PRODUCTION INFORMATION

Legendary filmmaker James Cameron transports audiences back to the breathtaking world of Pandora with “Avatar: Fire and Ash,” an immersive new adventure with Marine turned Na’vi leader Jake Sully (Sam Worthington), Na’vi warrior Neytiri (Zoe Saldaña), and the Sully family. The film also stars Sigourney Weaver, Stephen Lang, Oona Chaplin, Cliff Curtis, Joel David Moore, CCH Pounder, Edie Falco, David Thewlis, Jemaine Clement, Giovanni Ribisi, Britain Dalton, Jamie Flatters, Trinity Jo-Li Bliss, Jack Champion, Brendan Cowell, Bailey Bass, Filip Geljo, Duane Evans, Jr., and Kate Winslet.

“Avatar: Fire and Ash,” which is directed by James Cameron and features a screenplay by James Cameron & Rick Jaffa & Amanda Silver, and a story by James Cameron & Rick Jaffa & Amanda Silver & Josh Friedman & Shane Salerno, is produced by James Cameron, p.g.a., and Jon Landau, p.g.a., with Richard Baneham, Rae Sanchini, and David Valdes serving as executive producers.

The first film in the phenomenally successful franchise, “Avatar,” opened in 2009, thrilling fans with the dazzling worlds brought to life on screen, and grossing more than $2.9 billion worldwide, becoming the highest-grossing film of all time. It received Oscar® nominations for best picture, directing, editing, score, sound mixing, and sound editing, and won for cinematography, visual effects, and art direction. The film was also honored with Golden Globe Awards® for best motion picture (drama) and best director.

Thirteen years later, in 2022, “Avatar: The Way of Water” opened, continuing the compelling stories of the beloved characters and the narrative thread that ties their stories together. The film captivated moviegoers once again, grossing more than $2.3 billion worldwide and winning an Oscar® for best achievement in visual effects.

~ THE THRILLING AND EMOTIONAL STORY ~

“This film definitely delivers something fresh and new. I think where it’s unexpected is that it’s very truthful, very authentic about the emotional consequences of the things that happened in ‘The Way of Water.’” –James Cameron

The story picks up a few weeks after the events of “Avatar: The Way of Water.” The Sully family is still living amongst the Metkayina Clan in the picturesque reefs of Pandora, but is learning to adjust to life without Neteyam (Jamie Flatters), who was killed in a brutal skirmish with the “Sky People” from the RDA (Resources Development Administration). Jake (Sam Worthington), Neytiri (Zoe Saldaña), Lo’ak (Britain Dalton), Tuk (Trinity Jo-Li Bliss), Spider (Jack Champion), and Kiri (Sigourney Weaver) are each dealing with the loss in their own way.

While Spider is adapting to life with the reef people, the Sully family is worried for his safety and realizes he can no longer remain with them. Following an introduction to the Tlalim Clan, also known as the

Wind Traders, who are a peaceful nomadic air-traveling clan who sail the skies, their chief, Peylak (David Thewlis), agrees to transport Spider back to High Camp, the Omatikaya's stronghold. Ultimately, the entire Sully family decides to join Spider on the journey.

Their journey is cut short, however, when their party is attacked by members of the Mangkwan Clan, a.k.a. the Ash People. Led by Varang (Oona Chaplin), the Ash People are Na'vi whose culture and way of life were dramatically altered following the devastation of their home by a volcano. They blame Eywa (the All-Mother of Pandora) for this disaster. The RDA, meanwhile, is struggling, following their devastating defeat at the hands of Jake Sully and the Metkayina Clan, and is regrouping and planning their next attack.

~ NEW AND BELOVED CHARACTERS ~

"These actors bring the heart, the soul, the angst, the pain, the joy, all of the things that we want to feel as an audience when we're in that theater. We want to go on a journey with these characters." –James Cameron

Sam Worthington ("Terminator: Salvation," "Clash of the Titans") returns in "Avatar: Fire and Ash" as Jake Sully, Toruk Makto, and the former leader of the Omatikaya. An ex-Marine, soldier, warrior, husband, and father, he will do anything to ensure the safety of his clan, his family, and to protect Pandora. After seeking refuge on the atolls of Pandora, Jake and his family have become members of the Metkayina, the reef clan.

In discussing his character, Worthington says, "'Fire and Ash' is almost a direct kind of step from the end of the second movie; it's literally where we see them starting to tear. Jake goes back to his essence, which is just being a grunt, because that makes sense for him to go back to war, to do what he has been trained to do...he thinks that will get him through the pain. And that tear, as well as the pressures of the outside world and the pressures of other clans trying to push them back together to find a way through for the greater good, is what we're exploring in this movie."

"The film also looks at Jake and Lo'ak's relationship as they figure out their place within each other's worlds," continues Worthington. "It's not necessarily about a father and a son…it's about a mirror. Jake and Lo'ak are a reflection of each other, and like I am with my own son in my own real life, I'm trying to make him a better version of myself, which is what Jake is trying to do with Lo'ak. He's also seeing the worst of himself in Lo'ak, and that's an interesting kind of concept and dynamic to work with."

According to director/co-writer/producer James Cameron, "This is a movie about a family processing what it means to be in a war, for kids to be in a war, for parents to let their kids go and trust them enough that they're going to make the right decisions. This is an important theme in the movie. And for Jake, having just lost a child, his protectiveness takes the form of being an almost tyrannical father."

Oscar® winner Zoe Saldaña ("Emelia Pérez," "Guardians of the Galaxy") is Na'vi warrior Neytiri, Jake's wife. Originally a member of the Omaticaya Clan, she now oversees an extended family that includes two of her own children, as well as Kiri and Spider. When the film opens, she is mourning the loss of her son Neteyam (Jamie Flatters), who died while trying to rescue Spider from the RDA in the climactic battle at the end of "The Way of Water," and is struggling with her feelings for the human child, Spider, who now lives under her family's care.

“I have a personal love for Neytiri,” says Saldaña. “I think all of us would love to have a rebel heart like she has, and she is a young woman who, unfortunately, has had her whole life set out for her. She was the daughter of a Tsahik and an Olo’eyktan, so, basically, she was of royal blood, and with that came a big weight on her shoulders: to deliver something that she wasn’t ready for. And part of her having a rebel heart means that she found love in the most unconventional of places, which is in this human that came in the form of an avatar. Neytiri is just the kind of person I want to be in terms of sticking by what you believe in, fighting for what you believe in, and trying to be yourself.”

Saldaña continues, “I don’t think Neytiri wants to be where she is at the beginning of this film. I think she’s just hanging by a thread. Her heart is just full of sorrow, and she doesn’t have any answers anymore. She thought she knew what she needed. She thought she knew that love would conquer all. And I don’t think that she believes that she can make it. She doesn’t believe that she has it in her, and her faith for the very first time in her life is being put to the test.”

Britain Dalton is Lo’ak, the middle child of Jake and Neytiri. “Lo’ak, like Jake and Neytiri, goes on a journey,” says Cameron. “He is our storyteller in this film. Lo’ak internalizes his brother’s death, believing it is his fault, and he is struggling with all the issues of being a young man, 15 years old, in a family of exemplary, heroic people. His father is a great legend, so how can he ever live up to his father’s expectations? What I’m trying to do with these characters and with this story is make it very relatable for people, because families have these problems.”

Trinity Jo-Li Bliss, who most recently appeared in the film “The Life of Chuck,” is Tuk, the youngest child of Jake and Neytiri. “Tuk is always the underestimated one in the family,” says Bliss. “She’s the underdog, and her siblings often forget to include her, but she’s still always going to show up for them and often times, will be there to surprise them when they need help the most.”

Three-time Oscar®-nominated actress Sigourney Weaver (“Aliens,” “Working Girl,” “Gorillas in the Mist”) is Kiri, the teenager born of the avatar body of Grace Augustine (the former head of the RDA’s avatar program), being raised by Jake and Neytiri as one of their own. Following the death of Neteyam, Kiri is now the oldest child in the Sully family. She is especially close to Spider.

According to Cameron, “Kiri is born of Grace’s avatar in an inexplicable way, but Jake feels responsible. He convinced Neytiri to take her in. She’s Na’vi, or she’s a human/Na’vi hybrid, and she can survive with them, so they adopt her.”

“I identify with Kiri in many ways,” says Weaver. “When Jim first gave me the scripts, he said, ‘Well, Kiri’s 14, but that’s how old you are anyway. We know how immature you are, so you won’t have a problem doing this.’ When you are 14, even though life is complicated, you’re still a joyous creature, and despite the strain of the battle, the fact that we won, the sadness of losing Neteyam is weighing heavily on Kiri. But she is with her best friend, Spider, and life begins again. And that friendship is so much fun for both of them.”

Jack Champion (“Scream VI”) is Spider, a human child orphaned by the war who has grown up alongside the Sully children. While Spider thinks of the Sullys as his family, it was revealed in “The Way of Water”

that he is actually the son of Quaritch. “Spider has gone through a lot,” says Champion. “He’s just saved his ‘dad,’ Quaritch, so there is a lot of guilt with that and just a lot of confusion because there’s his family that he’s known his entire life that he’s always really wanted to be a part of, but he’s never been fully accepted. And there is some part of him wanting to be accepted by Quaritch, even though he is, in a lot of ways, a despicable person. The thing about Spider is that, at the end of the day, he is an orphan, and he doesn’t have a full-on family that fully accepts him anywhere. So, he really just wants full acceptance from someone…it’s just kind of a tug of war of emotions for him.”

“Spider’s been around for a long time, but he has this sort of illegitimate status with them,” adds Cameron. “He’s not part of the clan. He’s not part of the family. Neytiri resists him because she’s now really doubled down on her hatred of all things human, so Spider’s in this kind of gray area, and so when they decide that he has to go back and be with the other humans, the science group back at High Camp, this is devastating for him. It makes total sense to Neytiri, and this is the schism in the family.”

Guyanese American actress CCH Pounder (“The Shield,” “NCIS: New Orleans”) is Mo’at, Neytitri’s mother and the Tsahik (spiritual leader) of the Omatikaya Clan. Cliff Curtis (“The Chief of War,” “Fear the Walking Dead”) is Tonowari, the Olo’eyctan of the Metkayina Clan, and leader of the reef people. The reef people have a spiritual connection with the water and the Tulkun (the large whale-like species native to the oceans of Pandora).

Tonowari’s wife, Ronal, is played by Academy Award®-winning actress Kate Winslet (“The Reader,” “Titanic”). Ronal, the Tsahik of the Metkayina Clan, is mother to Tsireya and Aonung (Filip Geljo), and is now pregnant with her and Tonowari’s third child. In “Fire and Ash,” the relationship between Ronal and Neytiri continues to be a complex and challenging one, and one that is based on both jealousy and ignorance of each other. According to Winslet, “Ronal is fighting for herself and her family. She’s fighting for everything she’s ever known, everything she lives and breathes. And the message in that is just so important. Looking out for the people around you, the people you love, the people you care about, the people whose entire existence rests on your shoulders, as it does for Ronal. To me, there’s something incredibly poignant about that message.”

Bailey Bass (AMC’s “Interview with the Vampire”) is Tsireya, the youngest child of Ronal and Tonowari. She has a close relationship with the Sully children, especially Lo’ak. “Tsireya has basically been a caretaker since day one,” says Bass. “Her parents asked her to teach the Sully kids the ways of the Metkayina people, and she immediately jumped at the opportunity and was happy to do it. She is drawn by her strength and love for her community, her culture, and herself. And she bonds with Lo’ak, and helps him to see how great he is, and to continue to support him on his journey.”

Stephen Lang (“Don’t Breathe,” “Manhunter”) is Quaritch, the Colonel in charge of an elite team of soldiers resurrected as recoms, or recombinants, a new breed of transgenic human/Na’vi hybrid warriors created by the RDA. “Quaritch is regrouping at the beginning of ‘Fire and Ash,’” says Lang. “In his own words: ‘You can kill us, but we’ll regroup in hell.’ He’s not someone who takes defeat particularly well, so he’s going to get back out there. The stakes have only gone up for Quaritch; he develops and evolves despite his own self. But Quaritch always remains, fundamentally, Quaritch at heart. The changes are incremental. They’re hard and coming for him, but he learns.”

Cameron continues, “Quaritch has got a vendetta against Jake. Jake doesn’t think in terms of revenge or anything like that. He just wants what’s best for the world, for the Na’vi, and so on. And he knows that the humans won’t stop until they’ve destroyed the place, but that’s almost more of an intellectual thing. He doesn’t have a revenge motive against Quaritch…Quaritch does. Quaritch feels betrayed by Jake. Jake led an insurrection that wiped out Quaritch’s forces, drove them off the planet, and actually killed biological Miles Quaritch. He’s a kind of resurrection through gentech that’s possible in the future, but he has those memories, and he thinks of Jake as a young Marine that he took under his wing and that he fostered, and that Jake betrayed him.”

Brendan Cowell (“Dune: Prophesy”) is Captain Mick Scoresby, a weathered marine big-game hunter. As most Earth-based megafauna are long extinct, Scoresby is thrilled to help lead the human military organization RDA’s hunting parties of the Tulkun of Pandora. His sole focus is to hunt as many Tulkun as possible in order to harvest valuable amrita.

The enormous, sea-dwelling Tulkun are highly intelligent and culturally evolved creatures. They possess their own language, names, and a rich family history and culture, as well as sophisticated music and poetry. They share a unique interspecies kinship with all the various marine reef clans. Each Na’vi is paired with a brother or a sister calf for life, and they communicate using a constructed sign language. But the RDA has set its sights on the Tulkun after the discovery of a naturally occurring substance in the creature’s brains known as amrita, which has the medical power to stop human aging.

Four-time Emmy Award®-winner Edie Falco (“The Sopranos,” “Nurse Jackie”) is General Frances Ardmore, a high-ranking member of the RDA. Smart and ruthless, her mission is to recapture the RDA assets on Pandora and subdue Na’vi resistance at any cost.

“General Ardmore runs the whole ‘on world’ operation,” says Cameron. “It’s really under military command, but it’s driven by the corporation, which is the RDA. They basically harvest all the resources on Pandora, productizing it, and/or just shipping it back to Earth, where it can keep people alive there. But the new goal of the RDA is to really prepare all of Pandora for an influx of the human race. The Earth is trashed, the Earth is dying, and the air is toxic. They’re making good bank, and they’re sending it back home. They’re hoping that their families can survive in a toxic world, back home long enough that they can break open this frontier and bring them to Pandora.”

Jemaine Clement (“What We Do in the Shadows,” “Flight of the Conchords”) is Dr. Ian Garvin, a resourceful field researcher in Xenomarine biology, who is perpetually balancing his pursuit of scientific knowledge with keeping the RDA from shutting down his lab. His true love is the Pandoran ocean, where he would rather spend time taking samples and collecting data than helping the RDA meet their quota for hunting Tulkun.

Giovanni Ribisi (“A Million Little Pieces,” “Sneaky Pete”) is Parker Selfridge, a corporate cog with RDA’s operation on Pandora. Ethical and moral objections rarely weigh on him...only the bottom line. Joel David Moore (“Dodgeball: A True Underdog Story”) is Norm Spellman, a scientist originally working for the RDA, who has renounced their practices and sided with Jake Sully and the Na’vi.

One of the hallmarks of an “Avatar” film is the new clans that are introduced, and “Avatar: Fire and Ash” does not disappoint. Because the “Avatar” films are a celebration of the world that is Pandora, Cameron sees the films as a metaphor for the world in which we live, and in this film, audiences get to meet the Wind Traders and the Ash People.

In the past, the Mangkwan Clan, who are also known as the Ash People, led lives similar to those of the Omatikaya Clan, before a natural disaster struck, which dramatically changed their culture and way of life. As a result, they have forsaken Eywa. Their desolate homeland, the Ash Village, is the exact opposite of what we expect from the otherwise rich and vibrant world of Pandora.

