



PRODUCTION NOTES

Thirteen years ago, Academy Award®-winner James Cameron introduced moviegoers to a world unlike any they'd ever seen with his breathtaking epic "Avatar." Now, the visionary filmmaker is inviting audiences on a brand-new cinematic journey with the highly anticipated "Avatar: The Way of Water."

Sam Worthington and Zoe Saldña reprise their iconic roles, playing Jake Sully and Neytiri, now loving parents doing everything they can to keep their family together. When unforeseen events displace them from their home, the Sullys travel across the vast reaches of the moon Pandora, ultimately fleeing to territory held by the Metkayina clan, who live in harmony with their surrounding oceans. There, the Sullys must learn to navigate both the dangerous water world and the uncomfortable dynamics of gaining acceptance from their new community.

In addition to Worthington and Saldña, the film stars Academy Award® nominee Sigourney Weaver, Stephen Lang, Cliff Curtis and Academy Award® winner Kate Winslet. The movie also introduces audiences to a group of talented young actors including Britain Dalton, James Flatters, Trinity Jo-Li Bliss, Jack Champion and Bailey Bass. The screenplay was written by James Cameron & Rick Jaffa & Amanda Silver from a story by James Cameron & Rick Jaffa & Amanda Silver & Josh Friedman & Shane Salerno. Cameron and Jon Landau are the film's producers, with David Valdes and Richard Baneham serving as executive producers.

Cameron's below-the-line team includes Production Designers Dylan Cole and Ben Procter, Academy Award® winning Director of Photography Russell Carpenter, ASC, and Academy Award® winning Costume Designer Deborah L. Scott, with Music by Simon Franglen. Editors are Stephen Rivkin, ACE, David Brenner, ACE, John Refoua, ACE and James Cameron, ACE. Senior Visual Effects Supervisor is Academy Award® winner Joe Letteri; Academy Award® winner Richard Baneham serves as Lightstorm's Visual Effect Supervisor/Virtual 2nd Unit Director. A Lightstorm Entertainment Production.

A generational family epic playing out against the brilliant colors and the majesty of an expanded Pandoran landscape, "Avatar: The Way of Water" premieres exclusively in theaters Dec. 16, 2022.

INSIDE THE STORY

Making a sequel to the most successful movie of all time is a daunting challenge, but if anyone could do it, it would be James Cameron, who has before written and directed two of the most successful and beloved sequels of all-time: "Aliens" and "Terminator 2: Judgment Day."

"Avatar" was a world that had been with Cameron for a long time. He had written an early treatment for the original film in 1994, even though the means to realize his vision did not yet exist. Embarking on the production more than a decade later, the trailblazing filmmaker brought the wealth of knowledge he had amassed on the sets of his earlier triumphs—including such unforgettable blockbusters as "Titanic," "The Terminator," "T2," "Aliens," "True Lies" and "The Abyss"—to "Avatar," creating a live-action film that transformed motion capture into performance capture and pushed visual effects technology to a new and astonishing frontier. Yet, at every turn, Cameron took care to ensure that the revolutionary technology invented for the movie never overwhelmed the performances and emotion of the characters or the sweep of the story.

Given all they had achieved with "Avatar," and with the idea of sequels beginning to percolate in their heads, Cameron and his longtime producing partner Jon Landau took the unusual step of convening the key below-the-line principals who had helped realize the film for a technology summit. In February of 2010, they all met at a Santa Barbara, Calif., hotel, to review what aspects of the filmmaking process had worked best, and what they could have perhaps improved upon. The gathering yielded a trove of insights, which Cameron mulled as he contemplated a future on Pandora. "I don't think that 'Avatar: The Way of Water' would've been possible if we hadn't done that exercise," Cameron says now.

Once he decided to explore further stories set on the lush alien moon, Cameron sat down and began writing a plethora of ideas. With more than 1,500 pages of notes and story beats, Cameron and Landau realized that there was more than one story to tell. They brought on an elite group of top Hollywood screenwriters to work with Cameron in transforming his story notes into the four films that would continue the adventures of Jake, Neytiri, and the new family they created together. There was no shortage of ideas, and the process took months to home in on the exact stories for not just one sequel but for a series of subsequent movies, all wildly ambitious yet all anchored around one central theme: the importance of family.

Says Landau: “I tell people that Jim writes movies with themes that are bigger than their genre, and that’s why his movies resonate with people—and there’s no greater theme, universally, than family.”

The filmmaker wanted to have all the screenplays for all the follow-ups completed before moving on to production. “We had to write four movies before I could start on the first sequel,” Cameron says. “I wanted to map out all the stories and then get the economy of scale of capturing the actors across multiple films and then filming the live action. The thinking was we could consolidate the different stages of production together—performance capture, live action and then post-production.”

Heroic Jake Sully, having begun “Avatar” as a paraplegic Marine grieving the death of his twin brother and desperately searching for a new path, now begins “The Way of Water” as the happily married patriarch of his family and the head of the Omatikaya clan, fully inhabiting his Na’vi body. “Family is our fortress,” he often reminds wife Neytiri and their children, Neteyam (James Flatters), Lo’ak (Britain Dalton), Tuk (Trinity Jo-Li Bliss) and adopted teenage daughter, Kiri (Sigourney Weaver). Much to Jake’s and Neytiri’s chagrin, their kids often hang out with Spider (Jack Champion), a human child orphaned by the war and too small at the time to return to Earth.

The Omatikaya clan has lived a rather idyllic life for more than a decade before a growing star in the night sky signals the return of the human invaders. When human forces and massive destructive equipment land on Pandora, the Sullys and the rest of the Omatikaya are forced to create a secure stronghold in a giant cavern located within one of the massive floating rock formations that are a part of the Hallelujah Mountains.

“The Sky People” return to Pandora not just to run a mining operation to strip the moon of the valuable mineral known as “unobtainium.” Instead, the Resources Development Administration (RDA) returns in force with the added objective to colonize the entire moon and make it the new home for humanity, as Earth is on the precipice of no longer being inhabitable. Destroying

a large swathe of forest, the RDA erects a giant walled city on the ocean's edge called Bridgehead. Leading the RDA's on-world assets is unyielding General Francis Ardmore (Edie Falco).

In addition to having an armada of weaponized land, air and sea vehicles at their disposal, the RDA has brought with them a secret weapon: an elite team of soldiers resurrected as recombinants (recoms). Recombs are autonomous avatars embedded with the memories of the humans whose DNA was used to create them. Leading this fighting force is Recom Col. Miles Quaritch (Stephen Lang).

As the Olo'eyktan (leader) of the Omatikaya, Jake successfully leads the warriors of the clan on incursions against the RDA. However, when Jake realizes that he himself is in fact the target of Quaritch's recom team, he and Neytiri make the tough decision that it is in the best interest of the greater clan for the Sullys to flee their homeland and seek safe haven in the distant atolls of Pandora. The decision is one that tears at the heart of each of the family members. "That's the dilemma for those characters," Cameron says. "To do what's right for the greater good or to do your job and your duty of what your heart tells you for your family?"

After making the long journey across the vast oceans of Pandora, the Sullys arrive at the home of Metkayina clan, led by Ronal (Kate Winslet) and Tonowari (Cliff Curtis). There, Jake invokes *Uturu*, a Na'vi tradition stating that any refugee seeking sanctuary must be granted safe harbor. Reluctantly welcoming their guests, Ronal and Tonowari instruct their children Tsireya (Bailey Bass) and Aonung (Filip Geljo) to attempt to help the Sully kids adapt to the water clan's customs and traditions.

The Sullys' disappearance from the rainforest does not stop Quaritch from searching out "the insurgent Jake Sully." When Quaritch gets intel that suggests that Jake might be living among one of the many reef clans, he turns his focus to ravaging reef village after reef village in search of his nemesis. Quaritch's pursuit leads not only to an epic sea battle that pits RDA forces against Jake, Neytiri and the Metkayina people but also a very personal confrontation between Quaritch and the two Sully parents.

With the story in place, Cameron and Landau challenged the film's key department heads to come up with methodologies and new technologies that would allow Cameron to both create even more expressive and engaging characters on the screen, and to set them in a world that, despite its fantastical design, would come off as real. The result was that as production began Cameron had at his disposal a completely new suite of technology tools. "The stuff we're working with now is so advanced compared to the first film," Cameron says. "Now does that make a better movie from an audience perspective? Absolutely not. The broader audience only

cares about a story, the characters, and how the film makes them feel. I keep that in mind first and foremost every single day.”

