor where, he says, "the gladiators suit up. It's a room with columns adorned with gladiator outfits and huge power armor that's been around for thousands of years."

One of the designer's most impressive submerged set pieces consumed the studio's Stage 8: a sunken galleon completely encrusted with barnacles and seaweed. "That was a phenomenal set," praises Safran. "It's where Vulko lays out the quest for Mera and Arthur, and it's where a great action sequence takes place with Atlantean commandos attacking Arthur. We couldn't believe the look and feel of the set—every barnacle, every bit of coral looks like it's been there forever. Bill really hit it out of the park with that one."

In the story, the galleon has developed an airtight pocket inside its hull, so the crew built an old-fashioned waterfall device called a "laminar flow," a wall of water where Arthur and Mera swim from the ocean depths into a void inside the ship. The device proved to be somewhat tricky as the sheet of water would only remain for so long before terminal velocity would break it up. Yet even with such challenges, the overall effect was right on target. The laminar flow was tripled

in size and repeated for a later scene in which Arthur walks through a waterfall in full Aquaman regalia—the green and gold hero suit.

Brzeski admits that one of his favorite sets was the “Temple of the Dead King,” a pyramid-like structure erected in a corner of Stage 9 on which the cadaver of the dead King Atlan sits on a throne, his cold, lifeless hands frozen tightly around the sacred trident. “This temple is a cavernous domed hall, a huge hollow spot beneath the Earth’s crust,” Brzeski says of the crucial set piece, which sat against 30-foot blue-screen curtains that would allow the CG technicians to create its gaping backdrop. “It’s a magical place in the story, this ‘journey to the center of the earth’ ocean inside the Earth’s core akin to the Carlsbad Caverns, but much, much bigger,” the designer details.

A decidedly non-Atlantean set was the Russian submarine commandeered by high seas pirates, a portion of which—its torpedo room— was built above an indoor tank and submerged during a fight between Arthur and David Kane. The action was enabled via one of SFX supervisor Brian Cox’s many mechanized gimbals, built for a variety of moving set pieces on the film.

Additional sets ranged from Black Manta’s ray-shaped sub and his workshop, to the inside of a whale’s mouth where Arthur and Mera take refuge, to the homey interiors of Tom Curry’s watchtower.

The Curry home is nestled in the fictional New England town of Amnesty Bay; plate shots of Newfoundland doubled for the quaint village. Brzeski and art director Bill Booth designed the set, a complete four-walled lighthouse overlooking the South Pacific in the village of Hastings Point, New South Wales. Brzeski states, “We looked for landscapes that would be reminiscent of Maine and, for the most part, Australia doesn’t look like Maine. It’s a different kind of rock. Different fauna and flora and all that. But Hasting’s Point was a great find: a beautiful beachhead where the rocks come out of the water amid crashing waves, breaching whales in the distance. It was a great place to build our lighthouse and make it look like it was in New England.”

Built in a warehouse dozens of miles away, the exterior lighthouse set was transported in pieces and assembled on the site like a giant jigsaw puzzle. “The place is a national park right on the ocean, and we didn’t want to disturb the land or damage the landscape,” explains Brzeski.

Like every cozy neighborhood by the sea, Amnesty Bay has a favorite neighborhood watering hole: Tom and Arthur’s is Terry’s Sunken Galleon Bar, erected on a piece of land called The Spit, a permanent sand dune that separates the inter-coastal broad water from the South Pacific in the Main Beach neighborhood of Gold Coast, a half hour south of the film studios. It quickly became a production favorite.

The cast and crew weren’t the only ones who felt at home at Terry’s. “We had locals pulling up outside once we got the signs up, commenting that they never knew this bar existed,”

says set decorator Bev Dunn. “What added to the ambiance of that practical set was the smell of the ocean right outside the windows. You would never get that on a soundstage.”

Another perfect spot for one of the film’s dramatic sequences was found on an antiquated island paradise called North Stradbroke Island, just off the coast of Brisbane, Queensland’s capital city. A secluded gorge on the island’s north shore, called Lookout Point, served as the exterior portion of “Dead King Island.”

In addition to its many ideal finds and its numerous stage builds, the production also utilized the studio’s sprawling backlot, where Brzeski erected a handsome Italian piazza, based on an actual Sicilian hilltop village called Erice, for an intense chase sequence. Cameras also captured breathtaking exteriors in Italy and Morocco.

### ***FINISHING TOUCHES***

Throughout production, VFX supervisor McIlwain’s team was in high gear. “I have a history with James, and with that comes trust as well,” McIlwain says. “When we first met about this film, he had put together an amazing package of concepts and visual references mapping out the project. I was just blown away. We have seven undersea realms that we visit throughout the movie, some of which involve thousands of almost entirely CG creatures, like the Brine King and Trench. The only way we could effectively place our actors in most of our environments was to shoot them in a dry-for-wet situation, which posed a lot of challenges. It’s not like you’re in space, not like zero-g. There’s still gravity and physics at play.

“One of the most obvious ones right off the top had to do with hair, because hair, clothing, everything behaves very differently underwater,” he continues. “And because we shot the cast in a dry environment, everybody’s hair had to be rendered in CG. We constantly played with different frame rates, different rigs to move the actors around and give them that sort of underwater movement feeling. The underwater environments that we created... I don’t think we’ve ever seen anything like them before.”

Add to that the sheer amount of footage to manage. “Other shows have done dry-for-wet in very short sequences and snippets,” McIlwain points out. “We created an entire undersea world. You have Atlantis, the Fisherman Kingdom, the Kingdom of the Brine... And every realm has a different look to it. The challenge was just the enormity of it all. Literally everything had to be shot in a blue screen environment. It would have been a nightmare to shoot in real water. I don’t know how you’d do it. You absolutely couldn’t do it.”

Because the technology they used is so new and, in effect, groundbreaking, “even ten years ago, I think it would have been extremely difficult to make a movie like this,” McIlwain states

unequivocally. “We relied on the latest technologies, like MoCap cameras and Virtual Production, which allowed us to look through the camera and frame up a shot. Your actor is there, maybe sitting on a motion base to replicate a sea creature that he’s riding. We can then look through the camera and see the creature he’s riding and the environment he’s in.”

Safran remarks, “The Virtual Production was a tremendous tool because it allowed us to deal with the scale and scope of the environments while enabling us to place our actors within that geography in the right manner. It allowed the actors to understand how they were interacting with what will ultimately be pure CGI creatures and individuals.”

“It’s a fairly new piece of technology, probably been around five years,” pre-visualization supervisor Eric Carney details. “James seemed to really enjoy working with the technology. He used it constantly to adjust the actor’s performance, or the camera set-ups, to get an idea of what to expect when visual effects are applied later on.”