Spanish actress Oona Chaplin (“Game of Thrones”) is Varang, the leader of the Mangkwan Clan. She rides a terrifying creature called a Nightwraith and is considered the saviour of her people. Cameron says, “Varang is going down the dark path of being a shaman, being a Tsahik. She sought out the dark version of those arts and trained herself. She actually has this kind of mind domination capability and pain infliction capability. It allows her to harness the truth from anyone.”

Says Chaplin, “Varang has her subjects, and they really worship her. She’s like this young queen, but is in a pit of despair where everything is just covered in ash, and everything started to die, and everyone is going completely berserk and desperate. She zeros in on the place and the power and the force that completely devastated her world, and just charges towards it and studies it and devotes herself to it, becoming an ally of this force.”

From day one, filmmakers were blown away by Chaplin’s craft as an actor, which features great emotional depth and total commitment to the role. “Oona’s version of Varang is just a beautiful performance,” says Cameron. “The way she moves, and the way she talks, and the way she makes her eye contact. I don’t think I really appreciated how stunning Oona’s performance was until I saw her performance in the character. It’s almost a way of externalizing what her thought process was while she was acting. It’s all there. It’s all there in the way she moves, the pauses, the looks.”

The look of the Ash people is unique from the other clans. They mix ash with water, which becomes a paste or a cream, and smear it all over their bodies, and they do it all the time because it has become a way of identifying who they are. “The Ash people demonstrate that it’s possible for them to fall from the grace of Eywa, from that aspiration or that dream of connection and balance, what the Na’vi call the great balance,” explains Cameron. “The great balance didn’t work out for the Ash people. A volcano erupted, destroyed their land, destroyed their habitat, and almost wiped them out. But Eywa is a biological life form, a consciousness that exists around the world of Pandora in the trees, in the forest, in the systems of the roots, and so on. She can’t control a volcanic eruption.”

The Wind Traders, or The Tlalim Clan, are a nomadic people who travel Pandora in spectacular airships with the help of large, airborne animals known as Medusoids. The jellyfish-like creatures, which are 500-feet tall, and are able to produce Hydrogen gas, help transport the clan in hanging gondolas as they traverse Pandora, trading goods and gossiping with the Na’vi clans they meet along the way. David Thewlis (the “Harry Potter” films) is Peylak, the chief of the Tlalim Clan.

"The Wind Traders follow trade routes that are sort of determined by where population centres are around the planet, and which way the wind blows at what time of year, and where they can get through," says Cameron. "Just like any classic balloonists of the last couple of centuries, if they want to go that way, they go up to the altitude where the wind's going that way. And if they want to go that way, they drop down to the altitude where the wind's going that way. Or they wait until the wind is going where they want to go. Their philosophy of life is the wind, the wind gives, and the wind takes."

~ THE FILMMAKING TEAM BRINGING THE WORLD OF PANDORA TO LIFE ~

"The hundreds of people that we bring in are the best at what they do.
We challenge them not to rest on the laurels of their past, but to
create new benchmarks for themselves and their individual roles.
Jim pushes people every day to go beyond what they think they are capable of,
all in the service of telling a narrative story at a standard
and at a level that is unprecedented." –Jon Landau

The screenplay for "Avatar: Fire and Ash" is once again written by director/producer James Cameron & Rick Jaffa & Amanda Silver. Jaffa and Silver, both writing partners and partners in real life, have written and produced the "Planet of the Apes" trilogy and "Jurassic World."

The producers for "Avatar: Fire and Ash" are Cameron, p.g.a., and Jon Landau, p.g.a., with Richard Baneham, Rae Sanchini, and David Valdes serving as executive producers. Cameron and Landau worked closely together for almost 30 years, with the "Avatar" films serving as the pinnacle of their professional relationship, so Landau's tragic death last year was a huge loss for everyone.

Sanchini joined Lightstorm in 1992, becoming president in 1993. She served as an executive producer on the box-office hit "True Lies." It was during production on that film that Cameron and Sanchini first met Jon Landau, who was head of physical production at 20th Century Fox at the time. In 1996, Landau joined Cameron and Sanchini to produce "Titanic."

"Jon was, obviously, a brilliant producer," says Sanchini. "He could see creative solutions to challenging problems that I don't think other people would think of, and he delighted in fixing and attacking complex problems, which is why he loved making these big, complicated movies so much. He absolutely loved what he did. It's hard to talk about Jon because words just really fall short. He was really a force. You had to experience Jon. You had to be around him and feel his energy. He had this almost childlike energy and enthusiasm for everything. He was the most generous person I've ever met in my life. Generous with his time, with his wisdom, with his caring. With his frequent, I think, intentionally bad jokes. He would do anything to make people smile. He didn't mind if he was the butt of the joke. As long as people were laughing with him, as long as people got a little bit of release from whatever they were dealing with in life, he was happy."

Landau's son, Jamie Landau, who first worked on the "Avatar" films as a member of the performance capture team in front of the camera, serves as co-producer on "Avatar: Fire and Ash." He is joined by fellow co-producers Brigitte Yorke and Maria Battle-Campbell, who have worked on all three "Avatar" films as well.

“I was originally part of the core performance capture troupe,” says Landau. “The other performers in the troupe never got to read or see anything, but fortunately, because of my relationship to my dad and to Jim, I had intimate knowledge of this world and had access to the scripts. So, in some ways, I became the de facto teacher of the story and these different clans, and where we were supposed to be in a certain scene. And I think that led to me having a bigger role on set, so not just having an opinion as an actor and a point of view in a scene, but getting involved behind the scenes and starting to work with other departments as well. And I think Jim saw that.”

“So, when the live-action portion of the production, the biggest bulk of it (in 2020) was done, Jim asked me to stay on in New Zealand and help supervise on our virtual camera stage,” Landau continues, “And that was really the start for me.”

Filming on “Avatar: The Way of Water” and “Avatar: Fire and Ash” began in September 2017 and lasted for 18 months. Both films were shot predominantly in New Zealand. More than 1,500 crew members in New Zealand were involved in the production of both films.

The incredibly talented team of artisans helping Cameron bring the breathtaking world of Pandora to life – many with whom his creative relationships date back to “Avatar” and have evolved significantly over the past 16 years – includes Oscar®-winning director of photography Russell Carpenter, ASC (“Titanic”); production designers Dylan Cole (“Maleficent”) and Ben Procter (“Ender’s Game”); editors Stephen Rivkin, ACE (“Pirates of the Caribbean: Dead Man’s Chest”), Nicolas de Toth, ACE (“X-Men Origins: Wolverine”), John Refoua, ACE (“Transformers: The Last Knight”), Jason Gaudio (“Blackhat”), James Cameron, ACE; five-time Academy Award®-winning senior visual effects supervisor Joe Letteri (“King Kong,” “The Lord of the Rings: The Return of the King”); Lightstorm’s two-time Oscar-winning visual effects supervisor/virtual second unit director Richard Baneham (“Alita: Battle Angel”); Wētā FX’s Academy Award-winning senior visual effects supervisor Eric Saindon (“I, Robot”); Wētā FX senior animation supervisor Daniel Barrett (“War for the Planet of the Apes”); Wētā FX – VFX producer Nicky Muir (“Black Panda; Wakanda Forever”); GRAMMY Award®-winning composer Simon Franglen (“Titanic”); Oscar-winning costume designer Deborah L. Scott (“Titanic”); and casting director Margery Simkin (“Top Gun”).

The sound design team on “Avatar: Fire and Ash” includes supervising sound editors Gwendolyn Yates Whittle and Brent Burge, re-recording mixers Gary Summers, Michael Hedges, and Alexis Feodoroff, and production sound mixer Julian Howarth, all of whom worked on “Avatar: The Way of Water.” The majority of the sound team is based in New Zealand, but a handful work from Skywalker Sound in Northern California.

According to Jamie Landau, “Jim Cameron, the filmmaker, is so incredibly passionate about every aspect of the film. There is not a single thing in any department that he’s not going to have an opinion on, and it’s going to be the right opinion because this has all been born out of his mind. And that doesn’t necessarily mean that he’s always going to be right on the first go. But he is very open to hearing other opinions from the heads of departments that he trusts…as long as you have a really good explanation behind your belief and you are able to articulate that, he is open to change. He is an excellent collaborator and an excellent leader.”

"On 'Avatar,' we thought of New Zealand as our second home, but it might actually be our first home now," says Sanchini. "Jim is now officially a New Zealand citizen. Filming there has been absolutely fantastic. The crews have been great, and the people are lovely to deal with. Wētā, our primary visual effects house, is, of course, based there, so it makes all the communication between Jim, who lives in Wellington, and the supervisors at Wētā much more fluid and immediate. And Stone Street Studios, where we film live action, is practically in the heart of Wellington."

~ THE TALENTED PRODUCTION DESIGN DUO ~

"Our production design team gets involved early on in the production, because Jim Cameron likes to have them on-site to help inform the writing process. And sometimes the designs they came up with were not in the script. They were just inspirations that they had in working in the world of Pandora, but that then informed the writing process. That's a really unique iterative process that doesn't exist in most movies." –Jon Landau

On "Avatar: Fire and Ash," production designers Dylan Cole and Ben Procter share responsibilities for the overall look and design of the film. Procter handles every element of the human world/Earth, including environments, vehicles, and weapons, while Cole was charged with designing everything relating to Pandora and the Na'vi.

"We were so fortunate to be brought in by Jim and Jon," says Procter. "Having worked on the first film as concept art directors, to splitting design responsibilities on 'The Way of Water,' and to do it in this unified way, has been a huge privilege, obviously. And this time around, we have some interesting new sets. We are continuing to ramp up the size and complexity of the sets, and we have a new scanner lab, which looks terrific, and is different from the other laboratories we've done before. It is a really sweet sci-fi design, complete with a bubble for Spider, which is used to study him because he can breathe Pandoran air. They are treating him like a zoo animal inside this transparent bubble, so they can see him in his natural environment, and all the medical technicians have to wear masks because they can't survive inside that bubble…only Spider can."

Procter continues, "That was a fun kind of visual representation of this almost freak that Spider has become in the way that he's transformed, and it was fun to reframe that from the human kind of very practical, very ambitious standpoint of wanting to just kind of reverse engineer how he works. They don't care about Spider. He's just a test subject, and they want to figure out how to further the colonization of Pandora. This is one of the few moments where the design worlds of Dylan's side, the organic, and the Na'vi, my side of things, being the RDA, really shake hands."

Cole had the most fun with the Wind Traders. "I was very excited about this new nomadic clan," he says. "They laugh and dance and play music and gossip, and they travel, so they have seen and interacted with many different clans. And they have these huge gondolas, which are basically these woven ship type things that are like a small village suspended from the underside of what we call a Medusoid, which is sort of a jellyfish, Portuguese man-o-war inspired giant flying creature floating through the breeze, and then towed by another creature called a Windray, which is very much a cuttlefish inspired creature, but huge in its own right. That is almost like the tugboat and navigator of this system, and then there's not just one of these, there are six of them, which make up this huge caravan of wonder traveling through the skies of Pandora."

"The second new clan that we meet in 'Fire and Ash,' the Ash people, or the Mangkwan, have experienced tragedy in their recent past, and as a result, they have taken to raiding and enslaving other clans, and they are not a pleasant folk," says Cole. "And what's exciting about this is that it fleshes out the franchise where it's not so simple as Na'vi good, humans bad. Now there is a complexity of people, so it really becomes about that complexity and the choices people make. Their home was taken out by a volcano, and instead of moving on, they have forsaken Eywa and said, 'We're not moving. This is our home.' So, they have made their home in the burnt-out trunk of their Hometree, which is a black, carbonized, charcoal tree that's a scraggly remnant."

Cole continues, "You see fallen chunks, and you also see how many feet of ash there are with the buried trunks of trees all around, and they have since built architecture to inhabit that as a village. The important thing to remember with the Ash that was important for us to remember was that they're still Na'vi. They're not these primitive cavemen. They are intelligent, and they are fine craftspeople. They just have a different focus, so their architecture still has to be impressive. Their totem still had to be ornate. But it was about redirecting that talent of craftsmanship to using more bones and skulls, and the horns and teeth and hides of animals, which makes everything that much more visceral."

~ THE OTHERWORLDLY COSTUME DESIGN ~

"The challenge for Deb was coming up with design ideas that she would build in the real world that would only be realized in the computer world. But knowing when she needed to create something for performance capture that was representative of the clothing that someone would be wearing in the CG world." –Jon Landau

Deborah L. Scott helps to further expand the vibrant, immersive world of Pandora. For this chapter, Scott and her team once again pushed the boundaries of costume design, spending years developing intricate textiles, beadwork, and embroidery, and fusing traditional handicraft with cutting-edge digital innovations. The result continues to bring the Na'vi to life with a richly detailed culture inspired by indigenous craft traditions and realized through thousands of bespoke costume pieces and props.

While all the Na'vi costumes she designed were realized digitally on screen by the artists at Wētā FX, everything was fabricated as real, tangible items, including all the jewellery and accessories.

With "Fire and Ash," Scott was tasked with designing looks for two new clans, starting with the Wind Traders, who are led by Peylak (David Thewlis). "Of all the clans I've designed thus far, the Wind Traders were actually the easiest," says the award-winning costume designer, "And I think it's because I already understood the language of Pandora, but also because Jim was really clear in his direction that these people are nomads who travel up in the sky, where it is cold, which was a new thing for Pandora…we actually had to create garments for them!"

Scott continues, "The Wind Traders make their own clothing; they weave with their hands, and they like to dress up, and you will see a lot of accessorizing and a lot of hard-carved things, but it's because they have access to a wealth of materials because they buy and sell when they travel. We don't really know where the items come from because we don't really know where they've been. The idea behind it was that they are almost over-accessorized, and that you could walk up to them and say, 'Hey, can I buy that necklace?' The trading aspect is really important to Jim."

“They do still follow the rules of Eywa,” Scott explains. “They don’t use metal, they don’t use stone on stone, but they still follow the same tenets of the population of Pandora that we’ve already seen. They are happy, and they are colourful, so I really focused on some intense colours, the colour of the perhaps sky at night, so it’s a colourful combination of factors. And they climb, and they are very active.”

For the Ash Clan, who are under the leadership of Varang (Oona Chaplin), Scott envisioned body paint as their biggest form of expression, meaning everything else would be minimal. “Oona’s performance is so physical,” says Scott. “She has such a beautiful physicality about her. She was initially supposed to wear the same thing throughout the whole movie, but she now has six or seven changes, which in our world is massive. That takes a long time to design, because we build and rebuild in the digital world. It really gives her character what she deserves.”

The Ash People live in a barren, ashy environment. They inflict pain on others, and they don’t mind pain themselves. They are heavily scarred, and they have lots of piercings. “Everything is black and red with them, which makes them more mysterious, but the red is not meant to be blood…it is just a very, very dark red,” says Scott.

Scott continues, “You don’t see a lot of red in Pandora. The only other red we’ve really ever used was with Mo’at, who is Neytiri’s mother, as it was a colour that indicated her status in the Omatikaya clan as their Tsahik, and with Ikeyni, who was part of the Tayrangi clan, which was another clan we explored in the first film. She wore more of a rusty red. But we wanted Varang to really stand out, and she is quite striking with her intense red, intense black, and her magnificent headdress.”

Scott began designing looks for the Wind Traders and the Ash people in 2017, and since that time has created over 8,000 costume illustrations. For the Wind Traders, she manufactured 333 costume samples, and for the Ash people, 306 costume samples. 387 costume pieces were created for the principal characters, and over 400 items for the live-action costumes in Naqvi style, including 241 loincloths.

~ THE GROUND-BREAKING WORK OF THE EDITORIAL TEAM ~

“The creative journey of any movie is that the movie tells you what it needs to be. It’s not being received from on high. It’s being received in the sense that it takes on its own life. The artists, the people who create the creatures, the actors, they all feed into this big kind of creative stock pot. And then my job is to shepherd it through the editorial process to some kind of finished thing.” –James Cameron

Editorial on “Avatar: Fire and Ash” is one of the key production hubs. Not just a post-production hub, but a production hub, as the editorial team, which is comprised of editors Stephen Rivkin, Nicolas de Toth, John Refoua, Jason Gaudio, and James Cameron, is involved from pre-production through post-production.