Landau explains that each sequel’s story comes to its own conclusion and emotional resolution, but when looked at as a whole, the four “Avatar” sequels will create an even larger connected epic saga. Rather than feeling the external pressure associated with making a sequel to a giant box-office hit, the filmmakers put pressure on themselves to just make the best movies possible. “There’s pressure every day that you make a movie, but the pressure is the pressure that we put on ourselves,” Landau says. “We want to push the boundaries of storytelling and captivating audiences. All that does is make us work harder.”

In devoting years of his creative life to the “Avatar” films, Cameron says he’s determined to make sure the sequels are entertaining and laden with spectacle at the same time they’re moving and emotional. At the same time, he’s imbued them with themes that are important to him—chief among them, environmental stewardship and, of course, the importance of family. “With ‘Avatar’ and where I’ve chosen to take the story and open up the landscape and the characters that I’ve brought in and some of the questions that get asked, I don’t feel there’s anything that I need to say cinematically that I will not say across these four films,” he says.

ABOUT THE CHARACTERS

THE SULLY FAMILY

Australian actor Sam Worthington returns to the leading role of Marine turned Na’vi leader Jake Sully. Zoe Saldaña once again is the Na’vi warrior Neytiri, now wrestling with her obligations and duties to her family and her clan. Sigourney Weaver plays their adopted teenage daughter Kiri, who’s the biological daughter of the avatar of Dr. Grace Augustine, the deceased character Weaver played in the first film.

South London native James Flatters is Neteyam, the eldest of Jake and Neytiri’s boys, and the “golden child,” who can do no wrong, Britain Dalton, who hails from Orange County, California is the proverbial second son, Lo’ak. Equally desperate to win Jake’s approval, Lo’ak was born with an extra finger, which makes him something of an outcast among his clan. Trinity Jo-Li Bliss portrays Tuk. She is daring, mischievous and incredibly close to her mother Neytiri, her grandmother Mo’at (CCH Pounder reprising her “Avatar” role) and big sister Kiri.

Jack Champion is Spider, a human child left behind on Pandora as a toddler, to whom the Sully kids, and Kiri in particular, feel a special attachment.

THE METKAYINA

Reuniting with James Cameron for the first time since 1997's "Titanic," Academy Award® winner Kate Winslet portrays Ronal, the Tsa'hi, or Shamanic Matriarch of the Metkayina clan, married to Tonowari (Cliff Curtis), the Olo'eyktan of the clan. A New Zealander of Maori descent, actor Cliff Curtis is known for his work in such films as "The Meg" and "The Dark Horse," and the television series "Fear the Walking Dead." Bailey Bass plays Ronal and Tonowari's teenage daughter Tsireya, whose ties to her family are tested once Jake and Neytiri's middle child Lo'ak enters her life. Canadian-Filipino actor Filip Geljo ("Odd Squad") plays their son Aonung, a great hunter, who treats the Sully family with wariness. And young Maori actor Duane Evans Jr. plays Metkayina teen Rotxo, best friend to Aonung.

QUARITCH

Stephen Lang returns as a reconstituted Recom Quaritch. Having played the human antagonist from "Avatar" who died at the end of the film, Lang returns as a recombinant, or recom, of his character. A recom is a specialized autonomous avatar embedded with the memories of the human whose DNA was used to create it. Quaritch's recom possesses all the skills he had as the head of SecOps, the private security force that once defended the base of Hell's Gate, but now with the added advantage of a nine-foot-tall Na'vi body.

ADDITIONAL CAST

Joel David Moore reprises his role of Norm Spellman, a scientist who remained behind on Pandora and feels at home with his Na'vi compatriots. CCH Pounder once again portrays Mo'at, Neytiri's mother and the Tsa'hi of the Omatikaya clan. Actor, musician and filmmaker Jemaine Clement ("Flight of the Conchords," "What We Do in the Shadows") is Dr. Ian Garvin, a marine biologist who works for the RDA. Australian actor Brendan Cowell takes on the role of the larger-than-life captain of the Sea Dragon, Capt. Mick Scoresby a man driven by self-interest and greed.

ABOUT THE PRODUCTION

Rather than create a host of new planets and moons, James Cameron chose to continue to explore more of the moon Pandora itself with the "Avatar" sequels. He reasoned that the moon, which orbits a gas-giant planet called Polyphemus in the Alpha Centauri-A star system, could contain a range of landscapes—just like Earth.

"Pandora is another character in the movie," says producer Jon Landau. "We've been using Pandora as a metaphor for our world, and we could travel our world for ages and not see all the wonders that it holds. So, Jim made the decision to keep the story set on Pandora and to

explore new biomes and new cultures. Based on his love for the oceans, my love for the oceans, we settled on the oceans as the next sounding ground for our stories.”

Cameron turned to Production Designer Dylan Cole to design everything relating to natural Pandora and the Na’vi, while Production Designer Ben Procter was charged with focusing on the environments, vehicles and weapons of the human characters. “Usually, you have one production designer who manages everything that goes in front of the lens,” Cameron says. “But there were two worlds in collision in this story: the human world, which is highly technological and highly recognizable to us, and the world of Pandora, the Na’vi, the creatures, the plants, everything. Dylan and Ben weren’t just designing for movie two—they were designing across the whole metanarrative.”

THE WORLD OF THE METKAYINA

“In designing the oceans of Pandora, we knew we had a massive challenge,” explains Dylan Cole. “For one, our director James Cameron knows more about the ocean than anyone.” He’s referring to not only to Cameron’s record-breaking solo dive to Earth’s lowest point in 2012, which he documented in the 2014 National Geographic film “James Cameron’s Deepsea Challenge,” but also to his life-long passion for the sea.

Beyond even that, Cole’s task involved creating an ecosystem that would have shaped the Metkayina clan’s entire way of life. The characters themselves are a slightly different shade of blue than the Omatikaya, and they have a different physiology, with large hands, wider chests and rib cages, and thick protuberances of cartilage beneath skin, almost like fins, that extend down the sides of their arms and legs to help them swim. They also have wider tails to help propel their bodies through the water. Explains Cameron: “The Metkayina clan, the reef people, have adapted to ocean life, so they look quite pronouncedly different.”

The Metkayina village was designed to evoke a feeling of idyllic life on the reef. And just as the Omatikaya had their sacred places in the rainforest, the Metkayina have the Cove of the Ancestors, where their Spirit Tree stands. “It needed to feel underwater and exotic but also call back to the Tree of Souls,” Cole says, referring to the giant willow tree that was attacked by RDA forces in “Avatar.” “We kept the idea of a tree, with glowing magenta tendrils and fronds like exotic kelp.”

The Metkayina have a unique and spiritual relationship with the *tulkun*, a species of sentient whale-like creatures that can grow to 300-feet long. Explains Cameron: “The conceit is that the *tulkun* culture and the Na’vi culture are joined together with music, with singing, with dance. The Metkayina, for example, would do tattoo patterns on the *tulkun* that will express their

family story. Adult *tulkun* who have gone through their coming-of-age ceremony have tattooed bodies and tattooed fins, just as the Metkayina, as teenagers get their first tattoos as well.”

The character of Payakan is an adolescent *tulkun* who befriends Jake and Neytiri’s son Lo’ak, though like the Na’vi teen, Payakan also is something of an outcast—the two communicate using sign language developed specially by actor and deaf-advocate CJ Jones for the production of the film. “They’re both essentially misunderstood teenagers that aren’t accepted, so they become pals out in the wild of the ocean,” says Cameron.

Among the other aquatic creatures are the *ilu*, a frisky, playful mammalian species that Cameron describes as “a cross between a bi-plane version of a manta ray fused on to the long neck of a plesiosaur with the canard wings of a European jet fighter.” Cole thought of them as the movie’s answer to the *ikran*, the species of dragon-like aerial predators spotlighted in “Avatar.” “We wanted the personality of a dolphin or a seal, something very fun, but they have teeth and can be scary, when need be,” says the production designer.

By contrast, the *skimwing* is amphibious—it has a gill structure but also can breathe at the surface of the water. “The *skimwing* is described as a warrior’s mount, meaning it’s more aggressive, it’s more dangerous, it’s faster,” Cameron says. The design was inspired in part by the flying fish, but with a very different head shape and bright Pandoran wings, colored in a basic black and orange pattern with some white. “The design can’t just look cool,” Cole says. “It needs to function as if it were real.”

