

JUSTICE LEAGUE

From Warner Bros. Pictures comes the first-ever “Justice League” big screen epic action adventure, directed by Zack Snyder and starring as the famed lineup of DC Super Heroes: Ben Affleck as Batman, Henry Cavill as Superman, Gal Gadot as Wonder Woman, Ezra Miller as The Flash, Jason Momoa as Aquaman, and Ray Fisher as Cyborg.

Fueled by his restored faith in humanity and inspired by Superman’s selfless act, Bruce Wayne enlists the help of his newfound ally, Diana Prince, to face an even greater enemy. Together, Batman and Wonder Woman work quickly to find and recruit a team of metahumans to stand against this newly awakened threat. But despite the formation of this unprecedented league of heroes—Batman, Wonder Woman, Aquaman, Cyborg and The Flash—it may already be too late to save the planet from an assault of catastrophic proportions.

The film also brings back Amy Adams as Lois Lane, Jeremy Irons as Alfred, Diane Lane as Martha Kent, Connie Nielsen as Hippolyta and Joe Morton as Silas Stone, and expands the universe by introducing J.K. Simmons as Commissioner Gordon, Ciarán Hinds as Steppenwolf, and Amber Heard as Mera.

The “Justice League” screenplay is by Chris Terrio and Joss Whedon, story by Chris Terrio & Zack Snyder, based on characters from DC, Superman created by Jerry Siegel and Joe Shuster. The film’s producers are Charles Roven, Deborah Snyder, Jon Berg and Geoff Johns, with executive producers Jim Rowe, Ben Affleck, Wesley Coller, Curtis Kanemoto, Daniel S. Kaminsky and Chris Terrio.

The behind-the-scenes team includes director of photography Fabian Wagner (“Game of Thrones”); production designer Patrick Tatopoulos (“Batman v Superman: Dawn of Justice”);

editor David Brenner (“Batman v Superman: Dawn of Justice”); Oscar-nominated editor Richard Pearson (“Kong: Skull Island,” “United 93”); Oscar-winning editor Martin Walsh (“Wonder Woman,” “Chicago”); Oscar-nominated costume designer Michael Wilkinson (“American Hustle”); and visual effects supervisor John “DJ” DesJardin (“Batman v Superman: Dawn of Justice”). The music is by Oscar-nominated composer Danny Elfman (“Milk,” “Men in Black”).

Warner Bros. Pictures presents an Atlas Entertainment/Cruel and Unusual Production, a Zack Snyder Film, “Justice League,” set for wide release, including IMAX, Dolby Atmos, Dolby Vision, Large Format, 3D and 70mm film. It will be distributed worldwide by Warner Bros. Pictures, a Warner Bros. Entertainment Company.

For downloadable general press information: <https://mediapass.warnerbros.com>

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ABOUT THE PRODUCTION



YOU CAN'T SAVE THE WORLD ALONE

"There's an attack coming from far away," Bruce Wayne warns.

"Not coming, Bruce," Diana Prince counters. "It's already here."

In "Justice League," Earth is in the sightlines of the most malevolent alien force ever, an ancient enemy preying on the vulnerability resulting from the Son of Krypton's death. If mankind is going to stand a chance of survival, Batman and Wonder Woman must convince her fellow metahumans—Cyborg, Aquaman and The Flash—to unite, and to fight, in defense of humanity.

Picking up shortly after we last saw Bruce and Diana go their separate ways, the story reconnects these two characters who may not always see the same road toward their shared goal. But it's their shared motivation—to do right by the sacrifice Superman made—that allows them to find common ground very quickly in order to face Steppenwolf, an eight-foot-tall warrior from the nightmare world of Apokolips. He seeks the power to conquer the world and transform it into his own. He is no ordinary villain, and it will take an extraordinary force to defeat him.

Zack Snyder states, "Just the idea of getting the Justice League together on the same playing field, taking their place in the cinematic landscape as a team and embarking on an amazing adventure...the mere concept of it was awe-inspiring."

Charles Roven, who has produced more than half a dozen films in the genre, says, "One of the reasons I produce these movies is because it's so rewarding—honoring the canon, finding new ways to reinvigorate it, reinventing it for a different medium and creating additional lore as you go. Hopefully the result is something for everyone, fans old and new. And now, with all these characters coming together for the first time, we're able to introduce a few new characters for movie audiences to get to know...and to follow in the future."

In the film, the loss of Superman—of hope—is the catalyst for everything that happens, on both sides. But there is little time to mourn, and even less time to take action. Earth is vulnerable, primed for attack because of that void. And because the hero who stood for hope and justice is gone, the League *must* unite in his stead, to fight for the world he saved.

Producer Deborah Snyder adds, “These characters all have such unique personalities, and such different powers and abilities, and the chance to pool them together to see how powerful they can be as a unit was such a thrill. Not to mention the urgency of their mission. There’s no time to practice. It’s game on from the moment they come together, because this is an extremely formidable enemy.”

To form the League, the story takes us to the ends of the Earth and beyond: from a gritty Gotham to Central City, the populous Paris to the frozen wilds of Iceland, from Themyscira to Atlantis, and from buzzing Metropolis to the serenity of Smallville. If Bruce and Diana can succeed in recruiting the others for this larger-than-life battle in which *all* their worlds are at stake, they will come together as the greatest team of Super Heroes in the DC universe.

THE LEAGUE

Wisdom, compassion, courage, strength, super-speed, superior cybernetics, and some seriously stealth Bat-transports. Even combined, will it be enough to save the world from the epic threat that has risen?

BATMAN

With age comes experience, especially if you’re Bruce Wayne, who has been suiting up as the vigilante Dark Knight for more than half his life. He’s seen it all...or so he thought. Mastery of the martial arts, extreme strength and endurance, high-tech suits, highly weaponized gadgetry, a brilliant deductive mind, and vast personal resources—all this at hand, all this he’s fine-tuned so he could go it alone.

Until now.

That Bruce Wayne is reaching out to others is a reflection of the side of himself he takes pains to hide, but which is at the core of his personality and his popularity. Ben Affleck, who also executive produced the film, suits up for his third turn as the character who serves

as a bridge, the actor believes, between humans and metahumans. Now, Batman will have to build a bridge between *heroes*—himself included.

“Batman still really resonates because on the one hand he’s a Super Hero, but on the other hand he is just like us,” Affleck states. “He feels vulnerable; he bleeds if you cut him. He is a real person on the inside and yet he is ‘super.’ There are all kinds of contradictions inherent in that, which makes for interesting storytelling.”

The *Batman* comics, he continues, “are mystery stories at their root. Mysteries of the self, of character and identity, as well as the mystery that man is, and always will remain, to a certain extent, to himself.”

Now, following the loss of Superman, Batman must take it upon himself to dig deep, to find a way to not only accept help but actively seek it. For once, Batman will have to engage with others, and to do that, he’ll have to be...engaging.

Roven notes, “You’d never call Batman endearing, but now, in this particular story, Ben makes him so because the character is struggling to come out of that darkness, to find a way to actually inspire others to work with him. And it’s so wonderful to watch Ben play a completely different kind of tone with that character. He can still get dark in the role, and he does. This is Batman, after all. But he’s also got a sense of humor that comes out of this effort he makes that’s completely like a fish-out-of-water scenario for him, and Ben is just great at it.”

The first person who in fact seeks Bruce out is one he has already formed something of a friendship with—Diana Prince. Bruce once told her he feels there’s some imminent type of attack coming. When it comes to Batman’s sense of impending danger, he’s usually right. However, “Bruce was wrong about Superman, and it cost him his first real ally, and the world so much more,” Affleck says. “He won’t make that mistake again.”

Too late, Bruce realized that Superman, an alien, was in many ways better able to connect to humanity than he himself can. “The fact that we can be alien even to ourselves really made a big impression on me and on the way I looked at the Batman character going forward into this film,” Affleck continues. “As Bruce says, ‘Superman was a beacon to the world. He didn’t just save people, he made them see the best parts of themselves.’ That’s something that Bruce never considered before, I think, and it was a fascinating way to grow the character into a team player.”

Deborah Snyder observes, “Bruce Wayne was really touched by Superman’s sacrifice; it gave him faith in humanity. But he also feels he let Superman down, so he decides he has

an even greater responsibility to protect the world from the danger he was warned about, and to do it in memory of Superman so his death wasn't in vain. So, Bruce asks Diana to help him put a team together."

WONDER WOMAN

If Batman has years of experience to draw on, Wonder Woman has the wisdom of the ages, with countless years of training behind her before she ever stepped into man's world. Along with her mastery of all forms of combat, she wields her *Lasso of Hestia*, which compels anyone in its grip to speak the truth, wears bullet-deflecting wrist gauntlets, carries an impenetrable shield, and dons her beloved Aunt Antiope's treasured headband.

Never afraid to head into battle covertly—she's been doing so since she first fought for and alongside man in World War I—Diana Prince has been fighting for justice, as Wonder Woman, whenever called upon. Just such a call came when she aided Batman and Superman as they faced off against Doomsday. In winning that fight, Superman was lost, sacrificing himself for the greater good. It's an act Diana can understand all too well. But already an even greater evil is threatening, and she must join forces with Batman in order to face it.

Gal Gadot, who had barely finished filming "Wonder Woman" when she started "Justice League," found it easy to slip back into character, but she was nevertheless unprepared for the joy of seeing the League come together.

"Wearing my costume felt like the most normal thing because I had been doing it for six months before," Gadot states. "But seeing everyone else wearing their own costumes was wonderful. I remember the first three days, I kept looking at all the guys and me in costume, and I just kept laughing because it felt so surreal. So many Super Heroes, standing together. It was really great to be shooting this movie."

Before the team comes together, they have to be found. All that Bruce knows of most of their various whereabouts is what he confiscated from the LexCorp files and the dossiers Amanda Waller gave him. But he's kept tabs on Diana, and just as he attempts to reach out to her, she shows up. "The first hero Diana connects with is Batman—more specifically, Bruce Wayne," says Gadot. "They challenge each other, and although Batman is usually a dark, weary character, and Diana is pure and optimistic, they also have a lot in common: both have been trying to isolate themselves from the world in some way."

“Wonder Woman is the greatest warrior,” declares Gadot. “She has such amazing strength, but at the same time she can be very, well, human. She cares so much for people and she just wants to make the world a better place because she sees the world as very special. Life is so complicated and we forget about the simple things, but she always remembers them: love, hope, do good in the world. And I think that’s something that everyone can aspire to.”

Like Batman, Wonder Woman has to learn to step out of the shadows, to join forces and eventually take the lead again, on a bigger scale than even she’s ever known.

Zack Snyder says, “Like her onscreen counterpart, Gal is a force to be reckoned with, and a joy to work with on and off set. She takes no prisoners, and at the same time has the biggest heart. She *is* Wonder Woman.”

THE FLASH

When Bruce recruits Barry Allen, it’s experience meets enthusiasm, but what else has the younger man got? Unlike Wonder Woman’s or Batman’s years of fighting all manner of enemies, Barry admits he’s never actually done battle, stating nervously, “I’ve just pushed some people and run away.”

Of course, he *can* run—to call him fast is, according to Barry, an oversimplification. To say the least.

An excessively energetic student attending Central City College, Barry studies criminal justice with the hope of one day freeing his incarcerated father. More than eager to team up with the crime-fighting icon Batman, Barry’s quick mind is surpassed only by his ability to move at hyper-speed.

Ezra Miller, who plays the dual role, is himself a longtime fan of the comics, the character, and the physics behind him. “The Flash is a scientist in the sense that a scientist studies the natural order of things, makes observations and performs experiments,” Miller explains. “But Barry’s inherently interested in quantum mechanics because he’s literally running into them.