According to producer Jon Landau, “They start editing together early pre-viz material, and then once we start the process of capturing performances, they start their first of many different types of edits of a scene, which we call a performance edit, which is where they look at the reference cameras that are shot on the day of the performance capture, and assemble that into scenes with what they think are

the best performances. Sometimes it's about combining performances into one take, and sometimes it's about picking one take from Sam and one take from Zoe and making it work seamlessly. They have to then prepare all of that material for what we call camera loads, and then Jim goes out and shoots his virtual cameras."

"What's really unusual," continues Jon Landau, "Is that in that moment, there is always an editor live on set streaming in the shot as it's filmed, and they begin working with that, so Jim is getting direct feedback from them in that process. After the virtual cameras are shot, that's the first time we have dailies; that's really the first time they can sit down and start editing a scene, and to do that, they need to know how the scene fits into the larger story. Not just what we're shooting in that moment, but the larger story."

Jon Landau continues, "We get dailies of performance capture, and it usually consists of a matrix of many cameras. Anywhere from two to 16, and we analyse the performances after careful daily reviews with Jim, and we build performance edits. But this is where it all starts. Something like this is where you will see multiple characters being captured."

According to Stephen Rivkin, "What we do is we'll take these pieces along with an upper screen which has what we call an A camera. That's the camera that Jim uses to block the scene while it's being captured. It gives us an indication of what the environment is and where the characters are in space. We put together a performance edit, which includes a lot of things that come from different takes, and all of that stuff plays together to analyse how the scene will ultimately be constructed. All of this gets built into camera loads that are then processed altogether, where all the captured elements are combined into a shootable file. At that point, it goes to the stage for QC, and we put a camera on it to fix things…a virtual camera that will be able to see the file."

Rivkin continues, "We use an RCP process that Richard Baneham (Lightstorm's visual effects supervisor) heads up with fellow editor Jason Gaudio, where we proof the loads and put together a rough camera pass of those loads in the scene. There may be many loads that make up a scene, and with all of those, we have to find points where we're okay with load breaks. Load breaks are scenes that go up to a point, then there's another build for the second section, and another build for the third. And all these load breaks are then approved by Jim so that nothing has to be one shot between two loads. There's always a bridging shot of some sort."

~ PERFECTING THE ART OF PERFORMANCE CAPTURE ~

"The performances have to be authentic, and that is the power of these films. We know these characters are impossible. People don't really have ears like that. They don't have eyes this big. They don't have these long necks and these tails and all the aspects of a Na'vi, but we believe them, and why do we get seduced by the fact that they seem so real as people? It's because of that ethos, that mantra, that we use every single day to honor the performance above all other things." –James Cameron

A virtual camera system is used to capture a scene. The actors work in a Volume, either doing dry performance capture on a soundstage or in a massive water tank that can capture underwater

performances. They have markers on their body and rigs with two high-definition cameras on their heads to capture 100 percent of their performance in the digital world.

“’Avatar’ movies are not made by computers,” says director/co-writer/producer James Cameron. “’Avatar’ films are made by an incredibly talented team of people – especially our actors – who physically perform every scene. I worked with my cast on ‘The Way of Water’ and ‘Fire and Ash’ for almost 18 months. Every expression, every movement, every emotional beat comes from their real performances. And once we have that captured, our artists work tirelessly to bring those characters – and the entire world – to life.”

In discussing the actor’s role on a virtual camera stage, Sam Worthington says, “You are basically wearing a suit and a mask of dots, and they are captured by hundreds of infrared cameras. So, anything that you do, anything that you say, anything that you feel, anywhere you look, how you are, it’s translated using those dots into the system. Now, whether it’s us or a stunt guy jumping into the water or flying on a creature or crying when their son dies, it is all us, and it is all true. And the more the technology has improved, the more subtle we can do our performances. So even me just standing there breathing and thinking, that is going to translate through the system, and there’s not one thing that is added to my performance.”

The actor-driven nature of performance capture technology is the driving force behind the “Avatar” films, and their success is often attributed to its pioneering use of this technique, which enables the fictional world and its characters to come alive in a literal sense. It is a technique that uses movements and facial expressions to drive the performance of photorealistic computer-generated characters. In each of the “Avatar” films, it has played a crucial role in bringing the Na’vi and other fantastical creatures to life.

Cameron and his phenomenally talented team use cutting-edge technology to translate the nuanced expressions and physicality of the actors into the digital world of Pandora. By capturing the subtle emotional cues and movements of the performers, the technology allows for photoreal lifelike characters, enhancing the immersive experience for viewers. Every nuance of the actors’ physical and facial performances faithfully drives their CG counterparts, such that every minute detail of their performance is translated faithfully into these fantastical CGI alien characters.

“Everything from the most intimate dramatic moments to our biggest stunts and underwater movement is all done for real,” explains co-producer Jamie Landau. “In the past, there has been a misconception that these films are animated, which they are definitely not. In fact, we were doing performance capture for 18 months.”

Jon Landau explains, “Jim Cameron wrote ‘Avatar’ in 1995. The technology at the time did not exist to tell the story the way we wanted to tell it. When I say that to people, a lot of people think I’m talking about 3D, but it has nothing to do with 3D. It had to do with putting up emotional and engaging characters on the screen that we wanted to do using computer-generated effects. So, the challenge became, how could we create – for a director like Jim Cameron – the same intimacy where he could work with a cast, but create computer-generated characters playing in the world of Pandora? The technology did not exist. We looked at the landscape of what people were doing with what they called

motion capture, and it was promising, but it missed one key letter in front of it for us: an e for emotion capture. And we turned that first into performance capture when we started to capture the facial performance at the same time as the body. We then turned that into virtual production, where we put a camera in Jim Cameron's hands and he could see the character, not the person who was standing in front of him, but their Na'vi or avatar character, and when he would look across the barren stage that we were on, he didn't see the barren stage. He saw the world of Pandora. It was now a filmmaker's tool in a very acting-centric process. That did not exist. We needed to create all of the technologies to do that."

Jon Landau continues, "Whenever we do performance capture, we shoot reference footage of the actors. We'll sometimes shoot up to 16 cameras at one time. This reference footage is first used by the editors to see the performances. They'll take a sixteen-quadrant split, where we see all sixteen images, then they will blow up one image to see the subtlety of a performance that an actor gave in order for them to pick the best performances. That reference footage stays behind the scenes throughout the entire process. When we turn over a template to our visionary colleagues at Wētā, we give them reference footage, and once they start working on the animation, they do a picture-in-picture all the time with that reference footage to make sure that their animated character is accurately doing what the actor did on the day."

"At this point in time, nobody does the visual effects capture finishing work better than Wētā, and that is because of that iterative relationship between the production and the visual effects house with the technology and creative feeding back and forth," says Sanchini, "And we've developed a real shorthand. Sometimes it is hard to explain exactly why a shot isn't working, why a face doesn't look natural, or why it's not moving in the right way, and it took years to develop that shorthand for them all to see the same things, to understand how to address it. And on this film, everyone is on the same page at all times."

Cameron and the editorial team select the best performances for each moment of a given scene, and then use a virtual camera to create the specific shots. The virtual camera allows Cameron to shoot scenes within the computer-generated world, just as if he were filming on a physical location or soundstage. With this virtual camera, he sees the actors as their 9-foot-tall blue characters in Pandora.

~ STATE-OF-THE-ART VISUAL EFFECTS ~

"Oftentimes, people think of different stages of production as pre-production, production, and post-production. On the "Avatar" films, those lines are all blurred, and our visual effects process starts with pre-production." –Jon Landau

Once the virtual camera shots are edited into cut sequences, the shots and performances are delivered to the visual effects experts at Peter Jackson's Academy Award®-winning visual effects powerhouse Wētā FX in New Zealand. With "Avatar: Fire and Ash," there are 3,382 visual effects shots.

Under the direction of senior visual effects supervisor Joe Letteri, who has developed many techniques that have become industry standards for creating photorealistic digital effects, the technology has improved by leaps and bounds. "When we started working on 'Avatar,' the way we did visual effects was much more primitive," he says. "But we just continued to build on everything we needed to make these worlds. You have to populate them with believable characters. You have to make environments

with these alien plants. You have to create skies and atmospheres and creatures, which was great, because we really got to think about every aspect that goes into creating a world. We had to lay everything out and think about how to build it, and it grounded everything that we've done since then and gave us a platform for reinventing it."

"Our biggest evolution always comes with the facial technology," Letteri continues. "We had a really big breakthrough on how we did that for 'The Way of Water,' and we just continued to refine that on this film. Our big innovation was coming up with a way to build and use a neural network to understand the motion of the face and use that to help create more realistic motion. And we did the first version of that on 'The Way of Water,' and then we took a little time in between, figuring out how we could do it better, mostly in the way of giving the artists an easier way to get their job done. So, the little creative touches that artists need to bring, because a mathematical system can't really solve their problems for them. They need to have the tools to do their jobs, and that's where we really spent the time focusing on with this film. And, hopefully, that little extra bit of emotional investment really shows."

Working closely with Letteri is Lightstorm's Richard Baneham. "One of the hardest things on the VFX side is the iterative process with the director…having to explain what you want it to be," Baneham says. "The result of everything we talked about, being the virtual process, is a template. Think about it as a way to stand up the movie that is not fully realized but is very close to the intention of what we want, both from a camera language standpoint, from the specific choices, about which actor's performances are going to be in the file, what the motion is of the creature and how it affects the scene, the effects."

Baneham continues, "That ultimately results in what is not a final movie, but it isn't pre-vis either. It's vis-vis. That's what Jon used to say: it is vis-vis because we use it. It is *the* movie. It just needs to be realized at a much more heightened level as far as reality is concerned. The specific idiosyncrasies of the performance of the face and the muscularity of the physical bodies and creatures, and the interaction of the plants. Those are the things we don't have in our template, but do we have something that's damn close to watchable."

This template then gets turned over to Wētā, and it becomes a guide to Cameron. "Just match the template," Baneham says. "And I think that's gotten a little easier, because of the trust that you build up with the crew that you work with…and we've been very lucky to be embedded with the same group of artists for a very long time. And as new artists come on board, there's a culture to the workflow, and people seem to adopt it very well. But you realize that the template is the absolute intention, and while it's not the final product, adhering to the value of what's there, the narrative value particularly, and being able to pay attention to the detail…I think that's where we really had a great working relationship with Wētā and with ILM and our other vendors."

Wētā FX's senior animation supervisor, Daniel Barrett, works closely with Baneham to supervise everything that moves in the film, apart from the effects. "I am involved at the front end, and then a little bit later on, once the shots have been created into that template form," says Barrett.

"Jim is very thorough in the way he views the ecosystem and the environment of Pandora. The creatures are alien, but not fantastical, and you can look at any of them and kind of infer a path of

evolution and the mechanics of how they move, and that is something that we get quite involved with early on."

Barrett continues, "The art department team creates amazing creatures for us, and then we have a smaller animation team that works on vignettes. And then we'll develop that animation to a reasonably high level, which the lab will then take back and populate into scenes. Jim will then create shots with the cameras. He will shoot that animation with cameras, and then shots are built, and the next time we see that stuff, it will be in a template form, and they will be fully formed shots."

Eric Saindon, who works for Wētā out of Stone Street Studios in Wellington, says it has evolved into a seamless process, primarily due to the strong relationship between Wētā and Lightstorm. "It is a collaboration that has evolved from film to film," he explains. "These templates are basically a simple form of the movie, so that we can understand what the scenes are going to be. On the first film, Lightstorm would send us files, and we would have to do big conversions to bring them into our system and make it work, but on 'The Way of Water,' things became much more seamless. We built a lot of pipelines that enabled us to bring a template or a camera file that Jim would shoot his cameras on and do the performance capture in, and bring it into our system, and now we can bring files from Lightstorm back to Wētā, or vice versa. So, if Jim needed something animated slightly differently because it contained characters you can't actually capture animation for, we would actually animate something and then send that back to Lightstorm."

The biggest challenge for Saindon and his team was creating the water, or more specifically, putting a scale to the water. "Water is tricky," he explains, "Because water is always going to act differently. So, we put a lot of effort into our effects system to really get water – and fire – to be realistic and look correct to audiences. We built a system that allows our simulations to be very, very high."

~ MUSIC: THE HEARTBEAT OF THE FILM ~

"I don't know of any other film where the composer, the costume designer, and the production designers sit down in a room together, where we define the culture for these different clans that Jim Cameron has come up with…we have to define them. And my musical indigenous culture has to link with Deb Scott's costume culture, which has to link with Dylan Cole's indigenous production design." –Simon Franglen

Simon Franglen returns to "Avatar: Fire and Ash" after composing the score for "Avatar: The Way of Water." Franglen created new music for this film that is uplifting and emotional, yet still feels connected to 2009's "Avatar" (which was scored by the late legendary James Horner). Franglen even created new instruments for the Wind Traders to play.

"Simon proved to us that he was the right person for the job after doing the music for Pandora at Disney's Animal Kingdom in Orlando," says producer Jon Landau. "When people come off a theme park ride and they cry, it's not just due to the visual experience of that ride...it's because of the themes that Simon wrote that people are experiencing."

In discussing the narrative changes the characters face this time around, Franglen says, **"**We have this dramatic shift in emotion, so the music has to reflect that change. Obviously, we meet new characters and new clans like the Wind Traders, so they needed their own theme, and visually, it's so majestic

when they first arrive. And with the Ash people and the way they look and the reason behind that, it was essential that we help convey that through the music. This is a deeper film in many ways, and it is darker in a lot of places, so I needed to come up with new textures and music signatures, as well as themes for the new characters."

"Jon Landau used to say that music is the heartbeat of a film," continues Franglen, "And one of the great things about the 'Avatar' series, in terms of music, is that I have a massive advantage because I'm working with a director who loves music. He understands the power of music, and he realizes how crucial it is to help tell a story. He cares about every note I write, which means that sometimes I have to rewrite things until he's absolutely certain that I've given him exactly what he needs, which is a really good thing because he makes my music better. I find that the feedback that comes from him, those back-and-forth discussions that we have, always make the score better. Music is there to provide us with an emotional connection; there's a weird thing that happens in cinema, where you can actually test to see how people's heart rates are synchronized to what they are seeing on screen."

GRAMMY Award®-winning pop artist Miley Cyrus recorded a new song for "Avatar: Fire and Ash," entitled *Dream as One*, which is performed by Miley Cyrus, with music and lyrics by Cyrus, Andrew Wyatt, Mark Ronson, and Franglen. The ballad appears in the end credits and is featured on the film's original soundtrack as well.

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"Avatar: Fire and Ash" opens exclusively in cinemas worldwide in MAX 3D, Dolby Cinema 3D and 2D, RealD 3D, Standard 2D, DBOX, 4DX, ScreenX and premium screens everywhere on December 19, 2025.

"Sure, this is an adventure film," says director/co-writer/producer James Cameron. "It's an action film. But it can also be about something, and I think right now, we need to go out, and part of our entertainment and part of our joyful process of going to the cinema should be about using adventure and action and excitement and otherworldliness to kind of process in a moment how we feel about things."

~ ABOUT THE CAST ~

SAM WORTHINGTON (Jake) is an acclaimed Australian actor whose career spans epic blockbuster films, such as "Avatar," "Terminator: Salvation," and "Clash of the Titans," as well as acclaimed independent films like "Somersault." He graduated from Sydney's prestigious National Institute of Dramatic Art (NIDA) and made his feature film debut with the Australian film "Bootmen," which earned him an Australian Film Institute (AFI) Award nomination for best performance by an actor in a leading role in 2000. Nine years later, Worthington debuted the role he's become best known for, Jake Sully, in James Cameron's Oscar®-winning franchise "Avatar."