THE WORLD OF THE RDA

When the humans return to Pandora, they have only one goal in mind: utter domination. Traveling aboard a fleet of ISVs (short for Interstellar Vehicle), led by the *Manifest Destiny*, the heavily armed RDA has replaced the habitation modules that once held scientists and candidates for the Avatar Program with “sling loads,” which carry heavy equipment, military vehicles, and machinery. The ISVs’ enormous engines burn the native landscape to the ground as they descend through the air. “It’s a hostile takeover, Normandy Beach sort of moment,” explains production designer Ben Procter. “This beautiful, 20-mile-wide radius of forest has been reduced to a wasteland of burning lumber.”

Procter designed the sling load itself as a giant industrial structure, a cross between an oil rig and an office building standing 30 stories tall. “It’s got these shock-absorbing legs because it has to be dropped down to the planet,” he says. “At the bottom of this 30-story tower, there’s a giant ramp that opens up, and out of it comes a whole series of construction vehicles and AMP suits and people.”

All that equipment is used in the construction of the RDA's base of operations, a sprawling city called Bridgehead. "It is a full-blown industrial port," says Proctor. "There's refining of unobtainium, refining of fossil fuels. Jim wanted it to feel like a frontier boomtown, infinite construction. Like ants, toiling and building."

In addition to a fleet of attack aircraft, the RDA also has in its arsenal the monstrous yet notably aerodynamic Sea Dragon, a 400-foot long ship that can lift itself out of the water to skim the surface of the ocean at speeds of 140 knots. The Sea Dragon carries within it smaller vessels, all designed to assist in the hunting of *tulkun* and defense. The lethal armada includes mako attack subs armed with torpedoes, which hang like bombs ready to drop out into the water through the belly of the hull. Also on board are underwater Crab Suits—the film's answer to "Avatar's" AMP Suit. "The crab suit is like an oversized mechanical deck hand that can do all the heavy-duty jobs in and out of the water," says Cameron. "In the same way that an actual crab can go into coral and plants and scuttle its way through, half swimming, half grabbing onto things, this can do the same. When it's walking on the deck, it's walking on its knuckles. But in the water, it has a slight prehensile ability to pull those toes out and grab onto kelp and other objects."

The Sea Dragon also carries on it a host of surface boats including the Matador—a high-speed forward command, support, and harpoon platform—and several Picadors, which are used for short-range patrol and defensive response roles.

UNDERWATER PERFORMANCE CAPTURE

For "Avatar: The Way of Water," Cameron and his team had to go back to the proverbial drawing board to determine how to capture performances under water, something that had never been done before. "The key to it was to actually shoot underwater and at the surface of the water so people were swimming properly, getting out of the water properly, diving in properly," Cameron says. "It looks real because the motion was real. And the emotion was real."

The behind-the-scenes team constructed an enormous tank at the Manhattan Beach Studios where Cameron and Landau's production company, Lightstorm, is housed. The tank could hold enough water to allow the filmmaker to replicate real-world oceanic conditions. Standing 120 feet long, 60 feet wide and 30 feet deep and holding more than 250,000 gallons of water, the massive tank functioned as the films' underwater "Volume," as performance-capture stages are known.

"That became our complete Swiss army system," Cameron says. "We could do waves breaking on the shore and have people trying to get out of the water while they're getting hit by waves. We could create wave interaction with the creatures and people surfacing, getting hit by a

wave and trying to say their lines and trying to breathe at the same time.” A propeller system dubbed “the racetrack,” which consisted of two six-foot diameter ship propellers, was used to drive the current in the tank. “It was only a 10-knot current, but we were able to make it look much faster for the film,” Cameron says.

For the performance capture technology to work underwater, however, the water had to be clear. So, although Cameron had initially thought the crew photographing the actors might be able to wear SCUBA gear while shooting in the tank, the breathing apparatus created disturbances in the water. “You can’t have a lot of air bubbles,” the filmmaker explains. “Every one of those air bubbles is a little wiggling mirror, and the system that’s trying to read all the marker dots on the actor’s body so it can capture their motion can’t tell the difference between a marker dot and a bubble.”

That left only one option: “Everybody who was working in the tank was holding their breath,” Cameron says. “If there was somebody down there holding the light, they were holding their breath. If they were operating a camera, they’re holding their breath. The actors, of course, had to be holding their breath.”

To help them become give compelling performances underwater, the cast studied free diving with internationally recognized expert Kirk Krack. “The actors really enjoyed it,” says Cameron, noting that while every member of the ensemble proved adept at free diving, Winslet took to the water with astonishing ease. Says Cameron, “Kate enjoyed the freedom of being able to express herself underwater. She was able to do a static breath hold for something like 7 minutes and 20 seconds. I’ve been a free diver for 50 years, and I think the longest I’ve ever held my breath was 5 and a half minutes.

“What we essentially wound up with was a volume for underwater and a separate volume for the air,” Cameron continues. “Those two volumes had to sit right on top of one another with only an inch in between—so the computer’s taking data from one volume, data from the other volume and in real time, it’s integrating all that information and showing me on my Virtual Camera people coming and going, swimming up, getting out onto a dock or diving in and swimming underwater. It was two completely separate methods of capture being fused together. Obviously, the software to do that took quite a while to get worked out, but the end result was amazing.”

Performance capture for “Avatar: The Way of Water” began in September of 2017 and ran for roughly 18 months, with Cameron and the cast working on scenes for all four of the sequels. “For the actors, it’s a very pure process,” says Cameron. “They’re not distracted by anything.

We just roll. Sometimes we'll record for 10 to 12 minutes straight. It's a creative sandbox, and I find as a director, I'm much more attuned to the actors' emotional states."

After Cameron and the editorial team picked the best performances for each moment of a given scene, Cameron then employed a revolutionary Virtual Camera to create the specific shots. The Virtual Camera allowed the director to shoot scenes within his computer-generated world, just as if he were filming at a real location or on a Hollywood soundstage. Through this Virtual Camera, the director would see not Zoe Saldña, Sam Worthington or Sigourney Weaver, but their giant blue characters in the world of Pandora. "I could see everybody where they're supposed to be, above or below the water, and I could talk to them over the diver address system. They were acting to real-time direction based on what I was seeing on the virtual camera," Cameron says.

Once the Virtual Camera shots were edited into cut sequences, the shots and performances were delivered to the visual effects experts at Peter Jackson's Academy Award®-winning visual effects powerhouse Wētā FX in New Zealand, who had helped Cameron breathe life into "Avatar's" Avatar and Na'vi characters. Under the direction of senior visual effects supervisor Joe Letteri, a four-time Oscar® winner famed for his innovative work on CG characters including Gollum and King Kong, the Wētā FX artisans worked to preserve the nuances of every performance.

Collaborating with Letteri was Lightstorm's own Oscar® winner Richard Baneham. The two together pushed the VFX artists to be utterly truthful to the actors' work; of course, the artists needed to add the subtle movements of the Na'vi tails and ears, which the actors could not do themselves. But even in those cases, the goal was always to remain consistent with the emotions created by the cast. "We look at every actor and every performance at a frame-by-frame level to make sure it matches," says Letteri. "To me, it always comes down to the characters and the ability to be with them, to be in the moment with them, to see their performances, to understand what they're feeling and what they're going through. That emotional connection is always what you're going for." Adds Cameron: "What we're interested in with performance capture is the totality of the performance—physical, emotional, facial, the eyes, everything. What the actor did in the moment is sacred."

For "Avatar," the visual effects team had developed an "image-based facial performance capture" system, using a single standard-definition head-rig camera to accurately record the smallest nuances of the actors' facial performances. The rig faced toward the actors' faces, and the camera recorded facial expression and muscle movements to a degree never before possible. Most importantly, the camera recorded eye movement, which had not been the case

with prior systems. The head-rig system allowed actors' facial performances to be captured with unprecedented clarity and precision.

For "Avatar: The Way of Water" and its sequels, the head rig was updated with two high-definition cameras designed to capture an even higher fidelity and more nuanced performance. "Having that performance as detailed as possible [helps us] make sure that that's what we see in the final shots," Letteri says.