To bring the film’s themes to life musically, Wan turned to composer Rupert Gregson-Williams, who says, “Writing the themes for the different characters was awesome. Arthur has such a strong character—he’s a real rock star—so I felt he deserved a big orchestral melody. He gets to rock out for certain intense moments. Orm is Atlantean, and the score I wrote for Atlantis is in big contrast to the score for the surface world, epic and glorious. Black Manta inspired a more industrial, electronic feel. And, of course, there’s romance—two in fact. Atlantis and the entire world James created is truly amazing, giving me such a rich opportunity.”

“The world that James has built is not only beautiful, but terrifying, and all...unknown,” says Momoa of the director’s vision for the uncharted universe found in “Aquaman.” “There aren’t too many movies I’ve been in where kids get to watch, so I’m excited to sit down with my own children and watch this one. That will be a trip! It was cool to be part of it. Yeah, all the dreams are coming true.”

Having taken what amounts to an epic journey himself to realize his vision for the film, in summary, Wan says, “I feel this is a story that’s very relevant, with elements of it reflected in the world we’re living in now, which, to me, is important—telling stories that speak to the times. I think that, ultimately, every superhero story should be a lot of fun and take you on an amazing adventure, and at the same time make you feel you’ve learned something from these characters and that you, yourself, have the ability to do good. And you don’t necessarily need a cape to be able to do that!”



## **ABOUT THE CAST**

**JASON MOMOA** (Arthur/Aquaman) one of Hollywood's leading men, most recently starred as Aquaman in "Justice League." Next for Momoa is "See," Apple TV's upcoming drama series, in which he plays the lead character of Baba Voss, the warrior leader, where 600 years in the future all humanity has lost the sense of sight and have adapted to new ways to survive.

Momoa starred as the lead in Netflix's action/adventure series "Frontier," and played an integral role in launching HBO's Emmy-winning "Game of Thrones" with his performance as Dothraki warlord Khal Drogo. Momoa also appeared in "The Bad Batch" and co-wrote, co-produced, directed and starred in "Road to Paloma," a road-tale, character-driven thriller shot throughout the American Southwest.

**AMBER HEARD** (Mera) is an actress and activist whose passion for enriching lives continues from the screen to real life. Heard first appeared as her "Aquaman" character Mera in Zack Snyder's "Justice League," which was released in November 2017 and grossed over \$655 million worldwide.

She will also star in Alex Ross Perry's "Her Smell," opposite Elisabeth Moss, which premiered at this year's Toronto Film Festival and New York Film Festival. She recently wrapped production on Nabil Elderkin's "Gully," opposite Charlie Plummer.

Heard starred in Tom Hooper's "The Danish Girl," opposite Eddie Redmayne. The film premiered to rave reviews at the Venice and Toronto Film Festivals and was released in January 2016. In 2015, she had two films premiere at the Tribeca Film Festival, "The Adderall Diaries," opposite James Franco, and "When I Live My Life Over Again," opposite Christopher Walken.

Her other film credits include: "Magic Mike XXL," opposite Channing Tatum; McG's "Three Days to Kill," opposite Kevin Costner; Robert Rodriguez's "Machete Kills"; Robert Luketic's "Paranoia," opposite Harrison Ford and Gary Oldman; John Carpenter's "The Ward"; "All the Boys Love Mandy Lane"; "Zombieland"; "The Stepfather"; "Pineapple Express"; "The Rum Diary"; "North Country"; "Drive Angry 3D"; "The Joneses"; "Never Back Down"; "Alpha Dog"; and "Friday Night Lights."

Heard uses her platform to advocate for human rights issues as an activist and philanthropist. In 2003, Heard started working with The Art for Elysium, which introduced her to the Children's Hospital Los Angeles. A longtime supporter of women's rights and a prominent voice in the LGBTQ community since 2006, Heard actively involves herself with organizations like the Human Rights Campaign, the ACLU, and Equality Now. In partnership with Amnesty

International, Heard has traveled to the Mexican border to provide humanitarian aid as a translator, and in 2018, she went on a mission to Jordan with the Syrian American Medical Society to visit and provide support to Syrian refugees.

Continuing to expand her spheres of influence, Heard recently became L'Oréal's newest Global Spokesperson and works to spread their mantra that all women are "worth it." As a Human Rights Champion of the United Nations Human Rights Office, Heard continues to use her voice gained as an actress to champion human rights for all.

**WILLEM DAFOE** (Vulko) has made over 100 films in his legendary career, and is internationally respected for bringing versatility, boldness, and daring to some of the most iconic films of our time. His artistic curiosity in exploring the human condition leads him to projects all over the world, large and small, Hollywood films as well as independent cinema.

In 1979, he was given a role in Michael Cimino's "Heaven's Gate," from which he was fired. Since then, he has collaborated with directors who represent a virtual encyclopedia of modern cinema: Kathryn Bigelow, Sam Raimi, Alan Parker, Walter Hill, Mary Harron, Wim Wenders, Anton Corbijn, Zhang Yimou, Wes Anderson, Martin Scorsese, David Lynch, Oliver Stone, William Friedkin, Werner Herzog, Lars Von Trier, Abel Ferrara, Spike Lee, Julian Schnabel, David Cronenberg, Paul Schrader, Anthony Minghella, Scott Cooper, Theo Angelopoulos, Christian Carion, Robert Rodriguez, Phillip Noyce, Hector Babenco, John Milius, Roger Donaldson, Paul McGuigan, Lee Tamahori, Roger Spottiswoode, Paul Weitz, Daniel Nettheim, The Spierig Brothers, Andrew Stanton, Josh Boone, Kenneth Branagh and Sean Baker.

Dafoe has been recognized with three Academy Award nominations: Best Actor in a Supporting Role for "Platoon," Best Actor in a Supporting Role for "Shadow of the Vampire," for which he also received Golden Globe and Screen Actors Guild nominations, and, most recently, Best Actor in a Supporting Role for "The Florida Project," for which he also received Golden Globe and Screen Actors Guild nominations. Among his nominations and awards, he has received two Los Angeles Film Critics Awards, a New York Film Critics Circle Award, a National Board of Review Award, and an Independent Spirit Award.

He and his wife, director Giada Colagrande, have made three films together: "Padre," "A Woman," and "Before It Had a Name."

His natural adventurousness is evident in roles as diverse as the elite assassin who is mentor to Keanu Reeves in the neo-noir "John Wick"; in his voice work as Gil the Moorish Idol in "Finding Nemo" and as Ryuk the Death God in "Death Note"; and as the obsessed FBI agent in the cult classic "The Boondock Saints."

Dafoe is one of the founding members of The Wooster Group, the New York-based experimental theatre collective. He created and performed in all of the group's work from 1977 thru 2005, both in the U.S. and internationally. Since then, he worked with Richard Foreman in "Idiot Savant" at The Public Theatre (NYC) and, most recently, in two international productions with Robert Wilson: "The Life & Death of Marina Abramovic" and "The Old Woman" opposite Mikhail Baryshnikov. He most recently performed a new theatre piece, "The Minister's Black Veil," based on Nathaniel Hawthorne's short story and directed by Romeo Castellucci.

