

NAUTILUS

PRODUCTION NOTES

Season One

Release Date: October 25
Episodes: 10 x 50 minutes
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ABOUT THE SHOW



For the first time ever, NAUTILUS tells Jules Verne's epic story *Twenty Thousand Leagues Under the Sea* from Captain Nemo's point of view: an Indian Prince robbed of his birthright and family, a prisoner of the East India Mercantile Company and a man bent on revenge against the forces that have taken everything from him.

Held captive in Kalpani, a penal colony off the coast of India, Nemo (Shazad Latif) and engineer Gustave Benoit (Thierry Fremont) have been designing in secret an exploratory submarine for the Company, which the two men plan to escape on once completed. But both also harbour their own secret missions to reach famously mythical destinations with the Nautilus.

When their departure is accelerated by the arrival of Director Crawley (Damien Garvey), ready to immediately take the unfinished vessel to Bombay to arm it as a weapon of war, Nemo must jump to action.

Nemo sets sail with his ragtag crew on board the awe-inspiring Nautilus, where they are quickly joined by Humility Lucas (Georgia Flood) - privileged daughter of the British Empire and a keenly intelligent, budding engineer - and her hard-bitten, no-nonsense maid, Loti (Céline Menville).

On an epic journey for the ages, Nemo not only battles with his pursuing enemy, but discovers a wondrous underwater world, learns to take his place as leader of the crew, and goes on an unforgettable adventure beneath the sea.

PRODUCTION CREDITS

Executive Producers: Xavier Marchand for Moonriver TV
Anand Tucker for Seven Stories
Chris Loveall for Disney+
Johanna Devereaux for Disney+
James Dormer
Colleen Woodcock
Daisy Gilbert

Series Producer: Cameron Welsh

Showrunner: James Dormer

Writers: James Dormer (Episodes 1, 2, 8, 10)
Matthew Parkhill (Episodes 3, 7, 9)
Melissa Bubnic (Episode 4)
Sonya Desai (Episode 5)
Sian Ejiwunmi-Le Berre (Episode 6)

Directors: Michael Matthews (Episodes 1-4)
Ben C. Lucas (Episodes 5-7)
Isabelle Sieb (Episodes 8-10)

Director of Photography: Ben Nott

Production Designer: David Lee

Head of VFX: Michael Elson

Costume Designer: Marion Boyce
Wendy Cork

Make Up & Hair Designer: Rick Findlater

Editors: Guy Bensley (Episode 1-4, 9-10)
Melanie Viner-Cuneo (Episode 5-7)
Simone Nesti (Episode 8)

CAST

Nemo	Shazad Latif
Humility Lucas	Georgia Flood
Gustave Benoit	Thierry Frémont
Loti Clement	Céline Menville
Blaster	Kayden Price
Kai	Tyrone Ngatai
Turan	Arlo Green
Suyin	Ling Cooper Tang
Boniface	Pacharo Mzembe
Ranbir	Ashan Kumar
Jagadish Gosh	Chum Ehelepola
Jiaco	Andrew Shaw
Edward Cuff	Benedict Hardie
Captain Youngblood	Jacob Collins-Levy
Captain Billy Millais	Luke Arnold
Director Crawley	Damien Garvey
Lord Algernon Pitt	Cameron Cuffe
The Rajah	Richard E. Grant
Jacqueline Lucas	Caroline Goodall
Revna	Anna Torv
Mogg	Noah Taylor

EPISODIC SYNOPSES

EPISODE 101: ANAHATTA written by James Dormer

Short Synopsis

Once the Nautilus is complete, Nemo and a crack crew will escape on it. But when he learns the submarine is to be moved to Bombay – today – the Nautilus must leave. Now.

IMAGE

Medium Synopsis

Nemo and his fellow inmates at Kalpani Penal Colony are the slave labourers on a 300 ft long ironclad submarine – Nautilus. Once finished, Nemo and a crack crew will escape on it. But when Director Crawley arrives to demand the Nautilus be moved to Bombay to be armed – today – Nemo must leave. Now. With whoever he can muster as crew.

Long Synopsis

Kalpani Penal Colony, Arabian Sea. 1857. Nemo and his fellow inmates are the slave labourers on a 300 ft long ironclad submarine – Nautilus. Once finished, Nemo and a crack crew will escape on it. But when Director Crawley arrives to demand the Nautilus be moved to Bombay to be armed – today – Nemo must leave. Now. With whoever he can muster as crew.

Crawley is held at gunpoint and the Nautilus is untethered. On the open sea, they encounter *The Ceylon*, which could give away their location. Nemo rams the ship. Humility, a privileged daughter of the British empire, her fiery French maid, Loti – entrusted to deliver Humility to an arranged marriage in Bombay – and powder boy Blaster are moved to the Nautilus, while Crawley and *The Ceylon*'s Captain Youngblood are set adrift.

Low on food and water, Benoit determines to make repairs in the Gulf of Kutch, then hand the Nautilus to the French. But Nemo says that won't happen until they reach the Pillars of Halvar in the Northern Seas, where a Norse queen was buried with priceless treasures. Benoit says the burial ground is a myth, that no one has ever returned, but there is another reason Nemo wants the Nautilus, which only Benoit knows.

Crawley and Youngblood make it to Bombay, where they are given another secret weapon – The Dreadnought – bristling with firepower, to pursue Nemo. On the Nautilus, the power cuts out. They're sinking. Humility has the solution – to pump air into the ballast. But it's the air they are breathing. The quicker they crank, the less they can breathe...

EPISODE 102: TICK, TICK, TICK written by James Dormer

Short Synopsis

The Nautilus must outrun the Dreadnought, and Nemo must give his ragtag crew reason to stay.

IMAGE

Medium Synopsis

When the Nautilus is spotted by Company soldiers in the Gulf of Kutch, it must make the open sea. Just as they are almost away, the Dreadnought appears. Nemo must give the crew a reason to stay, more than being punished if they flee and are caught. If they secure the Halvar treasure, they can buy influence, power and anonymity. They work together and evade capture, but there's a dangerous stowaway onboard, and on the dark sea floor, something lurks...

Long Synopsis

Humility's actions save the Nautilus. Land is spotted. The mouth of the Gulf of Kutch. Nemo knows Humility is valuable to the Nautilus, but when she, Loti and Blaster attempt to swim ashore, Company troopers appear and open fire. They return and the sub descends. It must make the open sea.

The Dreadnought is under steam. Lord Pitt, the major shareholder in the Company, is onboard to pursue his fiance – Humility. Millais is also onboard, obsessively studying documents about Nemo. He seems to know his prey intimately.

After slowing to help save a pod of whales, the Nautilus must travel on the surface to make up time. But just as they are almost out of the Gulf, the Dreadnought appears.

Nemo must give the crew a reason to stay, more than being punished if they flee and are caught. If they secure the Halvar treasure, they can buy influence, power and anonymity. They finally work together as a team. They dive, and cut the engines.

The echo sounder on the Dreadnought can't find them, so Crawley launches keg bombs, which implode at 90 fathoms. They take the Nautilus down to 100 fathoms. For the first time, Nemo praises the ragtag crew. But there's a dangerous stowaway onboard, and on the dark sea floor, something lurks...

EP 103: WHAT LIES BENEATH written by Matthew Parkhill

Short Synopsis

In Karajaan, Nemo's true identity is revealed, and he learns a shocking truth about his past which upends his master plan for revenge against the Company.

IMAGE

Medium Synopsis

After fighting off a gargantuan squid and cross examining their Company soldier stowaway, the crew of the Nautilus must take on food and water. The only non-company territory they can reach is Karajaan. There, the Rajah recognises Nemo as Prince Dakkar, and reveals to him the complicity Nemo's father had in his lands becoming controlled by the Company. When the Rajah betrays them, they must escape Karajaan before the Dreadnought arrives.

Long Synopsis

A gargantuan squid has the Nautilus gripped. Nemo suits up, but his harpoon is knocked away. The end looks near until a whale whose calf they saved attacks the squid, forcing it to release the Nautilus.

The accidental stowaway – a company soldier, Cuff – softens the hatred against him by claiming he didn't want to join the Company, but that economics forced him to. They must take on food and water. The only non-company territory they can reach is Karajaan.

There, the White Rajah of Karajaan puts up the front of gracious host. To Humility he dangles the carrot of helping her reach America to further her education. But the Rajah recognises Nemo as Prince Dakkar, and tells Humility that while Dakkar studied in England, his wife and daughter were killed resisting the seizing of his lands. The Rajah further reveals to Nemo that his father in fact signed over his lands to the Company, as Benoit discovers a map that seems to hold a profound secret. He steals it.

As the Rajah's supplies are discovered to be rotten, Nemo discovers the Rajah is planning to sell the Nautilus and its crew to the Company. The Dreadnought will be here within the hour.

Jagadish inspires the people of Karajaan to overthrow the Rajah, but when Jagadish confronts Cuff, in the middle of sending a covert message, Cuff shoots him. The Rajah escapes with the wounded Jagadish as the palace is stormed. As the Nautilus attempts to flee, the Dreadnought opens fire. They're cornered. But Nemo sees an axe, and has an idea...

EP 104: SLIPPERY WHEN WET written by Melissa Bubnic

Short Synopsis

After narrowly escaping death at the hands of long-suffering shipwrecked sailors, a monstrous electrical eel wraps itself around the Nautilus, alerting the Dreadnought. Is this the end?!

IMAGE

Medium Synopsis

Almost at the point of starvation, they reach an island. They gorge on fruit. Nemo, Humility and Blaster, searching for water, are captured in a net trap, about to be retrieved by Captain Mogg and his squalid officers – survivors from the shipwrecked Ariadne – when Casimir rescues them. They make it to the Nautilus, but a monstrous eel wraps itself around the vessel. Its electrical charges maim the Nautilus, and alert the Dreadnought. Is this the end?!

Long Synopsis

A flashback to Dakkar (Nemo) as a boy, being bullied by older white boys at an English boarding school. As they repeatedly push his head underwater, we see that Dakkar has one ally, one friend. Billy.

In Karajaan Bay, Nemo cracks the glass of the Dreadnought's underwater gun turret with the axe, and the Nautilus escapes. The Dreadnought have Jagadish as well as the Rajah, who lost them the Nautilus and a territory, for which Crawley summarily executes him.

Almost at the point of starvation, they reach an island. They gorge on fruit. Sated, Loti finally admits her attraction to Kai. Nemo, Humility and Blaster, searching for water, are captured in a net trap, about to be retrieved by Captain Mogg and his squalid officers – survivors from the shipwrecked Ariadne – when Casimir rescues them.

Casimir takes them to her hideout. She hides because those who stay with Mogg disappear one by one. Blaster is captured by Mogg, and pushed on a raft out onto the lake of 'The Collector.' Humility distracts Mogg's men, while Casimir drops a rope down to Blaster. The Collector – a giant electric eel – emerges, and takes Mogg as its meal. Blaster tosses a fuse grenade, and the crew run!

They make it back to the Nautilus, but the monstrous eel wraps itself around the vessel. Its electrical charges maim the Nautilus, and alert the Dreadnought. Is this the end?!