Working in concert with the team at Lightstorm, Wētā FX not only needed to create photoreal characters who would be engaging and emotional, but they also had to create digitally, at an unprecedented level, the world of Pandora. Every plant, every tree, every rock needed to be created and rendered in the VFX team's computers; significant breakthroughs in lighting, shading, and rendering allowed them to complete shots with far more complexity than ever before given the ubiquity of water in the scenes. More than five years of research and development went into inventing new software and methodology for the sequel.

"The whole movie doesn't take place in and under the water, but a big proportion of it does," Cameron says. "We had to figure out how water moves when a huge creature moves tons of water with its fin or when the tiniest raindrop lands on somebody's forehead, trickles down into their eyebrow and down their face. It's an incredibly complex problem, but it's not like we were starting from scratch. We were doing water simulations back on 'Titanic,' but it's taking it not just to the next level, but up five levels. The beauty of it is, if you can solve water for this movie, you can do all water anytime until the end of time. So, these tools become incredibly important for the effects industry at large."

CINEMATOGRAPHY AND COSTUME DESIGN

Most of the live-action scenes in "Avatar" were shot in Wellington, New Zealand, and for the sequels, Cameron was determined to return to the country. "We enjoyed the experience of shooting there so much on the first film, just the quality of the workmanship of the sets and the props, there's a real pride in what they do," Cameron says.

Still, Cameron brought with him a team of top-flight artists including cinematographer Russell Carpenter. "Our lighting that we did in the live action scenes had to merge seamlessly with whatever environment we were in, whether it was a dense jungle, whether it was underwater, whether it was in the RDA facilities," says Carpenter. Notes Landau of the cinematographer: "When you have a combination of live action, and CG, one of the most difficult things is the interactive lighting. We were also shooting this in 3D at High Dynamic Range at 48 frames per second. Russell had to embrace all those things"

He also worked closely to ensure that the lighting complemented the film's established color palette. "Jim wants, well, everything—the color, the lighting, the contrast—to affect the viewer, to have the neurons in our visual systems and our brains stimulated in a certain way," Carpenter says. "That's why we have this attention to color, attention to detail, attention to camera movement... to help with that sense of immersion."

Landau adds, "Carpenter's work started long before the live-action filming. We wanted Russell's eye to be the cinematography lens that also defined the look of CG scenes."

Furthering that sense of immersion are the richly detailed costumes designed by Oscar®-winner Deborah L. Scott. Scott approached every costume as if it told its own story. What role does this character play in the movie? In their society? The costumes for the newly introduced reef people needed to be unique to their culture and to be grounded in the resources of their surrounding environment.

Although the vast majority of Na'vi costumes were only going to be realized digitally on screen by Wētā FX, many of the costumes and much of the jewelry were fabricated as real, tangible items. "One of the reasons that we've made the garments to completion is that the motion of the garment cannot be understood without having a whole piece," explains Scott. "If something's heavy or feathery or light or stringy or fringy, the way these things move in air, standing at a breeze, underwater, you really have to have the sample to see what happens to it."

Says Letteri: "The costumes on this film are much more involved than what we had on the first film. Costumes are simulated because they're physical. If someone walks and moves their arm, the cloth folds and wrinkles and bends with them. If their costume is made out of lots of little pieces like beads and strings or feathers or woven bits, that all has to go through this really detailed physical simulation to make it behave as if it were a real piece of cloth."

"If we wanted Wētā FX to make a costume look real, we needed to give them a standard to ascribe to," says Landau. "The beautiful creations Deb designed and built with the incredible artisans at Wētā Workshop provided exactly that."

One of the most intriguing pieces that emerged from early development was the ceremonial cloak worn by Cliff Curtis's Metkayina Olo'eyctan Tonowari. "It's a huge signifying piece for any character of his stature," Scott says. "The initial conception came from some black and white etchings that I had found of flora and fauna." Scott took inspiration from nature, drawing on the colors of the Pāua shell—"which is every color in the rainbow from green to purple to blue, silver, all that," she says—and the sunrise. "The feathers inside his cloak go from pale yellow all

the way down to orange,” says the costume designer. “They’re super vibrant—just like a festive bird, he gets to show off.”

AN IMMERSIVE, AND EMOTIONAL, THEATRICAL SPECTACLE

In all his films, James Cameron creates an immersive experience in which audiences will feel like they’re alongside the characters on their adventures. But that’s never been truer than in the case of “Avatar: The Way of Water,” which stands as a new creative zenith for the singularly talented filmmaker who, yet again, pushes the boundaries of cinematic storytelling. By expertly utilizing enhanced 3D technology, Cameron transports filmgoers inside the narrative, enabling them to truly experience the richly detailed environments of Pandora and allowing them the opportunity to traverse its majestic terrain alongside brave and bold heroes Jake and Neytiri.

“We make movies for the big screen,” says producer Jon Landau. “Why do people turn to entertainment today? To escape. And you can only escape so far on your mobile device, or on a home big screen. When you go to the theater, you get lost in the images on screen, the characters, and the world of that movie. There’s nothing like it.”

The experience is even more transporting given the stunning imagery and compelling story Cameron and his collaborators were able to conjure using groundbreaking technology, offering audiences a breathtaking—and heart-pounding—escape like they’ve never seen before. “With 3D, High Dynamic Range, high framerate, we’re able to present a higher quality image today than we could on ‘Avatar’ by far,” Landau says. “It goes beyond what was possible before, and we do all of this to service the narrative storytelling. It’s a window into another world.”

Concludes Cameron: “You go into a movie theater, and you’re being transported to a fictional fantasy world. The more you can suspend your disbelief, the more fun it is. There’s almost a contract between the movie and the audience—we’re all just gonna join hands and skip off to Pandora together. It’s gonna be fun.”

ABOUT THE CAST

SAM WORTHINGTON (Jake Sully) graduated from Sydney's prestigious National Institute of Dramatic Art (NIDA). He made his feature film debut with the Australian film, "Bootmen." His performance garnered him an Australian Film Institute (AFI) Award Nomination for Best Performance by an Actor in a Leading Role in 2000. Additional Australian film credits include "Dirty Deeds" with John Goodman, Toni Collette and Sam Neill; "Gettin' Square" with David Wenham; and Geoffrey Wright's contemporary adaptation of "Macbeth" in which he played the title character. It was Worthington's layered performance in Cate Shortland's critically acclaimed and commercially successful "Somersault," which distinguished him from his peers. He earned an AFI Award for Best Actor in a Leading Role and a Film Critics Circle of Australia (FCCA) Nomination for Best Actor – Male in 2004.

With smaller roles in international films such as "Hart's War" and "The Great Raid" under his belt, and after an extensive casting search, Worthington was hand-picked by James Cameron to star in "Avatar"—Cameron's first narrative film since his 1997 Oscar®-winning blockbuster "Titanic." Thirteen years after its release, "Avatar" remains the #1 grossing film of all time at more than \$2.8 billion worldwide. The film received several nominations for the 2010 Academy Awards®, including Best Picture. The film won the Golden Globe® Award for Best Motion Picture – Drama.

Additional film credits include Oscar®-nominated "Hacksaw Ridge," "The Shack," "Everest," "Cake," "The Debt," "Last Night," "Clash of the Titans," "Wrath of the Titans" and "Terminator: Salvation" with Christian Bale. Most recently, he starred in Brad Anderson's "Fractured" (#1 film for Netflix with 24 million views in its first week) and the western "The Last Son" with Colson Baker (aka Machine Gun Kelly).

On the television side, Worthington received great notices for his nuanced lead performance in the limited series "Manhunt: Unabomber" opposite Paul Bettany. He recently co-starred in the highly acclaimed FX limited series "Under the Banner of Heaven," executive produced by Dustin Lance Black, Ron Howard, Brian Grazer and Jason Bateman, among others.

His upcoming projects including Netflix's heist thriller "Lift" opposite Kevin Hart and Stefon Bristol's film "Breathe" with Jennifer Hudson and Common. Worthington recently began filming Kevin Costner's historical epic, "Horizon," which Warner Bros./New Line will release.

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 the only actress in history to have starred in the top two highest

grossing films of all time, “Avatar” and “Avengers: Endgame,” Saldaña’s passionate commitment to seeking compelling, indelible roles has remained constant.