**PATRICK WILSON** (King Orm) is a critically acclaimed and award-winning actor who has quickly become well known for his body of work. Over the years, Wilson has tackled lead roles in major Broadway musicals, as well as starring in big-budget blockbusters.

Upcoming for Wilson includes Roland Emmerich's World War II film "Midway" and the Vincenzo Natali-directed thriller "In the Tall Grass." Both films are set for release in 2019.

Wilson was most recently seen in "The Commuter," which premiered on January 12, 2018, alongside Liam Neeson and Vera Farmiga. He was also seen in "The Founder," alongside Michael Keaton and Nick Offerman, and "A Kind of Murder." Wilson reached his widest audience to date in the role of Ed Warren in the "Conjuring" franchise. "The Conjuring" is one of the top highest grossing supernatural films of all time. "The Conjuring 2," released in 2016, grossed an impressive \$40 million in its opening weekend.

In 2015, Wilson garnered Critics' Choice and Golden Globe nominations for Best Actor in a Limited Series for his portrayal as Lou Solverson in the hit TV series " Fargo."

Wilson's production company, Lost Rhino Films, has completed one title and has another in development, both in which he stars in. "Let's Kill Ward's Wife," starring Amy Acker and Scott Foley, released on VOD in December 2014, and theatrically on January 9, 2015. "Caught Stealing," directed by Wayne Kramer and starring Alec Baldwin, is currently in development.

Wilson's additional film credits include "The Hollow Point," "Bone Tomahawk," "Zipper," "Home Sweet Hell," "Matters of the Heart," "Jack Strong," "Big Stone Gap," "Stretch," "Space Station 76," "Insidious: Chapter 2," "Insidious," "Prometheus," "Young Adult," "The Ledge," "Morning Glory," "The Switch," "The A-Team," "Barry Munday," "Watchmen," "Life in Flight," "Passengers," "Lakeview Terrace," "Purple Violets," "Brothers Three: An American Gothic," "Little Children," "Running with Scissors," "Hard Candy," "The Phantom of the Opera," "The Alamo" and "My Sister's Wedding."

On the small screen, Wilson also received Emmy and Golden Globe nominations for his portrayal of the morally conflicted Joe Pitt in the HBO miniseries "Angels in America: Millennium Approaches," the much honored 2003 adaptation of Tony Kushner's award-winning "Angels in

America: Perestroika.” He also starred in “A Gifted Man,” and in the second season of the award-winning HBO original series “Girls.” The episode, “One Man’s Trash,” became one of the most talked about episodes of the show’s history, as well as one of the most watched episodes of the season.

Wilson has also been honored with two consecutive Tony Award nominations for Best Actor in a Musical, the most recent coming for his performance as Curly in the successful 2002 Broadway revival of “Oklahoma!,” for which he also received a Drama Desk Award nomination. He earned his first Tony nomination for his work in the 2001 Broadway hit “The Full Monty,” for which he also garnered Drama Desk and Outer Critics Circle Award nominations and won a Drama League Award. In 2006, he returned to Broadway to star in the revival of the Neil Simon comedy “Barefoot in the Park,” opposite Amanda Peet. His most recent Broadway credit is the 2008/2009 revival of Arthur Miller’s “All My Sons,” with John Lithgow, Dianne West and Katie Holmes.

Born in Virginia and raised in St. Petersburg, Florida, Wilson earned a Bachelor of Fine Arts degree from Carnegie Mellon University. Starting his career on the stage, he earned applause in the national tours of “Miss Saigon” and “Carousel.” In 1999, he starred off-Broadway in “Bright Lights, Big City,” winning a Drama League Award and a Drama Desk Award nomination. That same year, he made his Broadway debut in “Gershwin’s Fascinating Rhythm,” for which he won another Drama League Award.

**DOLPH LUNDGREN** (King Nereus) was born and raised in an academic middle-class family in Stockholm, Sweden. Despite an early interest in playing the drums and clowning around in high school comedies, Lundgren decided to follow in his father’s cerebral footsteps and pursue an engineering degree.

After having completed his military service in the Swedish Marine Corps, Lundgren enrolled in the Royal Institute of Technology in Stockholm, studying the same subject as his older brother: Chemical Engineering. He attended both Washington State University and Clemson University in South Carolina, studying Chemistry on various scholarships. He graduated from The Royal Institute of Technology in Stockholm, completing his Master’s Degree in Chemical Engineering on an exchange program with the University of Sydney in Australia. Graduating at the head of his class, Lundgren was awarded a Fulbright scholarship to the prestigious Massachusetts Institute of Technology in Boston, one of the world’s top engineering schools.

That same year, the young Ph.D. student met the exotic singer Grace Jones and fell in love. Lundgren decided to move to New York City and take up modeling to make some extra cash. A bit too muscular for a model at size 40, he was to begin at MIT a few months later. On

a friend's advice that he looked like he could be in the movies, Lundgren's life took an unexpected turn.

His motion picture debut came in the James Bond feature "A View to a Kill" in 1985. However, it was Lundgren's memorable performance in "Rocky IV" later that year that definitely got him noticed worldwide. After a nine-month audition process among 5,000 hopefuls, Lundgren was chosen by writer-director Sylvester Stallone as his fearsome Russian opponent, Captain Ivan Drago. Lundgren grit his teeth and managed to build quite a career as an international action hero and has since starred in more than 70 feature films.

Throughout the ups and downs of Hollywood, Lundgren has always stayed close to the Martial Arts. After completing a grueling examination at the age of 40, he was awarded his Third Degree Black Belt by the World Karate Organization in Tokyo. His athletic accomplishments include being the captain of the Swedish National Karate Team and the individual champion of the Swedish, European and Australian Heavyweight Full Contact Divisions. In addition to his Karate expertise, Lundgren was selected by the U.S. Olympic Committee to serve as the Team Leader of the U.S. Olympic Pentathlon Team during the 1996 Atlanta Games.

After getting married, Lundgren spent considerable time in Europe, raising his two daughters. In 2009, he received a call from his old friend Sly Stallone to co-star opposite Stallone, Bruce Willis, Jet Li, Jason Statham and Arnold Schwarzenegger in what would be a box office smash, "The Expendables." Soon, "The Expendables 2 & 3" followed, adding Mel Gibson, Wesley Snipes, Antonio Banderas and Harrison Ford to the worldwide action franchise.

As well as being an actor, Lundgren has written and directed five feature films. His production companies, Thor Pictures and Red Orm Productions, are currently developing several projects in Europe.