After an extensive casting search, Worthington was cast by James Cameron as the lead role in "Avatar"—Cameron's first narrative film since his 1997 Oscar®-winning blockbuster "Titanic." The film received several nominations for the 2010 Academy Awards®, including best picture, and won the Golden Globe Award® for best motion picture – drama. The second instalment, "Avatar: The Way of Water," was met with equal praise and went on to receive four Oscar nominations in 2023. Sixteen

years after its release, “Avatar” remains the No. 1-grossing film of all time at over $2.9 billion worldwide, and “Avatar: The Way of Water” remains at No. 3 on the list. The highly anticipated third instalment, “Avatar: Fire and Ash,” premieres theatrically on December 19, 2025.

Also upcoming, Worthington will star in David Mackenzie’s “Relay” with Riz Ahmed and Lily James, Alejandro Monteverde’s “Zero A.D.” with Gael Garcia Bernal and Ben Mendelsohn, David Mackenzie’s “Fuze” with Aaron Taylor-Johnson, and Netflix’s new Harlan Coben series “I Will Find You.”

Additional film credits include Oscar®-nominated “Hacksaw Ridge,” “Lift,” “Horizon,” “The Killer” (2024), “Fractured,” “The Shack,” “Everest,” “Cake,” “The Debt,” “Last Night,” “Clash of the Titans,” “Wrath of the Titans,” “Terminator: Salvation,” and Australian films “Dirty Deeds,” “Getting’ Square,” “Hart’s War,” “The Great Raid,” along with Cate Shortland’s critically-acclaimed and commercially successful “Somersault,” for which Worthington won an AFI Award for best actor in a leading role.

On the television side, Worthington received great notices for his nuanced lead performance in the limited series “Manhunt: Unabomber,” opposite Paul Bettany. Most recently, he starred in the FX limited series “Under the Banner of Heaven,” executive produced by Dustin Lance Black, Ron Howard, Brian Grazer, and Jason Bateman. The series went on to be nominated for a Critics’ Choice Award for best limited series.

ZOE SALDAÑA (Neytiri) has steadily earned a reputation as one of the most versatile and respected powerhouses in the industry with a remarkable career spanning more than 20 years as an actor and producer. As an Academy Award®-winning actress and the only actor in history to have starred in four films that have grossed over $2 billion and the top three highest-grossing films of all time, “Avatar,” “Avatar: The Way of Water,” and Marvel Studios’ “Avengers: Endgame,” Saldaña’s passionate commitment to seeking compelling, indelible roles has remained constant.

Saldaña will next reprise her role of Neytiri in the third instalment of the Oscar®-winning “Avatar” franchise — “Avatar: Fire and Ash,” in cinemas December 19, with two additional instalments to follow. 2022’s “Avatar: The Way of Water” shattered box office records, including becoming the first pandemic-era film to reach $2 billion at the global box office and securing its spot as the third highest-grossing film of all time, following the first ‘Avatar” film from 2009, which remains at the top of the list.

She most recently starred in Netflix’s Oscar®-nominated Spanish-language musical crime comedy from Jacques Audiard, “Emilia Pérez.” Saldaña won the Academy Award® for best supporting actress at the 2025 Oscars for her role as Rita in the film, in addition to a Golden Globe®, Critics' Choice, SAG®, and BAFTA Award for the same category.

This year, she was also featured as a voice in Pixar’s animated cosmic misadventure film “Elio,” and led Marco Perego’s critically acclaimed and Oscar®-qualifying short film “Dovecote,” which follows a woman's final moments before her release from a seaside prison in Venice. The short film made it onto the 2025 Oscars shortlist and was selected for the 60th Venice Biennale as part of the Vatican Pavilion.

She is currently in production on season three of Taylor Sheridan’s undercover CIA drama series for Paramount+ “Lioness,” where she leads a fantastic cast, including Nicole Kidman and Morgan Freeman,

as well as serves as executive producer. Season one launched in July 2023 and became one of the most-watched global premieres on Paramount+, garnering nearly 6 million viewers combined on streaming and network television. The role has earned her a nomination for outstanding actress in a drama series at last year's and this year's NAACP Image Awards.

Past projects include Saldaña starring as trailblazing heroine, Nyota Uhura, in J.J. Abrams' hit "Star Trek" franchise, beginning in 2009, and starring alongside Christian Bale, Casey Affleck, and Woody Harrelson in Scott Cooper's 2013 crime thriller "Out of the Furnace." In In 2014, she took on yet another iconic role with Gamora, the Marvel fan-favourite lethal alien assassin, in the blockbuster hit "Guardians of the Galaxy," reprising the role in the 2017 and 2023 sequels "Guardians of the Galaxy Vol. 2," and "Guardians of the Galaxy Vol. 3," and again in the years to follow for "Avengers: Infinity War," and "Avengers: Endgame." In 2022, she starred opposite Ryan Reynolds, Jennifer Garner, and Mark Ruffalo in Shawn Levy's "The Adam Project," which remains on Netflix's Top 10 most-viewed films of all time. That same year, Saldaña led Netflix's limited series "From Scratch," based on Tembi Locke's best-selling memoir of the same name, which charted in Netflix's Top 10 in 84 countries. She also starred in the 20th Century Studios' mystery-comedy "Amsterdam," directed by David O. Russell with an all-star ensemble including Christian Bale, John David Washington, and Margot Robbie.

In a career that began with a breakout role in the 2000 film "centre Stage," Saldaña's additional credits also include "Crossroads," "Drumline," "Pirates of the Caribbean," "The Losers," "Takers," "Columbiana," the NBC mini-series "Rosemary's Baby," and the Academy Award®-nominated animated feature "Missing Link." She also lent her voice to the animated films "Book of Life" and "Vivo," as well as the Netflix limited series "Maya and the Three." She made her directorial debut in 2011 with the short film "Kaylien," part of the Glamour Reel Moments series.

Saldaña has taken a very active role as a producer, forming Cinestar Pictures along with her sisters Mariel and Cisely, with an eye toward reshaping the American storytelling landscape with a commitment to diverse, character-driven narratives that reflect the authentic fabric of contemporary society. Championing honest portrayals of women and a true depiction of today's America, Cinestar produces compelling, multicultural stories for a global audience. The company's first feature film was "The Honor List," from Lionsgate Studio, was released in 2018. Since then, their projects have included the beloved hit family comedy series "The Gordita Chronicles" for Sony and HBO Max; the limited series "From Scratch" at Netflix with Hello Sunshine; two seasons of the Emmy®-nominated animal kingdom docuseries "Mamas" for Roku Channel; "Meet Me in Paris," the first ever unscripted romantic comedy feature which quickly became the biggest Roku Original unscripted debut and the #1 reality title premiere in the history of platform with the recently released second season, "Meet Me in Rome'"; the Disney+ series "MPower," which spotlights several of the Marvel Cinematic Universe's most inspirational women heroes; the Taylor Sheridan created spy-thriller series "Lioness" on Paramount+; the independent film "The Absence of Eden," directed by Marco Perego and starring Saldaña; as well as the upcoming action-survival film for Amazon Prime Video, "The Bluff," alongside the Russo Brothers. Cinestar also has projects in pre-production at Paramount, HBO, HBO Max, Disney+, and CBS.

In addition to her prolific acting and producing career, Saldaña founded BESE in 2018, a media company created to support and amplify the voices of the Latinx community by sharing real and untold stories of today's America. The spirit of BESE's mission extends to the partnership Saldaña launched with

sportswear giant Adidas and Kohl's department store in 2020. The activewear athleisure collections, ranging in sizes from XS to XXL, are meant to highlight, support, and celebrate women of colour.

Saldaña received a star on the Hollywood Walk of Fame in 2018 and was honoured with the outstanding achievement in film award by the National Association of Latino Independent Producers (NALIP) in 2017, for her impactful work to broaden representation of the Latinx community throughout Hollywood. She was recognized as one of TIME Magazine's Most Influential People of 2023.

Born in New Jersey and raised in Queens and in the Dominican Republic, Saldaña currently resides in Los Angeles with her husband and three sons.

Three-time Academy Award®-nominated and BAFTA and Golden Globe®-winning actress **SIGOURNEY WEAVER (Kiri)** has created a host of memorable characters, both dramatic and comic, in films ranging from Ripley in "Alien" to Dian Fossey in "Gorillas in the Mist" to Gwen/Tawny in "Galaxy Quest." Over the years, she has captivated audiences and won acclaim as one of the most versatile actresses on both stage and screen. In 2024, Weaver was awarded the Golden Lion for lifetime achievement at the 81st Venice International Film Festival as well as the International Goya Award at the 38th Spanish Academy Goya Awards for her decades-long career and contribution to cinema.

Born and educated in New York City, Weaver graduated from Stanford University and went on to receive a master's degree from the Yale School of Drama. Her first professional job was in Sir John Gielgud's production of "The Constant Wife," working with Ingrid Bergman.

Weaver made her motion picture debut in Ridley Scott's 1979 blockbuster "Alien." She later reprised the role of Warrant Officer Ripley in James Cameron's 1986 "Aliens"; her performance earned her Academy Award® and Golden Globe® nominations for best actress. In 1992, she again brought Ripley back to life in David Fincher's "Alien 3," which she also co-produced, and in 1997, she starred in and co-produced "Alien: Resurrection" for director Jean-Pierre Jeunet.

In 1988, Weaver portrayed primatologist Dian Fossey in "Gorillas in the Mist" and Katharine Parker in the Mike Nichols comedy "Working Girl." Both performances earned her Academy Award® nominations, and she was awarded the Golden Globe® for best actress and best supporting actress in a motion picture. Next, she starred in the 1989 hit "Ghostbusters II," directed by Ivan Reitman alongside Bill Murray and Dan Aykroyd. Other films include "The Year of Living Dangerously" (1982) with Mel Gibson and Linda Hunt, "Eyewitness" (1981) with William Hurt, "Half Moon Street" (1986) with Michael Caine, Ridley Scott's "1492: Conquest of Paradise" (1992), "One Woman or Two" (1985) with Gerard Depardieu, Roman Polanski's gripping film adaptation of "Death and the Maiden" (1994), the thriller "Copycat" (1995), and Paul Rudnick's comedy "Jeffrey" (1995). Weaver also starred in Showtime's live-action film "Snow White" (1997)**,** based on the original Grimm's fairytale, which earned her an Emmy® nomination and a Screen Actors Guild® nomination.

In 1997, Weaver joined the ensemble of Ang Lee's critically acclaimed film "The Ice Storm," alongside Kevin Kline, Joan Allen, Elijah Wood, and Christina Ricci. Her performance garnered her a BAFTA Award, a Golden Globe® nomination, and a Screen Actors Guild® nomination for best supporting actress. She later gave a galvanizing performance in "A Map of the World" (1999), Scott Elliott's powerful drama

based on the novel by Jane Hamilton, which earned her universal critical praise and a Golden Globe nomination for best actress. Also in 1999, Weaver appeared in the science fiction comedy “Galaxy Quest,” directed by Dean Parisot, alongside Tim Allen and Alan Rickman. She delighted audiences with her flair for comedy, and the film proved to be a hit of the 1999 holiday season. She followed this with the popular comedy “Heartbreakers” (2001), opposite Gene Hackman and Jennifer Love-Hewitt.

In 2002, Weaver starred in the film version of “The Guys,” with Anthony LaPaglia, directed by Jim Simpson, and in 2003, she portrayed the cold-blooded, red-headed warden in the hit comedy “Holes,” directed by Andy Davis. The next year, Weaver appeared in M. Night Shyamalan’s “The Village” and received rave reviews for her performance in “Imaginary Heroes,” written and directed by Dan Harris.

In 2006, she appeared in “Infamous,” Jake Kasdan’s “The TV Set,” and “Snow Cake,” opposite Alan Rickman. In the following years, Weaver lent her voice to Pixar’s 2008 box office smash “WALL-E,” as well as “The Tale of Despereaux” (2008) with Matthew Broderick, Dustin Hoffman, and Emma Watson. She also starred in the Tina Fey/Amy Poehler comedy “Baby Mama” (2008) and Andy Fickman’s comedy “You Again” (2010). In December 2009, she starred in James Cameron’s groundbreaking film “Avatar,” which went on to become the highest-grossing film of all time. The film won the Golden Globe® for best picture and received an Academy Award® nomination for best picture.

Other credits include Drew Goddard’s “The Cabin in the Woods” (2012), Miguel Arteta’s “Cedar Rapids” (2011), “Paul” (2011), Amy Heckerling’s “Vamps” (2012), and Neil Blomkamp’s “Chappie” (2015). In December 2016, she starred in Focus Features’ “A Monster Calls,” alongside Liam Neeson, Felicity Jones, and newcomer Lewis MacDougall, followed by Lionsgate’s “Reassignment,” with Michelle Rodriguez, directed by Walter Hill in 2017.

In addition to her film credits, Weaver has also shone on stage. She started out on off-off Broadway in Christopher Durang’s “The Nature and Purpose of the Universe” (1974), “Titanic” (1976), and “Das Lusitania Songspiel” (1980). She and Durang co-wrote “Das Lusitania,” which earned them both Drama Desk nominations. She has appeared in numerous off-Broadway productions in New York, working with such writers as John Guare, Albert Innaurato, Richard Nelson, and Len Jenkin. In regional repertoire, she has performed works by Pinter, Williams, Feydeau, and Shakespeare. Weaver also appeared in the PBS mini-series “The Best of Families” (1977).

Weaver received a Tony Award® nomination for her starring role in “Hurlyburly” (1984) on Broadway, directed by Mike Nichols. She played Portia in the Classic Stage Company of New York’s production of “The Merchant of Venice” (1986). In 1996, Weaver returned to Broadway in the Lincoln Center production of “Sex and Longing,” written by Christopher Durang. In Fall 2012, she starred in the Lincoln Center production of Christopher Durang’s “Vanya and Sonia and Masha and Spike,” which moved to Broadway in 2013. That year, “Vanya and Sonia and Masha and Spike” took home the Tony Award for best play.

Weaver originated the female lead in Anne Nelson’s “The Guys” (2001) at The Flea, where it was commissioned and directed by Jim Simpson. “The Guys” tells the story of a fire captain dealing with the aftermath of 9/11. In 2002, she starred in Neil LaBute’s play “The Mercy Seat,” opposite Liev Schreiber, which John Lahr of The New Yorker described as offering “performances of a depth and concentration

that haven't been seen in New York for many seasons." Weaver also originated roles in two A.R. Gurney world premieres, "Mrs. Farnsworth" (2004) at the Flea Theatre and "Crazy Mary" (2007) at Playwrights Horizons.

In television, Weaver received Emmy®, Screen Actors Guild®, and Golden Globe® nominations for her role as Mary Griffith in Lifetime's "Prayers for Bobby," which was also Emmy nominated for outstanding made-for-television movie. In 2012, she was seen in USA Network's miniseries "Political Animals," for which she received a SAG, Golden Globe, and Emmy nomination. Weaver also appeared in the Marvel series "The Defenders," released globally on Netflix in August 2017.

Weaver was very proud to receive the GLAAD Media Award for her work in "Prayers for Bobby," as well as the Trevor Life Award in 2011. She has been the honorary chair for the Dian Fossey Gorilla Fund for the last 33 years. She has also served on the Board of Human Rights First for 25 years and is currently a trustee on the Board of the New York Botanical Garden. Weaver was proud to receive the National Audubon Society's Rachel Carson Award in 2009 for her environmental work. She was also a co-founder of The Flea Theatre in Lower Manhattan, which championed young artists and new work and produced multiple New York Times critics' choice shows.