Saldaña can currently be seen starring alongside Christian Bale, Margot Robbie and John David Washington in 20th Century Studios’ and New Regency’s original crime epic, “Amsterdam.” Next year, Saldaña will reprise another beloved role as she returns to the Marvel universe to portray Gamora in “Guardians of the Galaxy Vol. 3.” This is the third installment within the series and set to release on May 5, 2023.

On the small screen, she will next be seen this fall in the lead role of Netflix’s new limited series, “From Scratch,” based on Tembi Locke’s best-selling memoir of the same name. The series, which she also executive produces, will follow an American woman (Saldaña) who falls in love with a Sicilian man while studying abroad in Italy.

Most recently, Saldaña was seen in Shawn Levy’s “The Adam Project,” which released on Netflix in the spring of 2022. Also starring Ryan Reynolds, Jennifer Garner and Mark Ruffalo, the film has gone on to be the streaming service’s fourth most viewed film of all time and climbing. She can also be heard as the voice over on Roku’s “Mamas,” a nature documentary series that has been nominated this year for Best Short Form Live-Action Series by the Hollywood Critics Choice Association.

Past projects include Saldaña starring as another trailblazing heroine, Nyota Uhura, in J.J. Abrams’ hit “Star Trek” franchise, beginning in 2009. In 2014, she took on yet another iconic role with Gamora, the Marvel fan-favorite lethal alien assassin, in the blockbuster hit “Guardians of the Galaxy,” reprising the role in the 2017 sequel “Guardians of the Galaxy Vol. 2,” and again in the year to follow for “Avengers: Infinity War” and “Avengers: Endgame.”

In a career that began with a breakout role in the 2000 film “Center Stage,” Saldaña’s additional credits also include “Crossroads,” “Drumline,” “Pirates of the Caribbean,” “The Losers,” “Takers,” “Columbiana,” the NBC mini-series “Rosemary’s Baby,” “Infinity Polar Bear,” “Nina,” “Live by Night” 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 also taken a very active role as a producer, forming Cinestar Pictures along with her sisters Mariel and Cisely, with an eye toward broadening the American narrative and creating meaningful, character-driven content. Committed to honest portrayals of women and accurate representation of the America we live in, Cinestar produces contemporary, multicultural stories

for everyone. Cinestar Picture's first feature film was "The Honor List" from Lionsgate's Studio L released in 2018. They executive produced the documentary nature series "Mamas," which premiered in May 2022 on the Roku Channel, as well as "The Gordita Chronicles," which aired on HBO Max in June 2022.

Upcoming projects include the Netflix limited series "From Scratch" and their independent film "Keyhole Garden," written and directed by Marco Perego-Saldaña. They are currently in pre-production on the first ever unscripted romantic comedy feature "To Paris with Love" for Roku Channel. In addition, they have feature and TV projects in development at CBS, Disney+, Netflix, Paramount and TriStar Television.

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 color.

Saldaña received a star on the Hollywood Walk of Fame in 2018 and was honored with 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.

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.

SIGOURNEY WEAVER (Kiri) is an Academy Award®-nominated and BAFTA and Golden Globe® winning actress who has created a host of memorable characters, both dramatic and comic, including Ellen Ripley in "Alien," Dian Fossey in "Gorillas in the Mist" and 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.

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, reprising her role as Dana Barrett from 1984's blockbuster hit, "Ghostbusters," in which she starred alongside Bill Murray and Dan Aykroyd.

Other films include "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" (2006), Jake Kasdan's "The TV Set" (2006) and "Snow Cake" (2006) 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 be the highest grossing film of all time. The film won a Golden Globe® for Best Picture and earned an Academy Award® nomination for Best Picture.

Other credits include Miguel Arteta’s “Cedar Rapids” (2011), “Paul” (2011), “The Cabin in the Woods” (2012), 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. Weaver 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 repertory, 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 Theater 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 is also a co-founder of The Flea Theater in Lower Manhattan, which champions young artists and new work.

Weaver recently 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.

Her recent projects include the films “Call Jane” alongside Elizabeth Banks and Kate Mara, “The Good House” alongside Kevin Kline, and Paul Schrader’s “Master Gardener,” opposite Joel Edgerton. Currently in post-production is Amazon Studio’s drama series “The Lost Flowers of Alice Hart,” which she is also executive producing.

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

On film, Lang is perhaps best known for his role as Colonel Miles Quaritch in James Cameron's seminal 2009 film “Avatar.” 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 “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. 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 10-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 honors 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-favorite 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,” “Death of a Salesman,” “The Guys,” “Hamlet” and 101 performances at The Roundabout Theater of his solo play, “Beyond Glory,” which he has also toured and continues to tour around the country. Theater 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, Lang was honored 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.

Lang 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 honor 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 assist 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.

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

Winslet is currently filming her longtime passion project "Lee," in which she is starring and producing. Winslet is portraying the *British Vogue* World War II correspondent, Lee Miller, and the film follows Lee as she embarks on a mission to expose the hidden truths of the Third Reich. The film is being directed by Oscar® nominee Ellen Kuras and reunites Winslet and Kuras for the first time since "Eternal Sunshine of the Spotless Mind." Winslet will star alongside Marion Cotillard, Josh O'Connor and Andrea Riseborough.

Next, she will be seen starring in “I Am Ruth,” which will be a part of Dominic Savage’s female led “I Am”... anthology series. “I Am Ruth” will be feature-length and sees Winslet star alongside her daughter, Mia Threapleton.

Upcoming, Winslet is set to star in and produce a new HBO drama limited series called “Trust.” The show is based on Hernan Diaz’s best-selling novel by the same name, which unfolds using four different voices and in four genres. She will also star and executive produce the HBO limited series “The Palace.” Will Tracy will serve as showrunner, writer and executive producer and Stephen Fears will serve as director and executive producer. The series tells the story of one year within the walls of the palace of an authoritarian regime as it begins to unravel.

Winslet was most recently seen leading a stellar cast as Mare Sheehan in the limited series “Mare of Easttown” on which she also serves as an executive producer for HBO. For her portrayal of Mare, Winslet received a Primetime Emmy Award®, SAG Award, Critics Choice Award and Golden Globe Award for Best Actress in a Limited Series. The show also garnered nominations across WGA and PGA. Created by Brad Ingelsby, the series follows Mare, a small-town Pennsylvania detective, whose life crumbles around her as she investigates a local murder. The series, which also received a Primetime Emmy®, Critics Choice and Golden Globe nomination for Best Limited Series, is directed by Gavin O’Connor (“The Accountant”).

Winslet won her first Academy Award®, after a stunning past five nominations, for her role as Hannah Schmitz in Stephen Daldry’s 2008 “The Reader.” Winslet also won a Golden Globe, SAG, BAFTA and Critics’ Choice Award, among many others, for the role. She also starred that year in “Revolutionary Road,” directed by Sam Mendes, which reteamed her with “Titanic” co-star Leonardo DiCaprio. Winslet won a Golden Globe and received many nominations for her portrayal of April Wheeler.

At the age of 17, Winslet made an international name for herself in Peter Jackson’s feature film “Heavenly Creatures.” She followed that in 1995 with her role as Marianne Dashwood in Ang Lee’s “Sense and Sensibility.” Winslet received her first Academy Award® nomination for this performance and was also nominated for a Golden Globe. She then went on to win the BAFTA and the Screen Actors Guild Award.

Winslet co-starred with Christopher Eccleston in Michael Winterbottom’s “Jude”; and then as Ophelia in Kenneth Branagh’s “Hamlet.” She appeared as the iconic survivor Rose in James Cameron’s “Titanic” opposite Leonardo DiCaprio. At the age of 22, Winslet received her second Academy Award® nomination for this role and the honor of being the youngest actress ever to be nominated for two Academy Awards®.

In 1997, Winslet starred as Julia in “Hideous Kinky,” directed by Gillies McKinnon; and in 1998 co- starred with Harvey Keitel in Jane Campion’s comedic drama “Holy Smoke.” She also starred in Philip Kaufman’s period drama “Quills” along with Geoffrey Rush, Joaquin Phoenix and Michael Caine.

In 2001, Winslet starred in the Richard Eyre production of “Iris,” playing the young Iris Murdoch to Judi Dench’s older Iris and received Golden Globe and Oscar® nominations. She next starred in Michael Apted’s “Enigma,” a spy drama about code breakers during WWII, and “The Life of David Gale.” She then went on to star as Clementine in “Eternal Sunshine of the Spotless Mind,” for which she received Academy Award®, Golden Globe and BAFTA nominations for Best Actress. She then went on to star opposite Johnny Depp in “Finding Neverland,” which was named the 2004 Best Film by the National Board of Review.