EP 105: ANGUILLE FUMÉE written by Sonya Desai

Short Synopsis

As the crew fall sick and into a comatose state, one by one, Humility must fight to stay awake, and single handedly save them from certain death.

IMAGE

Medium Synopsis

The giant eel suddenly releases the Nautilus when an eerie red glow appears. The Ring of Fire. A range of underwater volcanoes. The Nautilus will not rise, even as the temperature does. Worse yet, Blaster discovers a crate of guncotton that will blow if it's not cooled. One by one, the crew fall sick with an illness from the island. With everyone else onboard unconscious, Humility must fight off succumbing to a comatose state, and save them from certain death.

Long Synopsis

Humility, hiding as 'Pierre Marchand' at the Ecole Polytechnique in Paris, is discovered by her mother Jacqueline, who has hired Loti – 'the devil in a dress' - to drag Humility off to Bombay to marry Lord Pitt.

On the Nautilus, Humility finally has it! Reverse current in the engine and shock the giant eel off. She says it needs 1,500 volts. Nemo approves 1,000 – any more and the engine will blow. Aboard the Dreadnought, Jagadish's claims about the direction Nemo is headed in are contradicted by the electrical pulses, and they race off in that direction.

When nothing happens at 1,000 volts, Humility takes it to 1,200. The wiring burns out, and Ranbir is injured. Loti confronts Humility about her grave error, but also professes her belief in her abilities. One by one, the crew fall sick with an illness from the island – jagged crystals form in the eyes, grey mottling appears on the skin, hallucinations, finally a comatose state.

The eel suddenly releases the Nautilus when an eerie red glow appears. The Ring of Fire. A range of underwater volcanoes. The Nautilus will not rise, even as the temperature does. Worse yet, Blaster discovers a crate of guncotton that will blow if it's not cooled.

On the Dreadnought, Millais reveals to Jagadish that he was Billy, Nemo's school friend.

Humility observes the illness is countered by the cold. With the rest of the crew unconscious, she clambers into a diving suit, singing herself awake. A piece of seared eel has jammed the diving plane into the 'descend' position. To reach it, she must untether herself. The Nautilus finally rises, but crystals fill Humility's eyes, and she drifts away, into the big blue ...

EP 106: THE BIG BLUE written by Sian Ejiwunmi-Le Berre

Short Synopsis

Benoit has brought them to this place in the ocean purposefully. Is this the location of Atlantis?

IMAGE

Medium Synopsis

Humility is rescued by Nemo. When she revives, she remembers seeing an entrance which could have been man made. Benoit brought them here – the map he took from Karajaan is a map to Atlantis. Nemo allows one dive only. When they reach the space beyond the entrance, it seems constructed, but there are no clear signs of human made remnants. There are, though, hungry crinoids. As Benoit is swallowed up by them, he hands to Nemo a mysterious stone.

Long Synopsis

As the temperature drops, the crew of the Nautilus revive. Humility's oxygen runs out. She drifts downwards. Before she loses consciousness, she sees an entrance, almost man made... Nemo rescues her, and Benoit uses his experimental stun guns to revive her.

The Dreadnought has lost signs of the Nautilus, but Crawley has the family details of each of the Nautilus crew. Millais promises to destroy the record of Jagadish's family, if Jagadish tells him what he wants to know. He finally does. Nemo is headed for the Pillars of Halvar. Millais burns the paper, but Jagadish is executed.

Humility remembers the entrance! Benoit is anxious to know exactly what she saw. Nemo realises Benoit brought them here. The Rajah's stolen map is a map to Atlantis. Benoit begs Nemo, who allows one dive only – then they must move on.

When they reach the entrance and explore the space beyond it, it seems constructed, but there are no clear signs of human made remnants. There are hungry crinoids here, though. Many of them. Benoit has pushed in further. Nemo must retrieve him, sending Humility back to the Nautilus with the rest of the crew – if neither he nor Benoit make it back, she will be essential to the crew.

But Nemo is too late – as Benoit is swallowed up by the crinoids, he hands to Nemo a mysterious stone. Crawley is summoned to appear before the Lord Parmoor in London – a ship will take him immediately. Millais realises Nemo means to cross the Northeast Passage to reach the Pillars of Halvar. The Dreadnought will be there, waiting for them.

EP 107: COLD WAR written by Matthew Parkhill

Short Synopsis

When both the Nautilus and the Dreadnought become trapped in the ice, can they trust each other enough to both break free?

IMAGE

Medium Synopsis

The Nautilus and the Dreadnought both become lodged in the Arctic ice. Nemo offers to tow the Dreadnought out, if he can use their forge to repair their broken U-bolt. It's the only way any of them will survive. Millais, in fact Nemo's childhood friend Billy, knows that Nemo is headed, ultimately, for London and the Company's offices.

Long Synopsis

The Arctic Ocean. Through the Northeast passage to Halvar, then where? These thoughts are rocked by a shell. The Dreadnought behind them. A massive ice sheet before them. The Nautilus hits the ice, preventing a dive. The Dreadnought hits the ice and its propellers jam. Nemo offers to tow the Dreadnought out, if he can use their forge to repair their broken U-bolt. It's the only way any of them will survive.

Millais reveals his identity to Nemo, but is not receptive to Nemo's attempts to reconnect. The school was Billy's one chance, and Nemo ruined his future. Humility is shocked to discover that her fiancé is on the Dreadnought, and Loti tells Kai she will move on – life has no happy endings.

As Humility works the forge to fix the U-bolt, Pitt tries to impress himself on his future bride. The Dreadnought crew start a game of cricket against the Nautilus. As they play, Millais knows Nemo is headed, ultimately, for London and the Company's offices. The heart of the beast. Millais tells Nemo that his father signed away his lands to protect Nemo, who was at school in England, susceptible to injury by the Company.

Humility completes repairs. When she says she won't return to him, Pitt reveals he paid Humility's mother to bail out her father's failing business, with her hand part of the deal. He tries to hold Humility under lock and key, but Loti stabs Pitt in the foot and they flee to the Nautilus.

Nautilus begins to pull the Dreadnought free. Millais will find a telegraph station and warns Crawley that Nemo is headed for London. But Pitt defies orders and opens fire on the Nautilus. Nemo untethers the Dreadnought, damaging a rivet as he does. The Nautilus dives. But can they cross the Arctic below the ice before their air runs out?

EP 108: THE TIPPING POINT written by James Dormer

Short Synopsis

Mutiny below the ice. Nemo's only chance for survival is to understand who his crew are, and reveal to them who he really is.

IMAGE

Medium Synopsis

When it's revealed that Nemo is playing with the lives of the crew, he is confined to his cabin and Boniface turns the Nautilus around. When they hit magnetic north and lose any sense of direction, then are attacked by metal-eating bugs, Nemo must show that he knows who his crew are, and must reveal himself to them, if any of them are to survive.

Long Synopsis

The sea beneath the Arctic. Inside the Nautilus, the temperature drops, the air depletes. A macabre vision of frozen sailors triggers talk of mutiny. Nemo reassures them. Four days more. Air enough for five. But Humility announces that Nemo made an error – only enough air for three. Nemo produces a revolver, but he's restrained.

Nemo is confined to his cabin and Boniface turns the vessel around. Humility talks to Nemo. His need for revenge has blinded him. How can he expect the crew's loyalty if he doesn't know who they are, and he doesn't reveal himself to them?

They hit magnetic north. Disoriented, the Nautilus descends. She hits bottom and a leak from the damaged rivet starts.

Nemo escapes his cabin and discovers they aren't on the seafloor, but on the edge of a vast abyss, surrounded by bugs that feed on metal. The fissure worsens, and in come the bugs. The crew must kill the bug queen and seal the fissure, or they'll topple into the abyss.

Turan uses magnetic force to attract the queen, full of metal, into the torpedo tube. She's fired out of the Nautilus with her minions. Nemo remembers seeing algae in the abyss. A current.

Nemo needs them all to move to his side, to topple the Nautilus into the abyss. But he needs to gain their trust. He tells them who he is, and has them do the same. One by one, they move, until finally it falls down, and hits the current...

EP 109: RIDE OF THE VALKYRIE written by Matthew Parkhill

Short Synopsis

When the Norse queen's treasure is found, then lost, Nemo feels he has brought them to the ends of the world for nothing. But the Company has made millions suffer. It must be brought down.

IMAGE

Medium Synopsis

They reach the Pillars of Halvar. The place, and the treasure, are real. But when the gold, silver and gems are lost to the sea, Nemo feels he has brought the crew of the Nautilus to the ends of the world for nothing. But Ranbir rallies them – the Company has made them all suffer, and millions more. It must be brought down.

Long Synopsis

The Norwegian Sea. A forest of skulls in the water. But no Pillars of Halvar. Humility realises the source of the story may be intentionally misleading. They reverse direction. Vast rock formations and a narrow gateway...

An old Viking ship, and the queen's remains! But where is the treasure? Suddenly, they are taken by the Valkyrie – female warriors – and taken to their cliff edge settlement. The skulls are the heads of those who have tried to take the treasure. Revna, the Valkyrie leader, wants instant executions, but Nemo knows their law. They are allowed a hearing.

As they await trial, Nemo realises the treasure is here in the settlement – gems inset in structures, gold and silver plates and weapons. Nemo confronts Revna that the Timur ruby around her neck was taken from his country hundreds of years ago. The crew's character references for Nemo are heartrending, but Revna will not be moved. They must die.

Nemo breaks free and swipes the ruby from Revna. They swim for the Nautilus. Revna decides to bury the treasure forever. She releases a huge catapult which fires boulders into the sea and sets off a landslide. The ruby is knocked from Nemo's hand, but he lets it go to save a drowning Cuff. The landslide creates a tsunami that propels the Nautilus to safety as the Pillars of Halvar crumble into the sea.

Nemo has brought them to the ends of the world for nothing. But Ranbir rallies them – the Company has made them all suffer, and millions more. It must be brought down. In London, Crawley receives Millais' telegram and prepares to protect the Company headquarters with its massive army. But the Nautilus is already there...

EP 110: TOO BIG TO FAIL written by James Dormer

Short Synopsis

Nemo and the Nautilus crew have three hours to become the largest Company shareholder, and bring down the East India Mercantile Company forever.

IMAGE

Medium Synopsis

The Nautilus crew spread sentiments of uprising and rumours that the East India Mercantile Company is going under. When the stock price plunges, a shareholder meeting is called for tonight. Nemo and the crew have three hours to become the largest shareholder, so they can dissolve the Company forever.

Long Synopsis

The Nautilus crew, disguised, spread sentiments of uprising and rumours that the Company is going under. When the stock price plunges, a shareholder meeting is called for tonight. Nemo and the crew have three hours to become the largest Company shareholder.

Humility reunites with mother and uses the skeletons in Lord Pitt's family closet to force him to sign a new 'marriage contract', which instead gives his shares to Humility. Giacomo, Boniface and Cuff steal back shares the Company stole from people they had committed to an asylum, while Nemo uses forged diamond mine plans and the one gemstone salvaged from Halvar to trade shares for the non-existent mine.

The shareholders gather. Crawley tries to reassure them but Nemo appears and reveals himself and the crew as the largest shareholder. Nemo is voted in as Company Chairman. He dissolves the Company, which includes freeing all prisoners from Kalpani.