In 2015, Lundgren produced and starred in "Skin Trade," an action-thriller about human trafficking. Working with actors like Ron Perlman, Peter Weller and Thai martial arts legend Tony Jaa. This film led Lundgren to build a close relationship with CAST/LA, a non-profit organization helping human trafficking victims in Los Angeles.

In addition to "Aquaman," Lundgren can currently be seen on the big screen as the iconic Russian fighter Ivan Drago, opposite Sly Stallone, Michael B. Jordan and Tessa Thompson in "Creed II." Always an avid fitness devotee, Lundgren recently wrote an autobiographical fitness book, *Train Like an Action Star*, for Sky Horse Publishing.

Lundgren has two daughters. Ida, 22, and Greta, 16. He is currently living in West Hollywood, California with his partner Jenny Sandersson, a Swedish fighter, painter and designer.

**YAHYA ABDUL-MATEEN II** (Black Manta) is one of the fastest rising talents, with a multitude of diverse projects on the horizon. Most recently, he was cast in HBO's "Watchmen," which hails from Damon Lindelof; Jordan Peele's upcoming thriller, "Us"; and the Netflix film "All Day and a Night."

In March of this year, Abdul-Mateen received critical acclaim for "First Match," based on an award-winning script by Olivia Newman that won the Audience Award at SXSW. Recently, he was seen in "The Greatest Showman," opposite Hugh Jackman, Zac Efron, Michelle Williams and Zendaya. His past roles include a part in "Boundaries," a guest role in Hulu's award-winning series "The Handmaid's Tale," and a scene-stealing performance opposite Dwayne Johnson in "Baywatch."

In August 2016, Abdul-Mateen originated the role of Cadillac, the prince of disco, in Baz Luhrmann's visionary television series "The Get Down." The series was a musical drama about the rise of hip-hop in the 1970s. The first six episodes debuted on Netflix in August 2016, with the latter six episodes following in April 2017.

Abdul-Mateen was born in New Orleans but grew up in Oakland, California. He was a gifted athlete in high school, who, in addition to being a class clown, participated in the debate and chess teams. He took his skills to UC Berkeley, where he majored in architecture. After graduating, he went on to work in the San Francisco Mayor's Office of Housing in city planning and community development. After the market crashed and his team was laid off, he decided to pursue his interest in acting and was accepted into the Yale School of Drama.

In 2015, he graduated Yale with an MFA in drama and was the sole recipient of the prestigious Herschel Williams Prize, awarded to one acting student per graduating class with outstanding ability. Abdul Mateen is also a winner of Sun Valley Film Festival's 2018 Rising Star Award.

**LUDI LIN** (Murk) was born in a city along the southern coast of China where he learned to speak Mandarin. At the age of four, he immigrated to Hong Kong, where he learnt to speak Cantonese fluently. His full immersion into Western culture came at the age of nine, when he was sent abroad to Sydney, Australia, to further his studies. At the age of 17, he moved to Vancouver Canada to complete his university education.

To date, Ludi is best known to international audiences as Zack, the Black Power Ranger in "Saban's Power Rangers." Named by *Variety* magazine in December 2017 as one of Asia's Newest Rising Stars, Ludi upcoming projects include the next season of "Black Mirror," the Chinese features "The Death Caller" (死神来电) and "Summer Knight" (夏夜骑士) and the Hunan Television remake of the British series "Humans" (完美芯机人).

Ludi's other recent credits include Netflix's "Marco Polo," and the Chinese films "Monster Hunt" (捉妖记), "Come Across Love" (不期而遇) and "Takes Me to the Ends of Earth" (带我去天涯海角).

**TEMUERA MORRISON** (Tom Curry) is a New Zealand actor who trained in drama under the New Zealand Special Performing Arts Training Scheme. One of his earliest starring roles was in the 1988 film "Never Say Die," opposite Lisa Eilbacher. In 1994, he received attention for his role as the violent and abusive Māori husband Jake "The Muss" Heke in "Once Were Warriors," a film adaptation of Alan Duff's novel of the same name. The film became the most successful local title released in New Zealand, and sold to many countries overseas. The role won him international acclaim and he received the award for best male performance in a dramatic role at the 1994 New Zealand Film and Television Awards. He reprised the role in the sequel, "What Becomes of the Broken Hearted?," for which he received the Best Actor award from the New Zealand Film Awards.

In 1996, Morrison played opposite Marlon Brando in "The Island of Dr. Moreau." He has appeared in supporting roles in "Speed 2: Cruise Control" (1997) and "The Beautiful Country" (2004). In 1988, he got to show some comic flair in the James Bond parody "Never Say Die." Morrison gained attention for his role as the bounty hunter Jango Fett in "Star Wars: Episode II – Attack of the Clones" (2002). Part of the film's plot involves an army of clones created with Jango's DNA; Morrison also provided the voice acting for the clones, and reappeared as a number of clones in "Star Wars: Episode III – Revenge of the Sith." He re-recorded the lines of the character Boba Fett (Jango's "son") and another clone in the 2004 DVD re-releases of the original "Star Wars" trilogy, replacing the voice of Jason Wingreen.

In 2005, Morrison became the host of the talk show *The Tem Show* on New Zealand television. He started writing an autobiography in 2009, which he hoped would inspire others to reach for the stars. The multi-talented artist then released his debut album, *Tem*, through Sony Music Entertainment NZ, in late November 2014. The album consists of covers of songs that his father and his uncle, Sir Howard Morrison, used to perform at local venues when he was growing up.

Most recently, he became known for voicing Chief Tui, the father of the title character in "Moana" (2016). Morrison recently wrapped work on the live action feature "Dora The Explorer."

In the 1996 Queen's Birthday Honours, Morrison was made a Member of the New Zealand Order of Merit, for services to drama.

**NICOLE KIDMAN** (Atlanna) is an Academy Award-winning actress who first came to the attention of American audiences with her critically acclaimed performance in Phillip Noyce's riveting 1989 Australian psychological thriller "Dead Calm." Kidman has since become an internationally recognized, award-winning actress known for her range and versatility.

In 2002, Kidman was honored with her first Oscar nomination, for her performance in Baz Luhrmann's innovative musical "Moulin Rouge!" For that role and for her performance in writer/director Alejandro Amenabar's psychological thriller "The Others," she received dual 2002 Golden Globe nominations, winning for Best Actress in a Musical. In 2003, Kidman won an Academy Award, a Golden Globe Award, a BAFTA Award and a Berlin Silver Bear for her portrayal of Virginia Woolf in Stephen Daldry's "The Hours."