In 2006, Winslet was seen in “All the King’s Men,” with Jude Law and Sean Penn, directed by Steven Zaillian. She then extended her voice to the animated feature “Flushed Away”; and finished the year in the romantic comedy “The Holiday” opposite Cameron Diaz, Jude Law and Jack Black. She starred opposite Patrick Wilson and Jennifer Connelly in Todd Field’s “Little Children” for which she received her fifth Academy Award® nomination for Best Actress.

Winslet played the title role in HBO’s multi award-winning five-part mini-series “Mildred Pierce” for which she won Emmy®, Golden Globe and SAG Awards as Best Actress in 2010. She joined the ensemble cast of Steven Soderbergh’s “Contagion”; and starred in Roman Polanski’s “Carnage,” which premiered in competition at the 2011 Venice Film Festival.

2014 saw Winslet co-star with Josh Brolin in director Jason Reitman’s “Labor Day.” The film premiered at the 2013 Toronto International Film Festival and earned Winslet a Golden Globe nomination for Best Actress. That same year, Winslet starred alongside Shailene Woodley in director Neil Burger’s “Divergent,” a film based on the best-selling Veronica Roth novel of the same name.

February 2015 saw Winslet reprise her role in “Insurgent,” the second film adapted from Veronica Roth’s book series. Winslet also starred in “A Little Chaos,” a film directed by Alan Rickman and written by Allison Deegan. The film also starred Rickman and Stanley Tucci. November of the same year saw Winslet star in the lead role of Jocelyn Moorhouse’s “The Dressmaker,” based on the novel by Rosalie Ham. Winslet starred opposite Liam Hemsworth and Judy Davis and the role gained her a Best Actress AACTA Award. In the same month, Winslet also starred in “Steve Jobs” alongside Michael Fassbender. The critically

acclaimed role won her a Golden Globe and a BAFTA, along with a SAG and her seventh Academy Award® nomination.

March 2016 saw the release of “Triple Nine” in which Winslet starred opposite Chiwetel Ejiofor, Casey Affleck and Aaron Paul. She was also seen in “Collateral Beauty” alongside Will Smith, Helen Mirren and Keira Knightley. 2017 saw Winslet star opposite Idris Elba in “The Mountain Between Us,” a Hany Abu-Assad film adaptation of Charles Martin’s novel. She was also seen in “Wonder Wheel” with Justin Timberlake and Juno Temple.

In 2020, she was seen starring alongside Saoirse Ronan in Francis Lee’s “Ammonite.” The film, which explores the life of fossil hunter Mary Anning (Winslet), was selected for the Cannes Film Festival and was also chosen to screen at the Telluride Film Festival. “Ammonite” received its world premiere at the Toronto International Film Festival, where Winslet was awarded TIFF’s Tribute Actor Award. The film also screened at several film festivals including Deauville, Hamptons, Mill Valley, Newfest, Ghent, London, Chicago and Montclair. That year, she was also seen starring in Roger Michell’s “Blackbird,” a remake of the 2014 Danish film “Silent Heart.” Additionally, Winslet lent her voice to the titular character of “Black Beauty,” Ashley Avis’ adaptation of the classic story, which is currently streaming on Disney+.

In 2013, Winslet was awarded the CBE, which she received from HM Queen Elizabeth II in a ceremony at Buckingham Palace. She was also awarded a star on the Hollywood Walk of Fame in March 2014, cementing her status amongst the stars of Hollywood. Additionally, she was the recipient of The Dilys Powell Award for Excellence in Film at the 38th London Critics’ Circle Film Awards in January 2018.

CLIFF CURTIS (Tonowari), well known for his work in “Whale Rider” and “We Were Warriors,” most recently appeared in Lisa Joy’s film “Reminiscence” opposite Hugh Jackman for Warner Bros. Curtis 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 “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, Cliff starred for three seasons as the co-lead of AMC’s “Fear the Walking Dead.”

Curtis just finished filming “The Meg 2,” with Jason Statham as well as the Netflix feature “True Spirit” opposite Anna Paquin.

JOEL DAVID MOORE (Norm Spellman) is best known for starring in the feature films “Avatar,” “Dodgeball” and “Grandma’s Boy.” Moore was previously a lead on ABC’s “Forever” and recurred on the hit FOX series “Bones.” He was also in the independent feature “Grace,” directed by Jeff Chan, and “The Guest,” directed by Adam Wingard. He directed the independent feature “Youth in Oregon,” starring Christina Applegate, Frank Langella, Josh Lucas and Billy Crudup, which premiered at the Clanc Film Festival in April of 2016. Most recently, Moore appeared as a series regular in the Amazon pilot “Budding Prospects.” He recently started his production company, Balcony 9, and has a slate of projects already in development.

CCH POUNDER (Mo’at) portrayed Dr. Loretta Wade on the CBS series, “NCIS: New Orleans” for seven seasons. Other notable projects include 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 Wymys 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 honors 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 honor, 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.”

A graduate of Ithaca College, she received an Honorary Doctorate of Fine Arts from the school and was their 2010 Commencement Speaker. 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 Honoree at the Grand Performances Gala in Los Angeles, the 2016 SweetArts Performing Arts honoree from the Contemporary Arts Center

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. Originally from Georgetown, Guyana, Pounder maintains a collection that consists of Caribbean and African artists and artists of the African Diaspora. Her collection is heavily concentrated in Contemporary Art but also includes traditional African sculptures.

In 1993, 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. Pounder's personal collection contains more than 500 works of art, many of which she has generously loaned to Xavier University for a series of exhibitions and some which were recently on exhibit at Somerset House in England and The Charles H. Wright Museum of African American History in Detroit, Michigan.

EDIE FALCO (General Ardmore) became the first actress to win an Emmy® Award for Best Actress in both drama and comedy categories upon receiving the award for her performance in "Nurse Jackie" having previously won for her portrayal of Carmela Soprano in "The Sopranos." Falco has also been nominated for a record 22 SAG Awards and is one of a select few to receive an Emmy®, Golden Globe® and SAG Award in the same year for the same performance.

Falco will next be seen starring opposite Brian Cox in the New Line/HBO Max feature "The Parenting." She will also be starring as Pete Davidson's mother in the TV series "Bupkis" from producer Lorne Michaels, and in the lead role of the independent film, "I'll Be Right There." Other recent film credits include her acclaimed work in the indies "Outside In" opposite Jay Duplass and "The Land of Steady Habits" opposite Ben Mendelsohn.

Falco's recent TV credits include her acclaimed portrayal of Hillary Clinton in Ryan Murphy's limited series "Impeachment"; and an Emmy®-nominated performance as Leslie Abramson in the limited series "The Menendez Murders."

On stage, Falco made her Broadway debut in the Tony Award®-winning play "Side Man," then later starred in the acclaimed revival of "Frankie and Johnny in the Clair de Lune" and was nominated for the Tony Award® for Best Actress for her performance opposite Ben Stiller in "The House of Blue Leaves." Falco recently received rave reviews for her performances Off-Broadway in The New Group's "The True" and Manhattan Theatre Club's "Morning Sun."

JEMAINE CLEMENT (Dr. Ian Garvin) is a musician, actor, writer and director from New Zealand. In addition to “Avatar: The Way of Water,” he will next be seen in the Sony feature “Harold & The Purple Crayon.” He created and executive produces the comedy series “Wellington Paranormal.”

He is currently writing and executive producing the upcoming AppleTV+ series “Time Bandits,” based on Terry Gilliam’s 1981 film. He starred in the 2018 independent feature “An Evening with Beverly Luff Linn” alongside Aubrey Plaza and Craig Robinson. The film, written and directed by Jim Hosking, premiered at Sundance in 2018 and sold to Universal. Clement also appeared opposite Ben Stiller in the Annapurna feature “Brad’s Status,” which premiered at the 2017 Toronto International Film Festival. In television, Clement starred as Oliver Bird in FX’s drama series “Legion” created by Noah Hawley.

Clement is perhaps best known as one-half of the musical comedy duo Flight of the Conchords. The group completed a U.K. arena tour in the summer of 2018, which sold out only minutes after going on sale, and can be seen in the HBO special “Flight of the Conchords: Live in London.”