Nemo sets fire to the Company archives, but salvages a small stone, similar to the one Benoit gave him. When Nemo discovers it was Millais who ordered that his palace be burned, which his wife and daughter died in, they fight, but Nemo won't kill him. Nemo tells Humility she can't come with them. He couldn't save his wife and daughter but he can keep her safe. Humility and Loti are left behind, but have each other.

The Dreadnought pursues the Nautilus, but the crew use explosives to bring a bridge down on the Dreadnought. The British government takes over the Company's assets and revokes its charter. The Nautilus escapes, but now the entire British empire will be after them...

THE MAKING OF 'NAUTILUS'

Xavier Marchand, Founder and CEO of independent London-based production company Moonriver TV, grew up in France, and from a young age was drawn to the vivid worlds created by famed 19th century French novelist Jules Verne.

"I read many of his books, and they have always stayed with me, but above all I had always been searching for a new way of telling the story of *Twenty Thousand Leagues Under the Sea*," Marchand says. "Finding inspiration from a pitch by a writer called Mark Stay, I landed on an idea which I thought would be great – to connect the story in with another book from Verne, which reveals the origin story of Captain Nemo."

In that book, *The Mysterious Island*, Captain Nemo reveals on his deathbed his true identity – as Prince Dakkar, son of the Rajah of the Indian state of Bundelkund. Dakkar was involved in the failed Indian Rebellion of 1857 against the rule of the British East India Company, or East India Mercantile Company, which controlled India on behalf of the British Crown.

"In this way, our story is grounded in reality," Marchand adds, "with the ever-expanding East India Mercantile Company, which is about to take over the world. It was the biggest corporation of its time, bigger than some nations in terms of army and reach."

The idea for the series was the origin story of Captain Nemo and the Nautilus, beginning in Kalpani – based on a notoriously brutal British penal colony in the Bay of Bengal – where the Nautilus, a staggering feat of engineering, is being built.

In considering the commercial viability of the concept, Marchand knew he was working with an iconic book that has been read by people of all ages across the world.

“Verne is the second most translated author in the world, translated even more widely than Shakespeare,” he says. “Nemo is an iconic character and the Nautilus an iconic vessel. It’s been adapted a few times in the past, but this series would be something far more impressive and dynamic. It’s an action adventure but also a very human story of camaraderie and friendship.”

Marchand took the idea to award-winning writer-director Anand Tucker at London-based Seven Stories, and the two companies joined forces to develop the show.

“Xavier and I were already working together when he came to me with the idea,” recalls Tucker. “I thought it was such a great idea, because a little known fact was that Nemo was in fact an Indian Prince, whose birthright had been taken from him by the British. So, with my Indian heritage, the idea of telling the story of one of the most iconic characters in the global canon through the eyes of the Indian Nemo, and his fight against injustice, was irresistible.” In seeking out the right showrunner for this unique historical sci-fi adventure series, Marchand and Tucker approached James Dormer, who had a wealth of experience and had played the same role on *MEDICI: THE MAGNIFICENT* for Netflix, and served as lead writer and executive producer on *BEOWULF* for ITV Studios.

“When Xavier and Anand pitched the project, it immediately appealed to me because it was historical genre, but also had a family connection,” Dormer says. “My mother was born in India – to a sergeant in the British army – and my kids are half Bengali, so those aspects of my identity resonated intimately with the material.”

Marchand and Tucker knew that the idea should be taken to Disney+, because of Disney’s long association with Verne’s book.

“Our take was very original, but we knew it was the right place to be because Walt Disney had a huge fascination with Verne,” says Marchand. “Disney created the 1954 film *20,000 LEAGUES UNDER THE SEA*, and there’s a ride developed from that film in Walt Disney Parks.”

“Additionally, I think Disney had been looking for a long time to find a clever way of working again with the story. It was serendipity that we happened to pitch the right idea at the right moment. They were there every step of the way, helping us make the show much better, informing on the tone. It became a much better show working with Disney+, with Johanna Devereaux and the whole team.”

A writers' room was assembled, comprising Marchand, Tucker fellow EPs Colleen Woodcock and Daisy Gilbert, with Dormer as Lead Writer joined by Matthew Parkhill, Melissa Bubnic, Sian Ejiwunmi-Le Berre and Sonya Desai. The team developed each of the storylines, then the five writers worked individually on the ten episodes.

The series would take inspiration from the themes that Verne was compelled by – technology and science, what both can do for humanity, as well as the dangers of mismanaging them.

It would also bring out the themes of our past and what we carry with us – as individuals but also as societies, in this case with respect to the long shadows of colonialism – and the need to respect the wonders of the sea.

“Verne was ahead of the curve as far as environmentalism is concerned,” notes Dormer. “So, that perspective naturally came to the fore, and of course is relevant to how we live today. Also the setting of the story and the backdrop of colonialism and the power of the British East India Company, which is something that still informs our lives today, encouraged the natural diversity of the story in terms of characters and setting.”

“The colonialism and environment themes are there strongly,” adds Marchand, “but in the end, the universal themes of finding a family, and the value of friendship and loyalty, thread through the entire series.”

These dynamics play out against a backdrop of a vast journey – from India, to the Pacific Ocean, the Arctic, to London – as well as to mysterious and legendary destinations under the sea.

“I calculated that we don't quite do twenty thousand leagues under the sea in our first season,” Marchand notes, “but the crew of the Nautilus navigates the globe and encounters many incredible different places and characters.”

CAST AND CHARACTERS

With the core cast being prisoners from all parts of the British empire at its height, confined to an Indian penal colony, a hugely diverse cast was organic to the story.

The producers engaged casting agents in London, Paris, Mumbai, Los Angeles as well as in Australia, where the series would be filmed. Casting, undertaken in late 2020 and 2021, was complicated by various levels of global Covid-19 lockdowns, and so was often done remotely.

“We also had to carry out chemistry reads between actors on Zoom, which can of course be tricky” says Marchand, “but when we finally all came together in the same space, the magic had worked and we had a fantastic collection of actors. This was a great creative joint process where all the actors brought something to the table in terms of their stories and characters.”

Shazad Latif as Captain Nemo

Nemo is an enigma. He is mercurial, with a deep vulnerability, but when we meet him, he’s driven, dismissive and secretive. We soon discover that what’s fuelling him is revenge, but also that deep down what he’s looking for is peace.

He has been torn between cultures – leaving his native India to be educated within the British boarding school system, ‘Prince Dakkar’ as Nemo was then known, became a renegade, a determined man with a vision. His family suffered terribly at the hands of the East India Mercantile Company, the destruction of which becomes his obsession.

“Nemo in our story is a broken man who’s trying to find a new purpose in his life,” explains Marchand. “He’s a classic hero in many ways. He has a noble heart, but begins the series in a dark place.”

From the outset, Anand Tucker put forward Shazad Latif (STAR TREK: DISCOVERY, THE PURSUIT OF LOVE), who is of British and Pakistani descent, as the ideal Nemo.

“Once the project started taking shape, there was literally only one actor who I thought should be Nemo,” Tucker says. “I had seen Shazad in TOAST OF LONDON as the wonderful ‘Clem Fandango’, as well as in STAR TREK: DISCOVERY. He is charismatic, funny, handsome and, above all, a wonderful actor. I knew he would smash it!”

“The three of us met for lunch and I was completely convinced he was our Nemo,” adds Marchand. “He’s not only very good looking and dashing but a fantastic actor who could convey the huge range of emotions that were needed from that character.”

James Dormer says: “For me, Shazad brings a true heroic quality but also a vulnerability. To my mind, there are very few actors who can capture that classical hero. There’s Russell Crowe in GLADIATOR, Daniel Day-Lewis in THE LAST OF THE MOHICANS, and now there’s Shazad.”

Latif was immediately drawn in by the lineage of actors who had depicted Nemo, including James Mason, by the novelty of looking at the story from Nemo's point of view, and the chance to portray him, finally, as an actor of colour.

"I was attracted to telling the story from the brown man's point of view," adds Latif. "We're putting a bit of colour back into history and historical fiction. That was a very appealing thing."

Latif sees Nemo as a polymath, a visionary who is not afraid to make big decisions in the service of his mission. The character Jagadish, a member of the Nautilus 'crew, calls Nemo a capitalist, exploiting the crew to get what he wants.

"At the beginning of the story, Nemo's hurt, broken and we think – and he thinks himself – that it's all about revenge," adds Marchand. "But as the story goes on, we see an unpeeling of the layers of Nemo, and he realises that what he's really missing is a family."

Georgia Flood ('Humility') says: "Shazad's amazing. He's generous, playful, and I felt like I didn't have to 'act' with him. He brought such a fully realised Nemo onto the set, that I felt immediately in the world. It was amazing."

Georgia Flood as Humility Lucas

An addition to Verne's original story, Humility Lucas is the privileged daughter of the British empire who is taken hostage aboard the Nautilus. Humility, as the series opens, demonstrates very little of her namesake. Bullishly self-assured, she can't imagine she could ever be wrong. She is, though, compassionate and intelligent. Humility's father, who she loved deeply, was an engineer. She fled England to study engineering in Paris by passing as a man, before being discovered by her mother and 'sold' into marriage. She's a ground-breaking feminist, ahead of her time, who initially is desperate to escape the Nautilus, but ends up not wanting to leave.

Dormer observes: "Humility Lucas is a woman looking for her place in the world but on her own terms. She's very able, in love with science and in pushing the boundaries of knowledge, but at the same time she's overconfident and that can get in her way."

Australian actress Georgia Flood woke up one morning and chanced upon an article about a 'major US-UK streamer filming on the Gold Coast.'

"I immediately thought: I want to do that," recalls Flood. "I sent the article to my agent and she replied: 'I'm already on it, I've got you an audition.' When I saw that the character's name was

Humility, I was even more fascinated – I'd never seen a character name like that. Then the sides were so well-written, so I got a really good feeling about it.”

Humility's relationship with Nemo is rocky from the start.

“She learns that he's quite stubborn, and he doesn't listen to her,” adds Flood. “Humility judges Nemo for that, but as she gets to know him and understands his past and his pain, those judgements dissolve and they develop a very meaningful connection.”

“Nemo doesn't really want her on the ship,” adds Latif, “but over the course of the series, we see how Nemo needs Humility on the Nautilus for her brilliant mind, and that they end up needing each other in more ways than one.”

Flood was also drawn to Verne's passion for the environment, which comes through poignantly in his novel as well as in the series.

“In a scene that we filmed on the second day of shooting, a pod of whales is being attacked by whalers, and Benoit delivers a speech about them,” Flood recalls. “Humility is deeply affected by his words and by seeing these animals in pain. It was in that moment on set that I felt her environmentalism, and how intrinsic that is to her as a scientist and as someone who wants the world to progress.”

For Shazad Latif: “Georgia Flood is unbelievable. She's a brilliant firecracker of a human being. Straight away we tried things out, finding the right interactions. There was no ego, we would go for it and see the best dynamics between the two that we could bring.”

Thierry Frémont as Gustave Benoit

Benoit, a French engineer, is the architect of the Nautilus, who has worked with Nemo to create the best possible vessel.