In 2010, Kidman starred opposite Aaron Eckhart in "Rabbit Hole," for which she received Academy Award, Golden Globe, Screen Actors Guild and Independent Spirit Award nominations for Best Actress. The film was developed by Kidman's production company, Blossom Films. In October 2012, Kidman starred in Lee Daniels' "The Paperboy" with Matthew McConaughey, Zac Efron and John Cusack. Her performance earned her an AACTA, Screen Actors Guild and Golden Globe nominations. In 2014, Kidman was seen in "Grace of Monaco," which earned her a SAG nomination. In 2015 she was seen in "The Secret in Their Eyes"; "The Family Fang" with Jason Bateman, which she also produced; and "Genius," alongside Colin Firth. In 2016, Kidman was seen in "Lion" with Dev Patel, for which she received Critics' Choice, Globe, SAG, BAFTA and Oscar nominations. She was most recently seen in Sofia Coppola's "The Beguiled," Yorgos Lanthimos' "The Killing of a Sacred Deer," Neil Burger's "The Upside," and John Cameron Mitchell's "How to Talk to Girls at Parties." Her upcoming projects include "Destroyer," "Boy Erased," and "The Goldfinch," a movie adaptation of the Pulitzer Prize-winning novel.

In television, Kidman starred in HBO's "Hemingway and Gellhorn," alongside Clive Owen, in 2012. Her portrayal of Martha Gellhorn earned her Emmy, SAG and Golden Globe nominations. Kidman returned to the small screen in 2017 with the limited series "Big Little Lies," alongside Reese Witherspoon for HBO; Kidman's Blossom Films and Witherspoon's Pacific Standard produced the project, for which she received an Emmy Award, Golden Globe, Critics Choice Award and SAG Award. "Big Little Lies" also received an Emmy Award, Golden Globe and Critics Choice Award for Outstanding Limited Series. She also had an arc on the second season of "Top of The Lake: China Girl." Kidman is currently in production on the second season of "Big Little Lies," where she will again serve as actress and executive producer.

In 2018, Kidman and her production company, Blossom Films, signed a first-look deal with Amazon Studios. Under the agreement, she will develop theatrical and series content, the first of which being a new drama series, "The Expatriates," based off the novel by Janice Y.K Lee.

In theater, Kidman made a highly lauded London stage debut in the fall of 1998, starring with Iain Glen in “The Blue Room,” David Hare’s modern adaptation of Schnitzler’s “La Ronde.” For her performance, Kidman won London’s Evening Standard Award and was nominated in the Best Actress category for a Laurence Olivier Award. In 2015, Kidman was seen on the West End stage in Anna Ziegler’s “Photograph 51,” for which she received a London’s Evening Standard Award.

In January of 2006, Kidman was awarded Australia’s highest honor, the Companion in the Order of Australia. She was also named, and continues to serve, as Goodwill Ambassador of the United Nations Development Fund for Women, UN Women, whose goals are to foster women’s empowerment and gender equality, to raise awareness of the infringement on women’s human rights around the world and to end violence against women. Along with her husband, Keith Urban, she has helped raise millions over the years for the Women’s Cancer Program, which is a world-renowned center for research into the causes, treatment, prevention, and eventual cure of women’s cancer. In 2017, the Cannes Film Festival honored Kidman with a special award for her body of work and longstanding history with the festival. She is one of only eight people to ever receive this honor in the 70-year history of the festival.

## **ABOUT THE FILMMAKERS**

**JAMES WAN** (Director, Story) is regarded as one of the most creative filmmakers working today. Most recently on screen for Wan as director was “The Conjuring 2,” with Vera Farmiga and Patrick Wilson reprising their roles as famous paranormal investigators Ed and Lorraine Warren. Released in June 2016, the film opened at #1 at the box office in 32 territories, including the U.S. Wan served as director of the film as well as co-writer and producer. He previously directed the critically acclaimed “The Conjuring” (2013), starring Farmiga, Wilson, Lili Taylor and Ron Livingston. To date, the “Conjuring” Universe has earned over \$1.6 billion worldwide.

Wan directed the critically acclaimed “Furious 7,” which was released in April 2015 and was #1 at the U.S. box office for four weeks, earning over \$1.5 billion worldwide, #7 of all-time at the box office.

Wan’s production company, Atomic Monster, launched its slate with “Annabelle” (2015) and followed with “Lights Out” (2016) and “Annabelle: Creation” (2017). All three box office successes included Wan as producer. “The Nun,” the latest in the “Conjuring” Universe, was

released on September 7, 2018. An instant box office success, the film was produced by Wan based on a story by Wan and Gary Dauberman.

Atomic Monster is in post-production with “The Curse of La Llorona,” which is set for release on April 19, 2019. In production for the company is the next installment of the “Annabelle” franchise, which is slated to be released on July 3, 2019. Wan is a producer on both.

Atomic Monster’s television slate kicked off with “MacGyver,” a reimagining of the classic television series, which premiered on CBS in the Fall of 2016. Wan directed the pilot for the series and serves as executive producer. The show is in its third season. Also in production for the company is “Swamp Thing.” Written by Mark Verheiden and Gary Dauberman, the series will begin streaming in 2019 on DC Universe. Wan is an executive producer on the project.

**DAVID LESLIE JOHNSON-MCGOLDRICK** (Screenplay) developed an early interest in storytelling and began writing plays in the second grade. He attended The Ohio State University in Columbus, Ohio, and graduated with a Bachelor of Fine Arts Degree in Photography and Cinema.

He began his career in film as a production assistant on Frank Darabont’s “The Shawshank Redemption,” which was shot on location in Johnson’s hometown of Mansfield, Ohio. Johnson spent the next five years as Darabont’s assistant, using the opportunity to hone his craft as a screenwriter.

His first produced credit was the 2009 thriller “Orphan” for Leonardo DiCaprio’s producing shingle, Appian Way. He later wrote “Red Riding Hood” (2011) and “Wrath of the Titans” (2012), the latter with collaborators Greg Berlanti and Dan Mazeau. In 2016, he co-wrote “The Conjuring 2” with original “Conjuring” scribes Chad and Carey Hayes and James Wan. He also reunited with mentor Frank Darabont to write two episodes of AMC’s “The Walking Dead” during the show’s second season and two episodes of TNT’s noir crime drama miniseries, “Mob City” (2013). He currently is serving as a writer and consulting producer on the ninth season of “The Walking Dead,” a position he has held since Season eight.

In addition to his role on AMC’s hit zombie show, he has several feature projects in development, including “The Conjuring 3,” with Michael Chaves attached to direct; “The Body Snatchers,” based on the novel by Jack Finney; and the animated fantasy adventure “Mice and Mystics,” with Alex Aja attached to direct.

**WILL BEALL** (Screenplay/Story) previously wrote the script for “Gangster Squad,” starring Ryan Gosling, Emma Stone and Josh Brolin, which was considered one of the best screenplays of 2013.

Other films he's contributed to include the recent box office hit "Venom," and "G.I. Joe: Retaliation." In television, Beall created and ran "Training Day" for CBS, and spent several years as a writer/producer on "Castle" for ABC. He is currently writing two pilots: "Deputy" for Eone and Fox, and "The 77<sup>th</sup>" for HBO.