“When we first meet Barry in the film,” Miller continues, “he’s just awakening to his powers. He hasn’t really tested them out, he’s not yet breached the event horizon, as it were. But he’s starting to feel there’s an opportunity waiting for him.”

That opportunity comes in the form of none other than Bruce Wayne. Initially resistant, when Barry realizes it is actually *the* Batman who is asking for assistance, he is unable to

contain his excitement, a feeling Miller expects the audience will share. “The Flash is a gateway character,” says Miller. “He’s like any of us would be, a spectator excited about being brought into the game. He’s giddy and delighted, bemused and confused...and admittedly really scared.”

As portrayed by Miller, Barry’s youth and naiveté only add to his charm. But the molecules whirring about within Barry give him a nervous energy and a rapid-fire conversational style that could wear on his more world-weary counterparts were it not for his genuine enthusiasm and complete willingness to join the League. A League which numbers, according to Bruce... “Not enough.”

According to Deborah Snyder, Miller made a huge impression on his fellow cast mates and the crew. “Ezra is just really, really funny,” she says. “We often found ourselves cracking up on set because he got so into the character that sometimes he would depart from the script and ad lib, and it was always something hilarious and totally unexpected.”

Roven adds, “Ezra’s a very unique kind of actor. He engages you in so many different ways. Besides being tremendously funny, he’s extremely warm. And as The Flash, within that wit and sarcasm, you get this sense of vulnerability about him that was perfect for the character and the story.”

Despite his natural levity, Miller felt the weight of joining the League when he stepped onto the set among the other Super Heroes. “It was that feeling when you look at someone you know, at real people, but you suddenly see an Alex Ross painting in front of you. And you’re in it, too!” he exclaims.

CYBORG

In the modern world, many people—millennials, especially—can find it hard to unplug, to leave the internet and its constant stream of information behind for a day, or even for a few hours. But what if you *are* the internet? What if *you* are what’s “plugged in,” with a continuous, 24-hour cycle of information cycling *through you*?

Victor Stone was once a star college quarterback at Gotham City University, but a horrific accident nearly cost him his life. His father, scientist Silas Stone, saved his son, but at a price. Now half-man, half-machine, Victor spends his days and nights in an attempt to understand his new biomechanic body parts that have him tapped into everything. So much so that he knows Bruce and Diana are looking for him almost before they do.

“Cyborg became the very technology that was used to rebuild him,” explains Ray Fisher, who plays the newly minted metahuman. “The technology his father used was alien and it imbued him with super-abilities. He has super-strength. He can fly. He’s a technopath, which means he can interface with anything technological. He has worlds of information at his disposal, not just from our galaxy but also from other universes. But it’s all pretty new, so he struggles with it. It begs the question, ‘How deeply should you allow yourself to become entrenched in the idea of who *and* what you are?’”

“Cyborg has a really interesting journey because he has to come to grips with the fact that the alien technology responsible for him being alive is the same Apokoliptian technology that threatens the Earth,” Roven states. “Will his humanity be able to master the alien tech, or will the alien tech ultimately win out? An actor that can make you believe both aspects of his dilemma, that is a testament to his talent.”

Cyborg prefers to stay hidden, still unaccustomed to his new body and not yet in control of his abilities, but for Fisher, joining the League was a no-brainer. “Being part of this cast feels like coming full circle,” he says. “I grew up with Batman. I grew up tying a towel around my neck and jumping off my porch like I was Superman—that sort of thing. Now here I am. I couldn’t have imagined my life unfolding the way it did.”

Fisher felt like that kid again when he stood among the rest of the League members on set. “The day we were all up on this wall, together for the first time, it was like watching my eight-year-old self’s dreams come true. When I watched the playback of this beautifully sophisticated camera movement that Zack and Fabian choreographed, I almost shed a tear. I held it together pretty good, though!” he laughs.

AQUAMAN

Holding firm to his belief that a strong man is strongest alone, Arthur Curry is a wildcard. When Bruce tracks him down in a remote Icelandic fishing village, it seems a safe bet that no amount of persuading will induce the Aquaman of lore to forego his solitary good works, or his self-imposed solitude.

In other words, Arthur is not a team player. The offspring of a human father and a royal mother from the legendary underwater city of Atlantis, Arthur has never felt truly at home either on land or at sea. But in the frigid outland he calls home, the man with the wild hair, hulking body, and piercing eyes has discovered some semblance of peace, and he isn’t

interested in leaving the fringe community he protects, and that protects his anonymity in return.

Elaborating on the character he plays, Jason Momoa says, “He’s the heir to the throne of Atlantis, but he’s not the king yet. So, as always, he’s between worlds. But here at the frozen ends of the earth, he has a purpose. Arthur is a good man, he helps people who genuinely need him, and he’s found a place where they accept and respect him. He can take off his ‘mask’ here.”

Momoa himself could be considered a somewhat untraditional choice for the character, as the actor doesn’t quite look like typical illustrations of Aquaman, from any era. But it’s an example of Zack Snyder’s tendency to think outside the box—or, perhaps, to look deep inside. “For me, Jason embodies the spirit and heart of the character,” he offers. “He has a rugged energy and is incredibly smart. This was not a hero we wanted to have a lot of polish, and Jason’s got that little bit of rock n’ roll that makes Aquaman relatable and cool, but at the same time, like all DC supers, aspirational.”

Similar to Wonder Woman’s status as a demi-goddess, Aquaman’s half-Atlantean heritage gives him an ancient, mythical quality, which, in his case, is only further enhanced by his intuitive understanding of Earth’s vast and still largely untapped oceans and the mysteries they hold. But while Diana grew up on the stories of Amazon history—and has worked out her own feelings on that score—Arthur has yet to begin that personal journey, making him still feel somewhat alien to his place in the world. But when the proverbial wolf is at his own door, joining the League becomes inevitable.

“When he finds he has a place in the Justice League, that’s when he begins to think he could fit in somewhere,” Momoa observes. “And he can really put his skills to good use.” Those talents include wielding a gleaming, powerful Trident that can part the sea, exceptional swimming speeds and the ability to breathe on both land and under water.

Roven observes, “It’s interesting to me that all these metahumans—and even Batman, who doesn’t have superpowers but has essentially lived as someone who does—all have, somewhere in their history, a sense of alienation or abandonment. It’s what unites them, in a sense, and why it makes sense for them to come together.”

SUPERMAN

In the film, what ultimately unites them is a need to save the Earth from certain destruction at the hands of an alien enemy, Steppenwolf, and his army of parademons. But

what sparks the mission, what causes Bruce Wayne to bring these heroes together, is a promise he made to another, to a fallen hero: Superman.

“There’s nothing quite like playing Superman,” says Henry Cavill, for whom the third time in the role is just as sweet as the first. “It’s still surreal.”

Add to that the presence of five other DC heroes around him. Cavill remembers, “There was a moment where I was really tired near the end of a long day, and I was thinking ‘I’m hungry and I’m looking forward to getting to bed.’ And then I realized I had Cyborg, Aquaman, and Wonder Woman all standing in front of me, and they were in costume and it looked so fantastic. And all of a sudden, my fatigue went away. I just wanted to live in the moment and appreciate that I’m doing the thing that I wanted to do as a kid, but as real as it gets as an adult. You become very thankful for that kind of thing.”

Superman personified a higher calling to truth and justice and a deep respect for all humanity. The absence of this idol, whose sacrifice stunned the world, inspires the formation of the Justice League. But there are others who struggle to right their worlds, without the immediacy of a mission.

While the world laments the loss of its protector, Lois Lane and Martha Kent are grieving a more personal loss. “Martha is seeing everyone mourning this Superman character, but she’s mourning Clark, her son,” says Cavill. “And she can’t tell anyone that Superman was her son. It’s a terrible loneliness and pain for her to go through. It’s excruciating for both Martha and Lois to see all these people mourning a man that none of them truly knew.”

Diane Lane returns as Martha, and Amy Adams reprises the role of Lois Lane. Adams surmises her character, once a dogged reporter and crusader, has lost her sense of purpose. “She’s now Lois after Clark,” says the actress. “She’s not the same person that she was, and she definitely feels the absence of the hope that he had brought into her life. It feels devastating, so she’s isolating herself.” Instead, she writes fluff pieces for the *Daily Planet*, because, as Adams observes, “she can’t go back and face the world again just yet.”

SUPPORTING PLAYERS

Along with Lane and Adams, Jeremy Irons returns as the indispensable Alfred Pennyworth, without whom it would be hard enough to be Bruce Wayne—and near impossible to be Batman. “Wouldn’t we all want an Alfred?” Irons posits. “He’s

uncomplaining, keeps the vehicles running, does a bit of cooking, is a good advisor, and a calming influence. I mean, he's not a Super Hero, but in some small, retiring way, I think he could be regarded as a hero—with a small 'h' perhaps."

Of course, one of Alfred's primary functions has always been to look after "Master Wayne," including questioning his actions or motivations, when necessary. Having served the rather unsociable figure for so many years, Alfred is understandably skeptical when he brings some "friends" home. "Alfred's not sure how much of a team builder Batman is," Irons notes. "He's not even sure how much of a team player he is. But hopefully he's learned from past mistakes. And Alfred is loyal to him, regardless."

Batman's other longtime partner in crime fighting is Gotham City Police Commissioner Jim Gordon. J.K. Simmons plays the role, and readily admits, "Being part of this world, joining the DC universe, is a real treat for an actor. And to play Jim Gordon is an honor."

If openly working with a known vigilante is breaking the rules, Gordon has long been the kind of man who knows when the rules aren't working so well. Simmons offers, "Vigilantism is a two-sided coin, and obviously it's an essential element of the DC Universe. Gordon is the Police Commissioner, so supporting and even working alongside Batman—and now others—has never been exactly a politically correct move for him. But, with Gotham City falling apart at the seams, and with the new threat from Who-Knows-Where, he really needs his old ally. Gordon knows how to handle himself; he's a pretty tough guy compared to most, but Batman (and friends) make him pretty puny by comparison. The alliance just makes sense."

For these heroes to corral the extraordinary forces against them will be no easy task; they'll have to draw on their individual powers—and work together to combine their many and diverse strengths—as they confront an escalating enemy to the far corners of the globe, and beyond.

It is a herculean effort for the characters, and no less so for the massive cast and crew considering the scale of the production. However, according to Affleck, the upbeat tone and cheerful camaraderie that permeated the shoot lay at the feet of Zack Snyder. "Zack has a lot of energy, enthusiasm and passion. He was 100 percent dedicated to the work every day, and he has this boyish energy where he's just psyched to be at work, which naturally makes it feel a lot less like work."

A number of noted actors joined the ensemble, including Joe Morton as Silas Stone, Victor's father and the head of STAR Labs, whose groundbreaking work on alien technology

may be invaluable, but is most certainly dangerous. Connie Nielsen returns as Diana's mother, Hippolyta, Queen of the Amazons and the first to warn her daughter of the gravity of the looming threat. And Amber Heard is Mera, an Atlantean who attempts to protect her world from an attack by Steppenwolf, played by Ciarán Hinds.

Zack Snyder attests, "It's really great to have such incredible actors in every role. Because each performance is so good, it elevates each scene and makes these characters we know from the pages of comic books feel very real."

SUITING UP

To help define the look of the characters as they make the jump from the page to the screen, costume designer Michael Wilkinson was once again given the opportunity to bring depth and dimension to illustrations known the world over.

As always, Wilkinson and his team sought a balance that provided room for their own creativity while respecting the legacy of the original artists. His designs had to take into account practical matters such as stunts and weather, while also, he says, "infusing it all with a modernity that makes them relevant and relatable to audiences today. When I design these big superhero films, I really put pressure on myself to use new technologies that might not have been available even a year or two ago."