BRENDAN COWELL (Capt. Mick Scoresby) is an award-winning Australian actor, writer and director whose international television credits include HBO’s “Game of Thrones,” Renaissance-era Showtime drama “The Borgias” and the BBC 1 series “Press.” He has numerous Australian credits, including “Love My Way,” the BAFTA and Emmy®-nominated “The Slap,” both of which he also scripted, Foxtel’s “The End” opposite Frances O’Connor and the mini-series “Howzat!” and “Brock.” Cowell’s feature film roles also include the crime drama “Noise,” the war epic “Beneath Hill 60” and romantic comedy “I Love You Too.”

For theater, Brendan played the title role in Joe Wright’s adaptation of Bertolt Brecht’s classic “Life of Galileo” at The Young Vic in London in 2017, as well as starring opposite Billie Piper in the award winning “Yerma,” which also transferred to an Off Broadway season at The Armoury in New York in 2018. Prior to his international theater successes, Cowell’s stage career in Australia notably includes lead roles in “Hamlet” for the Bell Shakespeare company (2008), “Miss Julie” at Belvoir St Theatre (2013) and “True West,” directed by Phillip Seymour Hoffman at Sydney Theatre Company (2010).

Theater writing credits start with “Ruben Guthrie,” which was produced at Belvoir St Theatre (2009), and later adapted into a feature film which he also directed. Other prominent plays include “Men,” “Bed,” “The Dog/The Cat” and “The Sublime.”

In 2022, Cowell featured in the successful Foxtel drama series “The Twelve” playing the pivotal role of Garry, a compromised jury member. He also appeared on stage at the National Theatre in London in “The Crucible” in the lead role as John Proctor.

Cowell is also a published author, with the best-selling “How It Feels” released in 2010, and more recently his second novel, “Plum,” nominated for the 2022 Indie Book Awards. His latest television project “Little Earthquakes,” is currently in development with Amazon.

BRITAIN DALTON (Lo’ak) began his acting career by happenstance, when a film student spotted him doing card tricks for a crowd on the street and asked him to audition for the lead role in Chapman University film “Jude’s Tribute.” Dalton’s natural acting style and unique look quickly landed him roles on TV’s “Criminal Minds,” a music video for Switchfoot’s hit song “When We Come Alive” and as a young Nathan Drake in the video game “Uncharted 4: A Thief’s End.” Dalton co-starred with Billy Bob Thornton and William Hurt in David E. Kelley’s Amazon Legal drama “Goliath,” in Steven Spielberg’s “Ready Player One;” and the crime thriller “Thumper.” Dalton has recently completed filming “Dark Harvest” with director David Slade.

JAMES FLATTERS (Neteyam) stars 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. 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?”

TRINITY JO-LI BLISS (Tuktirey) was drawn to the performing arts from the earliest days of her childhood. Bliss will soon be seen in the dramatic indie film “Bone Cold” and heard in the series regular voice-over role of Princess Rita in the upcoming Netflix’ animated series “Princess Power” based on the popular book series “Princess Wears Pants.”

Recently, Bliss took on the series regular role of Alexa Garcia in a special “The Brothers Garcia” reboot titled “The Garcias” for HBO Max. While on location, producers discovered her special talent as a singer, instrumentalist and songwriter, which they incorporated into her character. She performs her original song “Paradise” onscreen, and it closes several episodes of the series. Bliss then nabbed yet another series regular role in the Apple TV + production “Best Foot Forward” playing Gabriella. She is honored to be a part of this touching storyline that brings awareness to amputees, their families and friends.

JACK CHAMPION (Spider) was born and raised in Blacksburg, Virginia, where Champion expressed an interest in acting at just three years old, and his mother enrolled him in a theater

class. He made his screen debut in a student film, going on to his first professional gig in the comedy/horror film “Night Sitter.” Since, Champion has appeared in a variety of projects, including the short film “Head in the Clouds,” the television series “Gone” and the blockbuster “Avengers: Endgame.” He will next star alongside Liam Neeson in the film “Retribution” and recently joined the cast of the next “Scream” sequel.

BAILEY BASS (Tsireya) has been acting and modeling since the age of 2. The native New Yorker, currently a drama major at Fiorello H. LaGuardia High School of Performing Arts, Bass is of both African American and Belorussian descent. She enjoys dance, music and spending time with her family and friends.

FILIP GELJIO (Aonung) was introduced to acting naturally. He did first short film with his father, the celebrated European actor Jasmin Geljo, and quickly moved on to land the series lead role of Agent Otto in season one of the acclaimed PBS/TVO production “Odd Squad.” His beloved character, who returned as a supporting player in “Odd Squad—The Movie” has garnered Geljio the adoration of international fans. He has since expanded his work as a supporting cast member in the Canadian Screen Award nominated feature film “The Waiting Room,” with screened and earned award nominations at the Toronto International Film Festival, as well as the Locarno and Torino Film Festivals. Geljio’s additional TV appearances include roles on “Annedroids” and “Kim’s Convenience,” as well as the short film “Shazad.”

ABOUT THE FILMMAKERS

JAMES CAMERON (Director, 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.

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 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 their 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 caliber 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 pro-actively 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.

JOE LETTERI (Senior Visual Effects Supervisor) is known for his pioneering work in visual effects, which has earned him four Academy Awards® for Best Visual Effects—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—from the dinosaurs in “Jurassic Park” to Gollum, the Na’vi in “Avatar” and Caesar from the “Planet of the Apes” franchise. 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 Lettieri’s creative leadership, Wētā FX has continued to expand and improve these techniques through films like “The Hobbit” trilogy, “The Adventures of Tintin” and “The BFG.”

DYLAN COLE (Production Designer) is a two-time Academy Award®-winning production designer who took home Oscars® for his work on “Avatar” and on director Tim Burton’s 3D film “Alice in Wonderland.” His additional production design credits include “Oz the Great and Powerful” for Sam Raimi and “The BFG” for Steven Spielberg. Stromberg has worked extensively in various visual effects capacities on such films as “G.I. Joe: The Rise of Cobra,” “There Will Be Blood,” “Tropic Thunder,” “The Golden Compass,” “3:10 to Yuma,” “Pirates of the Caribbean: At World’s End,” “Ghost Rider,” “Walk the Line,” “Sky Captain and the World of Tomorrow,” “Master and Commander: The Far Side of the World,” and many others, as well as the television series “Game of Thrones.”

BEN PROCTER (Production Designer) is a two-time Academy Award®-winning production designer who took home Oscars® for his work on “Avatar” and on director Tim Burton’s 3D film “Alice in Wonderland.” His additional production design credits include “Oz the Great and Powerful” for Sam Raimi and “The BFG” for Steven Spielberg. Stromberg has worked extensively in various visual effects capacities on such films as “G.I. Joe: The Rise of Cobra,” “There Will Be Blood,” “Tropic Thunder,” “The Golden Compass,” “3:10 to Yuma,” “Pirates of the Caribbean: At World’s End,” “Ghost Rider,” “Walk the Line,” “Sky Captain and the World of Tomorrow,” “Master and Commander: The Far Side of the World,” and many others, as well as the television series “Game of Thrones.”

RUSSELL CARPENTER ASC (Director of Photography) first learned about filmmaking while working at a PBS station in southern California. Early in his career, he shot educational films and documentaries, moving on to low-budget horror films and then action and sci-fi features. His work on the John Woo actioner “Hard Target” led to a collaboration with James Cameron on the action comedy “True Lies.” Their following collaboration, “Titanic,” earned Carpenter both

an Academy Award® for best cinematography and an A.S.C. Award for outstanding achievement in cinematography.

His film credits include “Charlie’s Angels,” “The Negotiator,” “21,” “This Means War,” “Indian in the Cupboard” and Marvel’s blockbuster “Ant-Man.” Additional credits include “xXx: Return of Xander Cage” and “Noelle.”

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

With the unique filmmaking experience on “Avatar: The Way of Water,” Scott and her team spent more than five years weaving, stitching, beading, embroidering and braiding, using a craft-based sampling-led design process, then blending it with technological innovations of her collaborators at Wētā FX to bring the Na’vi of Pandora to life. Turning fantasy into material reality, she creates a unique, rich culture inspired by the indigenous craft techniques of Oceania to craft thousands of bespoke costume pieces and props.

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. Later, Scott was tapped to do “Avatar” (2009) and will also be credited on the third “Avatar” installment.