Beall began his writing career as a novelist with the cop thriller *LA Rex*, which is currently in development as a film to be produced by Scott Rudin. Before becoming a full-time writer, Beall was a detective with the LAPD.

**GEOFF JOHNS** (Story, Executive Producer) is a film and television writer and producer and is also one of the most successful comic book writers of his time. After graduating from Michigan State University, Johns moved to Los Angeles and began assisting legendary film director Richard Donner. While working on set in New York City, Johns started his comic book career by creating, writing and pitching *Stars and S.T.R.I.P.E.* and *Stargirl* for DC Comics. Since then, he has written some of the most-recognized and highly acclaimed stories featuring Superman and the Justice League, and reinvented lesser-known characters with great commercial and critical success, including Aquaman and Shazam!

Under his Mad Ghost Productions banner, Johns is currently in various stages of production on an extensive list of projects in TV and film. Among his upcoming projects, he is writing and producing his creation "Stargirl" for the DC Universe streaming service, and co-wrote the second installment of the "Wonder Woman" film franchise, "Wonder Woman 1984," with director Patty Jenkins.

On the comic book side, he is continuing to develop the commercial and critical hit *Doomsday Clock*, and will be launching a line of original, creator-owned titles under the new imprint the Killing Zone.

Johns was born in Detroit. He currently resides in Los Angeles.

**PETER SAFRAN** (Producer) is the president and founder of The Safran Company, a leading Hollywood production company.

Safran's eye for talent and diligent work ethic have made for a prolific body of work that includes mega-hits "The Conjuring" and "The Conjuring 2," directed by James Wan and starring Patrick Wilson and Vera Farmiga as real-life paranormal investigators Ed & Lorraine Warren. Safran also produced "The Conjuring" spin offs: "Annabelle," which earned over \$250 million globally; its prequel, "Annabelle: Creation," which grossed over \$300 million; and most recently "The Nun," which earned over \$365 million, making it the most successful film in the

franchise and pushing the entire “Conjuring” universe over \$1.57 billion worldwide. Safran is currently in production on the third “Annabelle” film, set for release in Summer 2019.

In addition to “Aquaman,” Safran is producing another DC Super Hero film, “Shazam!,” which teams him again with “Annabelle: Creation” director David F. Sandberg. “Shazam!” is currently in postproduction and is slated for release on April 5, 2019.

Safran’s other recent work includes “The Belko Experiment,” written by James Gunn and directed by Greg McLean.

Born in New York and raised in London, Safran graduated from Princeton University with a Bachelor of Arts in Political Science. He earned his law degree at New York University’s School of Law and honed his negotiation skills as a corporate attorney in New York City.

**ROB COWAN** (Producer) is a 35-year industry veteran who has worked on over 45 productions in both features and television. Cowan began his career in Canada in the early 1980s, working as an assistant director on such successful films as “Three Men and a Baby,” starring Tom Selleck and Ted Danson; “Stakeout,” with Richard Dreyfuss and Emilio Estevez; and “Cocktail,” starring Tom Cruise.

During this time, Cowan worked on the Costa-Gavras film “Betrayed,” starring Debra Winger and Tom Berenger, produced by Irwin Winkler. Winkler subsequently asked Cowan to work on Costa-Gavras’ “Music Box,” starring Jessica Lange, and to assist on Winkler’s directorial debut, “Guilty by Suspicion,” starring Robert De Niro and Annette Bening. Just after finishing the film in 1990, Cowan was asked to serve as Winkler Films’ head of development.

Cowan co-produced Winkler’s “Night and the City,” starring De Niro and Lange, subsequently taking the reins as President of Winkler Films. During his tenure, he produced “The Net,” starring Sandra Bullock, which he and Winkler later turned into a television series for the USA Network; “The Juror,” starring Demi Moore and Alec Baldwin; “At First Sight,” starring Val Kilmer and Mira Sorvino; the critically acclaimed film “Life as a House,” starring Kevin Kline, Kristin Scott Thomas and Hayden Christensen; Michael Apted’s “Enough,” starring Jennifer Lopez; and the Cole Porter biopic “De-Lovely,” starring Kline and Ashley Judd, which was selected as the closing night film for the 2004 Cannes film festival. Cowan also executive produced the soundtrack album, which was nominated for a Grammy that year.

Striking out on his own in 2006, Cowan’s first project was producing Jon Avnet’s “Righteous Kill,” starring De Niro and Al Pacino. He also served as a producer on Breck Eisner’s “The Crazies,” starring Timothy Olyphant and Radha Mitchell; “So Undercover,” starring Miley Cyrus; Oren Peli’s “The Chernobyl Diaries”; James Wan’s worldwide hit “The Conjuring,” starring Vera Farmiga and Patrick Wilson; and the hit comedy “Tammy,” starring Melissa McCarthy.

After executive producing the blockbuster “San Andreas,” starring Dwayne Johnson, Cowan continued his relationship with McCarthy and director Ben Falcone by producing “The Boss” and, most recently, the upcoming “Superintelligence.” Similarly, his strong relationship with filmmaker James Wan saw him producing “The Conjuring 2” in addition to “Aquaman.”

**DEBORAH SNYDER** (Executive Producer) develops and produces visually arresting films that are both thought-provoking and entertaining. Bringing a unique, consumer-minded vision to each project she takes on, Snyder is heavily involved with the creative marketing and advertising strategy behind her films, applying her previous experience in the advertising industry. As Co-President of Cruel & Unusual Films, formed with her producing partner Zack Snyder, Deborah Snyder stands among the top producers in the entertainment industry.

She is currently developing a wide range of projects under the Cruel & Unusual banner, including “The Last Photograph,” in which a photograph becomes the catalyst for a journey two men undertake into the rugged wilderness of South America.

Recently, Snyder produced the critically acclaimed “Wonder Woman,” which broke multiple box office records and has made over \$800 million worldwide. Snyder was nominated for a Producers Guild Award and the film was named one of the top 10 of the year by the American Film Institute. Snyder is currently producing the sequel, “Wonder Woman 1984,” directed by Patty Jenkins and starring Gal Gadot.

Snyder will executive produce several upcoming DC feature films, and also produced “Justice League,” which brought together DC’s greatest Super Heroes, with Ben Affleck as Batman, Gal Gadot as Wonder Woman, Jason Momoa as Aquaman, Ezra Miller as The Flash and Ray Fisher as Cyborg.

Snyder also served as an executive producer on David Ayer’s “Suicide Squad.” The film broke the record for biggest August opening weekend, bringing in \$133 million and eventually grossed over \$740 million worldwide. She also produced “Batman v Superman: Dawn of Justice,” which grossed over \$870 million at the worldwide box office. Additionally, Snyder produced “Man of Steel,” alongside Charles Roven, Emma Thomas and Christopher Nolan. That film earned over \$650 million worldwide. Snyder’s current combined box office contributions so far to the DC film universe total more than \$3.7 billion over the past five years.