To that end, Wilkinson relates, "We used 3D rendering programs to create the illustrations of my designs, and then also used 3D digital technologies during our manufacturing process. We scanned our actors so we could apply the designs directly onto them, either as full-size mannequins or in the computer, and used 3D printers to make elaborate costume elements and molds. We cast costume elements in urethane, which we discovered can be made super rigid or super soft, depending on which part of the suit it's being used for. We embedded the urethane elements in a stretch base fabric, and so we created a new type of fabric onto which a variation of colors and textures can be painted. Everything was pretty much sculptured from head to toe."

Wilkinson was responsible for the design of the iconic Wonder Woman costume, first seen in "Batman v Superman: Dawn of Justice," and seen again recently in "Wonder Woman." "In between our two contemporary films, you have the "Wonder Woman" standalone film, set in World War I, designed by Lindy Hemming," he says. "Lindy and I spent a couple of weeks researching the world of Wonder Woman and coming up with a visual language for the

Amazon race, so there would be a clear unity of vision between the films. Of course, because we are both creative people and have our own interpretations, there's a slight difference in the look of the Amazons in the two films. And 100 years have passed between the period of that film and ours, so that needed to be reflected."

Wilkinson's Wonder Woman costume is essentially the same in all three films, and there is definite visual continuity. "The costume changes very slightly in each film; there are tiny shifts of color and proportions," notes Wilkinson. "In 'Justice League,' it's a little bit more vibrant compared to 'Batman v Superman,' and has a little bit more glow, but the main iconic elements—the star and tiara, her lasso, the rig for her sword and shield, the eagle across the chest plate, and the WW in the belt—are all exactly the same."

Fans will see a new Batsuit in the third act of "Justice League." Referred to as the "tactical suit," it was designed, says Affleck, "for Batman to wear for the higher-level battle, when we have to get more serious and deadlier. The suit is more armored and more tricked out."

It was also the toughest costume to make. Wilkinson notes, "Because of the physicality of the Batman character, there was so much that Ben and his stunt doubles had to do...and to do it while creating this hulking silhouette that Zack was after, this tower of muscle and brawn. To achieve that and make the costume comfortable—not too hot, not too claustrophobic, and very flexible—was super-challenging."

For the look of Arthur Curry, Wilkinson found inspiration in the actor himself. "My starting point was actually Jason's own tattoos," reveals Wilkinson. "He has quite a few, but the one on his forearm is particularly fantastic. I was inspired to fashion a new graphic language, and designed a unique tattoo that covered his entire body. It created this interesting connection between Jason's own background and that of his character."

Aquaman's armor then became a sort of 3D version of the tattoos. The "scale mail" was then infused with the colors of ocean lifeforms. "The paint work on the finished product has almost a bioluminescence," Wilkinson says, "a lovely, iridescent quality that catches the light. But at the same time there is a sense of incrustation, that it has been underwater for so many thousands of years you could almost imagine plankton and small barnacles living on the armor."

Unlike the other Super Heroes, whose costumes were inherited from their clan or are the product of wealth, The Flash has neither money nor heritage. He is just coming into his powers and struggling to adapt. Nevertheless, Wilkinson notes, "he's extremely intelligent

and great with technology. I had to think about how he would protect himself from the high speeds that he's traveling and the resulting high temperatures. Barry's young, a nerd; he would likely go online, research perhaps what NASA is doing, or look into vehicle and plane design to see how things move through space very quickly. He would probably have stolen a 3D printer to build his own parts. So, his costume has this fantastic blend of high technologies, like heat-resistant materials and prototype aerodynamic shapes, mixed with his grassroots skater punk aesthetic."

Over 100 pieces were handcrafted to create the costume. "It's made up of innovative new materials, but they're scratched and busted-up, some of the panels are missing, or they've just got the undercoat. Then on top of that you have a complex system of wires that crisscross the body to create this incredible sort of matrix across the surface of the costume," the designer expounds. "Zack really wanted it to feel like a prototype suit, the very first manifestation of The Flash putting together a look."

Cyborg's costume, too, would be a first. "As soon as Zack and I started talking about this character," recalls Wilkinson, "it became clear pretty quickly that his costume would have to be a CG thing. Cyborg's technology is extremely alien; if we had had to make the suit, then inevitably we would have had to resort to hinges and screws and ball sockets, things that we've seen before."

Wilkinson and his concept artists came up with an immensely detailed 3D model of Cyborg, defining the graphic language and textures of the alien world. They then handed it over to the visual effects department, who continued to develop Cyborg's look under Snyder's direction and guided by the actor's performance. For the shoot, it was simply a matter of Wilkinson's team sewing together Ray Fisher's "pajamas": the blue-dotted performance-capture suit that the skilled VFX artists would digitally replace, under the supervision of visual effects supervisor DJ DesJardin.

Wilkinson also turned his attention to Superman's suit, marking his third go 'round. "This time, you're going to see a Superman that's a little more lustrous," says Wilkinson. "We developed an extremely beautiful metallic chromed under-suit that Henry wears, using materials and processes that weren't available for previous versions of the costume. And for the over-suit, we created a mesh that's a slightly bolder blue than the last film, so he really jumps off the screen in such a heroic way. And Zack had the fantastic idea of incorporating some Kryptonian scripts throughout the suit, so we wove some of that language, which we'd

developed for 'Man of Steel,' through the S, across the bicep, through the belt, and in the cuff details. It adds that extra layer of meaning and detail for the audience."

The suit was created by screen-printing a dimensional print onto a thin mesh that is itself the latest in fabric technology. "It's even more sheer and beautiful and lustrous than what you saw in 'Batman v Superman,'" Wilkinson asserts, "but super strong so that it didn't fall apart when it was stretched tight. We also found amazing new printing inks that make a very dimensional, high-raised surface, and new paints that make it appear almost chromed. All of these little tweaks add up to a bolder, more impactful costume."

Techniques aside, perhaps the newest territory for the "Justice League" costume department was in housing the entire costume crew under one roof. Normally on a film of such scope and scale, each main character's costume is made by a different manufacturing company, under the direction of the costume designer. But this time, the filmmakers did something they'd never done before.

"We did it all in-house," Deborah Snyder explains. "We had hundreds of amazing artists and sculptors right there at the studio, so we could walk by and see what they were doing at any time. It gave Michael a huge amount of creative control, and, practically speaking, we were able to quickly repair something if it was damaged during a stunt."

The enormity of the task of manufacturing every costume in-house becomes more apparent when you consider there are six Super Hero costumes, each requiring multiples for stunt work and different scenes, as well as costumes for their six civilian alter-egos, plus more than 180 named characters, and 3,000 extras who appear in the film.

Having the ability to immediately address any costume issues came in handy for Wilkinson, due to the changing physiques of the main cast members. All trained extensively for their roles, building up more muscle as shooting progressed. Some of the actors gained as much as ten percent in body mass during production. This meant Wilkinson's team had to keep the tape measure out and constantly adjust the costumes throughout filming.

Finally, Wilkinson's costumes also had to withstand the "tuning forks." First developed for use on "The Matrix Revolutions," they were introduced to the filmmakers by stunt coordinator Eunice Huthart. The device resembles a huge tuning fork, hence the name. The actor is strapped into the middle, and there is a counterbalance that enables him to mimic weightlessness, like being underwater, for example. Not only can he be rotated forward and backwards, but also on the y-axis. Just as Superman can fly, Aquaman can float.

What used to take up to seven stunt crew to operate, strides in technology—namely, high-speed robotic arms developed for use in the auto industry—significantly reduce the effort. Special effects supervisor Mark Holt assured the cast that the robots were not only safe, but actually safer than their human counterparts; in fact, the same software is used for robotic surgeries.

“In the old days, we would make a bespoke piece of equipment for every job,” admits Holt. “Now we can use these robots, literally called Safe Robot, which are so accurate that they can repeat a move every time within 0.2 of a millimeter.”

THE RIDES

For Batman, whose wealth is his superpower, his weapons include a fleet of high-powered vehicles, and one of the greatest in his arsenal is the Batmobile. The vehicle has earned its reputation as the apex predator on the mean streets of Gotham City. The car’s imposing defense capabilities, supported by appropriated Wayne Industries technologies, have been combined with the latest in covert military grade armaments, stealth and active protection systems. Powered by an unmatched hybrid of prototype military and civilian performance technologies, it has been estimated to reach speeds of up to 205 MPH.

Fundamentally the same vehicle from “Batman v Superman,” the Batmobile, like Batman’s suit, was fortified with a little extra armor for this film. “We’re battling aliens now,” says production designer Patrick Tatopoulos, “so this thing needed to be pumped up. But when you look at it, you’ll still know it’s *that* car. And that’s the thing: we didn’t want to reinvent the Batmobile completely, because it was designed in such a way that aspects of it could be transformed, changed, or upgraded. For example, it was designed in the last project to be able to raise and lower itself, but it never had to because the car traveled on regular roads. But in this movie, we have some serious off-road work, and so we finally get to see all the car can do.”

“One of my favorite things to film was when I jumped on the Batmobile—that was badass!” grins Jason Momoa. “I was like, I cannot believe I’m surfing the Batmobile right now!”

Batman’s latest machine, the hybrid electric Knightcrawler—essentially a four-legged tank—was specifically designed to navigate through tight, dark and unpredictable terrain, and is among the most advanced of Batman’s vehicle fleet. It can tackle almost any topography;

however, when the tank treads reach their limit, it's the independently functioning mechanical appendages that allow it to perform such gravity-defying maneuvers as scaling vertical walls. In addition, it is equipped with a full arsenal of weapons – from a front-tow missile launcher to rear rocket launchers and more.

While much of the machine was made in post, a practical skeleton was built for stunts. Each version of the Knightcrawler featured a steel frame made from a jig, with aluminum sheathing “skin,” and an interior made of a honeycomb foam called F-Board. These kept the crafts lightweight but as strong as possible. In the middle was a seat for Batman, and on either side were gull-wing doors that could be opened as needed. Lights and other dressing were added, and then all was mounted onto a heavyweight robot that could move a metric ton of cargo at an astounding two meters per second.

When your archenemy is holed up halfway around the world, though, you also need a way to transport your weapons, along with your fellow superheroes. The largest vehicle in Batman's mobile arsenal, The Flying Fox, is a hybrid aircraft with the capability of a bomber and the maneuverability of a jet fighter. Reaching speeds of nearly 1,000 miles-per-hour, with an attack altitude of up to 50,000 feet, it also has vertical takeoff and landing (VTOL) capabilities. The Flying Fox consists of three large-scale levels and can even carry the newly augmented Batmobile inside.

The whole of The Flying Fox interior was built on a soundstage, with the exterior built in post. Tatopoulos admits it was his favorite set. “On every movie, there's a little thing that gets me pumped up. This is the one that I really got excited about on this film. It's a bomber but I wanted it to look like a jet, with the cockpit very far back and a very long front nose like you see in WWII fighter jets. In fact, I was very much influenced by the Spitfire. I've always been fascinated by those planes; I love how the pilot is way back and it's almost like you're sitting on the biggest engine on the planet and you're flying that thing. A much more modern approach to jets is to have the cockpit in the front, but I think the more traditional design works with Bruce Wayne and his classic sensibility. And if you look at the elements of the jet, they look like they were collected together and articulated; it's a very similar language to the car. So, it's something new but without losing the Batman aesthetic.”

When Batman isn't commanding the Knightcrawler or the Batmobile, or flying around in the Fox, he's driving his stylish new Mercedes-Benz AMG Vision Gran Turismo. Zack Snyder saw the stunning electric, remote-controlled concept car and wanted it for Bruce Wayne. The only problem was the car, as a real, functioning vehicle, didn't exist. The concept

unit was also slightly too small for 6'4" Ben Affleck and the demands of filming a vehicle interior. The logistics could have swayed the filmmakers in another direction, but they didn't.