The character was conceived by James Dormer, in some ways as a proxy for Jules Verne. He's a dreamer, whose ultimate goal is to find the utopian society of Atlantis, where there is no war, and harmony with nature.

Benoit struggled for years to convince financiers to fund construction of the Nautilus, the most advanced exploratory vessel the world will have seen. The East India Mercantile Company was the only taker. When Benoit finally realises the Company never intended the Nautilus to be focused on exploration, but for acquiring territory and wealth, he must come to terms with reality, while not letting go of his dream.

“Benoit and Nemo are both great thinkers, so it’s a meeting of minds, but there’s a father and son aspect to their relationship,” observes Latif. “There’s also a butting of heads – these two great men who both have their own idea of what’s going to happen. That creates a lot of conflict.”

What stood out to French actor Thierry Frémont when he read the scripts was the strong feeling of Verne’s world come to life.

“I got a real sense of being in one of his breathless adventures,” says Frémont, “thanks to the talent of James Dormer and the other writers who bring a thrilling, building excitement and very complex characters to life over the ten episodes.”

Shazad Latif says of working with Frémont: “Thierry is one of my favourite people in the world. He’s such a great character, and we hit it off straight away. It just felt right. He was Benoit, and we worked hard to make this world real for each other. I love Thierry very, very much.”

Céline Menville as Loti

Loti has been employed by Humility’s mother, Jacqueline, to ensure that her daughter is securely delivered to her fiance, Lord Pitt, in Bombay.

Loti describes herself as the ‘devil in a dress’, and it was this edge and complexity which drew French actress Céline Menville to her.

“When my agent told me it was an adaption of Verne, it already sounded incredible,” Menville says, “but when she sent me a description of Loti, within two lines I fell in love with this character. She’s a no-nonsense woman – you don’t mess with her. She has a murky past and has been travelling a lot. She contains multitudes. She’s a broken soul, but she is a survivor which makes her strong and, in a way, dangerous, because like Nemo, she’s lost everything.”

She tries to resist romance with Kai, who is immediately drawn to her fiery energy. But Loti was framed for murder by an anarchist revolutionary lover, so she is wary of trusting men, and of having any faith in happy, romantic endings.

Loti and Humility, at first sworn enemies, come to respect each other for their shared bravery and resolve.

“Loti and Humility’s is a very complex relationship,” adds Menville. “Loti sees in the job she has accepted the possibility of making a large amount of money, and to be able to go far away

from her past. Loti is at first annoyed by this character, because they are so opposite. Humility comes from a very wealthy background, while Loti comes from poverty. She doesn't understand this young woman who appears to be spoiled and very self-centred, but gradually, they begin to see their similarities, and the strengths in each other, and eventually they develop a very special bond."

THE CREW OF THE NAUTILUS

Nemo's fellow prisoners-turned-Nautilus-crew are from far flung corners of the British empire, who at first have seemingly nothing in common, except their common experience of persecution at the hands of the Company. Over time, familial bonds form, and they become emotionally invested in each other.

Pacharo Mzembe as Boniface

A trader from Zanzibar, Boniface has an earnest charm. A member of Nemo's original escape crew, he's a logical thinker and Nemo's right hand as First Mate of the Nautilus. Boniface's brother was taken by slavers, and his unceasing determination to recover him led to his imprisonment by the Company. Boniface's loyalty to his captain's plans is tested when he believes Nemo is putting the crew at risk.

Arlo Green as Turan

An idealistic poet, Turan is a would-be Casanova. When Turan fell in love with Mrs. Foxley-Pope, the wife of the Company's resident in Baghdad, he was banished to Kalpani. His belief in love and beauty will be tested, and reinforced, over the course of the journey.

Tyrone Ngatai as Kai

A giant of a man, with a gentle heart, Kai is a Māori warrior who's also very handy at cooking and has a great belief in destiny, which will be tested more than once. A warrior of the Ngai Tahu nation, Kai killed a Company official who thought he owned him. He develops a romantic attachment to Loti, and is determined to be the man who finally lives up to her expectations.

Ling Cooper Tang as Suyin

A farmer from Kowloon, Suyin, a widow, was separated from her five sons by the East India Mercantile Company. She is determined to be reunited with them, or to be sure of their fate. Suyin should not be underestimated – she's a fighter, and harbours an adventurer's heart.

Andrew Shaw as Giacomo

A man of mysterious origins who speaks a language no one can understand, Giacomo – as the crew call him – does not recall anything before he arrived at Kalpani. Despite his slim handle on reality, Giacomo is a reliably loyal and brave member of the crew, who at the end of their journey will finally discover who he is.

Ashan Kumar as Ranbir

A young North Indian fisherman, Ranbir knows a lot about the waters and the creatures in them. Ranbir was abducted by the Company in the dead of night from his village – the fate of his family and friends unknown to him. He's an impressionable dreamer, who develops a firm friendship with Jagadish.

Chum Ehelepola as Jagadish Gosh

A would-be social reformer and rabble-rouser. Jagadish is a Bengali intellectual, a verbose but cowardly lion and a proto-Marxist, constantly espousing revolution against the overlords. When he's taken hostage later in the series, Jagadish's chance to actually become heroic will emerge.

Kayden Price as Blaster

A 12-year-old boy, with the real name of Nathaniel Tull, Blaster is a powder boy on *The Ceylon*, who is transferred with Humility and Loti to the Nautilus. Blaster, who ran away from a Caribbean island, yearns to find his secret aristocratic father, but comes to find family in the motley crew around him.

Benedict Hardie as Edward Cuff

A Company soldier, Cuff is an accidental stowaway, knocked unconscious in the melee as the Nautilus is taken from Kalpani. Unlike the Company higher ups, Cuff is from poor circumstances. As an outsider, he has more in common with the Nautilus crew, who he tentatively becomes part of. But can Cuff be trusted?

THE COMPANY MEN

The operatives for the East India Mercantile Company, the villains of the piece, primarily comprise the crew of the Dreadnought, in hot pursuit of Nemo and the Nautilus.

Damien Garvey as Director Crawley

A deeply evil human being, Crawley must retrieve the Nautilus, which he was entrusted to deliver from Kalpani to Bombay. Possessing neither empathy nor honour, Crawley will stop at nothing to capture the precious submarine, and punish those who ridiculed him in taking it.

Luke Arnold as Captain Billy Millais

An elusive figure, Millais is Nemo's nemesis. He seems to know Nemo intimately, and is determined to bring him down. As we come to understand how the two are connected, it's clear that like Nemo, Millais is a man driven by revenge, whatever the collateral damage may be.

Cameron Cuffe as Lord Algernon Pitt

The single largest shareholder of East India Mercantile Company stock, Pitt has agreed to a price with Humility's mother, in exchange for her daughter's hand in marriage. He joins the Dreadnought in pursuit of his betrothed, but his inability to not act like the spoiled fool he is keeps the crew disdainful of him.

Jacob Collins-Levy as Captain Zazahriya Youngblood

The one decent man on the Dreadnought is Youngblood, who will not be bullied by Crawley nor by Pitt. Captaining *The Ceylon*, the ship that was to bring Humility to Bombay, Youngblood spent enough time in the young lady's company to become entranced by her.

Richard E. Grant as The Rajah of Karajaan

An English aristocrat, and the self-appointed White Rajah of the island of Karajaan. He's a wily, amoral opportunist, who exploits the people of Karajaan and plays the Company off against Nemo, Humility and the crew of the Nautilus, to get what he wants.

PRODUCTION

The timeline from commissioning to production of NAUTILUS was, for international prestige television, incredibly speedy.

The series was pitched by Marchand and Tucker to Disney+ in April 2020, and began shooting in Queensland, Australia, in February 2022.

In looking for the best location to film, Australia provided the ideal environment in terms of studio and locations, and the tax and location incentives in the form of the Australian Government's Location Incentive and Screen Queensland's Production Attraction Strategy, were vital to financing the series.

"In addition to the incredible government incentives, the state-of-the-art facilities at Village Roadshow Studios were crucial, because we knew we were going to be 60 to 70% on stage," says Marchand.

“Also the locations are mostly tropical beaches, sea and rainforest, so there was a lot that we could do on-location in Queensland. Plus, the wonderful crews and actors in Australia – it all made sense to film there.”

The shoot would last one full year, so the selection of most ideal directors and other key crew would be crucial.

Marchand, Tucker and Dormer interviewed many directors for the role of set-up director, and had just seen a new film on Netflix, LOVE AND MONSTERS, by South African-based Michael Matthews.

“It was a big VFX film with the right tone – a lot of humour and at the same time lots of adventures and monsters,” says Marchand. “It was the perfect representation of what NAUTILUS could be. Thankfully, Michael really wanted to do the show.”

Because of Covid-19 restrictions, Matthews had to contribute to pre-production from South Africa while the rest of the crew and cast were in Australia.

“There’s a big time difference, but Michael is a really great character and very calm,” adds Marchand. “He really helped us establish the vision for the show. He directed four episodes, which was a lot to jump into. He was very nimble, loved by everyone and finished in time.”

LOVE AND MONSTERS had also been shot in Queensland, which greatly benefited Matthews’ process.

“I’d already had a fantastic experience shooting in Queensland – the crew, the locations, everything about it was brilliant,” Matthews says, “so it was a great coincidence that NAUTILUS ended up being here as well. I knew what I was in for, and specifically it was awesome to work with first AD James McGrady again and a lot of the other crew I worked with on both projects, so it was perfect.”

The episodes in block 2 were directed by Australian director Ben C. Lucas, who Marchand had been trying to collaborate with for ten years.

“When this series came about, knowing Ben’s skills, and his passion for the sea, I knew it was a great match,” says Marchand.

For Lucas, the series had a very particular resonance.

“*Twenty Thousand Leagues Under the Sea* was the first novel I read for myself,” he recalls. “I would have been five years old. It wasn’t read to me, I read it myself, from start to finish. It kicked off a lifelong pursuit of science fiction. It is, in my opinion, the OG when it comes to those ship-born adventures, a crew going somewhere, exploring the unknown. It is the bedrock for STAR TREK through to THE EXPANSE and everything in between that I love.”

The team were still looking for someone to helm block 3 when British director Isabelle Sieb was completing another show.

“We were absolutely bowled over by Isabelle’s presentation, her energy and her intelligence,” recalls Marchand. “Two days after Isabelle pitched to us, she was on a plane to Australia. She was thrown in the deep end but did a fantastic job.”

“As a fan of the genre, I had been looking for an epic fantasy adventure series for a long time and NAUTILUS ticked all the boxes for me in terms of scale and ambition,” says Sieb.

“But more importantly, James Dormer’s writing showed a very honest depiction of oppression and colonialism, made accessible to a wide audience through the eyes of this beautifully diverse group of characters, whom I couldn’t help but fall in love with. I knew that NAUTILUS would not only be a hugely entertaining series for audiences, it would also be incredibly meaningful to a lot of people. This was exactly the kind of project I wanted to get behind as a director”

At Village Roadshow Studios, the production made use of four stages. The Nautilus – the one recurring set – was constructed on one entire set by production designer David Lee and his team.