In addition, Snyder produced the blockbuster “300: Rise of an Empire,” directed by Noam Murro from a script co-written by Zack Snyder and Kurt Johnstad. The film was the sequel to the 2007 film “300,” which her company produced and was written and directed by Zack Snyder. Snyder previously produced “Sucker Punch,” an action fantasy that follows a young girl whose

dream world provides the ultimate escape from her darker reality, written and directed by Zack Snyder.

Snyder also served as an executive producer on the worldwide hit feature “300,” inspired by the Frank Miller graphic novel and directed by Zack Snyder. A breakout success, “300” took in more than \$70 million at the box office in its opening weekend and went on to gross over \$450 million worldwide. Snyder then produced Zack Snyder’s critically acclaimed “Watchmen,” and executive produced the animated adventure “Legend of the Guardians: The Owls of Ga’Hoole.”

**ZACK SNYDER** (Executive Producer) is best known for his meticulous attention to detail and fine art aesthetic, cementing his unique and vivid style on each of his projects. He produces through his Warner Bros.-based shingle, Cruel & Unusual Films, which he co-founded with wife and producing partner Deborah Snyder.

Snyder is currently developing a wide range of projects under the Cruel & Unusual banner, including “The Last Photography,” in which a photograph becomes the catalyst for a journey two men undertake into the rugged wilderness of South America.

Snyder co-wrote the story for and produced the critically acclaimed “Wonder Woman,” directed by Patty Jenkins and starring Gal Gadot, which broke multiple box-office records and has made over \$800 million worldwide. Snyder was nominated for a Producers Guild Award and the film was named one of the top 10 of the year by the American Film Institute. Snyder is producing the sequel, “Wonder Woman 1984,” which is currently in production. Snyder is set to executive producing several upcoming DC feature films as well.

In addition, Snyder directed “Batman v Superman: Dawn of Justice,” which brought together DC’s greatest superheroes—with Henry Cavill as Superman, Ben Affleck as Batman and Gal Gadot as Wonder Woman—and also starred Amy Adams and Jesse Eisenberg, produced by Deborah Snyder. That film grossed over \$870 million dollars at the worldwide box office. Snyder’s first DC Comics film was “Man of Steel,” produced by Deborah Snyder, Christopher Nolan, Emma Thomas, and Charles Roven, which earned over \$650 million worldwide.

Snyder served as executive producer on David Ayer’s “Suicide Squad,” starring Will Smith, Jared Leto, Jai Courtney, Joel Kinnaman and Margot Robbie. The film broke the record for biggest August opening weekend, bringing in \$133 million, and eventually grossed over \$740 million worldwide. Snyder’s current combined box office contributions so far to the DC universe of film totals more than \$3.7 billion over the past five years.

Snyder produced and co-wrote the blockbuster “300: Rise of an Empire,” directed by Noam Murro. The film, which was released in March of 2014, is the sequel the 2007 film “300,” which Snyder wrote and directed. Together, “300” and “300: Rise of an Empire” grossed nearly

\$800 million worldwide. Snyder previously directed action fantasy “Sucker Punch,” the animated adventure “Legend of the Guardians: The Owls of Ga’Hoole,” the zombie film “Dawn of the Dead,” and “Watchmen,” based on the seminal graphic novel of the same name.

**JON BERG** (Executive Producer) was an executive at Warner Bros. Pictures for more than ten years, most recently heading up DC Films with Geoff Johns, where for two years they shepherded such blockbusters as “Wonder Woman” and “Justice League” to the screen. Prior to that, Berg served as a creative executive on such acclaimed films as the Oscar-winning “Argo,” “American Sniper,” “Edge of Tomorrow,” “Sherlock Holmes” and “Sherlock Holmes: A Game of Shadows.”

Berg left Warner Bros. in late 2017 to partner with Roy Lee at Vertigo Entertainment, where they are currently in post-production on “The LEGO® Movie 2: The Second Part,” and in production on “Dr. Sleep” and “IT Chapter Two.”

**WALTER HAMADA** (Executive Producer) is President, DC-Based Film Production, Warner Bros. Pictures. In this role, he oversees WBP’s slate of films based on Super Heroes and Super-Villains from DC, as well as titles based on other characters and stories also licensed from DC, including its Vertigo and MAD Magazine imprints. Hamada draws upon resources from across both WBP and New Line Cinema and works closely with DC Entertainment.

Prior to his current role, Hamada served as Executive Vice President, Production at New Line Cinema, having joined the company in 2007 as Senior Vice President, Production. Among the films he worked on during his decade-long tenure are “Friday the 13<sup>th</sup>,” “Final Destination,” “A Nightmare on Elm Street,” the global blockbusters “The Conjuring,” “The Conjuring 2,” “Annabelle” and “Annabelle: Creation,” which together comprise the highest-grossing horror franchise of all time, and “IT,” the highest-grossing horror film of all time.

Before New Line, Hamada spent four years as a partner at the management and production firm H2F Entertainment. Prior to that, he ran development for MBST Entertainment. Hamada began his career at TriStar Pictures where he ultimately served as Vice President, Production for Columbia Pictures.

**DON BURGESS** (Director of Photography) is a world-renowned cinematographer. He was nominated for the Academy Award, BAFTA Award, and the ASC Award for Best Cinematography for “Forrest Gump,” the first of seven films in a prolific collaboration with director Robert Zemeckis.

Burgess was born in Santa Monica, California. He graduated from the ArtCenter College of Design in Los Angeles with a degree in film and began his career working in genre movies. One of his early films as a DP was "Blind Fury," directed by Phillip Noyce.

To transition to blockbuster and prestige fare, Burgess served as a 2<sup>nd</sup> Unit DP for directors Zemeckis, Clint Eastwood, Ron Howard, and Tim Burton. Notable films he worked on include "Back to the Future Part II," "Back to the Future Part III," "The Rookie," "Backdraft," "Batman Returns," and "Death Becomes Her."

Burgess followed the tremendous critical and commercial success of "Forrest Gump" with "Contact," which he considers to be his best work. He has noted how the film was shot in several different formats, including 65mm and anamorphic, and was able to achieve a seamless and cohesive result.

He has continued to work with top directors while also pushing the technical possibilities of the medium. His diverse credits include "Cast Away," "Spider-Man," "The Polar Express," "Enchanted," "The Book of Eli," "Source Code," "Flight," "42," "Allied," and "Wonder."

**BILL BRZESKI** (Production Designer) is a highly regarded production designer with more than 35 years of experience in feature films, television, theater and interior design. As a production designer, Brzeski's feature film credits include the international box office hit "Iron Man 3," "The Fate of The Furious," and "Fast and Furious 7," the latter directed by James Wan.