Mercedes agreed to build another unit, ten percent larger and with a working interior and doors to accommodate the needs of the filmmakers. It still wouldn't have an engine, drivetrain, or chassis, but picture vehicle coordinator Alex King had a solution for that: for the car without an engine, he and his team would build an engine without a car. More specifically, they would custom build a rig to "drive" the car. King put a front-wheel-drive engine in a "power unit," which could then be mounted via a tubular chassis to the rear of the VGT, while the driver pod controlling engine and steering could be mounted anywhere on the rig.

The team didn't stop there. King recalls, "We were knee-deep in the build, which involved a huge amount of engineering, when it seemed crazy not to have a platform that we could put on the back of the power unit. Why not produce everything we would need in a tracking vehicle for cameras and crew and cranes, and all the other bits and pieces that are involved, and without the weight restrictions and other limitations of rigging?"

The answer was a lightweight, super-strong, modular rig designed from scratch. The rig could be lengthened, shortened, or widened as needed, with the camera placed anywhere the director wanted, and the engine, drive unit, and crew moved about. "It meant that we could take the vehicle on the road and shoot hero closeups of vehicle and actor, without the car being on the road, while also having the crew and lighting and camera all onboard. It was an amazing thing to be a part of," King says.

TO THE BATCAVE

To build and house his private fleet, Bruce Wayne utilizes his secret high-tech workshop, the Batcave. The set from the previous film had been dismantled, but not before it was scanned in its entirety for use in later films in order to help maintain continuity. In "Justice League," portions of the physical set were recreated, then extended in post by DesJardin's visual effects team.

The same technique was used to replicate the Kent farm. Cavill notes, "We had a version of the Kent farm over in the UK. They did some very clever stuff with something called an EnviroCam, so it actually looked like we were in the same place where we shot the original. It was a fantastic experience. It really looked and felt like the Kent farm, only a lot colder since we were in England."

To house the enormous Flying Fox, the hangar set had to be one of the film's largest: approximately 100 feet long and 23 feet high. Visual effects then extended it to a scale of about 400 to 500-feet long and up to around 80-feet high. The practical set had a very industrial feel; it was built on solid concrete that took three pours to achieve, and the walls were constructed with steel pipes. But that meant the set could handle the heavy weights of the vehicles and other structures.

To dress it, Tatopoulos says he found inspiration “on the side of a locomotive engine from the 1920s. I was in Detroit last year and I saw this incredible locomotive. The walls are basically a reproduction of what that looked like, with all those pipes. I thought it was an incredible look. There’s soot everywhere, and we added the sheen that you see on an oily engine. I think it made the set a bit more alive.”

Illuminating the sets was the purview of director of photography Fabian Wagner. His team shot on film, as is director Zack Snyder’s preference, which was a change for Wagner, who had been shooting digital for the past five years, joking that he had to dust off his light meter. He also had to adapt to Leica lenses, which he hadn’t used before, because they proved the best choice for the spherical shoot with which Snyder was experimenting.

While the majority of the film was shot over six stages at Warner Bros. Studios Leavesden just northwest of London, there were a few crucial location shoots. One notable site was the infamous Old Bailey in London, where Wonder Woman foils an attack. The biggest location shoot by far, though, was in the fishing village of Djúpavík in northwest Iceland, where principal photography wrapped.

In the middle of nowhere in Iceland’s western fjords, there were few accommodations: one hotel with perhaps fourteen small rooms. The production numbered upwards of 200 people, so they brought in hundreds of campers, effectively building their own small town out in the stark but beautiful landscape of the country. To capture the required sequence, they shot 1,000 feet above the village, using three helicopters to airlift approximately 36 cast and crew to the top, along with the necessary equipment, including a crane.

In the film, Bruce Wayne heads to the remote village in search of the Aquaman, beseeching him to join the team he is building to address the coming threat. What Bruce doesn’t know is who or what that enemy will be, or why it has set its sights on Earth. It’s only Diana who will later explain to him that everything revolves around the Mother Box—three of them, as a matter of fact.

The first props Tatopoulos designed for the film were the Mother Boxes, and as we learn from Diana, these devices don't create power, they *are* power. Time is running out for the League, who may or may not be powerful enough to defeat this enemy. It will take everything they have—and maybe even something more—to succeed.

ALL IN



ABOUT THE CAST

BEN AFFLECK (Batman / Bruce Wayne) is a two-time Academy Award winner who has been recognized for his work as a director, actor, writer, and producer.

Affleck reprises his role as the caped crusader in “Justice League,” following his turn as Batman in the global phenomenon “Batman v Superman: Dawn of Justice.” More recently, Affleck wrote, directed and starred in the gangster drama “Live by Night,” based on the Dennis Lehane novel, and appeared as an autistic math savant in the crime thriller “The Accountant” last year.

Affleck starred in Fincher’s blockbuster “Gone Girl.” In 2012 he directed, produced and starred in the award-winning hit “Argo,” a fact-based drama about the then-classified mission to rescue six Americans trapped in Iran during the hostage crisis. “Argo,” the most acclaimed film of the year, was awarded top honors, including the Oscar, Golden Globe and BAFTA Awards for Best Picture. Affleck also won Golden Globe, BAFTA, and Critics’ Choice Awards for Best Director, and was nominated for a BAFTA Award for Best Actor. In addition, he won a Directors Guild of America Award; a Producers Guild of America Award, shared with George Clooney and Grant Heslov; and a Screen Actors Guild (SAG) Award as a member of the film’s ensemble, which won for Outstanding Motion Picture Cast. The cast also garnered Best Ensemble Awards from the National Board of Review, Hollywood Film Awards, and the Palm Springs International Film Festival. Among its many other honors, the film won Oscars for Best Screenplay and Best Editing, earned four more Oscar nominations, and was named one of the top 10 outstanding films of the year by the American Film Institute (AFI), as well as numerous critics.

Affleck made his directorial debut in 2007 with the feature “Gone Baby Gone,” for which he earned several critics groups’ awards, including the Best Directorial Debut Award from the National Board of Review. Additionally, he won the Breakthrough Director of the Year Award at the 2007 Hollywood Film Festival. Affleck also co-wrote the screenplay for the film, adapted from the Dennis Lehane novel.

In 2010, Affleck directed and starred in “The Town,” in addition to co-writing the screenplay. The film was named among the top 10 films of the year by the AFI, and the cast won the National Board of Review Award for Best Ensemble. Affleck received a Writers Guild

of America Award nomination for “The Town,” which also brought Oscar, Golden Globe and SAG Award nominations to co-star Jeremy Renner.

Affleck first came to prominence in 1997 with the acclaimed drama “Good Will Hunting,” which he starred in and co-wrote with Matt Damon. The two won an Academy Award for Best Original Screenplay, as well as a Golden Globe Award and Humanitas Prize. The following year, Affleck starred in John Madden’s Oscar-winning “Shakespeare in Love,” sharing in a SAG Award for Outstanding Motion Picture Cast.

In 2006, Affleck earned widespread praise for his portrayal of ill-fated actor George Reeves in the noir drama “Hollywoodland.” The film premiered at the Venice Film Festival, where he won the coveted Volpi Award for Best Actor. He also received Golden Globe and Critics’ Choice Award nominations for Best Actor, as well as the Best Actor Award at the Hollywood Film Festival.

Affleck starred in Terrence Malick’s “To the Wonder.” He has also starred in such diverse films as “The Company Men,” “State of Play,” “He’s Just Not That Into You,” “Jersey Girl,” “Daredevil,” “The Sum of All Fears,” “Changing Lanes,” “Pearl Harbor,” “Boiler Room,” “Forces of Nature,” and “Armageddon.”

In 2000, Affleck partnered with Damon, Chris Moore and Sean Bailey to form LivePlanet, Inc. Their first endeavor, “Project Greenlight,” premiered in 2001 on HBO and drew critical, audience and industry attention for its behind-the-scenes look at the challenges faced by a first-time filmmaker. The second season of “Project Greenlight” aired on HBO in 2003, with a third season on Bravo in 2005. All three seasons were nominated for Emmy Awards. The fourth season of “Project Greenlight,” aired on HBO in 2015.

In addition to his successful film career, Affleck is also a passionate advocate and philanthropist. In March 2010, he founded the Eastern Congo Initiative (ECI), the first U.S.-based advocacy and grant-making initiative wholly focused on the mission of helping the people of eastern Congo support local community-based approaches that create a sustainable and successful society in the long-troubled region. Affleck is also a longtime political activist, as well as a strong supporter of many charitable organizations.

HENRY CAVILL (Superman / Clark Kent) is a British actor born in the Channel Islands, and has proven himself to be a force in both film and television.

One of five boys, Cavill showed his interest in acting at a young age while attending Stowe School in Buckinghamshire, England.

Cavill made his feature film debut portraying Albert Mondego in 2002's "The Count of Monte Cristo" for director Kevin Reynolds. In 2001, Cavill appeared alongside Joe Mantegna in the thriller "Laguna," as Thomas Aprea. In 2002, he appeared in "The Inspector Lynley Mysteries," in BBC's television movie "Goodbye, Mr. Chips," and the crime series "Midsomer Murders."

Subsequently, Cavill was cast as Stephen Colley in the British comedy "I Capture the Castle," and then went on to star in director Rick Bota's horror film "Hellraiser: Hellworld." In 2006, Cavill landed the sought-after role of Melot in the medieval romance "Tristan & Isolde."

From 2007 to 2010, Cavill starred in the hit Showtime series "The Tudors," as Charles Brandon. Throughout its four-season run, the series received numerous awards and nominations, including a 2007 Golden Globe nomination for Best Television Series – Drama.

Following "The Tudors," Cavill continued his acting success by starring in Woody Allen's romantic comedy "Whatever Works," alongside Larry David and Evan Rachel Wood. In 2009, Cavill starred in the horror film "Blood Creek," and in 2001, he starred as Theseus in Tarsem Singh's "Immortals." Cavill also appeared in the film "Stardust," alongside Sienna Miller and Claire Danes, with narration by Ian McKellen. Additionally, in 2012, Cavill starred in the action thriller "Cold Light of Day," alongside Bruce Willis and Sigourney Weaver.

In 2013, Cavill starred in Zack Snyder's worldwide box office hit "Man of Steel" as Superman, making him the first non-American actor to play the character. "Man of Steel" became the highest grossing Superman film to date. Cavill went on to star as Napoleon Solo in "The Man from U.N.C.L.E.," for director Guy Ritchie.

He reunited with Snyder to reprise the role of Superman in the 2016 blockbuster "Batman v Superman: Dawn of Justice," opposite Ben Affleck as Batman.

Earlier this year, Cavill starred in Fernando Coimbra's war drama "Sand Castle," alongside Nicholas Hoult. He will be seen next July in "Mission: Impossible 6," in which he stars with Tom Cruise under the direction of Christopher McQuarrie.

In addition to acting, Cavill created the production company Promethean Productions with his brother Charlie Cavill and producer Rex Glensy. Cavill also works tirelessly with two charities that are very close to his heart. He is the Ambassador for Durrell Wildlife Conservation Trust, a conservation organization that seeks to save species from extinction. Cavill is also actively involved in the Royal Marines Charity (RMC). This charity raises money to provide a better quality of life to both serving and retired Royal Marines and their families.

AMY ADAMS (Lois Lane) is a five-time Academy Award nominated and two-time Golden Globe winning actress who has built an impressive body of work, challenging herself with each new role.

Adams recently starred in Denis Villeneuve's "Arrival," opposite Jeremy Renner and Forest Whitaker. Taking place after alien crafts land around the world, the film follows the story of an expert linguist, Adams, who is recruited by the military to determine whether the aliens come in peace or are a threat. For her role, Adams has been nominated for a Critics' Choice award, Screen Actors Guild award and Golden Globes award in the category of Best Performance by an Actress in a Motion Picture, Drama. In addition, she has been named Best Actress by the National Board of Review on behalf of the film. The film was released on November 11, 2016 and to date has grossed roughly \$200,000,000 worldwide.