Weaver appeared in season 4 of the French television series "Call My Agent," which was released globally on Netflix in 2021 and won the International Emmy® for comedy series. Additionally, she starred in Philippe Falardeau's "My Salinger Year," which opened the 2020 Berlin International Film Festival. In April 2021, Weaver lent her voice to James Cameron's "Secrets of the Whales," which debuted on Disney+ and garnered an Emmy nomination for outstanding narrator. The series also won the Emmy® for outstanding documentary or nonfiction series. In 2022, Weaver starred in Phyllis Nagy's drama film "Call Jane," alongside Elizabeth Banks and Maya Forbes, as well as Wallace Wolodarsky's "The Good House," alongside Kevin Kline. That same year, she was seen in "Avatar: The Way of Water," which was nominated for best picture at the 2023 Oscars®. In 2023, she starred in Paul Schrader's "Master Gardener," opposite Joel Edgerton, and Amazon Studios' "The Lost Flowers of Alice Hart," on which she also served as executive producer.

Most recently, Weaver made her West End debut starring in Jamie Lloyd's adaptation of Shakespeare's "The Tempest" at Theatre Royal Drury Lane and starred in "The Gorge" with Miles Teller and Anya Taylor-Joy. Up next, she will star in the black comedy "Dust Bunny," alongside Mads Mikkelsen. Weaver is a New Yorker.

STEPHEN LANG (Quaritch) is an actor renowned for his performances on stage, screen, and television.

In film, Lang is perhaps best known for his role as Colonel Miles Quaritch in James Cameron's seminal 2009 film "Avatar." Lang reprised that role in Cameron's highly anticipated sequel, "Avatar: The Way of Water," and can be seen in the upcoming "Avatar: Fire and Ash," out December 19.

Lang was recently seen in Amazon Prime Video's biblical drama "House of David," in which he stars as Samuel. Next up, he'll be seen starring in Sony's "Sisu: Road to Revenge," out November 21.

In 2016, he starred to critical acclaim as The Blind Man in writer-director Fede Alvarez's hit thriller "Don't Breathe," and he reprised his starring role in the film's sequel, "Don't Breathe 2."

Recent film roles include "Barron's Cove," "Avenue of the Giants," "The Lost City" for Paramount, with Sandra Bullock and Channing Tatum, and the much-anticipated "The Independent," with Brian Cox, Jodie Turner-Smith, and Ann Dowd. Lang also completed work on "Pep," based on the true story of Willie Pep, one of the greatest boxers of all time, in which Lang portrayed his trainer.

Other film credits include "The Seventh Day," opposite Guy Pearce, director Joe Begos' action-horror film "VFW," "Braven," opposite Jason Momoa, and director Scott Cooper's "Hostiles," opposite Christian Bale. Lang's extensive film credits include "Band of Robbers," "Last Exit to Brooklyn," "Tombstone," "Gettysburg," "Gods and Generals," "Public Enemies," "White Irish Drinkers," "Christina," "A Good Marriage," "Manhunter," "Band of the Hand," and "Conan the Barbarian."

Lang is also an award-winning playwright. He received the special jury prize for acting at the 2016 Phoenix Film Festival for his performance documentary "Beyond Glory," which tracks the ten-year odyssey behind his acclaimed solo performance piece about eight Medal of Honor recipients. The documentary was executive produced and presented by Lightstorm Entertainment principals, James Cameron and Jon Landau, and was acquired for distribution by Gravitas Ventures. "Beyond Glory," the play itself, has received the NEA Chairman's medal for distinguished service, and the Bob Hope Award from the Congressional Medal of Honor Society, which honours Lang's accurate portrayal of the American fighting man.

On television, Lang starred as Midwestern billionaire David Cord in a flashy recurring role on the hit Paramount+ series "The Good Fight." He was also the lead role of Hawkeye in "Marvel's Wastelander" podcast series directed by Rachel Chavkin. Lang portrayed fan-favourite Waldo in the first two seasons of AMC's genre-bending martial arts series "Into the Badlands." His television credits include regular roles on Steven Spielberg's "Terra Nova" and Michael Mann's classic "Crime Story," as well as celebrated portrayals of Babe Ruth in NBC's biopic "Babe Ruth" and Happy in "Death of a Salesman" with Dustin Hoffman.

His work on the New York stage includes "A Few Good Men," "The Speed of Darkness," "Defiance," "The Guys," "Hamlet," and 101 performances at The Roundabout Theatre of his solo play, "Beyond Glory," which he has also toured and continues to tour around the country. Theatre awards and nominations include The Tony®, Drama Desk, Lucille Lortel, Joseph Jefferson, Helen Hayes, and Outer Critics Circle Awards.

Lang is the author of *The Wheatfield,* an illustrated telling of the Battle of Gettysburg through the eyes of Union officer and Medal of Honor awardee James Jackson Purman. Published in November of 2020 by Applewood Books, exclusively through the Gettysburg Foundation, with powerful illustrations by the Brothers Smith, it is a story of courage and sacrifice, and of an unusual friendship formed in the Wheatfield between a Union and Confederate soldier under fire.

Lang is a longtime friend of all things Gettysburg: the Gettysburg Foundation, the National Military Park, and the town of Gettysburg itself. His kinship with Gettysburg dates from his portrayal of General

George Pickett in Ron Maxwell's film "Gettysburg." In 2019, he was honoured to receive the inaugural Kinsley Award presented by the Gettysburg Foundation to an individual or organization exemplifying Abraham Lincoln's vision of a humble, civil, and inclusive society.

He is also actively involved in the organization originally founded by his father in 1963, the Eugene M. Lang Foundation. Major giving by the Foundation is directed to programs, projects, and organizations that honour the Founder's values. Accordingly, the Foundation prioritizes giving to programs and organizations that are demonstrably creative in concept and excellent in substance; that elevate people's spirits, goals, and capacities above the level of basic needs, primarily through opportunities for meaningful education, participation in the arts and civic activity, and enhanced health education and social services; and that promote inventiveness and entrepreneurship. Foundation grant-making is also informed by the needs and conditions of local and global communities and the effectiveness of the organizations and programs chosen for support. Their support currently includes funding to a number of community colleges for their DACA students to access legal representation, and a partnership with Immigrant Justice Corps. ICJ has developed an amazing model that is ripe for replication nationwide as a way to provide immigrants with top-notch representation, in which the organization trains new lawyers to provide specialized and high quality legal assistance, and pairs the lawyers with community based organizations in (to date) New York City, Long Island, the Lower Hudson Valley, New Jersey, Connecticut, and Texas. Since 2015, ICJ has been sending lawyers to the Texas border to provide assistance to detained Central American mothers and children, and has lawyers on the ground there now trying to keep families together.

Lang holds honorary doctorates from Swarthmore College and Jacksonville University. A longtime member of The Actors Studio, he sits on its board of directors, as well as serving as the Studio's vice-president.

OONA CHAPLIN (Varang) can currently be seen starring opposite Charlie Cox and Olga Kurylenko in the Netflix spy drama limited series "Treason," created by Matt Charman. She was last seen in cinemas playing the lead role opposite Ramon Rodriguez in the Alcon Entertainment feature "Lullaby," directed by John R. Leonetti, and starring on Showtime playing Lisa Page opposite Jeff Daniels, Brendan Gleeson, Holly Hunter, Michael Kelly, and Steven Pasquale (Peter Strzok) in the mini-series "The Comey Rule," created and directed by Billy Ray.

She also starred opposite Jamie Dornan and Peter Dinklage in HBO's "My Dinner with Herve," directed by Sacha Gervasi. Previously, she was seen in cinemas starring opposite Natalie Tena and Geraldine Chaplin in the indie darling "Anchor & Hope," written and directed by Carlos Marques-Marcet. On TV, she starred opposite Tom Hardy and Jonathan Pryce in the FX/BBC mini-series "Taboo," written by Steven Knight, and starred opposite Jon Hamm and Rafe Spall in Channel 4's "Black Mirror" Christmas episode created by Charlie Brooker. She starred alongside Ben Wishaw, Romola Garai, and Dominic West in BBC America's "The Hour," created by Abi Morgan.

In features, she starred opposite Jack Huston in Fox 2000's "The Longest Ride," directed by George Tillman, based on the novel by Nicholas Sparks. Chaplin is well known in the U.S. for starring in HBO's

Emmy®- and Golden Globe Award®-award winning "Game of Thrones," playing Rob Stark's wife...they both met their demise in the notorious "Red Wedding" episode.

Chaplin is one-half Chilean, can do a perfect American accent, and is fluent in Spanish, French, and Italian, among others. She studied at the acclaimed RADA Drama School. She is also a humanitarian and activist focusing on indigenous rights for tribes in the Amazon and North and South America.

Academy Award® winner and seven-time nominee **KATE WINSLET (Ronal)** has brought to life some of cinema's most captivating and memorable roles. Her resume consists of critically and commercially acclaimed work as well as a span of awards and honours that illustrate Winslet's talent and solidify her a permanent place in cinema history.

Upcoming, Winslet will step into a powerful new chapter as she is set to release her remarkable directorial debut, "Goodbye, June," written by her son Joe Anders for Netflix. In addition to directing, Winslet also produces and stars alongside a star-studded cast of Toni Collette, Johnny Flynn, Andrea Riseborough, Timothy Spall, and Helen Mirren. The film is a present-day, fictional drama set in England. A touching, yet humorous story which sees a fractured group of siblings pull together under sudden and trying circumstances. She will also be seen reprising her role as the tribal matriarch Ronal in James Cameron's third "Avatar" film, "Avatar: Fire and Ash," which will be released globally on December 19, 2025. She was first seen as Ronal in the 2022 "Avatar" sequel, "Avatar: The Way of Water." She is also set to star and produce the new HBO series "Trust," based on Hernan Diaz's best-selling novel, to be directed by Todd Haynes.

Last year, Winslet was seen starring in "Lee," on which she also served as producer. The film follows a decade in Lee Miller's life as she embarks on a mission to expose the hidden truths of the Nazi Regime. For her portrayal of Miller, Winslet was nominated for a Golden Globe® for best actress in a drama; she was honoured with the CineMerit award at the Munich Film Festival and the Golden Icon award at the Zurich Film Festival. She also starred in and executive-produced "The Regime," for HBO, a limited series directed by Stephen Frears and Jessica Hobbs. Her performance as Chancellor Elena Vernham garnered her a Golden Globe nomination for best actress in a limited series.

Winslet starred in "I am Ruth," which was a part of Dominic Savage's female-led anthology series "I am…" The film, which premiered in 2022, was a feature-length contemporary story of our times, and saw Winslet star alongside her real-life daughter, Mia Threapleton. For her performance, she won the BAFTA award for best actress, and the series won the BAFTA for best single drama.

She starred in the 2021 award-winning HBO limited series "Mare of Easttown," in which she played the title role of Mare Sheehan. The series was a massive global hit, and Winslet also served as executive producer. Winslet received Primetime Emmy®, SAG®, Critics' Choice, and Golden Globe Awards® for best actress for the role.

She received her first Academy Award® nomination at the age of 19 for her role as Marianne Dashwood in Ang Lee's "Sense and Sensibility" (1995). Winslet was also nominated for a Golden Globe® and went on to win the BAFTA and Screen Actors Guild Awards® for her performance. At 22, she starred as Rose

in James Cameron's "Titanic" (1997), a global phenomenon that secured her second Academy Award nomination and made her the youngest actress ever to be nominated for two Academy Awards.

Winslet won her first Academy Award® – after six previous nominations – for her powerful performance as Hannah Schmitz, an illiterate former SS guard, in Stephen Daldry's "The Reader" (2008). Her portrayal earned her widespread acclaim, including a Golden Globe®, SAG®, BAFTA, and Critics' Choice Award, among many others.

Other career highlights include the Richard Eyre film "Iris" (2001), in which she played the young Iris Murdoch to Judi Dench's older portrayal and received her third Academy Award® nomination in addition to a Golden Globe® and BAFTA nomination. She went on to star as Clementine in the cult classic "Eternal Sunshine of the Spotless Mind" (2004), for which she received her fourth Academy Award, a Golden Globe, and BAFTA nominations for best actress. She starred opposite Patrick Wilson in Todd Field's "Little Children" (2006), for which she received her fifth Academy Award nomination for best actress. Winslet played the title role in HBO's mini-series "Mildred Pierce" (2011), for which she won Emmy®, Golden Globe, and SAG Awards® as best actress. She played the role of Joanna Hoffman in "Steve Jobs" (2015) alongside Michael Fassbender, directed by Danny Boyle. The role won her a Golden Globe and a BAFTA award, along with her seventh Academy Award nomination.

Winslet has starred in many other films including "Revolutionary Road," "The Dressmaker," "Ammonite," "All The King's Men," "A Little Chaos," "Blackbird," "Contagion," "Collateral Beauty," "The Divergent" series, "Enigma," "Finding Neverland," "Heavenly Creatures," "Hamlet," "Hideous Kinky," "Holy Smoke," "Jude," "The Holiday," "The Life of David Gale," "Triple Nine," "The Mountain Between Us," and "Wonder Wheel."

Well known for his work in "Whale Rider" and "Once Were Warriors," **CLIFF CURTIS (Tonowari)** has worked with some of the top filmmakers—including Darren Aronofsky, Danny Boyle, Jane Campion, Ted Demme, Antoine Fuqua, Michael Mann, David O. Russell, and Martin Scorsese, to name a few. He produced and starred in the independent feature "The Dark Horse," garnering extraordinary reviews for his performance; he gained more than 60 pounds to play bipolar Maori speed-chess master Genesis Potini, who found purpose by teaching underprivileged children about the rules of chess and life.

Recent film credits include James Cameron's "Avatar: The Way of Water," Lisa Joy's "Reminiscence," opposite Hugh Jackman, "Doctor Sleep," opposite Ewan McGregor, Universal's "Fast & Furious Presents: Hobbs & Shaw," opposite Dwayne Johnson and Vanessa Kirby, and the hit Warner Bros. feature "The Meg," opposite Jason Statham. On the TV side, Curtis starred for three seasons as the co-lead of AMC's "Fear the Walking Dead."

Recently, Curtis was one of the leads of the Netflix series "KAOS," with Jeff Goldblum and Janet McTeer, and just completed a run of Beau Willimon's play "East is South," with Kaya Scodelario at Hampstead Theatre in London. He stars next in Apple TV+'s epic drama "Chief of War," with Jason Momoa.

BRENDAN COWELL (Scoresby) is a multi-award-winning Australian actor, writer, and director. He most recently starred in his series "Plum," as well as "Dune: Prophecy," and "Castaways." His other TV credits include "The Twelve," "Game of Thrones," "The Borgias," and "Press."

Film credits include “Avatar: The Way of Water,” “Beneath Hill 60,” and “Noise.” Stage credits include “The Crucible, “Yerma,” and “True West.”

EDIE FALCO (General Ardmore) became the first actress to win an Emmy® for best actress in both drama and comedy categories, receiving the award for her performance in “Nurse Jackie,” after previously winning for her portrayal of Carmela Soprano in “The Sopranos.” She has been nominated for a record 22 SAG Awards®, and is among a select few to have received an Emmy, a Golden Globe®, and a SAG Award in the same year for the same performance.

Falco can currently be seen in “Mayor of Kingstown,” opposite Jeremy Renner. She also appeared in a featured role in James Cameron’s blockbuster “Avatar: The Way of Water.” Additional recent film credits include her acclaimed work in the indies “I’ll be Right There,” “Outside In,” opposite Jay Duplass, and “The Land of Steady Habits,” opposite Ben Mendelsohn. She also starred opposite Brian Cox in the New Line/HBO Max feature “The Parenting.”

Her recent television work includes her acclaimed portrayal of Hillary Clinton in Ryan Murphy’s limited series “Impeachment,” an Emmy®-nominated turn as Leslie Abramson in “The Menendez Murders,” and as Pete Davidson’s mother in the Lorne Michaels/Broadway Video-produced comedy “Bupkis.”

On stage, Falco made her Broadway debut in the Tony Award®-winning play “Side Man,” later starred in the acclaimed revival of “Frankie and Johnny in the Clair de Lune,” and was nominated for a Tony Award for best actress for her performance opposite Ben Stiller in “The House of Blue Leaves.” She also received rave reviews for her recent off-Broadway performances in The New Group’s “The True” and Manhattan Theatre Club’s “Morning Sun.”