Brzeski's repeat collaboration with director Todd Phillips includes the mega hit comedy "The Hangover," for which he received a Best Production Design nomination from the Art Directors Guild, its sequel "The Hangover Part 2," and "Due Date," which starred Robert Downey Jr. and Zach Galifianakis. Most recently Brzeski production designed "War Dogs," directed by Phillips.

His other feature film credits include James L. Brooks' Oscar-winning "As Good as It Gets," Rob Reiner's "The Bucket List" and "Flipped," "Stuart Little," "Stuart Little 2," "Blue Streak," "Matilda," and "The Forbidden Kingdom," which starred Jackie Chan and Jet Li.

Brzeski received his undergraduate degree from Miami University and his MFA in design from New York University's Tisch School of the Arts. Originally interested in designing for ballet and the opera, he began his career in theater before moving to Los Angeles. Brzeski started working in television and has served as production designer on more than 800 episodes and 35 pilots. His most notable credits include "Growing Pains," "Ellen" and "The Nanny."

**KIRK MORRI** (Editor) previously collaborated with James Wan on “The Conjuring,” “Insidious,” “Insidious: Chapter 2,” and “Furious 7.” His most recent films include director David F. Sandberg’s debut “Lights Out,” which Wan produced, and Wan’s “The Conjuring 2.”

Morri’s other film credits include “Detour,” “Freelancers,” “Piranha 3DD,” “All Things Fall Apart,” “Gun,” “Circle of Eight,” “The Hills Have Eyes II,” “He Was a Quiet Man,” “Pulse,” and “Feast.”

**KYM BARRETT** (Costume Designer) is an Australian costume designer who works in film, theater and opera.

She designed her first film costumes in 1996 for the romance “Romeo + Juliet.” Two years later, she worked on David O. Russell’s war movie “Three Kings,” starring George Clooney, Mark Wahlberg and Ice Cube. She created the revolutionary outfits for “The Matrix” in 1999, and continued to work with the Wachowskis on the “Matrix” sequels and many of their other films, such as “Final Flight of the Osiris,” “Speed Racer,” “Cloud Atlas” and “Jupiter Ascending.”

Barrett also developed the costumes for several horror thrillers, such as the Hughes brothers’ 2001 movie “From Hell,” starring Johnny Depp and Heather Graham, and “Gothika” in 2003, starring Halle Berry, Robert Downey Jr., and Penelope Cruz, and on Jordan Peele’s upcoming “Us,” with Elisabeth Moss and Lupita Nyong’o.

Barrett’s other works include “Zero Effect,” with Bill Pullman and Ben Stiller; the animated picture “Titan A.E.,” with Matt Damon and Drew Barrymore; the fantasy movie “Eragon”; Seth Rogan’s comedy “The Green Hornet”; “The Amazing Spider-Man,” with Andrew Garfield and Emma Stone; the 70s action comedy “The Nice Guys,” with Russell Crowe and Ryan Gosling; and the thriller “The Shallows.” She is currently working on the new production of “Charlie’s Angels” in Berlin and Istanbul.

Her theater work includes costumes for the Cirque du Soleil projects “Totem,” directed by Robert Lepage, and 2016’s “Toruk – the First Flight”; the Metropolitan Opera productions of “The Tempest,” in 2012, and “The Magic Flute” for the 2019 New Year’s Eve premiere; and the pre-production of “The Three-Body Problem” in Shanghai and New York.

**KELVIN MCILWAIN** (Visual Effects Supervisor) has amassed more than 50 feature film credits in the visual effects field, in a career spanning over 25 years. He most recently served as visual effects supervisor on F. Gary Gray’s “The Fate of the Furious,” and has worked on all eight films in the franchise, beginning as a matte artist on 2001’s “The Fast and the Furious,” and including, as visual effects supervisor, “Aquaman” director James Wan’s “Furious 7.”

McIlwain was introduced to visual effects while in the art department of “Batman & Robin,” and a year later became an apprentice matte artist at Illusion Arts, where he also honed his skills as a compositor and 3D artist. From 1997 to 2002, he worked on numerous feature films, including such titles as “Kundun,” “The Mask of Zorro,” “Anna and the King,” “U-571,” “Nutty Professor II: The Klumps,” “Bruce Almighty,” “Van Helsing,” “The Notebook” and “Serenity.” In 2001, he received his first credit as visual effects supervisor, on “Josie and the Pussycats,” and he earned his first overall visual effects supervisor credit on Justin Lin’s “Annapolis,” beginning a long working relationship with the director.

In 2007, McIlwain had the pleasure of being part of the team to restore and create new matte paintings for Ridley Scott’s “Blade Runner: The Final Cut,” and in 2008, he founded the boutique company Kaliber VFX, providing a wide range of visual effects services and specializing in matte painting and 3D environment effects.

McIlwain’s other feature credits include “Nacho Libre,” “Flipped,” “Snow White and the Huntsman,” and “Central Intelligence,” the latter for which he served as both visual effects supervisor and visual effects producer.

McIlwain is a member of the Academy of Motion Picture Arts and Sciences.

**RUPERT GREGSON-WILLIAMS** (Composer) was born in England and educated at St. John’s College Choir School, Cambridge. The multi-award-winning composer works from his studios in both London and Los Angeles.

A truly versatile composer, Gregson-Williams has written the scores for a wide range of feature films, including the Oscar-winning “Hotel Rwanda,” for which he was awarded the European Film Award for Best Composer; the animated films “Over the Hedge” and Jerry Seinfeld’s “Bee Movie,” receiving an Annie Award nomination for his score for the latter; and the independent film “Love + Hate,” for which he was awarded the Reims International Composer Award.

Most recently, Gregson-Williams scored the blockbuster and critically acclaimed “Wonder Woman,” directed by Patty Jenkins and starring Gal Gadot and Chris Pine, which opened in 2017; the award-winning war drama “Hacksaw Ridge,” starring Andrew Garfield and directed by Mel Gibson, which premiered at the Venice International Film Festival and opened nationwide in 2016; and the international hit “The Legend of Tarzan,” starring Alexander Skarsgård and Margot Robbie and directed by David Yates.

For television, Gregson-Williams wrote the music for TNT’s “The Alienist,” starring Dakota Fanning, Luke Evans and Daniel Bruhl, which premiered in January 2018. He also wrote the score for the original Netflix series “The Crown,” created by Peter Morgan, which premiered on

Netflix in November 2016, with the second season having debuted in December 2017. He received an Emmy nomination in 2017 for Outstanding Music Composition for a Series (Original Dramatic Score) for his work on the first season of "The Crown." He has also composed the music for various other TV projects, including the Emmy Award-winning HBO series "Veep," AMC's "The Prisoner," and Sky Vision's "Agatha Raisin." He received an Emmy nomination for the 2002 telefilm "Jack and the Beanstalk: The Real Story," for Outstanding Music Composition for a Miniseries, Movie or a Special (Dramatic Underscore).