Lee joined the team early on, creating initial designs that helped inform the story, and once complete, he gave the crew of the Nautilus a tour of their vessel.

“David Lee is a genius,” says Shazad Latif. “He showed us every little detail, and I knew that our job as actors would be a lot easier because he and his team created a set in which everything works, but that could also become a real home. It helped us as an ensemble form a close family. We’re on this functioning ship and we’re all together, so it naturally happened.”

“Never in my wildest dreams as I was writing did I imagine that the sets would look as incredible as they did,” adds Dormer. “Every time I saw a new set David and his team had created; it was amazing.”

The team also shot on location in Queensland, including island sequences on Mount Tambourine and Tallebudgera Creek, and in Brisbane and Ipswich, for the colonial architecture of those cities, to stand in for corners of London.

Australian director of photography Ben Nott became an intrinsic part of the team, working closely with the directors and with David Lee.

“Ben did an amazing job working out what the bottom of the sea would look like in our series,” says director Michael Matthews. “Even though it's dark, how to light it so it feels real – the sunlight and the environment. Ben and his team did a lot to span many different approaches, many different settings, in the lighting and the cinematography.”

With a long shoot, a large ensemble and many additional cast members, including some crowd scenes, costuming was challenging on various levels. Two costume designers – Wendy Cork and Marion Boyce – led their department, in six-month tenures – with the hair and makeup department run by Rick Findlater.

A big challenge was the design of the mid-19th century diving suits, which the team wanted to heighten from actual examples from the period, but to also make them practical for the actors and stunt performers.

For Georgia Flood, who had to wear a hoop skirt, corset and heels for her first scenes on *The Ceylon*, the challenges were multiplied.

“*The Ceylon* was on a gimbal, rocking and breaking apart, while I was wearing the big hoop skirt and heels, attached by a wire,” she recalls. “They released the wire and I rolled down the side of the ship. We did it multiple times – it was mad, crazy. In the corset and skirt, I had to change the way I was gesticulating and speaking. When Humility is liberated from those clothes, that gave me more freedom and very much informed a shift in my acting.”

Richard E. Grant (“The Rajah”) adds: “Because my face is such a tiny part of what is being seen on screen, I am indebted to the amazing costume team and hair and makeup department who gave me a false moustache and sideburns, a cloak and a great uniform. I owe everything to them; they had done nine tenths of the work before I even opened my mouth.”

For actress Céline Menville, finding the right hair with Rick Findlater was the crucial way into the character of Loti.

“The idea of the wig was not to age the character, but to speak about her past,” Menville says. “For me, it was a dedication to my grandmother who lost her fiancé when she was just 24. It was

such an emotional shock that her hair became white instantaneously. For Loti, the hair is telling the story of everything she's been through. Once we found the wig, how to style it strongly, we changed her costume and went for something stronger with that too."

Given the extensive action scenes across the ten episodes, training for the cast was vigorous.

"Shazad and I worked with Amber Walker, who's an incredible trainer," says Flood. "We trained three times a week to stay fit and limber, because we had to execute a lot of action sequences."

"Every other episode there was a huge fight to learn but luckily, I had an amazing team working with me," adds Latif. "Garreth Hadfield, my stuntman, was unbelievable and very much a part of the role. He made Nemo look incredible for all the action adventure sequences, and my stand in Dan Silveira was brilliant. It was a whole team of people making it happen and I couldn't have done it without them."

Some underwater sequences were filmed 'dry for wet', but for two weeks, cast and crew also worked in a tank. Cast members undertook breathing training in order to film key underwater scenes.

"In one sequence, I had to hold my breath underwater for a full minute," recalls Latif. "Those techniques were a very special thing to learn. I discovered that my body could do things that I never thought I would be able to do."

Visual effects were created by a brilliant team led by Michael Elson and Derek Wentworth, who were actively involved during the shoot, to ensure sequences could seamlessly marry practical and visual effects.

"What was important to Derek, Michael and myself with the VFX was that the worlds we were building were rich and deep with ideas, especially when we're underwater," says director Michael Matthews. "Audiences know the cinematic world of space and land adventures, but to convey a sense of the universe under the ocean was vital. We leaned into the fantasy world underwater too, so that it would be something no one had ever experienced."

A year from the first day of shooting, actress Céline Menville ('Loti') found herself in the same place, on the Nautilus set, for her final scene in that space.

"I became so emotional, because it had been a dream come true and so much more," Menville says. "Even a year after the first day of shooting, it was still so incredible, the Nautilus set. As

soon as I saw it, I knew then how brilliant the art department team was, and then quickly how talented all the crew were. When I walked on set that first day, I knew that I was so lucky to be part of NAUTILUS.”

Director Isabelle Sieb adds: “I can honestly say that filming NAUTILUS in Australia was the greatest and most meaningful professional experience of my life so far. From the phenomenal cast to the magnificent production design, our incredible stunt coordinators and the brilliant VFX team – it was a very inspiring environment to be a part of. It was palpable in the atmosphere on set every day that this series meant a great deal to everyone involved.”

For EP Johanna Devereaux, one of the most exciting things about the process was observing the youngest cast member, Australian Kayden Price, bring his character to life.

“Kayden is so young, and was facing this enormous challenge on set in the role of Blaster, yet as I watched him, he was so instinctive, so natural,” she says. “He brought this incredible sense of energy and childish joy to everything he was doing, so for me it brought the story to life whenever he was on camera. Seeing this world come to life through a child’s eyes.”

It was the sense of unity between all members of the team that shaped NAUTILUS – the writers, producers, directors, Disney+ and the cast and crew.

“We were all on the same page,” adds Dormer, “which you need to be when you start off on a journey like this, because there are so many things that can go wrong. But everyone helped keep it on course, but also to push NAUTILUS as far as we could take it.”

WHAT CAN AUDIENCES EXPECT FROM NAUTILUS?

James Dormer, Showrunner: “I think the scale is what’s going to pull audiences in, but what’s going to keep them with us is the journey with the characters. What we tried to do is create a show that has light and dark, life and death, so you never know quite where you are, but you’re pulled through it. All that and sea monsters, of course.”

Xavier Marchand, Executive Producer: “I think the obvious pull is the adventure – all the wonderful places we’re going to go to, under and above the sea. I really hope that at the end, the audience wants to be a part of the crew, and to go on further adventures with them.”

Shazad Latif (‘Nemo’): “I don’t think there’s anything like it. It’s got something for everyone of all ages to like – something you’ve never seen before – its very diverse cast, its wild sequences that are going to blow people away, and the genuine emotional drama. It’s got a real solid core.”

Georgia Flood ('Humility'): "Audiences will love the epic scale of NAUTILUS, and the very diverse cast – everyone's from a different place and I think there's someone on screen for everybody to identify with."

Thierry Fremont ('Benoit'): "Audiences can expect to be immersed in the most fantastic world, to follow a breathless adventure with incredible action sequences, incredible sets with the most impressive visual effects, and to discover richly complex characters."

Pacharo Mzembe ('Boniface'): "Audiences are going to be excited about all the places that we go to. Every single episode is a movie in its own right. Every single episode is a new adventure."

Chris Loveall, Executive Producer: "NAUTILUS is a timeless story. It first captured the attention of readers over 150 years ago, and it still holds up as a classic because it's socially relevant, with its themes of justice, of the environment, of protecting the oceans, exploration and what that means to us as people. That's timeless."

Ling Cooper Tang ('Suyin'): "NAUTILUS has it all. On one level it's a big romp, fun with a capital 'F', but the way we bring this story to the audience reminds me of the wonder I felt as a kid – a wonder that you don't feel that much as an adult – that true excitement of being taken somewhere completely new in your imagination."

BIOGRAPHIES – CAST

Shazad Latif – 'Nemo'

Shazad Latif is a British actor, who will be seen in the major thriller MAGPIE alongside Daisy Ridley later this year. He is also to be seen in the exciting live action series NAUTILUS as the lead role 'Nemo'. Shazad can most recently be seen in StudioCanal's romcom WHAT'S LOVE GOT TO DO WITH IT (which premiered at the prestigious Toronto International Film Festival) opposite Lily James, to which they received critically acclaimed reviews for their performance.

Latif's breakthrough role was in seasons 8 to 10 of the critically acclaimed BBC series SPOOKS. He then starred in all three seasons of BAFTA-winning TOAST OF LONDON as fan-favourite 'Clem Fandango', a role which he reprised for spin-off series TOAST OF TINSELTOWN in

January 2021. He can also be seen opposite Lily James in BBC One's THE PURSUIT OF LOVE. In 2016 he joined the cast of PENNY DREADFUL as the literary character 'Dr. Henry Jekyll' alongside Eva Green and Josh Hartnett. Latif recently starred in the hugely successful Netflix series STAR TREK: DISCOVERY, in which he played 'Lieutenant Tyler'. Latif can also be heard voicing a central character in the major Netflix revival of Jim Henson's THE DARK CRYSTAL.

Film credits include the Netflix thriller ROGUE AGENT, opposite James Norton and Gemma Chan; THE MAN WHO KNEW INFINITY, opposite Dev Patel; and THE SECOND BEST EXOTIC MARIGOLD HOTEL. More recently he starred in feature films THE COMMUTER opposite Liam Neeson and the award-winning PROFILE which screened at the Berlin Film Festival, the London Film Festival and SXSW. More recently, Latif was seen in FALLING FOR FIGARO, which premiered at TIFF and also starred Joanna Lumley.

Georgia Flood – 'Humility Lucas'

Georgia was most recently cast in the role of Savannah in APPLES NEVER FALL (Peacock) alongside Annette Bening, Sam Neill and Alison Brie, based on Liane Moriarty's bestselling novel by the same name.

Prior to this she played the female lead in role in forthcoming action-adventure series NAUTILUS, based on the Jules Verne novel *20,000 Leagues Under the Sea*. Feature film work includes the action thriller BLACKLIGHT, starring Liam Neeson.

Past screen credits include the lead in Lifetime series AMERICAN PRINCESS, produced by Jamie Denbo and Jenji Kohan, and the lead role of 'Alice Ross-King' in the ABC Australia miniseries ANZAC GIRLS, for which she received a Best Actress Nomination at the Golden Nymph Awards in Monte Carlo. Georgia was recurring or main cast in WENTWORTH (Foxtel), HOUSE HUSBANDS (Nine Network), TANGLE (Foxtel) and HERE COME THE HABIBS (Nine Network). Guest appearances include Seven's OLIVIA NEWTON-JOHN: HOPELESSLY DEVOTED TO YOU, Nine's TRUE STORY WITH HAMISH AND ANDY and TALKIN' BOUT YOUR GENERATION.

Georgia's professional stage debut was for the MTC's production of *Blackbird*. Other stage credits include 'Celia' in *As You Like It* (MTC), *Don Parties On* (MTC) and the Sydney Theatre Company's production of *Arcadia*.

Her acclaimed body of work has seen Georgia twice named runner up for the Australians in Film Heath Ledger Scholarship (2013 and 2016).