Her additional 2016 film credits include starring in Tom Ford's "Nocturnal Animals," opposite Jake Gyllenhaal. The film, based on Austin Wright's 1993 novel *Tony and Susan* was released on November 18, 2016. In March 2016, Adams appeared in "Batman v Superman: Dawn of Justice," the sequel to the highly successful "Man of Steel," which was released in 2013. She reprised her role of Lois Lane, opposite Henry Cavill as Superman and Ben Affleck as Batman. The film was released by Warner Bros. on March 25, 2016.

Adams recently wrapped production on HBO's high-profile drama series "Sharp Objects," in which she will star and executive produce, with Jean-Marc Vallée at the helm as director. Based on Gillian Flynn's *New York Times* Best Selling book of the same name, the series centers on a reporter, Adams, who confronts the psychological demons from her past when she returns to her hometown to cover a violent murder. The series will be released in 2018.

Adams is currently in production on the untitled "Adam McKay/Dick Cheney Film," starring as Lynne Cheney alongside Christian Bale and Steve Carell.

Her additional film credits include starring in Tim Burton's "Big Eyes," opposite Christoph Waltz. In the biographical drama, Adams plays Margaret Keane, and Waltz plays her husband Walter Keane. The film tells the real-life story of the iconic couple who found immense success marketing paintings of large eyed children back in the 1950s and '60s, with Walter taking the credit for his shy wife's creations. Adams won a Golden Globe for Best Actress in a Motion Picture, Musical or Comedy and earned a BAFTA nomination for the performance. The film was released on December 25, 2014.

Adams starred in David O. Russell's "American Hustle," opposite Christian Bale, Bradley Cooper and Jeremy Renner. The film was released December 18, 2013. Adams won a Golden Globe Award for Best Actress in a Motion Picture, Musical or Comedy, a Critics' Choice Award for Best Actress in a Comedy and a SAG Award for Outstanding Performance by a Cast in a Motion Picture for her performance in the film. Adams' role also garnered her fifth Academy Award nomination and BAFTA nomination. Adams was also recently seen in Spike Jonze's "Her," opposite Joaquin Phoenix which was released by Warner Bros. December 18, 2013.

Adams previously starred in Paul Thomas Anderson's "The Master," opposite Joaquin Phoenix and Philip Seymour Hoffman. The 1950s-set drama centers on the relationship between a charismatic intellectual known as The Master whose faith-based organization begins to catch on in America, and a young drifter who becomes his right-hand man. Adams plays Peggy Dodd, the wife of Philip Seymour Hoffman. Adams' role garnered her a Golden Globe and BAFTA nomination in addition to her fourth Academy Award nomination.

In summer 2012, Adams played the Baker's Wife in "Into the Woods" as part of Shakespeare in the Park at the Delacorte.

Adams starred in David O. Russell's "The Fighter," opposite Mark Wahlberg and Christian Bale. Adams played Charlene, a tough, gritty bartender from Massachusetts who begins dating boxer "Irish" Micky Ward. The film revolves around Ward and trainer-brother Dicky Eklund, chronicling their early days in Massachusetts, through Eklund's battle with drugs and Ward's eventual world championship in London. Adams' role garnered her Golden Globe, SAG and BAFTA nominations as well as her third Oscar nomination in five years. Adams also starred in Nora Ephron's "Julie and Julia," reuniting with costar Meryl Streep, having previously starred opposite Streep and Philip Seymour Hoffman in John Patrick Shanley's Oscar nominated film "Doubt," which earned Adams her second Academy Award nomination.

Adams starred in Kevin Lima's Enchanted opposite Patrick Dempsey and Susan Sarandon. Enchanted is a romantic fable that mixes live action with CG animation for Disney. The film was released November 21, 2007 and grossed over \$300 million worldwide and earned her a Golden Globe nomination for Best Actress.

It was Adams' role in Phil Morrison's "Junebug" in 2005 for which she earned her first Academy Award and SAG nominations. She won an Independent Spirit Award, Broadcast Film Critics Association Award, National Society of Film Critics Award, San Francisco Film

Critics Society Award and the Breakthrough Gotham Award for her role. Adams also won the Special Jury Prize for Acting at the 2005 Sundance Film Festival for her role as the pregnant, childlike Ashley, who is awe-struck by the arrival of her glamorous sister-in-law.

Adams' other film credits include Robert Lorenz's "Trouble with the Curve," opposite Clint Eastwood; Walter Salle's adaptation of Jack Kerouac's seminal beat generation novel, "On The Road"; "The Muppets," opposite Jason Segal; Shawn Levy's "Night At The Museum 2: Battle at The Smithsonian," opposite Ben Stiller; Christine Jeffs and Karen Moncrieff's critically acclaimed film "Sunshine Cleaning," opposite Emily Blunt and Alan Arkin; Mike Nichols' "Charlie Wilson's War," opposite Tom Hanks, Julia Roberts and Phillip Seymour Hoffman; Bharat Nalluri's "Miss Pettigrew Lives for a Day," opposite Frances McDormand, and Steven Spielberg's "Catch Me If You Can," with Leonardo DiCaprio.

GAL GADOT (Wonder Woman / Diana Prince) is rapidly emerging as one of Hollywood's most engaging and sought-after talents. She debuted as Diana/Wonder Woman in last year's blockbuster "Batman v Superman: Dawn of Justice," and this summer, she starred again in the role in the first-ever "Wonder Woman" feature, which was the highest grossing film of the season, taking in more than \$820 million worldwide.

In 2016, Gadot appeared in John Hillcoat's "Triple Nine," a crime drama about a crew of dirty cops who are blackmailed by the Russian mob to execute an impossible heist; Ariel Vromen's action film "Criminal," alongside Ryan Reynolds, Kevin Costner and Gary Oldman, about a dangerous convict receiving the skills and memories of a deceased CIA agent; and in the comedy film "Keeping Up with the Joneses," opposite Jon Hamm, Isla Fisher and Zach Galifianakis.

In 2009, Gadot appeared in her first U.S. feature as Gisele, Vin Diesel's love interest in "Fast & Furious." She returned as Gisele in "Fast Five" and "Fast & Furious 6," and was last seen in the seventh installment, "Furious 7."

In 2010, Gadot was seen in the action-adventure "Knight and Day," which starred Tom Cruise and Cameron Diaz. In the film, she played Naomi, a henchwoman to Tom Cruise's enemy. The same year she was also seen in the crime comedy romance "Date Night" as Natanya, the Israeli girlfriend of Holbrooke, played by Mark Wahlberg.

Born in Tel Aviv, Israel, Gadot won the title of Miss Israel and went on to represent Israel in the 2004 Miss Universe beauty pageant. She soon began her acting career, playing the lead role in the Israel TV series drama "Bubot" ("Dolls").

EZRA MILLER (The Flash / Barry Allen) is currently filming the next “Fantastic Beasts and Where to Find them” adventure, reprising his role as Credence Barebone from the first film.

Miller first appeared as The Flash in a cameo in Snyder’s “Batman v Superman: Dawn of Justice” and was again seen in the role in David Ayer’s “Suicide Squad.”

In 2015, Miller co-starred with Amy Schumer in Judd Apatow’s smash hit comedy “Trainwreck.” He also starred in the thought-provoking indie film “The Stanford Prison Experiment,” which premiered to high praise at the 2015 Sundance Film Festival.

Miller made in auspicious screen debut in the critically acclaimed harrowing prep-school drama “Afterschool,” which premiered at the 2008 Cannes Film Festival and went on to screen at a number of international film festivals. It also received awards recognition, including an Independent Spirit Award nomination.

In 2011, Miller delivered a breakout performance in the title role of the disturbing drama “We Need to Talk About Kevin,” in which he starred with Tilda Swinton and John C. Reilly under the direction of Lynne Ramsay. The film premiered at the Cannes Film Festival, where it was nominated for a Palme d’Or. For his performance as Kevin, Miller earned a British Independent Film Awards nomination for Best Supporting Actor and a Critics’ Choice Award nomination for Best Young Actor. He also starred with Ellen Barkin, Ellen Burstyn, Kate Bosworth, Demi Moore, and Martin Landau in Sam Levinson’s “Another Happy Day,” which premiered at the 2011 Sundance Film Festival.

Following those two films, Miller was honored with the Chopard Trophy for Male Revelation at the 2012 Cannes Film Festival. One of the festivals most coveted awards, the Chopard Trophy celebrates the most exciting young talents of the year.

Later in 2012, Miller starred with Emma Watson in the widely acclaimed coming-of-age film “The Perks of Being a Wallflower,” winning a Chlotrudis and Boston Film Critics Awards for Best Supporting Actor, and earning an MTV Movie Award nomination for Breakthrough Performance.

Miller’s additional film credits include the independent films “City Island,” with Andy Garcia and Julianna Margulies; “Every Day,” with Liev Schreiber, Helen Hunt, Carla Gugino, Brian Dennehy and Eddie Izzard; Bryan Goluboff’s directorial debut, “Beware the Gonzo”; and “Madame Bovary,” alongside Mia Wasikowska and Paul Giamatti.

Also a passionate musician, Miller tours with his band, Sons of an Illustrious Father, when he is not acting.

JASON MOMOA (Aquaman / Arthur Curry) is one of Hollywood's most exciting up-and-coming leading men. In "Justice League," he reprises the character first seen in "Batman v Superman: Dawn of Justice." He again plays the character in the highly anticipated stand-alone feature "Aquaman," directed by James Wan, due out in December 2018.

Momoa is currently starring as the lead of the new Netflix action adventure series "Frontier," produced by Jeff Fierston and Brad Peyton. He recently produced and starred in the independent action film "Braven," directed by Lin Oeding, which is currently set for release next year.

Momoa was seen in "The Bad Batch," directed by award-winning writer/director Ana Lily Amirpour, released summer 2017. He also appeared in the comedy feature "Once Upon a Time in Venice," opposite Bruce Willis and John Goodman.

As a director, Momoa's talents were showcased in "Road to Paloma," a character-driven road movie thriller shot throughout the American Southwest. Momoa co-wrote, co-produced, directed and starred in this independent project.

He has also appeared as the title character in the reboot of "Conan the Barbarian," and opposite Sylvester Stallone in "Bullet to the Head."

In television, Momoa starred in the acclaimed Sundance Channel drama "The Red Road," and previously played an integral role in launching HBO's groundbreaking, Emmy-nominated "Game of Thrones," with his performance as Dothraki warlord Khal Drogo.

RAY FISHER (Cyborg / Victor Stone) reprises the role of Cyborg, previously seen in "Batman v Superman: Dawn of Justice."

Fisher received rave reviews for his portrayal of Muhammad Ali in the off-Broadway production of "Fetch Clay, Make Man" at the New York Theatre Workshop.

JEREMY IRONS (Alfred) won the Academy Award and the Golden Globe Award for Best Actor for his performance as Claus von Bulow in Barbet Schroeder's "Reversal of Fortune." In "Justice League," he reprises the role of Alfred from Zack Snyder's "Batman v Superman: Dawn of Justice."

His other film highlights include Karel Reisz's "The French Lieutenant's Woman";

Jerzy Skolimowski's "Moonlighting"; David Jones's "Betrayal," written by Harold Pinter; Roland Joffé's "The Mission"; David Cronenberg's "Dead Ringers" and "M. Butterfly"; Steven Soderbergh's "Kafka"; Louis Malle's "Damage"; John McTiernan's "Die Hard with a Vengeance"; Adrian Lyne's "Lolita"; Bernardo Bertolucci's "Stealing Beauty"; Ridley Scott's "Kingdom of Heaven"; David Lynch's "Inland Empire"; J.C. Chandor's "Margin Call"; Matt Brown's "The Man Who Knew Infinity"; and, in voiceover as Scar, Roger Allers and Rob Minkoff's animated classic "The Lion King."