JEMAINE CLEMENT (Dr. Garvin) is a musician, actor, writer, and director from New Zealand. He most recently appeared as tech billionaire Alton Appleton in the Blumhouse/Universal feature “M3gan 2.0.” He will next be seen starring alongside Nicola Walker in the six-part Disney+ comedy series “Alice and Steve,” currently filming in London and scheduled to debut later this year.

Clement recently appeared in Sony’s “Harold & the Purple Crayon,” and in James Cameron’s record-shattering “Avatar: The Way of Water,” the third highest-grossing film of all time. He is also the co-creator and executive producer of the hit series “What We Do in the Shadows” (FX/Hulu) and “Wellington Paranormal” (CW/HBO Max).

On television, he co-created and executive-produced Apple TV+’s “Time Bandits,” alongside Taika Waititi, based on Terry Gilliam’s 1981 film; the series premiered in July 2024. He also portrayed Oliver Bird in Noah Hawley’s critically acclaimed FX drama “Legion.”

On the film side, Clement has starred in projects such as Jim Hosking’s “An Evening with Beverly Luff Linn,” which premiered at Sundance, and Mike White’s “Brad’s Status,” opposite Ben Stiller. Internationally renowned as one-half of the GRAMMY®-winning musical comedy duo “Flight of the Conchords,” Clement has toured extensively, including a sold-out U.K. arena tour captured in the HBO special “Flight of the Conchords: Live in London.”

Award-winning actress **CCH POUNDER (Mo'at)** can currently be seen in Paramount Pictures' "The Naked Gun." Recent projects include the Netflix film "Rustin," the Max series "Full Circle," the Netflix series "3 Body Problem," Hulu's "Black Cake," and "Avatar: The Way of Water." Future titles include "The Terror: Devil in Silver" for AMC and "Cape Fear" for Apple TV+.

Pounder portrayed Dr. Loretta Wade on the CBS series "NCIS: New Orleans" for seven seasons, and other notable projects include Smithsonian Channel's "100 Years of Slavery," as well as the television shows "The Good Fight," "Warehouse 13," "Sons of Anarchy," "Revenge," "Brothers," "Law & Order: SVU" and HBO's "The No. 1 Ladies' Detective Agency," which garnered Pounder her fourth Emmy® nomination. For seven years, Pounder portrayed Claudette Wyms on the critically acclaimed FX series, "The Shield," which earned her many accolades, including an Emmy nomination, the MIB Prism Award, two Golden Satellite Awards, and the Genii Excellence in TV Award. Other honours for Pounder include an Emmy nomination for her role as Dr. Angela Hicks on the NBC series "ER" and an Emmy nomination for her role in FOX's "The X-Files." In addition, she received a GRAMMY® Award nomination for best spoken word album for "Grow Old Along with Me," "The Best is Yet to Be," and won an AUDIE, the Audio Publishers Association's top honour, for "Women in the Material World."

Film credits include "Home Again," "Rain," "Prizzi's Honor," "Postcards from the Edge," "Robocop 3," "Sliver," "Tales from the Crypt: Demon Knight," "Face/Off," "End of Days," "Mortal Instruments: City of Bones," "Orphan," "Avatar," "Godzilla: King of the Monsters," and her breakout role in "Bagdad Café."

Originally from Georgetown, Guyana, in 2016 Pounder received The Cacique's Crown of Honour, the second-highest award in the Order of Service of Guyana, and in 2023, received an Honorary Doctorate from the University of Guyana. A graduate of Ithaca College, she received an Honorary Doctorate of Fine Arts from the school, was their 2010 Commencement Speaker and in 2021, she received Ithaca College Alumni Association's Lifetime Achievement Award. Pounder serves on the Board of the African Millennium Foundation and was a founding member of Artists for a New South Africa. An advocate of the arts, she is active in the Creative Coalition and recent accolades for Pounder include the Visionary Leadership Award in Performing Arts from the Museum of the African Diaspora (MOAD) in San Francisco, the 2015 Carney Awards, the Lifetime Achievement Award from Chase Brexton Health Care in Baltimore, 2015 Honouree at the Grand Performances Gala in Los Angeles, the 2016 SweetArts Performing Arts honouree from the Contemporary Arts centre in New Orleans, the National Urban League's 2017 Women of Power Award and the 2018 Bob Marley Award from AFUWI (American Foundation for the University of the West Indies). In addition to her prolific acting career and advocacy, Pounder has been extensively involved with the arts as a patron, collector, gallery owner, and museum founder. Pounder's collection consists of Caribbean and African artists and artists of the African Diaspora. Her collection is heavily concentrated in the area of Contemporary Art but also includes traditional African sculptures.

In 1992, Pounder and her husband, the late Boubacar Koné, founded and built the Musée Boribana, the first privately owned contemporary museum in Dakar, Senegal, which they gifted to that nation in 2014. She was named in 2022 a Commander of the National Order of the Lion (*Ordre national du Lion du Sénégal),* the highest order awarded by the government of Senegal. Pounder's personal collection

contains over 500 works of art, many of which she has loaned to Xavier University of Louisiana for a series of exhibitions and some loans which have been on exhibit at Somerset House in England, Kent State Museum, the National Portrait Gallery in London, the Art Institute of Chicago, AD&A Museum UC Santa Barbara, Memphis Brooks Museum of Art, Spelman College Museum of Art, as well as recent exhibits at The Charles H. Wright Museum of African American History in Detroit, The DuSable Black History Museum and Education centre in Chicago and The African American Museum in Philadelphia.

DAVID THEWLIS (Peylak) is one of the U.K.'s finest and reputable actors. With a career spanning over 40 years, he has worked with some of the world's leading writers and directors.

Thewlis is currently shooting the second season of "The Artful Dodger" for Disney+, an adaptation of the Charles Dickens classic in which he leads the cast playing the iconic character of Fagin, alongside Thomas Brodie-Sangster as Dodger. He can also be seen in "Sherlock & Daughter" for the CW, starring in the title role, Sherlock.

Prior to this, he starred in the Netflix series "KAOS" from Charlie Covell alongside a star-studded cast including Jeff Goldblum and Janet McTeer. He also led the 4-part drama "Landscapers," opposite Olivia Colman and directed by Will Sharpe for HBO/Sky with Sister Pictures. He delivers a phenomenal performance in this limited drama for which he received a BAFTA leading actor nomination.

Thewlis starred in the third instalment of Noah Hawley's critically acclaimed "Fargo." A tour-de-force performance which earned him Emmy®, Golden Globe®, and Critics' Choice Award nominations. On Netflix, he can also be seen in the popular series "Sandman," from Neil Gaiman, and the second instalment of Netflix's "Enola Holmes," directed by Harry Bradbeer, with Millie Bobby Brown, Helena Bonham Carter, and Henry Cavill.

Other recent features include "Rare Beasts" for Billie Piper's directorial debut, "I'm Thinking of Ending Things," for Charlie Kaufman and Netflix opposite Toni Collette and Jesse Plemons, Atom Egoyan's "Guest of Honor" and "Eternal Beauty," written and directed by Craig Roberts opposite Sally Hawkins. He also stars in the hugely successful "Wonder Woman" (Warner Bros.), opposite Gal Gadot, directed by Patty Jenkins, and in James Marsh's "The Mercy," with Rachel Weisz and Colin Firth.

Past features range from Charlie Kaufman's Oscar®-nominated animated film "Anomalisa," Justin Kurzel's take on "Macbeth," in which he plays King Duncan alongside Michael Fassbender and Marion Cotillard for See-Saw Films, Working Title's Kray-twin gangster thriller "Legend," directed by Brian Helgeland and of course the award-winning Stephen Hawking biopic "The Theory of Everything," directed by James Marsh for Working Titles Films with Eddie Redmayne and Felicity Jones.

Further, Terrence Malick's "New World," Roland Emmerick's "Anonymous," Steven Spielberg's "War Horse," Luc Besson's "The Lady," Dean Parisot's "Red 2," Terry Gilliam's "Zero Theorem," John Boorman's final feature film of his career "Queen and Country," the heart-breaking "The Boy in the Striped Pajamas," Ridley Scott's "Kingdom of Heaven," Bernardo Bertolucci's "Besieged," opposite Thandie Newton.

Further credits include “Barkskins,” for National Geographic/FOX, created by Elwood Reid, Amazon’s “The Feed,” from Channing Powell alongside Michelle Fairley, and the BBC adaptation of JB Priestley’s classic “An Inspector Calls,” directed by Aisling Walsh for Drama Republic, in which he plays the title role of The Inspector.

Thewlis is also a firm favourite in the hilarious Netflix animated series “Big Mouth,” in his fantastic portrayal of the Shame Wizard, and now also the spin-off series “Human Resources.”

2021 saw his return to the stage after 25 years to star in “The Dumb Waiter” at the Old Vic Theatre, starring opposite Daniel Mays, directed by Jeremy Herrin.

Thewlis is, of course, known to many for playing the enchanting Remus Lupin in the “Harry Potter” franchise. Other unforgettable roles include his award-winning performance as rambling street philosopher Johnny in Mike Leigh’s “Naked,” and the video artist Knox Harrington in the highly acclaimed cult hit “The Big Lebowski.”

BRITAIN DALTON (Lo’ak) first broke into the industry as a series regular on Amazon’s “Goliath,” opposite Billy Bob Thornton. Before booking the role of Lo’ak in James Cameron's “Avatar: The Way of Water,” Dalton had supporting roles in Steven Spielberg’s “Ready Player One,” Cary Fukunaga’s “Thumper,” and James Franco’s “Actors Anonymous.”

He is based in Los Angeles.

A natural talent with a striking presence on screen, appearing in some of the globe’s biggest franchises and going toe-to-toe with the most notable stars of our time, **JACK CHAMPION (Spider)** is quickly establishing himself as one of Hollywood’s most sought-after young actors of his generation.

He is presently best known for his performance as Spider in “Avatar: The Way of Water,” the sequel to Oscar®-winner James Cameron’s cinematic masterpiece and highest-grossing film of all time. “Avatar: The Way of Water” opened on December 16, 2022, grossing more than $2.3 billion worldwide. Spider is a human child raised by the Na’vi. Born at the military base on Pandora but too small to return to Earth, he is taken in by Jake (Sam Worthington) and Neytiri (Zoe Saldaña) alongside their biological children. We soon learn that he is the biological son of Stephen Lang’s Quaritich, and when he returns to Pandora, he faces difficult reconciliations of what family truly means.

Champion was most recently seen playing Ethan in “Scream VI” for Paramount, which premiered on March 10, 2023, as the highest-grossing instalment in the long-running horror franchise. He joined the new cast, including Liana Liberato, Tony Revolori, Devyn Nekoda, and Josh Segarra, alongside returning cast Melissa Barrera, Jasmin Savoy Brown, Mason Gooding, and Jenna Ortega.

He will next be seen in Ryan Fleck and Anna Boden’s “Freaky Tales” for eOne. Set in Oakland in 1987, the film comprises four interconnected stories, each featuring distinct characters, real-life locations, and noteworthy historical events, some real and some imagined. He is currently in production on Jon S. Baird’s “Everything’s Going to be Great,” opposite Bryan Cranston and Allison Janney, also for eOne. The film follows the Smart family, who move from one state to the next, coping with loss and struggling

with identity, all while performing in regional theatre. It is about individuality vs. conformity, fantasy vs. reality, and family; it is described as a valentine to big dreamers whose dreams won't necessarily come true.

Champion can also be seen in StudioCanal's "Retribution," opposite Liam Neeson. The film follows a banking executive (Neeson) whose life is thrown upside down when a bomb is placed inside his car with himself and his family. The banker's children (Champion and Lilly Aspell) are forced to go through the harrowing events with him. Other previous credits include an appearance as kid on bike in Marvel and Walt Disney Studios Motion Pictures' record-breaking 2019 film "Avengers: Endgame."

Born and raised in Virginia, he was just 3 years old when he started acting after discovering his passion and talent from watching the classic Disney Channel shows.

TRINITY JO-LI BLISS (Tuk) is an actor, singer-songwriter, and multi-instrumentalist. She is especially known for the character Tuk, the youngest child of the Sully family in the "Avatar: The Way of Water" and the subsequent "Avatar" films. She is also known for playing Marzipan Sparkletoes in the Christmas Classic "Glisten and the Merry Mission."

In addition to film, she has also appeared as a series regular in the Emmy®-winning Apple TV+ series "Best Foot Forward," where she was nominated for an Emmy, and in the HBO/Max series "The Garcias," which she also narrated and provided her original song "Paradise" for the end credits. She plays Princess Rita in "Princess Powers," the animated series based on Savanah Guthrie's best-selling series "Princesses Wear Pants."

She appeared in Mike Flanagan's "The Life of Chuck" and "Avatar: Fire and Ash." She is now working on her sophomore musical releases, anticipated in 2025, following the release of her first album, "Confessions of a Preteen," in 2022.

BAILEY BASS (Tsireya) is a Black and Belarusian actress, producer, entrepreneur, and activist born and raised in New York City. She began her career in the entertainment industry at just two years old, quickly booking numerous commercials and ad campaigns.

At 13, she was selected from thousands of young actors to play Tsireya in James Cameron's "Avatar" sequels, including "Avatar: The Way of Water," now the third highest-grossing film of all time. She soon went on to star in AMC's "Interview with the Vampire," playing the iconic and critically acclaimed role of Claudia.

Beyond acting, Bass is the founder of BaiBai Jewellery, a brand she launched in collaboration with AMC. She is also a producer, recently producing "Oceans on Fire" (2024), a documentary short on the coral bleaching crisis. Her production slate aims to uplift underrepresented voices while spotlighting topics like climate change, education, mental health, and social justice. A passionate mental health and environmental activist, Bailey integrates her advocacy into everything she does, both on and off screen. She frequently speaks on these causes and is a member of the U.N. World Food Program's Zero Hunger Activist Council.

In addition to her work in film, Bass is a songwriter whose music has been licensed for screen. She continues to write, create, and advocate while pursuing a degree in psychology and political science at Columbia University, with a focus on research.

JAMIE FLATTERS (Neteyam) originated the role of the eldest son of Neytiri (played by Zoe Saldaña) and Jake (played by Sam Worthington) in "Avatar: The Way of Water," James Cameron's sequel to "Avatar," the most successful film in box office history.

Flatters also starred in the Netflix film, "The School for Good and Evil," along with Charlize Theron, Michelle Yeoh, Ben Kingsley, Rachel Bloom, Laurence Fishburne, and Kerry Washington, as well as the horror film "Your Host," with Jackie Earle Haley. Other film credits include "Black Dog," directed by George Jacques, and "The Forgotten Battle," directed by Matthijs van Heijningen.

His British TV work includes the 2021 miniseries "Close to Me," the 2017 series "Liar" and its 2020 sequel, the 2016 miniseries "Flat TV" and the first two seasons of the series "So Awkward," which debuted in 2015.

Flatters also directed, produced, and edited the 2018 experimental short, "What If the Suit Chokes?"

~ ABOUT THE FILMMAKERS ~

JAMES CAMERON (Director/Co-Writer/Producer/Editor) is an acclaimed filmmaker and explorer. As director, writer, and producer, he is responsible for some of the most memorable films of the past three decades: "The Terminator," "Aliens," "The Abyss," "Terminator 2: Judgment Day," "True Lies," "Titanic," and "Avatar."

"Avatar" is the highest-grossing film in history with more than $2.8 billion in global box office, beating the previous record holder, Cameron's own film "Titanic," which held that record for 12 years. Cameron's films have also earned numerous nominations and awards, most notably "Titanic's" 14 Academy Award® nominations (a record) and 11 Oscars® (also a record), including Cameron's own three Oscars® for Best Picture, Best Direction, and Best Editing. Both "Titanic" and "Avatar" won the Golden Globe® for Best Director and Best Picture. "Avatar" was nominated for nine Academy Awards® and won three.

Cameron returned to the world of Pandora in "Avatar: The Way of Water, which is set more than a decade after the events of the first film and continues the adventures of the Sully family. The film was released in 2022 and grossed more than $2.3 billion worldwide, winning an Academy Award® for best achievement in visual effects.