Thierry Frémont – 'Gustave Benoit'

After his training at the National Conservatory of Dramatic Arts in Paris, Thierry Frémont began his career with the lead role in *LES NOCES BARBARES* by Marion Hansel, thanks to which he won the Jean Gabin Award in 1987. The following year for *TRAVELLING AVANT* by Jean Charles Tacchela, he received the César award for best male newcomer.

Very enthusiastic, especially when it concerns difficult roles, he lost 17 kgs for the film *FORTUNE EXPRESS* directed by Olivier Schatsky in which he plays a man affected by illness. He is an unforgettable 'Captain Dreyfus' in the TV film *L'AFFAIRE DREYFUS* by Yves Boisset and on stage in the role of 'Saint-Just' in *La mort de Danton*, director by Klaus Michael Grüber.

He was then cast in *LES CAPRICES D'UN FLEUVE* by Bernard Giraudeau and two years later he interpreted the role of a French marginalised man called Jesus in the cult film *LES DÉMONS DE JÉSUS* directed by Bernie Bonvoisin.

He started an international career with the thriller *FEMME FATALE* directed by Brian de Palma. He followed that with a long feature film with Diane Kruger called *LES BRIGADES DU TIGRE* and with a play called *Signé Dumas* for which he received the Molière in 2004 for best supporting actor. He was spectacular in the TV film *DANS LA TÊTE DU TUEUR* (Murder in mind) in which he plays a famous French serial killer. His interpretation was so brilliant that he received in New York in 2006 the International Emmy Award for Best Performance by an actor.

Roman Polanski directed him on stage in 2008 in the lead role of the play *Doubt* by John Patrick Shanley, playing a priest accused of ambiguous relations with a youngster. There were then a succession of feature films, including the political thriller *UNE AFFAIRE D'ÉTAT* by Eric Valette, *DJINNS* by Hugué Martin and *QUAI D'ORSAY* by Bertrand Tavernier, and on TV he was incredible in the role of Pablo Picasso in *LA FEMME QUI PLEURE AU CHAPEAU ROUGE* then as Nicolas Sarkozy in *LA DERNIÈRE CAMPAGNE*, directed by Bernard Stora.

Back on stage in *Hollywood*, he triumphed in this play written by Ron Hutchinson set around the incredible production of the film *Gone with the Wind*. He shared the screen with Brad Pitt in *ALLIED* by Robert Zemeckis, and back on stage with two amazing plays *LES CARTES DU POUVOIR*, written by Beau Willimon, and *LES INSÉPARABLES* both directed by Ladislav Chollat, the renowned French theatre director. Thierry received his second Molière for *LES CARTES DU POUVOIR*.

Recent years were rich in projects for Thierry. He was Antonio Salieri in Peter Shaffer's theater masterpiece *Amadeus*, followed by *Localement agité* and in *12 Angry Men* as Juror #8, which was a great success. At the same time, he played various roles for French television, and shot, in 2021, as a guest for the Apple TV series *LIAISON* with Vincent Cassel and Eva Green, directed

by Stephen Hopkins. Thierry has triumphed since the beginning of September 2023 at the Hébertot Theater in Paris with a masterful interpretation in the powerful piece *Le repas des Fauves*.

Céline Menville – ‘Loti’

Céline Menville is a French theatre, film and television actress.

She made her stage debut at the age of 15, going on to perform in many productions including *The Tempest* and *The Marriage of Figaro*, amongst many other classical plays.

After graduation, Céline attended theatre school in Paris for three years before moving to New York, where she honed her craft acting in numerous short films at NYU. At that time, she was introduced to Lee Strasberg's Actors Studio Method, attending Bob McAndrew's masterclasses for several years.

Back in France, Céline started to work in television and joined the cast of NOS ENFANTS CHERIS directed by Benoit Cohen, in which she played ‘Hélène’ for two seasons. She also made guest appearances on various French TV shows such as SCÈNES DE MENAGE and XANADU.

In 2015, Eleonore Pourriat cast Céline in her short OPPRESSED MAJORITY, a film about a world run by women. That film went viral and led to the role of ‘Lolo’ in Pourriat's feature I'M NOT AN EASY MAN, which was a worldwide success on Netflix.

Over the past few years, Céline has been working on French TV shows including the highly successful World War 2 drama UN VILLAGE FRANÇAIS, LES HERITIERS and Romane Bohringer's much loved L'AMOUR FLOU. During this time, Céline also played Lily Collins' French teacher in the first two seasons of the hugely successful Netflix series EMILY IN PARIS. Céline will soon be seen in the real-life crime drama TOUT POUR AGNÈS for France Television.

In 2022, Celine joined the cast of the 10-episode Disney+ action-adventure series NAUTILUS as one of the principal characters, ‘Loti’.

Kayden Price – ‘Blaster’

Kayden Price, an accomplished African American actor, was born in Chicago in 2008. He originates from a culturally rich background, with an African American father and South African mother. His family relocated to Australia when he was three years old.

Kayden has starred in the short film GANGSTER DREAMING, produced by Mainly Monday Productions; and featured in the TV series YOUNG ROCK, an American television sitcom based

on the life of professional wrestler and actor Dwayne Johnson, also known by his ring name ‘The Rock’. Additionally, Kayden played a co-star role in season 2 of the series.

Most recently, Kayden took on the role of ‘Blaster’, a young boy on a heartfelt quest to find a family of his own, in the streaming series NAUTILUS, inspired by Jules Verne's classic *20,000 Leagues Under the Sea*.

Tyrone Ngatai – ‘Kai’

Raised by a single mother and his grandparents, Tyrone Ngatai was drawn to the limelight at an early age. Before discovering acting, Tyrone excelled in the fields of dance and sports including rugby, weightlifting, basketball and even professional wrestling. At the age of twenty-one, he moved to Australia where he discovered his talents extended to stage and screen.

A natural storyteller, Tyrone’s latest adventure has taken him to the Gold Coast set of Disney+’s NAUTILUS, the prequel series based on Jules Verne’s classic sci-fi adventure novel *20,000 Leagues Under the Sea*. Tyrone will be starring as ‘Kai’ a Māori with a gentle heart.

This role is particularly meaningful for Tyrone as it allows him to embrace his cultural background of which he is fiercely proud. For Tyrone, indigenous people are the original story tellers, with generations of untold history to share with the world, and his goal is to share his Maori culture and even more than it already has been by those before him.

Just as he has been inspired by a raft of iconic New Zealand actors before him, from Taika Waititi and Sam Neill to Rena Owen and Temuera Morrison, Tyrone is determined to be a figure of inspiration to not only his generation but the generations to come.

Arlo Green – ‘Turan’

Arlo Green is a leading young New Zealand actor who is quickly becoming known for his bold, character-driven work. Arlo plays series regular 'Turan' on the upcoming series NAUTILUS, a prequel drama based on Jules Verne's novel *Twenty Thousand Leagues Under the Sea*.

Arlo has also recently wrapped a plethora of NZ and Australian projects including a guest role in Season 4 of the Stan Originals comedy-drama BUMP, the lead in the dark comedy MILES FROM NOWHERE, a major supporting role in the independent Kiwi feature WORKMATES, and a guest role in the feature thriller WENT UP THE HILL starring Dacre Montgomery and Vicky Krieps.

Other highlights include Netflix’s COWBOY BEBOP, Blumhouse’s horror feature M3GAN, and local drama RURANGI, for which he won 'Best Supporting Actor' at the 2022 NZ Film &

Television Awards. Arlo had a major supporting role in the Danish/New Zealand crime drama STRAIGHT FORWARD, and a guest role in the crime drama THE GULF 2 which has since been sold to Netflix, Amazon Prime and Sundance Now.

Arlo is also an accomplished theatre actor, winning 'Best Actor' at the Auckland Theatre Awards in 2020 for his role in Shane Bosher's *Homos, Or Everyone in America*. In 2019 Arlo received the Atlantic Equity scholarship to attend the New York Conservatory for Acting. Currently, Arlo is based in Auckland, New Zealand.

Ling Cooper Tang – 'Suyin'

Ling has been a regular on Australian television screens for over 25 years. She broke through playing 'Dr Kylie Preece' in popular hospital drama ALL SAINTS, becoming the only Asian-Australian main character on Australian television at the time.

In 2023, Ling plays a recurring role in Liane Moriarty's latest TV Adaptation, APPLES NEVER FALL (HeydayTelevision/NBC Universal). During the Covid pandemic, Ling was fortunate enough to continue working on productions such as MYSTERY ROAD: ORIGIN, TROPPO, PIECES OF HER, TRUE SPIRIT and TICKET TO PARADISE.

Ling's work in projects such as A SUNBURNT CHRISTMAS, Jane Campion's TOP OF THE LAKE: CHINA GIRL and THE DOCTOR BLAKE MYSTERIES have solidified her reputation as one of Australia's most versatile screen actors.

Ling has worked on over forty television shows, from hosting iconic children's program PLAY SCHOOL to delighting audiences as the scheming 'Auntie Rose' in the ground-breaking Australian comedy THE FAMILY LAW.

An accomplished stage actor, Ling made her professional debut on the Sydney Opera House stage in *Songket*. Most recently, Ling starred in *Rising* for Playlab Theatre as well as receiving a Matilda Award nomination for her work in *The Ghostwriter*.

Ling loved every moment playing 'Suyin' in Disney's upcoming ten-part series, NAUTILUS.

Pacharo Mzembe – 'Boniface'

Pacharo Mzembe is an Australian based actor specialising in theatre, film & television. He was born in Zimbabwe to Malawian parents and briefly returned to Malawi before migrating to Australia at the age of six. Unearthed as a sporting talent in primary education, he went on to attend the prestigious Ipswich Grammar School, excelling in a range of sports including rugby, basketball and athletics.

Developing an insatiable desire to tell stories led Pacharo to audition for and gain entry into the National Institute of Dramatic Arts (NIDA) at just seventeen. Upon graduating NIDA and appearing in his first few professional mainstage productions, the Sydney Morning Herald identified him as one of "the ten next big names in stage acting".

His theatrical highlights include the portrayal of Dr Martin Luther King Jr in the award winning *The Mountaintop* and a national tour with *Prize Fighter*, wherein he was nominated for Best Lead Actor at the Sydney Theatre Awards and the 16th Annual Helpmann Awards, before receiving the Best Performer in the Theatre Companies category at the 36th Annual Green Room Awards. In 2019, Pacharo played 'Serge' in *L'Appartement* at Queensland Theatre.

Although Pacharo's performing arts journey started out in the theatre, he has gone on to appear in numerous television and feature film roles including Paramount Pictures LOVE & MONSTERS, 20th Century Fox's TERRA NOVA, Channel Nine's UNDERBELLY: RAZOR and HERE COME THE HABIBS, SBS's SAFE HARBOUR, FAMILY LAW, DANGER 5 and ABC's SPIRITED & HARROW. Most recently Pacharo was seen in the much-anticipated television series, WAKEFIELD for ABC, and NBC's popular series LA BREA. He will next be seen in the upcoming feature film SLEEPING DOGS.

In 2014 he was awarded the African Australian Arts Excellence Award by the Queensland African Communities Council (QACC). In 2019 he was identified as one of a group of 10 extraordinary actors, a "Rising Star", by the Casting Guild of Australia.