In television, his voiceover work has earned him two Emmy Awards; and he won Emmy, Golden Globe, and Screen Actors Guild Awards for his performance as the Earl of Leicester in Tom Hooper's miniseries "Elizabeth I." Among his other notable television work, he starred as Pope Alexander in the Showtime series "The Borgias"; as Alfred Stieglitz in Bob Balaban's telefilm "Georgia O'Keeffe"; and as King Henry IV in Richard Eyre's "The Hollow Crown" telefilms, "Henry IV, Part 1" and "Henry IV, Part 2."

Irons received a Tony Award for his performance in Mike Nichols' original Broadway staging of Tom Stoppard's play "The Real Thing." More recently, he appeared on the London stage in the National Theatre production of "Never So Good" and in the Royal Shakespeare Company production of "The Gods Weep." In 2016, year Irons appeared on stage again in a special British Old Vic production of "Long Day's Journey into Night," in the role of James Tyrone, directed by Richard Eyre.

Irons was featured in and executive-produced "Trashed," Candida Brady's award-winning documentary on our environment.

Also in 2016, Irons appeared on the big screen in "Race," directed by Stephen Hopkins; Giuseppe Tornatore's "The Correspondence"; Ben Wheatley's "High-Rise"; Matt Brown's "The Man Who Knew Infinity;" "Their Finest" and in the game-based movie "Assassin's Creed," directed by Justin Kurzel, alongside actors Michael Fassbender and Marion Cotillard.

DIANE LANE (Martha Kent) has a lengthy filmography which best begins with Best Actress accolades by the New York Film Critics and National Society of Film Critics, and Academy Award, Screen Actors Guild (SAG) and Golden Globe nominations for her starring role as an adulterous wife in the critically-acclaimed "Unfaithful."

Lane made her film debut opposite Sir Laurence Olivier in George Roy Hill's "A Little Romance" in 1978. Her additional screen credits include Audrey Wells' "Under the Tuscan

Sun,” based on the novel by Frances Mayes that earned Lane another Golden Globe nomination; “Nights in Rodanthe,” opposite Richard Gere; “Hollywoodland,” with Ben Affleck; “Must Love Dogs,” opposite John Cusack and Christopher Plummer; “A Perfect Storm,” with George Clooney and Mark Wahlberg; “A Walk on the Moon,” co-starring Viggo Mortensen and Liev Schreiber and landing Lane an Independent Spirit Award nomination; “Trumbo,” with Bryan Cranston and Helen Mirren, whose cast was recognized by SAG with a Best Ensemble nomination; and Sir Richard Attenborough’s “Chaplin,” opposite Robert Downey Jr.

She has co-starred in four films for director Francis Ford Coppola: “The Outsiders,” “Rumble Fish,” “The Cotton Club,” and “Jack,” opposite Robin Williams; and starred in Eleanor Coppola’s directorial debut, “Paris Can Wait.”

Lane earned Emmy, Golden Globe and SAG Award nominations for her leading role in HBO’s “Cinema Verite,” co-starring Tim Robbins and James Gandolfini.

Lane answered a call for child actors at the legendary La MaMa Experimental Theater at age 6, winning a role in Andrei Serbani’s famously primal Euripides’ Greek version of “Medea.” She subsequently appeared over the next five years in productions in New York and touring theater festivals around the world.

Her additional stage credits include Bathsheba Doran’s “The Mystery of Love and Sex,” Joseph Papp’s 1997 and Roundabout Theatre Company’s 2016 production of “The Cherry Orchard.”

On television, Lane received an Emmy nomination for her role as Lorena in the CBS series “Lonesome Dove,” opposite Robert Duvall. She co-starred in “A Streetcar Named Desire,” opposite Jessica Lange and “Paris Can Wait” co-star Alec Baldwin.

Lane’s additional TV credits include the CBS epic miniseries “The Oldest Living Confederate Widow Tells All,” based on the best-selling novel by Allan Gurganus, sharing her character with the venerable Anne Bancroft and co-starring with Donald Sutherland and Cicely Tyson.

In February 2016, Lane committed \$20,000 towards a four-year, \$5,000 annual grant for NYC-based female educators vested in music in honor of composer Elizabeth Swados, in association with the Ziegfeld Club.

CONNIE NIELSEN (Queen Hippolyta) is a world-renowned actress and philanthropist with a career spanning three decades. Her diverse range of roles, both on screen and off,

have garnered her acclaim across the globe.

Nielsen most recently finished production on “The Catcher Was a Spy,” with Tom Wilkinson and Sienna Miller and Martha Coolidge’s “Music, War and Love.” She is currently filming the television series “Liberty,” shooting in Denmark and South Africa.

In “Justice League” she reprises the role of Hippolyta from Patty Jenkins’ summer hit “Wonder Woman,” opposite Gal Gadot.

Last year, she was seen in director Asif Kapadia’s “Ali and Nino,” opposite Mandy Patinkin, which premiered at the Sundance Film Festival in January 2016.

Her recent projects include “Stratton,” alongside Dominic Cooper, Tom Felton, and Derek Jacobi; “Le Confessioni,” at Cannes Film Festival 2016, opposite Toni Servillo; the Norwegian Film “The Lion Woman”; and “Music, War & Love,” opposite Stellan Skarsgård, produced by Fred Roos and directed by Martha Coolidge; “The Runner,” opposite Nicolas Cage; McG’s “Three Days to Kill,” opposite Kevin Costner; Lars Von Trier’s “Nymphomaniac”; and Sean Hanish’s independent feature “Return to Zero,” with Minnie Driver and Alfred Molina.

In the Golden Globe Award-nominated series “Boss,” Nielsen played the female lead opposite Kelsey Grammer. Her other television credits include a series regular role in the second season of FOX’s “The Following,” opposite Kevin Bacon; a recurring arc on CBS’s “The Good Wife”; and a recurring arc on “Law and Order: SVU.”

Nielsen’s film credits include “The Hunted,” opposite Tommy Lee Jones and Benicio Del Toro; “Basic,” with John Travolta and Samuel L. Jackson; “One Hour Photo,” alongside Robin Williams; “Mission to Mars,” opposite Gary Sinise; “The Devils Advocate,” with Al Pacino and Keanu Reeves; and the female lead in the Academy Award-winning Best Picture “Gladiator,” opposite Russell Crowe and Joaquin Phoenix.

Her other notable credits include Olivier Assayas’ critically acclaimed “Demon Lover”; Suzanne Bier’s award-winning “Brothers” and “The Ice Harvest”; “Lost in Africa”; “A Shine of Rainbows”; “Battle in Seattle”; “The Situation”; “Return to Sender”; “Rushmore”; and “Permanent Midnight.”

Nielsen is the recipient of the Best Actress Awards at the San Sebastian Film Festival, the Bodil Awards, the Zulu Awards, and the Empire Awards. She also received nominations for Best Actress Awards at the European Film Awards and for Outstanding Performance by an Ensemble Cast for “Gladiator” at the Screen Actors Guild Awards.

In addition, Nielsen is committed to serving the environment and alleviating poverty

around the world. In June 2010, Nielsen co-founded the Human Needs Project. This non-profit provides clean water, infrastructure, and empowerment services to residents of Kibera, Kenya. Nielsen was shooting "Lost in Africa" when she visited this slum of Nairobi. She continues to balance her work in film while being fully committed to Human Needs Project and her other philanthropic endeavor, the Road to Freedom Scholarships program. The latter organization provides children of slums with scholarship opportunities to further their educational opportunities. Recently, Nielsen was awarded the Nelson Mandela Changemaker Award at the 2017 PTTOW Summit for her work with Human Needs Project.

Nielsen serves on the board of the Danish national Corporate Social Responsibility Foundation, and their annual awards ceremony. She collaborates with the Nordic Fashion Institute on the UN sponsored NICE (Nordic Initiative Clean and Ethical), a joint commitment from the Nordic fashion industry which focuses on social and environmental issues.

She was the keynote speaker at multiple major conferences, including the Near Future Summit 2017, Virgin Unite Leadership conference in Necker Island 2014, the Gates Foundation Sanitation Summit 2013, and Opportunity International 2012.

J.K. SIMMONS (Commissioner Gordon) has appeared in a diverse range of projects spanning from motion pictures, television and the stage on and off-Broadway. He won the 2015 Academy Award for Best Supporting Actor for his portrayal of merciless jazz instructor, 'Fletcher' in "Whiplash." His performance in the film also garnered him a Screen Actors Guild Award, Golden Globe, Independent Spirit Award and BAFTA Award, as well as many critics' group awards around the world. "Whiplash" premiered at the 2014 Sundance Film Festival and won the Dramatic Audience Award and Grand Jury Prize for Best Film. The film also garnered five Academy Award nominations including Best Picture.

Simmons will next be seen in the thriller "The Snowman" with Michael Fassbender and Rebecca Ferguson. Later this year, Simmons will star alongside Owen Wilson and Ed Helms in "Father Figures." In 2018, he will be seen in the Starz series "Counterpart."

In 2016, Simmons voiced the character of Kai in the highly anticipated "Kung Fu Panda 3" that released in January and voiced the character of 'Mayor Leodore Lionheart' in "Zootopia" which released in March. Also in 2016, Simmons was seen in "The Meddler" with Susan Sarandon and Rose Byrne and Gavin O'Connor's "The Accountant" with Ben Affleck and Anna Kendrick. Simmons also portrayed the real-life hero Jeff Pugliese in the 2016 Boston marathon film "Patriot's Day" directed by Peter Berg. That same year Simmons

completed production on an independent film entitled "I'm Not Here" which was directed by his wife Michelle Schumacher.

He is known for playing the character J. Jonah Jameson in Sam Raimi's "Spider Man" trilogy and memorably, his portrayal of the off-beat but not deadbeat father, Mac McGuff, in the hit comedy "Juno."

His past projects include "Terminator: Genisys," "Jobs," "Labor Day," "The Words," "The Music Never Stopped," "Jennifer's Body," "Extract," "The Vicious Kind," "I Love You Man," "Beginner's Guide to Endings," "Contraband," "Hidalgo," "The Ladykillers," "The Mexican," "Off the Map," "For Love of the Game," "The Gift," "Thank You for Smoking," "Rendition," "Burn After Reading" and the Academy Award-nominated "Up in the Air."

On the small screen, Simmons played LAPD Assistant Chief Will Pope in TNT's hit series "The Closer." He also played Vern Schillinger on HBO's acclaimed drama "Oz," and had a recurring role as Dr. Emil Skoda on NBC's "Law & Order." He has had guest starring roles on NBC's "Parks and Recreation," and a recurring role on TBS' hit comedy "Men at Work." Simmons has appeared on the Broadway stage in performances of "Guys and Dolls," "Laughter on the 23rd Floor," "A Change in the Heir," "Peter Pan" and "A Few Good Men."

ABOUT THE FILMMAKERS

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

Snyder is currently developing a wide range of projects under the Cruel & Unusual banner, including "The Last Photograph." The film will follow two men and the photograph that inspires them to travel to war-torn Afghanistan.

Recently, Snyder co-wrote the story for and produced the critically acclaimed "Wonder Woman," which broke multiple box-office records and has made over \$800 million worldwide. The film, starring Gal Gadot, was directed by Patty Jenkins. Already announced is the sequel, set for release December 13, 2019. Snyder is also producing "Aquaman," set for release in 2018.

Snyder also directed “Batman v Superman: Dawn of Justice,” starring Henry Cavill, Ben Affleck, Amy Adams, Jesse Eisenberg and Jason Momoa, produced by Deborah Snyder. “Batman v Superman: Dawn of Justice” grossed over \$800 million dollars at the worldwide box office. Snyder’s first DC Comics film, “Man of Steel,” produced by Deborah Snyder, Christopher Nolan and Emma Thomas, earned over \$650 million worldwide.