Her first movie as a costume designer was “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.” 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 afar. From creating costumes for characters ranging from miniature people to giant robots, her versatility and intelligent design elevate her films towards greatness. She is an active member of the Costume Designers Guild.

SIMON FRANGLEN (Music) traverses the world of film, classical and contemporary music and other visual mediums. The award-winning composer and music producer has spent a large

portion of the last three years composing the three-hour score to “Avatar: The Way of Water,” traveling to New Zealand to collaborate with James Cameron. He also composed the score to Jean-Jacques Annaud’s 2022 film, “Nôtre-Dame on Fire,” the dramatic re-enactment of the saving of the cathedral. Upcoming work includes the next “Avatar” sequel to be released in 2024, a multi-year immersive and installation project in the U.S and a new orchestral work to follow up his 2019 90-minute oratorio “The Birth of Skies and Earth,” which featured 176 musicians and singers.

Franglen has received tremendous accolades and recognition for his work. He recently won the International Film Music Critics Award for Best Drama Score (2021) for “The Curse of Turandot.” His credits include four of the top grossing films of all time and six of the top selling albums. His other achievements include being nominated for a Golden Globe for his work on “Avatar” and being awarded the Record of the Year Grammy® as a producer on “My Heart Will Go On,” sung by Celine Dion for the film “Titanic.”

Franglen’s many music contributions include being a top line session musician and record producer in Los Angeles for several years, with dozens of multi-platinum albums and singles with artists including Michael Jackson, Whitney Houston, Toni Braxton, Quincy Jones and Celine Dion. He created the gritty electronica for Howard Shore’s score to David Fincher’s “Se7en” and David Cronenberg’s “Crash,” produced the vocals for “Moulin Rouge” and programmed for the “Bodyguard” soundtrack. He is well-known for his long-time collaboration with James Horner as arranger and score producer on films such as “Avatar,” “The Amazing Spider-man,” “Titanic” and others.

After Horner’s tragic death in 2016, Franglen completed the score for “The Magnificent Seven” for which he received an ASCAP award. He was also responsible for the production and further composition of the music throughout “Pandora–The World of Avatar,” which opened at Walt Disney World in Florida in May 2017, taking over duties from Horner in 2015.

He also has major 3D music installations currently on exhibit around the world. Pink Floyd commissioned him to produce 3D audio mixes for “Their Mortal Remains,” which premiered at the Victoria & Albert Museum, London before touring worldwide. Shanghai Tower commissioned him to compose a permanent installation for “the highest art space in the world,” which required recording four interlocking 60-piece orchestras to give a true 3D experience within an array of 240 loudspeakers, 2,000 feet up on the 126th floor.

STEPHEN RIVKIN, A.C.E. (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.” He previously co-edited “Alita: Battle Angel” for Lightstorm Entertainment with producers James

Cameron, Jon Landau and director Robert Rodriguez. Rivkin also 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 serves on the Board of Directors for the American Cinema Editors and the Motion Picture Editors Guild and is on the Board of Governors for the Academy of Motion Picture Arts and Sciences.

DAVID BRENNER, A.C.E. (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, A.C.E. (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 Refoua 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 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.

DAVID VALDES (Executive Producer) 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.

RICHARD BANEHAM (Executive Producer) is an Academy Award® and BAFTA winner for Best Visual Effects for his work on “Avatar.” He has also won awards for his work as an Animation Supervisor on “The Lord of the Rings: The Two Towers” and “The Lord of the Rings: The Return of the King.” Hailing from a traditional animation background, Baneham made the transition to CG while working on “The Iron Giant,” which remains one of his favorite projects. His other credits include “The Chronicles of Narnia: The Lion, the Witch and the Wardrobe,” “Cats and Dogs” and “Alita: Battle Angel.” He is currently VFX Supervisor and Co-Producer on the “Avatar” sequels.

RICK JAFFA (Screenwriter, Story by) has collaborated with his wife and partner, Amanda Silver, for more than 25 years. Currently, they’re producing “Kingdom of the Planet of the Apes,” the fourth installment in the rebooted “Planet of the Apes” franchise. They wrote the script for the

live-action version of the Disney animated film “Mulan,” directed by Niki Caro, which was released on Disney + in 2020. In 2015, they co-wrote the blockbuster “Jurassic World,” which has grossed more than \$1.6 billion worldwide.

In 2011, the duo 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 installment, “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, packaging films as diverse 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 (Screenwriter, Story by) has teamed with her husband, Rick Jaffa, on a number of successful film projects. Currently, they’re producing “Kingdom of the Planet of the Apes,” the fourth installment in the rebooted “Planet of the Apes” franchise. They wrote the script for the live-action version of the Disney animated film “Mulan,” directed by Niki Caro, which was released on Disney + in 2020. In 2015, they co-wrote the blockbuster “Jurassic World,” which has grossed more than \$1.6 billion worldwide.

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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 in film school 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 have since co-written such films as “Eye for an Eye” and “The Relic.”

JOSH FRIEDMAN (Story by) collaborated with James Cameron on the “Avatar” sequels. Friedman created and Executive Produced Fox’s “Terminator: The Sarah Connor Chronicles,” as well as sharing a story credit on “Terminator: Dark Fate.” He also co-created NBC’s “Emerald City,” TNT/TBS’s “Snowpiercer” and Apple’s “Foundation,” based on the Isaac Asimov novels. Friedman also co-wrote Steven Spielberg’s “War of the Worlds” based on the H.G. Wells novel, and he wrote the film “Black Dahlia,” based on the James Ellroy book. He co-wrote the new “Kingdom of the Planet of the Apes” movie for 20th and Disney.

SHANE SALERNO (Story by) has written screenplays for James Cameron, Steven Spielberg, Ron Howard, Ridley Scott, Michael Mann, William Friedkin, Oliver Stone, Michael Bay, Jan DeBont, John Singleton and Christopher Nolan among many others. He was introduced to the national spotlight as a 17-year-old high school student when his documentary “Sundown: The Future of Children and Drugs” garnered awards and attracted national media attention after premiering on CNN’s *Larry King Live*. Salerno was honored in both Houses of Congress for the film.

He began his professional career straight out of high school on the first season of the groundbreaking television series “NYPD Blue” as an apprentice to nine-time Emmy® winning director-producer Gregory Hoblit (“Hill Street Blues”). After a season as a staff writer on Fox’s hit series “New York Undercover,” Salerno’s first feature film writing credit, at the age of 24, was “Armageddon” directed by Michael Bay and produced by Jerry Bruckheimer, which became the highest grossing film of 1998. Salerno is the co-writer and executive producer of “Savages,” directed by three-time Oscar® winner Oliver Stone, and “Shaft,” directed by two-time Oscar® nominee John Singleton and co-creator and executive producer of the forthcoming FX television series “The Border,” based on Don Winslow’s acclaimed, award-winning and internationally bestselling crime trilogy.

Salerno most recently served as executive producer of “The Comey Rule” starring Jeff Daniels and Brendan Gleeson, which debuted as the highest rated limited series in the history of Showtime and was nominated for two Golden Globes.

Salerno co-wrote (with David Shields) the *New York Times* bestseller “Salinger,” based on the life of “Catcher in the Rye” author J.D. Salinger, which also became a #1 national bestseller, and is the producer and director of “Salinger,” the 200th documentary film in the Emmy®-winning “American Masters” series on PBS.

Through his company The Story Factory, Salerno has been principally involved in the creation and publication of some of the most critically acclaimed books of the last decade, including more than 25 *New York Times* bestsellers (with multiple books debuting as #1 *New York Times* bestsellers), four *New York Times* Critics' Choice Selections for Best Book of the Year with additional Best of the Year selections by more than 200 publications around the world as well as multiple literary awards and nominations. The Story Factory's most recent book, "Heat 2," written by four-time Oscar® nominee Michael Mann and Edgar winner Meg Gardiner debuted at #1 on the *New York Times* bestseller list.

The Story Factory is actively developing numerous films and television series at major studios, networks and streamers with Leonardo DiCaprio, Will Smith, Matt Damon, Michael Mann, Ridley Scott, James Mangold, Billy Ray, Rian Johnson, Ron Howard, Scott Frank, Edgar Wright and many others.

Prior to "Avatar: The Way of Water," Salerno wrote a remake of "Fantastic Voyage" for James Cameron and Jon Landau and Twentieth Century Fox.