Ashan Kumar – 'Ranbir'

Ashan Kumar shares pride in his origins, being the youngest child of parents born in Suva, Fiji. A Brisbane, Australia boy at heart, Ashan grew up living and breathing football alongside his two older brothers. After being coerced by his mum to join drama club in his final year of high school, he auditioned for his first ever play, *Animal Farm* by George Orwell.

He immediately discovered a deep love for acting and has been in pursuit of this dream ever since. Auditioning for NIDA in 2019, he was accepted into the prestigious three year Bachelor of Arts Theatre Course. Before his NIDA 2021 graduation, Ashan was cast in the much-anticipated Disney+ series NAUTILUS, a reimagining of *20,000 Leagues Under the Sea*.

Chum Ehelepola – 'Jagadish Gosh'

Having walked away from an engineering career to follow his passion for acting, Chum has developed a career as a multi-hyphenate artist.

Most recently Chum can be seen as a core cast member in the 2021 AACTA award winner for best Australian drama, *THE NEWSREADER*, and he reprised his role in the show's recently aired second season. He also played a lead role in ABC comedy *PREPPERS*. He has appeared in award winning shows such as *STATELESS* (ABC), *LADY DYNAMITE* (Netflix), and Paul Giamatti's *LODGE 49* (AMC).

Other television credits include *ONE NIGHT; THE STRAITS*, playing the lovable rogue 'Joseph'; *RAKE; A MOODY CHRISTMAS; DR DR; NO ACTIVITY; REDFERN NOW; SEA PATROL; LAID; ALL SAINTS; FELONY*; critically acclaimed *THE SURGEON, BONES* and *SEQUESTERED*. For Sri Lankan television he also starred in one of the top rating TV shows *DEVI*. Chum has performed in numerous films that have had the honour of playing at festivals such as Cannes, Sundance and the Sydney Film Festival.

Chum has appeared on stage in the critically acclaimed *Between Two Waves, Romeo and Juliet, Doggs Hamlet, Cahoots McBeth, Lulu, and Westside Story*.

Andrew Shaw – 'Jiacomo'

Andrew Shaw was born in Brisbane, Australia, growing up in Port Moresby, Papua New Guinea, later landing himself in Sydney. Hailing from a family of athletes, Andrew followed the tradition and became a professional Rugby Union player seeing him travel the globe.

However, after suffering an injury, his sporting career ended abruptly at the age of 24. Following this, Andrew began to chase his passion for acting, applying his mindset and physicality to learning the craft.

His success quickly grew as he landed roles in a variety of prominent Australian TV shows including *BITE CLUB* (2018), *HOME AND AWAY* (2018), *LES NORTON* (2019), *BONDI SLAYER* (2020) and most recently, *RFDS* (2021).

In 2020, Andrew was cast playing as a lead opposite Liam Neeson and Aiden Quinn in the Mark Williams helmed action movie, *BLACKLIGHT*.

Benedict Hardie – 'Edward Cuff'

Benedict Hardie's recent feature film credits include Russell Crowe's *POKERFACE; CARMEN* with Paul Mescal and Melissa Barrera; Leah Purcell's *THE DROVERS WIFE: THE LEGEND OF MOLLY JOHNSON*; as well as the NBC/Stan series *JOE VS. CAROLE* alongside Kate McKinnon and John Cameron Mitchell.

His other feature film credits include Leigh Whannell's THE INVISIBLE MAN opposite Elisabeth Moss; JUDY & PUNCH directed by Mirrah Foulkes; UPGRADE, also from Leigh Whannell; and the Oscar-winning HACKSAW RIDGE, directed by Mel Gibson. He also has great supporting roles in THE WATER DIVINER with Russell Crowe; THE LIGHT BETWEEN OCEANS with Michael Fassbender; and many other features.

His television credits include the BBC Series THE LUMINARIES; the HBO Max/Stan Series THE TOURIST; MR INBETWEEN for FX; EDEN and THE COMMONS also for Stan; TOTAL CONTROL, SECRET CITY, MOLLY, and DEADLINE GALLIPOLI. Benedict will next be seen in NAUTILUS, the SBS series WHILE THE MEN ARE AWAY, NCIS SYDNEY for Paramount+ and Season 3 of TOTAL CONTROL for the ABC.

Jacob Collins-Levy - 'Captain Youngblood'

Jacob Collins-Levy is a graduate of Melbourne's premier acting program, 16th Street Actors Studio and has worked extensively in television and film in both the UK and Australia.

In 2023, Jacob completed filming the role of 'Captain Youngblood' in the series NAUTILUS, and can currently be seen in the stand-out role of 'Eredin' in the Netflix series THE WITCHER: BLOOD ORIGIN, a six-part spin-off of the enormously successful THE WITCHER. Jacob was previously on screen for Netflix in the Scandi-noir thriller YOUNG WALLANDER in which he plays lead antagonist 'Karl-Axel Munck' and THE LIBERATOR. Other recent work in the UK includes playing 'Lord Byron' in DOCTOR WHO; the role of 'Benji' in the Channel 4 comedy series PURE; and the lead role of 'Henry VII' opposite Jodie Comer in the Starz series THE WHITE PRINCESS.

In Australia, Jacob played the role of 'Thomas Curnow' in the award-winning film by Justin Kurzel TRUE HISTORY OF THE NED KELLY GANG; and starred in the films JOE CINQUE'S CONSOLATION by director Sotiri Dounoukas; and the critically acclaimed HOLDING THE MAN by director Neil Armfield.

Jacob has also featured in many Australian television series including, MISS FISHER'S MODERN MURDER MYSTERIES; the award-winning Stan mini-series BLOOM and in BARRACUDA for the ABC. Jacob also played guest roles in the Matchbox series GLITCH for the ABC; and in GALLIPOLI for the Nine Network. He will next be seen in the highly anticipated Stan series PROSPER.

In early 2023 Jacob performed the role of 'Count Orloc' for Malthouse Theatre's rendition of *Nosferatu* to rave reviews. He was on stage in 2021 for the production *Burn This* with 16th Street Theatre.

Jacob won the prestigious Best Male Actor in the Casting Guild of Australia's Sirius Awards in 2016.

Luke Arnold – 'Captain Billy Millais'

Luke is a Western Australian Academy of Performing Arts (WAAPA) graduate with a diverse international acting career. Notably, he portrayed 'Long John Silver' in Starz's prequel to *Treasure Island*, *BLACK SAILS*, and starred in Amazon/CBS's *SALVATION*, CBS's *MACGYVER* and *RUSH HOUR*, and the Hasbro/Netflix animated series *STRETCH ARMSTRONG & THE FLEX FIGHTERS*.

In Australia, Luke won a TV Week Logie for Most Outstanding Actor for his role as Michael Hutchence in the acclaimed mini-series *NEVER TEAR US APART: THE UNTOLD STORY OF INXS* and received a Silver Logie nomination for Most Outstanding Supporting Actor in SBS/NITV's *TRUE COLOURS*. His Australian television credits also include *GLITCH* on Netflix/ABC, *THE END* by See-Saw Films, *PREPPERS* on ABC, and more. His next role is leading the adaptation of Chris Hammer's best-selling book *SCRUBLANDS*, airing on Stan, BBC Four and Sundance Now. Luke has appeared in films like the Western thriller *DEADMAN STANDING*, *MARY PICKFORD: LOVE WILD*, and Heather Graham's romantic comedy *HALF MAGIC*.

Luke has an impressive theatre background, with performances for Melbourne Theatre Company, La Mama Theatre, and The Shakespeare Globe Centre Australia. In addition to acting, Luke is an accomplished author, with his *Fetch Phillips* series published worldwide in multiple languages.

Damien Garvey – 'Director Crawley'

After spending 2022 filming *NAUTILUS*, Damien was thrilled to join the cast of Disney's *THE ARTFUL DODGER*.

Damien has played several regular roles, such as 'Det Sgt Bryan Nichols' in *HARROW*; 'Stan', the popular barman in *JACK IRISH*; and 'Cal McGregor' in *RAKE*, for which he was AACTA nominated for Best Guest or Supporting Actor in a Television Drama.

Damien was awarded the AFI (now AACTA) Award for his standout portrayal of 'Detective Graham "Chook" Fowler' in *UNDERBELLY: THE GOLDEN MILE* and over the years has played a diverse array of supporting roles in series 'such as *TIDELANDS*, *THE END*, and feature films *DORA AND THE LOST CITY OF GOLD* (Dir: James Bobin) and *RIDE LIKE A GIRL* (Dir: Rachel Griffiths) and studio feature *LOVE AND MONSTERS* (Paramount).

Other television credits include HBO's Emmy-nominated series *THE LEFTOVERS*, *JOE VS. CAROLE*, *SAFEHARBOUR*, *THE KETTERING INCIDENT*, Steven Spielberg's *TERRA NOVA*, *TRUE STORY WITH HAMISH & ANDY*, *HOGES*, *MISS FISHER'S MURDER MYSTERIES*, *SECRETS AND LIES*, *GODS OF WHEAT STREET*, *MABO* and many others.

Earlier film credits include Jackie Chan's *BLEEDING STEEL*, *MENTAL*, *DRIVE HARD*, *THE FEAR OF DARKNESS*, *MANNY LEWIS*, *A HEARTBEAT AWAY*, *ACCIDENTS HAPPEN*, *BAIT*, *SCOOBY DOO*, *DAYBREAKERS* AND *BLURRED*.

Cameron Cuffe – 'Lord Algernon Pitt'

Cameron Cuffe was amongst the first actors to graduate from The Lir Academy Dublin in 2014.

Since then he has appeared in acclaimed productions on stage and screen such as The Donmar Warehouse's Olivier Award winning revival of *City of Angels* and the Warner Bros. Superman prequel *KRYPTON* for which Cameron was nominated for a Saturn Award for Best Performance by a younger actor.

His other screen credits include *EVERYTHING I KNOW ABOUT LOVE* (BBC One), *THE HALCYON* (ITV), *TIME AFTER TIME* (ABC) and *FLORENCE FOSTER JENKINS*.

Other theatre credits include *The Vertical Hour* (dir. by Nigel Douglas) at the Park Theatre, and Cameron is soon to be seen playing the leading role of 'Brett' in Nancy Harris' new play *Somewhere Out There You* at the Abbey Theatre in Dublin.

Richard E. Grant – 'The Rajah'

Richard E. Grant is an award-winning film, television and theatre actor, writer, director and TV presenter.

He made his feature film debut in 1987 in the critically acclaimed British black comedy *WITHNAIL AND I* (Dir. Bruce Robinson), which was nominated by the British Film Institute as

one of the top 100 British films of all time. Grant went on to star in many popular and highly-regarded films including BRAM STOKER'S DRACULA (Dir. Francis Ford Coppola) opposite Gary Oldman and Sir Anthony Hopkins; Martin Scorsese's Academy and BAFTA award-winning THE AGE OF INNOCENCE; PORTRAIT OF A LADY (Dir. Jane Campion) opposite Nicole Kidman and John Malkovich; GOSFORD PARK (Dir. Robert Altmann), which won the SAG Award for Outstanding Performance by a Cast in a Motion Picture; THE IRON LADY (Dir. Phyllida Lloyd) opposite Meryl Streep; ABOUT TIME (Dir. Richard Curtis); and JACKIE (Dir. Pablo Larrain).