Snyder served as executive producer on David Ayer’s “Suicide Squad,” starring Will Smith, Jared Leto, Jai Courtney, Joel Kinnaman and Margot Robbie. The film broke the record for biggest August opening weekend, bringing in \$133 million and eventually grossed over \$740 million worldwide.

Snyder produced and co-wrote the blockbuster “300: Rise of an Empire,” directed by Noam Murro. The film, which was released in March of 2014, is the sequel the 2007 film “300,” which Snyder wrote and directed. Together, “300” and “300: Rise of an Empire” grossed nearly \$800 million worldwide. Snyder previously directed action fantasy “Sucker Punch,” animated adventure “Legend of the Guardians: the Owls of Ga’Hoole,” zombie film “Dawn of the Dead,” and “Watchmen,” based on the seminal graphic novel of the same name.

CHRIS TERRIO (Story / Screenplay / Executive Producer) made his feature screenwriting debut with “Argo,” which earned him an Academy Award, as well as a WGA Award, an L.A. Film Critics Award, and Golden Globe and BAFTA nominations. The film also won the Oscar for Best Picture. He most recently was a writer on “Batman v Superman: Dawn of Justice.”

Terrio’s other projects include “Star Wars, Episode IX”; “A Foreigner”; “Tell No One,” an adaptation of Harlan Coben’s book of the same title; and “The Ends of the Earth,” an original screenplay which he will also direct.

He is currently writing a historical drama series for Netflix.

JOSS WHEDON (Screenplay) one of Hollywood’s top creators, scripting several hit films, including “The Avengers” and its sequel “Avengers: Age of Ultron” and creating one of television’s most critically praised shows, “Buffy the Vampire Slayer.”

Originally hailing from New York, Whedon is a third-generation television writer. His grandfather and father were both successful sitcom writers on shows such as “The Donna Reed Show,” “Leave It to Beaver” and “The Golden Girls.”

After creating “Buffy the Vampire Slayer” as a feature film script, Whedon brought it to television in 1996, where it became a cult phenomenon. In 2000, Whedon garnered his first Emmy nomination in the category of Outstanding Writing for a Drama Series for his groundbreaking episode entitled “Hush.” In 2002, he wrote, composed and directed a Broadway-style musical episode entitled “Once More, With Feeling,” which received worldwide recognition and spawned an Original Cast Recording soundtrack, which sold more than 400,000 albums worldwide.

In 1998, Whedon developed and produced Fox’s “Angel” through his production company, Mutant Enemy. The “Buffy” spin-off gained a loyal following of its own and ran for five seasons on the WB. In 2002, he followed up with the critically acclaimed sci-fi drama “Firefly” for the Fox network. In addition to serving as creator and executive producer on “Angel,” “Buffy the Vampire Slayer” and “Firefly,” Whedon also wrote and directed multiple episodes of each series.

He earned an Academy Award nomination for Best Screenplay with the animated box-office smash “Toy Story.” His other notable feature writing credits include “Buffy the Vampire Slayer,” “Speed” and “Alien Resurrection.” In the fall of 2005, Whedon made his feature directorial debut with “Serenity,” based on the “Firefly” series.

Whedon’s musical internet series, “Dr. Horrible’s Sing-Along Blog” made its debut online in 2008 and became a smash success, winning numerous awards, including an Emmy. Concurrently, Whedon finished his second season, working as the creator, writer, and director of his Fox television series “Dollhouse.”

Whedon co-wrote and produced the critically-praised film “The Cabin in the Woods.” Whedon then went on to write and direct the superhero ensemble, “The Avengers,” which was a breakout success and became one of the highest grossing films of all time. He followed that up with a modern adaptation of Shakespeare’s “Much Ado About Nothing,” a film Whedon adapted, directed, produced, composed and edited.

Whedon co-created and directed the ABC television series “Marvel’s Agents of S.H.I.E.L.D.” and serves as an executive producer on the series.

Most recently, Whedon wrote and directed “Avengers: Age of Ultron,” which joined its predecessor as one of the highest-grossing movie of all time.

CHARLES ROVEN (Producer) is an Academy Award-nominated and Golden Globe-winning producer, has been a leader in the entertainment industry for over three decades, and is the founder of Atlas Entertainment. Through the years, Roven has built a reputation of creative collaboration and innovation, and has garnered international acclaim for his work in film, television, and music. During his illustrious career as a producer, founder, and board member with a number of major entertainment companies, Roven has helped generate billions of dollars in revenue, and in 2016 alone Roven's films earned over \$2 billion at the global theatrical box office. Among the 100 top-grossing films of all time, Roven produced five: "The Dark Knight Rises," "The Dark Knight," "Batman v Superman: Dawn of Justice," "Wonder Woman" and "Suicide Squad."

Roven is a producer of many of the DC universe films currently being released. The most recent of which, "Wonder Woman," directed by Patty Jenkins, has broken numerous records, including highest-grossing live-action movie directed by a woman. Roven's other recent films in the DC universe include David Ayer's "Suicide Squad," which opened in August 2016 and broke the record for biggest August opening weekend; Zack Snyder's "Batman v Superman: Dawn of Justice," opened in late March 2016, a follow-up to the worldwide box office hit "Man of Steel."

In 2013, Roven collaborated with David O. Russell for the second time, having previously worked together on "Three Kings," on the critically acclaimed box office hit "American Hustle." The film won three BAFTA Awards, and was nominated for 10 Academy Awards, including a Best Picture nomination for Roven and Atlas's Richard Suckle. It also received seven Golden Globe nominations, winning three, including Best Motion Picture – Comedy or Musical.

Throughout his career, Roven has served as producer on dozens of distinguished films from major franchises like Christopher Nolan's "Dark Knight" trilogy—"Batman Begins," "The Dark Knight" and "The Dark Knight Rises"—to critically acclaimed films such as "The Bank Job" and the fantasy romance "City of Angels."

Roven has also produced branded entertainment box office hits such as "Scooby-Doo" and its sequel, "Scooby-Doo 2: Monsters Unleashed," and "Get Smart." Additionally, Roven produced the 1995 Oscar-nominated film "Twelve Monkeys," which has been adapted into an Atlas-executive produced television series of the same title, which will return for a fourth season in 2018.

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

Snyder will also serve as producer on “Aquaman,” set to hit theaters in December of 2018. She is currently developing a wide range of projects under the Cruel & Unusual banner, including “The Last Photograph.”

Recently, Snyder produced the critically acclaimed “Wonder Woman,” which broke multiple box-office records and has made over \$820 million worldwide. The film was directed by Patty Jenkins and starred Gal Gadot. The sequel is set for release December 13, 2019.

Snyder served as an executive producer on David Ayer’s “Suicide Squad.” The film broke the record for biggest August opening weekend, bringing in \$133 million and eventually grossed over \$740 million worldwide. She also produced “Batman v Superman: Dawn of Justice,” which grossed over \$800 million at the worldwide box office. Additionally, Snyder produced “Man of Steel,” alongside Charles Roven, Emma Thomas and Christopher Nolan. That film earned over \$650 million worldwide.

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

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

JON BERG (Producer) serves as Co-President, Production, Warner Bros. Pictures Creative Development, where he has joint oversight and management of Warner Bros.

Pictures' development team and budget, in addition to overseeing all DC Entertainment-related films in tandem with DCE's Chief Creative Officer, Geoff Johns.

Since joining Warner Bros. in 2008, he has shepherded several key films, including the "Sherlock Holmes" franchise, the billion-dollar global blockbuster "The Dark Knight Rises," Best Picture Academy Award-winner "Argo," "Batman v Superman: Dawn of Justice" and "Wonder Woman." Berg is currently supervising "Aquaman," on which he is serving as executive producer; and a slate of other DC-related titles.

Before his role at Warner Bros., Berg produced "Elf" and "Starship Dave," and was an executive producer on "Out of Time" through his independent production company Guy Walks Into a Bar.

GEOFF JOHNS (Producer) is one of the most prolific and popular contemporary comic book writers and also serves as President and Chief Creative Officer of DC Entertainment (DCE).

As President and Chief Creative Officer, Johns is charged with leading all creative efforts to fully integrate DC Entertainment's rich portfolio of characters and stories from iconic brands such as DC (Batman, Superman, Wonder Woman, Justice League), Vertigo (Sandman, Fables) and MAD across all media. Since assuming this post, Johns, in partnership with various Warner Bros. divisions, has helmed many of the comic book publisher's greatest multimedia successes, including blockbuster video games such as the "Batman: Arkham" series; the development of new television projects: "DC's Legends of Tomorrow," "Arrow," "Gotham," "Supergirl," "The Flash," "iZombie" and "Lucifer"; as well as hugely popular feature films such as "Man of Steel," the record-breaking "Batman v Superman: Dawn of Justice," which he executive produced, and "Wonder Woman," the highest grossing film this summer.

As a world-renowned and award-winning writer, Johns has written many of the comic book industry's most popular stories starring Superman, Green Lantern, The Flash, Teen Titans, and the Justice League. Furthermore, Johns is the author of the *New York Times* best-selling graphic novels *Green Lantern: Rage of the Red Lanterns*, *Green Lantern: Sinestro Corps War*, *Superman: Brainiac*, *Blackest Night* and *Batman: Earth One*.

Besides comics, Johns has written for various other media, including the acclaimed "Legion" episode of "Smallville," and the fourth season of "Robot Chicken." Most recently,

Johns has written several highly regarded episodes of “Arrow” and “The Flash,” such as “Muse on Fire” (“Arrow”), “Dead to Writes,” (“Arrow”) and “Going Rogue” (“The Flash”).

Johns began his career writing *Stars AND S.T.R.I.P.E.* and creating Stargirl for DC Comics. He received the Wizard Fan Award for Breakout Talent of 2002 and Writer of the Year for 2005, 2006, 2007 and 2008 as well as the CBG Writer of the Year 2003 through 2005 ad 2007 and 2008, and CBG Best Comic Book Series for JSA 2001 through 2005.

Johns was born in Detroit and studied media arts, screenwriting, film production and film theory at Michigan State University. After moving to Los Angeles, he worked as an intern and later an assistant for film director Richard Donner, whose credits include “Superman: The Movie,” “Lethal Weapon 4” and “Conspiracy Theory.”

JIM ROWE (Executive Producer) most recently served as a co-producer and unit production manager (UPM) on “Zack Snyder’s Batman v Superman: Dawn of Justice.” His other films with Snyder include “Man of Steel,” as UPM; “Sucker Punch” as executive producer and UPM; and Zack Snyder’s critically acclaimed 2007 film, “Watchmen” as UPM.

He was associate producer and UPM on “Godzilla” in 2014; and executive producer on “Hidden” and Catherine Hardwicke’s fantasy thriller “Red Riding Hood,” starring Amanda Seyfried and Gary Oldman.

Rowe was an assistant director on over 20 films before making the leap to unit production manager (UPM) on “Valentine,” also serving as a co-producer on the film.

His other UPM credits include “Spy Game,” “The Perfect Score,” “Scooby-Doo 2: Monsters Unleashed,” “Underworld: Evolution,” “Little Man,” and “Hot Rod.”

BEN AFFLECK (Executive Producer) SEE CAST SECTION

WESLEY COLLER (Executive Producer) is a producer at Cruel and Unusual Films Incorporated, where he works in collaboration with Zack Snyder and Deborah Snyder to create entertaining and groundbreaking feature films. Coller most recently was executive producer on “Wonder Woman,” directed by Patty Jenkins and starring Gal Gadot. The film grossed more than \$820 million at the box office and was the highest grossing film this summer. The sequel is set for release December 13, 2019.