Over the last 17 years, Cameron developed cutting-edge 3D camera systems for movies and documentaries, as well as for broadcast sports and special events. He was at the vanguard of the 3D renaissance that has transformed the movie industry in recent years. He also developed unprecedented deep ocean exploration vehicles, lighting, and 3D camera equipment. Most recently, Cameron led his eighth deep ocean expedition to some of the deepest trenches in the world. On March 26, 2012, he set the world's solo deep diving record of 35,787' in the Challenger Deep in a vehicle of his own design.

Cameron is a National Geographic Explorer in Residence and a recipient of their most prestigious award, the Hubbard Medal, as well as the Explorer's Club medal for Explorer of the Year. Cameron is also passionately involved in sustainability issues, having founded the Avatar Alliance Foundation to take action on climate change, energy policy, deforestation, indigenous rights, ocean conservation, and sustainable agriculture.

His production company, Lightstorm Entertainment, installed a one-megawatt solar array on the roofs of its soundstages at Manhattan Beach Studios to generate all the power for the "Avatar" sequels. James and Suzy Amis Cameron, both environmental vegans, founded the Plant Power Taskforce to promote awareness of the impact of animal agriculture on the environment and climate.

JON LANDAU (Producer) is an Academy Award® and two-time Golden Globe®-winning producer who holds the distinction of having produced two films that became the highest-grossing movies of all time, "Avatar," and prior to that, "Titanic." The combination of Landau's thorough understanding of the most complex state-of-the-art technologies, his ability to work hand-in-hand with the highest calibre of creative talent, and his motivational ability has enabled him to play a significant role in numerous major motion pictures.

Landau has been Cameron's partner at their Lightstorm Entertainment production company for more than two decades. Prior to that role, he served as Executive Vice President of 20th Century Fox Studios. His other producing credits include "Honey, I Shrunk the Kids," "Dick Tracy," and "Solaris."

Throughout his career, Landau has also been very instrumental in the licensing and marketing of his films across all platforms globally. He has taken a hands-on approach to bringing innovation, diversity, and showmanship to these areas of the process. Never one to rest on his laurels, Landau is proactively working with companies and individuals throughout the entertainment industry to push technologies to new levels that will allow new stories to be told and then presented in more engaging and immersive ways.

In 2019, Landau produced "Alita: Battle Angel" with James Cameron.

RICK JAFFA (Screenplay by/Story by) has collaborated with his wife and partner, Amanda Silver, for more than 30 years. Together they've written and produced some of the biggest and most lucrative movies in Hollywood cinema history, with a collective worldwide box office of over $6 billion.

"Avatar: Fire and Ash," which they co-wrote with James Cameron, is scheduled for release December 19, 2025. It is a follow-up to "Avatar: The Way of Water," which they also co-wrote, which was released in December 2022.

Recently, they produced "Kingdom of the Planet of the Apes," the fourth installation in the rebooted "Planet of the Apes" franchise, which was released in May 2024. Their script for the live-action version of the Disney animated film "Mulan," directed by Niki Caro, was released on Disney+ in 2020. In 2015, they co-wrote the worldwide blockbuster "Jurassic World."

In 2011, the duo created, wrote, and produced the hit “Rise of the Planet of the Apes,” which earned an Oscar® nomination for its groundbreaking visual effects and successfully rebooted the “Planet of the Apes” franchise. In 2014, they co-wrote and produced the sequel, “Dawn of the Planet of the Apes.” The third instalment, “War for the Planet of the Apes,” which they produced, was released in 2014.

A native of DeSoto, Texas, Jaffa graduated from Southern Methodist University with a degree in history and political science. He later earned his MBA at the University of Southern California. Jaffa began his entertainment career in the mailroom of the William Morris Agency. He became the executive assistant to legendary agent Stan Kamen, who was then head of the motion-picture department. Later, as an agent, Jaffa represented writers and directors who created such diverse films as 1987’s “RoboCop” and 1985’s “The Trip to Bountiful.”

He began collaborating with Silver as an executive producer on “The Hand That Rocks the Cradle,” which she scripted. They then co-wrote “Eye for an Eye” and “The Relic.”

AMANDA SILVER (Screenplay by/Story by) has teamed with husband Rick Jaffa for over 30 years. Together they’ve written and produced some of the biggest and most lucrative movies in Hollywood Cinema history, with a collective worldwide box office of over $6 billion.

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Silver grew up in New York City and received her BA in history from Yale University before moving to Los Angeles. She was an executive assistant at TriStar and Paramount Pictures before enrolling at the University of Southern California, where she earned an MFA in screenwriting.

Silver’s thesis script was the thriller “The Hand That Rocks the Cradle,” which went on to be a hit in 1992 and began her collaboration with Jaffa, who executive-produced the film. She followed the next year with a Cable ACE Award-winning episode of “Fallen Angels,” directed by Alfonso Cuarón. Silver and Jaffa then co-wrote such films as “Eye for an Eye” and “The Relic.”

SHANE SALERNO (Story by) has written, co-written, or rewritten six films that debuted at No. 1 at the box office, two separate films that were the highest-grossing films of the year (1998 and 2022), and the third-highest-grossing film of all time.

His day job is serving as the founder and chief creative officer of The Story Factory, a film and publishing company. In that capacity, he has been a primary force in developing and placing 33 books on the *New York Times* bestseller list, with seven No. 1 *New York Times* bestsellers. The most recent No. 1 *New York Times* bestseller from The Story Factory is "Eruption," a novel begun by Michael Crichton before his passing and finished by James Patterson. He is also producing the Sony film adaptation with Sherri Crichton and James Patterson.

Salerno serves as executive producer of the forthcoming "Heat 2," written, produced, and directed by Michael Mann, based on the No. 1 *New York Times* bestseller written by Mann and Meg Gardiner that Salerno launched globally in partnership with Harper Collins. He is also the producer of "Crime 101" (written and directed by Bart Layton), which comes out in February 2026, starring Chris Hemsworth, Halle Berry, Mark Ruffalo, Monica Barbaro, Jennifer Jason Leigh, and Nick Nolte, and one of the producers of "Drowning: The Rescue of Flight 1421," which Paul Greengrass is directing.

Salerno has written screenplays for James Cameron, Steven Spielberg, Ridley Scott, Michael Mann, John Singleton, Jan DeBont, Wolfgang Petersen, Ron Howard, William Friedkin, Michael Bay, and Christopher Nolan, among others. In addition to "Avatar: The Way of Water" and "Avatar: Fire and Ash," Salerno's screenwriting credits include "Armageddon," directed by Michael Bay and produced by Jerry Bruckheimer, "Savages," directed by three-time Oscar® winner Oliver Stone, which he also executive produced, and "Shaft," directed by John Singleton.

"Avatar Fire and Ash" is Salerno's second project with James Cameron this year. They recently reunited on the non-fiction book "Ghost of Hiroshima" written by Charles Pellegrino, which became a New York Times and USA Today bestseller. Salerno is currently working with Quentin Tarantino and author Jay Glennie on an authorized ten-volume coffee table book series about each of Tarantino's films, the first of which, "The Making of Once Upon a Time in Hollywood," has just been released.

In television, Salerno began his career straight out of high school on "NYPD Blue," working as an apprentice under nine-time Emmy® winner Gregory Hoblit, David Milch, and Steven Bochco, and then became a staff writer at twenty-one on Dick Wolf's Fox TV series "New York Undercover." He went on to serve as the executive producer of "The Comey Rule," starring Jeff Daniels, which debuted as the highest rated limited-series in Showtime's history and was nominated for two Golden Globes®, writer and consulting producer of "Hawaii Five 0," and the co-creator/executive producer and showrunner of NBC's "UC: Undercover," which began a nearly 30-year collaboration with acclaimed novelist Don Winslow.

Salerno also wrote, produced, and directed the documentary "Salinger," about J.D. Salinger, which premiered as the 200th anniversary instalment of PBS's "American Masters," and co-wrote the non-fiction book "Salinger" (with David Shields), which became a New York Times bestseller. He also served as executive producer of the acclaimed documentary "Alan Pakula: Going for Truth," directed by

Matthew Mielle, which features an all-star cast including Meryl Streep, Julia Roberts, Robert Redford, Dustin Hoffman, Jane Fonda, Bob Woodward, Carl Bernstein, among many others.

DAVID VALDES (Executive Producer/Unit Production Manager) has worked as a producer and executive producer on a variety of features throughout the course of his career. His credits include "Alita: Battle Angel," "The Magnificent Seven," "Point Break," "The Book of Eli," "Babylon A.D.," "Like Father, Like Son" and several films starring Clint Eastwood, including "The Dead Pool," "In the Line of Fire" and "Unforgiven," the latter of which Eastwood also directed.

JAMIE LANDAU (Co-Producer) is a co-producer on "Avatar: Fire and Ash." Learning under the guidance of his father, producer Jon Landau, and director James Cameron, he has developed a comprehensive understanding of large-scale film production, performance, visual effects, and cinematic storytelling—core disciplines that continue to define the "Avatar" franchise.

Landau began his career in the industry as a production assistant and assistant director, gaining practical experience across multiple departments before moving into production. Prior to his work behind the camera, he appeared as an actor in acclaimed television series, including "It's Always Sunny in Philadelphia," "Masters of Sex," and "Grace and Frankie." He was also a core member of the Performance Capture Troupe for the "Avatar" sequels.

As co-producer, Landau plays a pivotal role in shaping the future of the "Avatar" saga.

BRIGITTE YORKE (Co-Producer) is a New Zealand-based unit production manager with a storied career in the local film and television industry, where she has worked for over 25 years with a primary focus on international feature films.

Her first production managing role was on Peter Jackson's "The Lord of the Rings: The Return of the King" in 2003, and from there she has worked on many acclaimed productions, including "King Kong," "Avatar," "The Lovely Bones," "The Adventures of Tintin," "The Hobbit" trilogy, "Crouching Tiger, Hidden Dragon: Sword of Destiny," and "Ghost in the Shell."

Yorke is currently hard at work on the "Avatar" sequels, where she serves as both unit production manager and co-producer.

RUSSELL CARPENTER, ASC (Director of Photography) is an Academy Award®–winning cinematographer whose career has been defined by both innovation and a deep commitment to visual storytelling. After early work in documentary projects in San Diego, Carpenter came to prominence through his collaboration with visionary director James Cameron, photographing "True Lies" (1994) and later the global phenomenon "Titanic" (1997). His luminous, emotionally charged images for "Titanic" earned him the Academy Award for best cinematography.

Carpenter has since continued his creative partnership with Cameron, returning to help bring "Avatar: The Way of Water"(2022) to life — a film that pushed the boundaries of performance capture and underwater cinematography. Beyond his work with Cameron, Carpenter has demonstrated remarkable versatility, shaping the look of films across genres: the sleek action of "Charlie's Angels" (2000) and its

sequel “Full-Throttle” (2003), the stylish heist drama “21” (2008), and Marvel’s playful, effects-driven “Ant-Man” (2015). This work is balanced by smaller but meaningful projects like “Parched” (2013), which dealt with the harsh misogyny women face in the remote villages of India.

Throughout his career, Carpenter has been recognized for balancing technical mastery with a painter’s eye for light and composition. Whether orchestrating the grandeur of a period epic, the dynamic energy of a superhero adventure, or the intimacy of a character-driven drama, his work consistently enhances story and emotion.

With “Fire and Ash,” Carpenter continues his collaboration with Cameron, bringing a lifetime of experience to the cinematic challenges of seamlessly merging live imagery that merges seamlessly into a computer-generated world. His images, both epic and intimate, have reached audiences worldwide and inspired generations of filmmakers who see in his career the marriage of discipline, innovation, and a love of storytelling through light.

DYLAN COLE (Production Designer) was nominated for an Academy Award® for “Avatar: The Way of Water,” and shared the 2010 Art Directors Guild Award for excellence with production designer Robert Stromberg and others on “Avatar.” He was part of a nominated team on two films the following year: “TRON: Legacy” and “Alice in Wonderland,” teaming again with Stromberg on the latter. His first credit as a production designer was 2014’s “Maleficent.”

Cole served as concept design supervisor on 2019’s “Alita: Battle Angel,” and he has worked as a concept artist or matte painter on such titles as “Jack the Giant Slayer,” “Oz: The Great and Powerful,” “The Lord of the Rings: The Return of the King,” “The Aviator,” “Water for Elephants,” “Transformers: Dark of the Moon,” “2012,” “Superman Returns,” “Conan the Barbarian,” “The Road,” “Memoirs of a Geisha,” and “The Golden Compass,” among many others.

Cole’s television credits include the award-winning series “Game of Thrones,” “Boardwalk Empire,” and the acclaimed miniseries “John Adams.”

A graduate of UCLA with a degree in fine arts, the Southern California native grew up drawing spaceships and alien worlds, and this passion led to the creation of his first book, “The Otherworldly Adventures of Tyler Washburn.” Cole has also just published a comprehensive book of his film design work, “Creating Worlds: The Disney and 20th Century Studios Cinematic Art of Dylan Cole.”

He enjoys traveling and teaching workshops at various events and schools around the world, as well as oil painting in the studio and plein air.

BEN PROCTER (Production Designer) is a veteran creative designer with over two decades of experience working with the biggest creative minds, brands, and franchises in entertainment.

He is currently the Oscar®-nominated hard-surface production designer for James Cameron's "Avatar" franchise, responsible for every element of the human world in "Avatar: The Way of Water," and three more planned film sequels. In this in-depth world-building role, Procter has overseen the design and construction of countless sets and vehicles, both practically and digitally, through the virtual production and visual effects processes. He also works closely with "Avatar" franchise teams and partners, ensuring conceptual and design integrity across games, theme parks, publishing, television, corporate partnerships, and more.

Born and bred in New York City, he moved to Los Angeles in 2000 to pursue his Hollywood dreams. Starting with VFX and cinematic previsualization on the "Matrix" sequels and "Pirates of the Caribbean," he quickly made the jump into movie art departments, contributing key concept design and art direction for films such as "Transformers" (as robot designer and art director), "Prometheus" (working with Ridley Scott, ADG Award nomination), "TRON: Legacy" (as VFX art director, ADG Award nomination), and the first "Avatar" (as concept art director, ADG Award win). Procter made the leap into film production design in 2012 with "Ender's Game."

He lives in Los Angeles with his wife, son, and altogether too many dogs.

STEPHEN RIVKIN, ACE (Editor) was nominated for an Academy Award®, a BAFTA Award, and an ACE Eddie Award for his work on James Cameron's mega-blockbuster "Avatar" and continued his collaboration on "Avatar: The Way of Water" and "Avatar: Fire and Ash." He also co-edited "Alita: Battle Angel" for Lightstorm Entertainment with producers James Cameron, Jon Landau, and director Robert Rodriguez. Rivkin previously co-edited the "Pirates of the Caribbean" trilogy for producer Jerry Bruckheimer and director Gore Verbinski. The three films were all nominated for ACE Eddie Awards, with a win for the original summer hit "Pirates of the Caribbean: The Curse of the Black Pearl."

He edited four films for director Norman Jewison: "The Hurricane," for which Denzel Washington received an Oscar® nomination and a Golden Globe® award, "The Statement," "Bogus," and "Only You." He worked as co-editor on the popular films "Ali," "Nine Months," "Outbreak," "My Cousin Vinny," "Fire in the Sky," and "Band of the Hand." Other editing credits include "Robin Hood: Men in Tights" for director Mel Brooks, "Stealth," "Swordfish," "Idle Hands," "Excess Baggage," Bat-21," and "Hot Dog: The Movie." Rivkin edited and was associate producer on the features "Youngblood" and "The Personals."

He is on the board of governors for the Academy of Motion Picture Arts and Sciences, served two terms as president of the American Cinema Editors, and is currently on the board of directors for ACE and the Motion Picture Editors Guild.