Prior to that, he was an executive producer on Zack Snyder’s blockbuster “Batman v Superman: Dawn of Justice,” which grossed more than \$870 million at the global box

office. He also served as a co-producer on Zack Snyder's worldwide hit "Man of Steel," as well as his acclaimed comic book feature adaptation "Watchmen." Collier was an executive producer on the action fantasy "Sucker Punch," and as an associate producer on Snyder's first animated feature, "Legend of the Guardians: The Owls of Ga'Hoole." He also served as associate producer on Snyder's hit "300," which had a record-breaking opening weekend in March 2007, going on to gross more than \$450 million worldwide.

Currently, Collier is involved in the development on a wide range of projects for Cruel and Unusual, including "The Last Photograph" and "Army of the Dead."

Prior to starting his career, Collier graduated from Eastern Michigan University in 1999 with a Bachelor of Arts degree in Telecommunication & Film and a minor in graphic design.

CURTIS KANEMOTO (Executive Producer) was born and raised in Saratoga, California and graduated from Brooks Institute of Photography with a Bachelor of Arts in Film in 2007.

In 2008, Kanemoto joined Atlas Entertainment, where he currently serves as Vice President of Development and Production. As an executive at the company, he has had the privilege of working on the DC Films franchise for Warner Bros. He started as an associate producer on "Man of Steel" in 2013 and went on to be a co-producer on both "Batman v Superman: Dawn of Justice" in 2016 and this year's "Wonder Woman."

Kanemoto has also worked in Atlas Entertainment's independent division, run by William Green. Through Atlas Independent, Kanemoto served as associate producer on "Open Grave," directed by Gonzalo López-Gallego and released in 2014.

DANIEL S. KAMINSKY (Executive Producer) is a Los Angeles-based filmmaker whose recent producing credits include the acclaimed modern adaptation of Shakespeare's "Much Ado About Nothing" and the box office smash "Avengers: Age of Ultron."

FABIAN WAGNER (Director of Photography) is a German-born cinematographer.

He has shot some of the most memorable and battle-rich episodes of HBO's "Game of Thrones," including season six's final two episodes, "Battle of the Bastards" and "The Winds of Winter."

He has recently shot "Overlord," directed by Julius Avery, set to release in 2018.

PATRICK TATOPOULOS (Production Designer) most recently served as a production designer on Zack Snyder's "Batman v Superman: Dawn of Justice" and "300: Rise of an Empire," which Snyder produced; the Len Wiseman-directed actioners "Total Recall," "Live Free or Die Hard" and "Underworld: Evolution; Alex Proyas' "I, Robot" and "Dark City"; and Roland Emmerich's "Independence Day."

Tatopoulos is also one of the industry's most respected creature designers and special effects makeup artists, with more than 50 film and television projects to his credit. He most recently worked as creature designer on the films "Riddick" and "Beauty and the Beast." His artistry has also been seen in such notable films as "I Am Legend," "Resident Evil: Extinction," "Silent Hill," "AVP: Alien vs. Predator," "The Chronicles of Riddick," "Van Helsing," "Underworld," "Pitch Black," "Stuart Little," "Stargate," and "Godzilla," for which he shared in the 1999 Saturn Award for Best Special Effects.

In 2009, Tatopoulos made his feature film directing debut with "Underworld 3: Rise of the Lycans."

Tatopoulos has also designed several acclaimed music videos, including three for the popular rock band Linkin Park. In the advertising arena, he collaborated on a series of Mike's Hard Lemonade commercials and also designed several Intel Pentium 4 commercials featuring the Blue Man Group, and a Reebok "Clones" spot.

Tatopoulos was born in Paris, France, where he studied at the Ecole Nationale Supérieure des Arts Decoratifs and des Arts Appliqués Duperré, and the famous Beaux-Arts de Paris. Pursuing a career in the fine arts, he moved to Rome, where he spent three years before relocating to Athens. In Greece, Tatopoulos worked as a freelance illustrator for several magazines, including Libris Publications, which handles fashion and sports magazines. Eventually, his interest in motion pictures drew him to the United States, where he began his film career in 1989.

DAVID BRENNER (Editor) is an Oscar-winning editor who most recently worked for the third time 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 actioner "Transformers: Age of Extinction," and the indie crime drama "Escobar: Paradise Lost."

Brenner won an Academy Award for his editing work on Oliver Stone's "Born on the Fourth of July." He has also collaborated with Stone on "Wall Street: Money Never Sleeps," "World Trade Center," "The Doors," "Heaven & Earth," and "Talk Radio." In addition, Brenner has worked repeatedly with director Roland Emmerich, for whom he edited the films "2012," "Independence Day," "The Day After Tomorrow" and "The Patriot." He most recently worked with Emmerich on "Independence Day: Resurgence."

Brenner's long career has also 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."

RICHARD PEARSON (Editor) earned an Academy Award nomination and won a BAFTA Award for Best Editing (shared with Clare Douglas and Christopher Rouse) for writer/director Paul Greengrass's gripping historical drama "United 93." For his work on that film, he also received an Eddie Award nomination from the American Cinema Editors.

His recent credits include "Kong: Skull Island," "The Accountant," starring Ben Affleck, "Dracula Untold," "Maleficent" and "Safe House."

He previously served as editor on such diverse films as Jon Favreau's blockbuster "Iron Man 2"; the James Bond hit "Quantum of Solace," for director Marc Forster; the action comedy "Get Smart"; the Will Ferrell comedy "Blades of Glory"; Chris Columbus's film adaptation of the groundbreaking Broadway musical "Rent"; Greengrass's action hit "The Bourne Supremacy"; Peter Berg's "The Rundown"; Barry Sonnenfeld's "Men in Black II"; the Frank Oz-directed films "The Score" and "Bowfinger," among others.

Pearson earned both an Emmy Award nomination and an Eddie Award nomination for his work on the 1998 HBO miniseries "From the Earth to the Moon." He also created the title design for the award-winning project.

MARTIN WALSH (Editor) won an Academy Award and an American Cinema Editors Eddie Award for his work on the 2002 smash hit adaptation of the Broadway musical "Chicago," directed by Rob Marshall and starring Renée Zellweger, Catherine Zeta-Jones and Richard Gere.

He most recently was an editor on Patty Jenkins' "Wonder Woman," the highest grossing film of the summer.

His other recent credits include “Eddie the Eagle,” “Tear Me Apart,” Kenneth Branagh’s “Cinderella” and “Jack Ryan: Shadow Recruit,” Jonathan Liebsman’s “Wrath of the Titans,” and “Ra.One.”

In 2010, Walsh edited two period epics: “The Prince of Persia: The Sands of Time,” directed by Mike Newell and produced by Jerry Bruckheimer; and “Clash of the Titans,” directed by Louis Leterrier. Walsh has also collaborated three times with director Iain Softley, on the films “Inkheart,” starring Brendan Fraser and Helen Mirren; “Hackers,” which marked the major feature film debut of Angelina Jolie; and the Beatles biopic “Backbeat.” Additionally, Walsh edited three films for director Peter Chelsom: “The Mighty,” “Funny Bones” and “Hear My Song.”

Walsh’s additional credits include James McTeigue’s “V for Vendetta,” produced by the Wachowskis; Julian Fellowes’ “Separate Lies”; “Thunderbirds”; Richard Eyre’s “Iris”; “Strictly Sinatra”; “Bridget Jones’s Diary”; “Mansfield Park”; “Hilary and Jackie”; “Welcome to Woop Woop”; “For Roseanna”; and “Feeling Minnesota.”

MICHAEL WILKINSON (Costume Designer) is currently designing the costumes for Guy Ritchie’s “Aladdin.” His other recent work includes the costumes for Snyder’s hit action adventure “Batman v Superman: Dawn of Justice” and “Man of Steel,” Darren Aronofsky’s epic re-imagining of the biblical “Noah,” as well as David O. Russell’s love letter to the 1970s, “American Hustle,” for which Wilkinson garnered an Oscar nomination and a BAFTA nomination, and “Joy.” He was awarded Costume Designer of the Year by the Hollywood Film Festival in 2013, and *Variety* magazine included Wilkinson in their recent “Below the Line Impact” list of film-makers that have significant impact in their field of expertise.

His other costume design work includes Snyder’s worldwide hit “300” and Joe Kosinski’s futuristic action movie “Tron: Legacy.” He was nominated for a Costume Designers Guild Award and a Saturn Award for both projects. Previously, Wilkinson won the Saturn Award for his designs for Snyder’s widely praised action thriller “Watchmen,” and was nominated for CDG Awards for his contemporary designs seen in the international ensemble drama “Babel” and David O. Russell’s biopic “Joy.”

Wilkinson’s additional film credits include the action fantasy “Sucker Punch,” worldwide blockbusters “The Twilight Saga: Breaking Dawn” Parts 1 and 2, the post-apocalyptic “Terminator Salvation,” the Civil War drama “Jonah Hex,” and the contemporary

films “Party Monster,” “American Splendor” and “Garden State.” For TV, he designed the pilot for the HBO series “Luck,” directed by Michael Mann.

Beyond film, Wilkinson’s theater work includes award-winning costume designs for the Sydney Theater Company, Opera Australia, the Australian Dance Theater, Radio City Hall and the Ensemble Theatre. He also works in special events, having created hundreds of designs for the Opening and Closing Ceremonies of the 2000 Olympic Games in Sydney.

Wilkinson has a degree in Dramatic Arts (Design) from the National Institute of the Dramatic Arts in his hometown of Sydney, Australia.

DANNY ELFMAN (Composer) is a four-time Oscar nominee who, over the last 30 years, has established himself as one of the most versatile and accomplished film composers in the industry. He has collaborated with such directors as Tim Burton, David O. Russell, Gus Van Sant, Sam Raimi, Joss Whedon, Paul Haggis, Ang Lee, Rob Marshall, Guillermo del Toro, Barry Sonnenfeld, Brian De Palma, and Peter Jackson.

Beginning with his first score on Tim Burton’s “Pee-wee’s Big Adventure,” Elfman has scored a broad range of films, including the Oscar-nominated “Milk,” “Good Will Hunting,” “Big Fish” and “Men in Black”; “Edward Scissorhands”; “Wanted”; “Charlie and the Chocolate Factory”; “Mission: Impossible”; “Planet of the Apes”; “A Simple Plan”; “To Die For”; “Spider-Man (1 & 2)”; “Batman”; “Dolores Claiborne”; “Sommersby”; “Chicago”; “Dick Tracy”; “The Nightmare Before Christmas”; “Alice in Wonderland”; “Silver Linings Playbook”; the “Fifty Shades of Grey” trilogy; and “Avengers: Age of Ultron.”

A native of Los Angeles, Elfman grew up loving film music. He travelled the world as a young man, absorbing its musical diversity. He helped found the band Oingo Boingo, and came to the attention of a young Tim Burton, who asked him to write the score for “Pee-wee’s Big Adventure.” Thirty years later, the two have forged one of the most fruitful composer-director collaborations in film history.

In addition to his film work, Elfman wrote the iconic theme music for “The Simpsons” and “Desperate Housewives.” He also composed a ballet, “Rabbit and Rogue,” choreographed by Twyla Tharp; the symphony “Serenada Schizophrana” for Carnegie Hall; an overture, “The Overeager Overture,” for the Hollywood Bowl; “Iris,” a Cirque du Soleil show at Hollywood’s Dolby Theatre; and, most recently, his first Violin Concerto, “Eleven, Eleven,” for soloist Sandy Cameron, which had its world premiere in Prague with the Czech National Symphony Orchestra and its second performance at the Elbphilharmonie in Hamburg.

Danny Elfman's "Music from the Films of Tim Burton" had its concert premiere in 2014 at London's Royal Albert Hall, and has continued on with over 60 concert performances in over 12 countries.