DAVID BRENNER, ACE (Editor) is an Oscar®-winning editor who worked with producer/director Zack Snyder on "Batman v Superman: Dawn of Justice," having previously cut the blockbuster hits "300: Rise of an Empire" and "Man of Steel." Prior to that, he was editor on Michael Bay's "Transformers: Age of Extinction," and the indie crime drama "Escobar: Paradise Lost."

Brenner won an Academy Award® for Oliver Stone's "Born on the Fourth of July." He also collaborated with Stone on "Wall Street: Money Never Sleeps," "World Trade Center," "The Doors," "Heaven &

Earth," and "Talk Radio." In addition, Brenner worked repeatedly with director Roland Emmerich, for whom he edited the films "2012," "Independence Day," "The Day After Tomorrow," "The Patriot," and "Independence Day: Resurgence."

Brenner's long career encompassed such diverse films as Rob Marshall's "Pirates of the Caribbean: On Stranger Tides"; James Mangold's "Identity" and "Kate & Leopold"; Curtis Hanson's "The River Wild"; Adrian Lyne's "Lolita"; James Foley's "Fear"; Vincent Ward's "What Dreams May Come"; and Irwin Winkler's "Night and the City."

"Avatar: The Way of Water" is Brenner's final film; he died February 17, 2022, at the age of 59.

JOHN REFOUA, ACE (Editor) was nominated for an Academy Award®, a BAFTA, and an ACE Eddie for co-editing James Cameron's blockbuster "Avatar." Refoua met Cameron while editing the Fox television series, "Dark Angel," and after the show's two-year run, Cameron asked him to help finish the edit of "Ghosts of the Abyss," the 3D IMAX documentary about the sinking of the Titanic. They went on to co-edit "Avatar," which took almost three years to complete. The film won the Critics' Choice Award for best editing from the Broadcast Critics' Association.

Refoua is a frequent collaborator with director Antoine Fuqua; the duo most recently worked together on the remake of "The Magnificent Seven," starring Denzel Washington, and "Southpaw," with Jake Gyllenhaal. Refoua first teamed with Fuqua on the hit "Olympus Has Fallen," starring Gerard Butler, and then "The Equalizer," also starring Denzel Washington. Refoua is a key part of Fuqua's team, and the two highly enjoy their collaboration.

In addition, Refoua collaborated with Tom Lennon and Ben Garant, the creators of "Reno 911!" He worked with them on the first five seasons of the Comedy Central television series and edited their feature film, "Reno 911!: Miami." They continued working together on their next feature, "Balls of Fury." Refoua also worked on the comedy "21 and Over," written and directed by Jon Lucas and Scott Moore, best known for writing "The Hangover."

At age 19, Refoua graduated from Oberlin College with a B.A. in economics. After a few years of travel and work in the business world, he decided to pursue his passion for the arts when a friend recommended editing.

Born in Rome and raised in Switzerland, **NICOLAS DE TOTH, ACE (Editor)** is the son of director André de Toth and a second-generation filmmaker. After six years of studying acting, he began his career working across multiple production roles—from gaffer and grip to production manager—on projects such as the western mini-series "The Adventures of Lucky Luke." This foundation in production has proven invaluable to his career as an editor, spanning an impressive range of genres and styles.

De Toth's credits include thrillers such as "The Edge" (Anthony Hopkins, Alec Baldwin), "Along Came a Spider" (Morgan Freeman), and "The Sum of All Fears" (Ben Affleck, Morgan Freeman); genre films including "Underworld: Evolution" (Kate Beckinsale), "Hitman: Agent 47" (Rupert Friend, Zachary Quinto), and "Gunpowder Milkshake" (Karen Gillan, Michelle Yeoh, Angela Bassett, Freya Allan); as well as acclaimed art-house projects like Park Chan-wook's "Stoker" (Nicole Kidman, Mia Wasikowska,

Matthew Goode, Jacki Weaver), “True Story” (James Franco, Jonah Hill, Felicity Jones), and “Barber” (Aidan Gillen).

He has also brought his editorial craft to large-scale blockbusters, including “Terminator 3: Rise of the Machines” (Arnold Schwarzenegger, Claire Danes), “Live Free or Die Hard” (Bruce Willis), “X-Men Origins: Wolverine” (Hugh Jackman), “The Commuter” (Liam Neeson, Vera Farmiga, Patrick Wilson), and the *Star Wars* limited series “Obi-Wan Kenobi.” His work further extends into action-comedy with “This Means War” (Reese Witherspoon, Tom Hardy, Chris Pine, Chelsea Handler).

JOE LETTERI’s (Senior Visual Effects Supervisor) pioneering work in visual effects has earned him five Academy® Awards for Best Visual Effects – most recently for “Avatar: The Way of Water,” following earlier wins for “Avatar,” “The Lord of the Rings: The Two Towers,” “The Lord of the Rings: The Return of the King,” and “King Kong.”

He has a long-standing interest in creating compelling, realistic creatures and characters – from the Na’vi to Gollum, Alita, and Caesar. He has developed many techniques that have become industry standards for creating photorealistic digital effects. This includes co-developing the subsurface scattering technique that brought Gollum to life (winning an Academy® Technical Achievement Award), and pushing the development of large-scale virtual production.

Under Letteri’s leadership, Wētā FX has continued to expand and improve these techniques through films like “The Hobbit” and “The Planet of the Apes” trilogies. He continues to drive the advancement of Wētā’s technological and artistic innovations.

DEBORAH L. SCOTT (Costume Designer) is an award-winning costume designer known for her outstanding design, intuitive looks, and trailblazing techniques that elevate each and every character she costumes.

Scott’s latest work can be seen in the highly anticipated “Avatar: Fire and Ash,” set for release on December 19, 2025. She reunites with James Cameron for this third instalment, helping to further expand the vibrant, immersive world of Pandora. For this chapter, Scott and her team are once again pushing the boundaries of costume design, spending years developing intricate textiles, beadwork, and embroidery, and fusing traditional handicraft with cutting-edge digital innovations. The result continues to bring the Na’vi to life with a richly detailed culture inspired by indigenous craft traditions and realized through thousands of bespoke costume pieces and props.

Her previous work includes “Avatar: The Way of Water” (2022), the record-breaking film that earned her a Costume Designers Guild Award nomination for excellence in sci-fi/fantasy film. In 2023, she also received the CDG Career Achievement Award in recognition of her outstanding contributions to the field.

Previously, Scott collaborated with Cameron on “Titanic” (1997), for which she took home the Academy Award® for best costume design. She also received a BAFTA nomination, in addition to ACCA, OFTA, and Golden Satellite Award wins. Scott later joined Cameron to work on “Avatar” (2009).

Her first film as a costume designer is “Never Cry Wolf” (1983). She is also known for her work on films such as “E.T. the Extra-Terrestrial” (1982), “Back to the Future” (1985), “Legends of the Fall” (1994), “Heat” (1995), “Wild Wild West” (1999), “The Patriot” (2000), “Minority Report” (2002), “Transformers” (2007), “Love & Other Drugs” (2010), and “Aloha” (2015). Scott is a sought-after designer whose work is respected globally.

Scott’s additional award nods include a CDG Award nomination in excellence in fantasy film for “Avatar”; a Golden Satellite nomination for best costume design for Roland Emmerich’s “The Patriot”; and Saturn Award nominations for “Back to the Future” and “Minority Report.” She is also an active member of the Costume Designers Guild and the Academy of Motion Picture Arts and Sciences.

In spring 2023, Scott became Designer-in-Residence for the UCLA School of Theatre, Film, and Television’s David C. Copley centre for the Study of Costume Design, which gives students the chance to study under the wing of a seasoned professional.

As a prestigious costume designer, Scott epitomizes the high standards of a creative designer who can seamlessly design for any plot, be it set on a faraway planet, in the dark past, in a contemporary setting, or in the future. From miniature people to giant robots, her versatility and intelligent design elevate her films toward greatness.

Based in Los Angeles, Scott’s work takes her all around the world.

SIMON FRANGLEN (Composer) is a multi-award-winning composer and record producer whose work spans some of the most acclaimed films of recent decades.

Franglen composed the celebrated score for James Cameron’s *“*Avatar: The Way of Water*,”* for which he received a 2023 World Soundtrack Award**.** His score was praised for expanding the sonic world of Pandora with both epic scale and profound intimacy, and was a global hit with the soundtrack album surpassing 750 million global streams**.** Over the past two years, he has continued his collaboration with Cameron on the upcoming **“**Avatar: Fire and Ash**,”** composing over three hours of original music that introduces major new themes, textures, and groundbreaking electronica to the *“*Avatar” musical universe.

Previous scores include multiple projects with directors such as Terrence Malick, Antoine Fuqua, and Jean-Jacques Annaud. Franglen’s journey to film composition began in the recording studio, where he built a remarkable career working with legends such as Whitney Houston, Michael Jackson, Celine Dion, Toni Braxton, and Quincy Jones, and on landmark films such as “Titanic**,” “**Skyfall**,” “**Moulin Rouge,” and **“**Se7en**.”** His production of “My Heart Will Go On” earned him a GRAMMY Award® and helped make *“*Titanic” one of the best-selling soundtracks of all time.

A pioneer in immersive and spatial audio**,** Franglen’s innovative work in 3D spatial environments across the world with artists such as Pink Floyd has helped expand how audiences experience music and sound. He continues to bridge the worlds of popular and symphonic music, crafting scores defined by emotional depth, innovation, and a commitment to storytelling through sound.

RICHARD BANEHAM (Lightstorm Visual Effects Supervisor/Virtual Second Unit Director/Executive Producer) or "Richie," hails from a traditional animation background. He made the transition to CG while working on "The Iron Giant." From there, he embarked into the world of CG, where he has also won awards for his work as an animation supervisor on "The Lord of the Rings," "The Two Towers," and "The Return of the King." His other credits include "Alita: Battle Angel" and "The Chronicles of Narnia: The Lion, the Witch and the Wardrobe."

Baneham also had the opportunity to dive into the world of theme parks, where he helped design and co-direct the "The Flight of Passage" and "The Na'vi River Ride Journey" at Disney's Animal Kingdom in Florida.

Since joining the studio in 2004 on "King Kong," **NICKY MUIR (Wētā FX – VFX Producer)** has advanced through production roles to lead client relationships and financial oversight for some of the world's most ambitious visual effects projects. Notably, she served as VFX producer on "Avatar: The Way of Water," both on set and during its extensive post-production phases. Over nearly two decades at Wētā, Muir has contributed to numerous landmark projects, including "Rise of the Planet of the Apes," "The Hobbit" trilogy, and "Game of Thrones," Seasons 7 and 8.

Her collaborative approach has supported directors and production teams in delivering visually groundbreaking work on time and on budget. Originally from Taranaki, New Zealand, she holds a bachelor of commerce in information technology and electronic commerce from Victoria University. Among her industry recognitions are a 2019 HPA Award nomination and a Primetime Emmy® win for "Game of Thrones."

She considers working across the "Avatar" franchise her crowning achievement and remains passionate about partnering with talented teams on projects that push creative and technological boundaries.

DANIEL BARRETT (Wētā FX Senior Animation Supervisor) won an Academy® Award and BAFTA Award for "Avatar: The Way of Water." He was also the animation supervisor for three of the "Planet of the Apes" films: "Rise," "Dawn," and "War," earning him three Oscar® and BAFTA nominations. He joined the team at Wētā FX in 2006 on "Bridge to Terabithia." The same year, he was lead animator on "The Water Horse: Legend of the Deep," work that earned him a VES nomination for animated character. Barrett spent three years as lead animator on James Cameron's "Avatar" on multiple sequences, including the destruction of the Home Tree and the third-act ground battle. He also led the animation team that created the digital Paul Walker for "Furious 7."

There are few visual effects supervisors who have delivered bigger films than **ERIC SAINDON (Wētā FX Senior Visual Effects Supervisor). "**Avatar," "Avatar: The Way of Water," "Alita: Battle Angel," and all three "Hobbit" films are just the tip of the iceberg. He joined Wētā FX in 1999 as a creatures/character supervisor, where he was pivotal in the creation of Gollum for "The Lord of the Rings: The Two Towers." He first moved into a VFX supervisor role in 2006 for "X-Men: The Last Stand." Since then, he has served in this capacity for most of his projects, while also managing preproduction and on-set duties.

Between blockbusters, Saindon has shown a deft hand guiding smaller projects, like "Pete's Dragon" and David Lowery's "The Green Knight." He won an Academy Award® and a BAFTA Award for "Avatar:

The Way of Water." He was previously nominated for two Academy Awards and three BAFTAs, and has won four Visual Effects Society Awards. He is an active member of the Academy of Motion Picture Arts and Sciences.

MARGERY SIMKIN (Casting Director) has been one of the industry's most prominent casting directors for the past 40 years, during which time she has amassed a wealth of film and television credits and worked with directors including Terry Gilliam, Frank Oz, Danny DeVito, Guillermo del Toro, David Frankel, and James Cameron.

Her credits include the phenomenally successful films for James Cameron: "Avatar" and "Avatar: The Way of Water," as well as "Avatar: Fire and Ash." She has also cast such iconic films as "Beverly Hills Cop," "Top Gun," "Brazil, "Field of Dreams," "Twelve Monkeys," "Erin Brockovich," "Marley & Me," and "Fame."

Her most recent TV work includes the award-winning "Star Trek: Discovery," "Star Trek: Strange New Worlds," and "Blue Eye Samurai."

Originally from Metuchen, New Jersey, Simkin attended the University of California, Santa Cruz. She currently resides in Los Angeles. Among her proudest professional activities was her involvement in the unionization of the Casting Profession.

~ AVATAR AND AOTEAROA NEW ZEALAND ~

A Creative Partnership That Defines a World

Nearly 20 years of collaboration

Since 2006, New Zealand has been at the heart of Pandora's creation, delivering world-class film infrastructure and award-winning visual effects. This collaboration has supported a franchise which has collectively grossed over $5.2 billion worldwide, reinforcing New Zealand's reputation as a trusted partner to some of the biggest cinematic universes ever created.
"What I'm most proud of is that the team here in New Zealand has proven that nothing is impossible."
– Jon Landau

He tāngata, he tāngata, he tāngata – it is the people, it is the people, it is the people

On Avatar: Fire and Ash, an incredible 92% of the crew were New Zealanders, a testament to the depth of talent and capability within the local screen industry. New Zealand's crews are globally respected for their leadership, adaptability, and ability to deliver under pressure. Experienced Heads of Department guide teams that combine artistry with technical precision, ensuring outstanding results for the most ambitious productions.

The New Zealand Film Commission (NZFC) plays a pivotal role offering expert guidance and practical support to overseas filmmakers navigating production in Aotearoa New Zealand. From incentives and logistics to cultural engagement and locations research, NZFC ensures international partners can unlock the full potential of New Zealand's screen ecosystem.

"One of the things that I have found here from the crew in general is filmmaking still remains a passion for the Kiwi crew. It's not just a 9-to-5 job, and that passion is both in the artistry that people apply to their craft, but also in the embracing of new technology..."– Jon Landau

Redefining possibilities

Wētā FX is renowned for its groundbreaking work in performance capture, virtual production, and complex visual effects but it's far from working alone. Across New Zealand, a network of exceptional designers, concept artists, and post-production specialists collaborate to deliver precision and creativity at scale. Together, these teams set new benchmarks for immersive storytelling, proving that exceptional artistry is a collective effort.

"They are people who don't want to rest on their laurels of the past, they want to explore the potential of what is possible. What I'm most proud of is that the team here in New Zealand has proven that nothing is impossible." – Jon Landau

Growing opportunities

Starting January 2026, the Rebate that helped bring Avatar to life is getting an upgrade. The 20% base rebate stays, plus a 5% uplift that now includes post-production and VFX-only work, lower spend thresholds and no caps on key creative roles. These changes combined with the globally recognised workforce, leading VFX innovators, and incomparable locations make New Zealand's international attraction offer one of the most compelling. More details here.

For media enquiries, please contact: Polly Inch, NZFC Senior Communications Advisor, polly.inch@nzfilm.co.nz

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