In 2006, Grant wrote and directed WAH-WAH, which was loosely based on his own childhood experiences growing up in Swaziland, as depicted in his memoir, *The Wah-Wah Diaries*. The film stars Nicholas Hoult, Gabriel Byrne and Emily Watson and premiered at Edinburgh Film Festival.

In 2018, Grant received critical acclaim for his role in CAN YOU EVER FORGIVE ME? (Dir. Marielle Heller), winning the Independent Spirit Award for Best Supporting Male and receiving nominations for Best Supporting Actor at the Academy Awards, BAFTAs, Golden Globes and the Screen Actors Guild Awards.

Most recently, Grant joined the iconic Star Wars franchise as 'General Pryde' in STAR WARS: THE RISE OF SKYWALKER (Dir. J.J. Abrams), starred in THE HITMAN'S WIFE'S BODYGUARD opposite Ryan Reynolds and Samuel L. Jackson (Dir. Patrick Hughes) and PERSUASION (Dir. Carrie Cracknell) for Netflix.

In television, Grant's credits include LOKI (Disney+), A SERIES OF UNFORTUNATE EVENTS (Netflix), GAME OF THRONES (HBO), JEKYLL & HYDE (ITV), DOWNTON ABBEY (ITV), GIRLS (HBO), DOCTOR WHO (BBC), FRASIER (NBC) and SCARLET PIMPERNEL (A&E). In theatre, Grant's roles include 'Henry Higgins' in *My Fair Lady* (Theatre Royal Sydney/Lyric Opera Chicago), 'Alain Reille' in the UK tour of *God of Carnage*, 'Simon Hench' in Kenneth Branagh's *The Play What I Wrote* (Wyndham's Theatre) and 'Algernon' in *The Importance of Being Earnest* (Aldwych Theatre).

BIOGRAPHIES – CREW

James Dormer – Showrunner / Writer (Episodes 1, 2, 8, 10) / Executive Producer

James is currently showrunning the original live-action series NAUTILUS for Disney+. Produced by Moonriver TV and Seven Stories, the show is based on the Jules Verne's classic

novel *20,000 Leagues Under the Sea*, is a ten-part adventure series about the origin story of Verne's most iconic character, Captain Nemo, and his famous submarine, The Nautilus.

He was a writer on season two of *MEDICI: MASTERS OF FLORENCE* and ran season three for Lux Vide and Netflix. He was lead writer and executive producer on *BEOWULF*, a thirteen-part series for ITV Studios. He has recently worked on multiple projects with Sid Gentle Films, Red Planet Pictures and Big Light Productions.

Previously James was lead writer and co-executive producer on seasons 4 and 5 of *STRIKE BACK* for Sky, HBO and Cinemax. He has also worked on a number of successful series including *SINBAD*, a thirteen-part Sky series about the 8th Century hero; *THE MUSKETEERS*; *SPOOKS*; and ITV's *THE FIXER*. In film, James wrote *OUTCAST*, an American Chinese co-production set in China during the time of the Qin Dynasty, starring Nicholas Cage and Hayden Christensen.

Before becoming a writer for film and television, James worked as a speech writer, ministerial advisor and diplomat.

Xavier Marchand – Executive Producer

Xavier is one of the UK's leading producers and senior executives with over 30 years of industry experience.

Just prior to setting up Moonriver, Xavier was President of Production at eOne Features. He joined eOne when it acquired the Alliance Films Group that Xavier jointly ran, which included Momentum Pictures, the UK distributor whose growth he engineered over ten years. He has also held senior executive positions at Polygram Filmed Entertainment, Warner Bros and Universal.

Some of his recent credits as Producer and/or Executive Producer include *WILD ROSE* (2019), *STAN & OLLIE* (2018), *EYE IN THE SKY* (2015), *SPOTLIGHT* (2015), *SUITE FRANÇAISE* (2014); *THE WOMAN IN BLACK* (2012) and *QUARTET* (2012).

Moonriver produced the feature film *MRS HARRIS GOES TO PARIS* (2022), and are in post-production on *NAUTILUS*, an epic action-adventure TV series for Disney+, based on Jules Verne's beguiling anti-hero, Captain Nemo, from *Twenty Thousand Leagues Under the Sea*. They are currently in production on the series *A GENTLEMAN IN MOSCOW*, an adaptation of Amor Towles' best-selling novel, for Paramount + and Showtime.

Anand Tucker – Executive Producer

Anand Tucker is an award-winning director, producer and writer, whose films include HILARY AND JACKIE, which won him the BIFA Best Director Award and was called 'one of the best British films of the decade' by *The Sunday Times*; and GIRL WITH A PEARL EARRING (Producer), which starred Scarlett Johansson and Colin Firth and was nominated for a BIFA for Best Achievement in Production, a BAFTA for Best British Film and a host of Academy Awards.

He next directed SHOPGIRL, starring Steve Martin, Claire Danes and Jason Schwartzman in 2005. His film AND WHEN DID YOU LAST SEE YOUR FATHER? was released in 2007 and starred Jim Broadbent and Colin Firth. It was nominated for seven BIFAs including Best British Film and Best Director.

In 2009 Anand returned to television directing the critically acclaimed adaptation of David Peace's novel, RED RIDING: NINETEEN EIGHTY THREE for Channel 4. The romantic comedy LEAP YEAR for Universal followed in 2010, starring Amy Adams and Mathew Goode.

In 2014, Anand directed INDIAN SUMMERS, produced by New Pictures for Channel 4 and PBS. The opening episode drew 2.9 million viewers, making it the most successful Channel 4 drama launch in 20 years.

In 2015 Anand started the drama production company Seven Stories with partners Sharon Maguire and Colleen Woodcock. SELECTION DAY by Aravind Adiga for Netflix has been followed by the epic 10 part fantasy series NAUTILUS, based the origin story of Jules Verne's Captain Nemo, for Disney+ on an ambitious film and TV slate.

THE CRITIC, starring Sir Ian McKellen and Gemma Arterton, based on the novel *Curtain Call* by Anthony Quinn and adapted for the screen by Patrick Marber, marks his return to the big screen as director.

Chris Loveall – Executive Producer

With over twenty years of global television experience as a studio and network development executive and commissioner, Chris Loveall has segued into independent production, launching Capricornia Content with a slate of original global scripted and unscripted projects, with a focus on premium content produced in Europe, Australia, Latin America, and the US.

Through his partnership with Princess Pictures, Loveall executive produced the upcoming original drama series LAST DAYS OF THE SPACE AGE – one of the first Disney+ scripted series from Australia, which will air on Hulu in the US and on Disney+/Star globally. Loveall also executive produced the new Queensland-based Disney+ global action-adventure series NAUTILUS – a modern retelling of Jules Verne's classic 20,000 Leagues Under The Sea –

which he originally developed and commissioned during his tenure at Disney+ with producers Anand Tucker/Seven Stories and Xavier Marchand/Moon River.

Across his career, Loveall has held numerous studio, development, and commissioning roles at The CW Network, ABC Signature, Participant Media's US cable network Pivot, as well as the AMC Networks group. At Pivot, he developed, commissioned, and executive produced international co-productions including drama series FORTITUDE (Pivot/Sky Atlantic), as well as Josh Thomas' critically-acclaimed Australian dramedy series PLEASE LIKE ME (Pivot/ABC/Hulu). As Vice President of International Programming for AMC Networks brands AMC, SundanceTV, and BBC America, he developed original international commissions and co-productions including UK drama series LIAR (SundanceTV/ITV), as well as Australian comedy series ROSEHAVEN and drama series CLEVERMAN (both for ABC/SundanceTV).

Most recently, Loveall served as Vice President, International Content for Disney+ developing the global international content strategy, and working closely with the direct-to-consumer and regional teams to develop and produce local language original scripted series including WEEKEND FAMILY and PARALLELES (France).

Johanna Devereaux – Executive Producer

Johanna Devereaux has worked at The Walt Disney Company since 2016, most recently as VP of Scripted Content and DE&I Strategy for Disney+ EMEA, responsible for developing content strategy for the platform across the region; curating and executive producing original series for Disney+; and driving Disney's inclusion policy for EMEA original series.

Alongside NAUTILUS, Johanna's slate for Disney+ includes rom-com WEDDING SEASON, produced by Dancing Ledge Productions and Jax Media; Broadcast Digital Award-winning comedy series EXTRAORDINARY from Sid Gentle Films, returning for a second season in early 2024; Berlinale Series Award-winning thriller THE GOOD MOTHERS by Stephen Butchard, from House Productions and Wildside; and action thriller CULPRITS, from writer-director J Blakeson and producer Stephen Garrett. Her forthcoming shows include thriller THE PERFECT MOTHER, from producer Nicola Shindler; and fantasy adventure series RENEGADE NELL by Sally Wainwright, produced by Lookout Point.

Prior to joining the Disney+ EMEA team, Johanna served as Director of Development for ABC Studios International, responsible for establishing the studio's first scripted strategy outside of North America and building a slate across EMEA and APAC. She oversaw series including HARROW, by Stephen M Irwin; and THE GLOAMING, by Vicki Madden.

Before joining Disney, Johanna worked in IP and underlying rights at Curtis Brown and as a development executive in the independent production sector.

Cameron Welsh – Series Producer

Cameron Welsh recently served as Executive Producer on Apple's science fiction series FOUNDATION, based on Isaac Asimov's Foundation novels.

He worked as an Executive Producer and Showrunner on Syfy's Superman prequel KRYPTON, from Warner Horizon Scripted Television and executive produced by David S. Goyer through his Phantom Four banner.

He previously served as Co-Executive Producer on Season 2 of ASH VS. EVIL DEAD for Starz, as well as on NBC's CONSTANTINE. Prior to that he was the Supervising Producer on the first season of Michael Bay's THE LAST SHIP for TNT. He has also served as writer/producer on Steven DeKnight's series INCURSION for Starz.

Michael Matthews – Director and Executive Producer

Michael Matthews made his feature directorial debut with FIVE FINGERS FOR MARSEILLES, a contemporary African Western. The film premiered at the 2017 Toronto International Film Festival, and went on to BFI London Film Festival, Busan Int Film Festival, Fantastic Fest and many more. It won five African Movie Academy Awards, including Best Picture, Best Film in an African Language and Best First Feature Film by a Director.

Michael's second feature, LOVE AND MONSTERS, a fun sci-fi adventure, was made with Paramount Pictures, and produced by 21 Laps Entertainment. Released during the pandemic, the film was a big hit internationally on Netflix and a critical success with 94% on Rotten Tomatoes. It was also Oscar nominated in 2021 for Best Visual Effects.

Matthews recently completed NAUTILUS, a large scale sci-fi adventure series set in the 1800's, based on Jules Verne's classic novel, *20,000 Leagues Under the Sea*. Michael directed the first four episodes and is an Executive Producer on the series, which is due for release in 2024.

Ben C. Lucas – Director (Episodes 5-7)

Ben C. Lucas recently directed multiple episodes of the Moonriver Productions series NAUTILUS, an origin story of Captain Nemo and his legendary submarine from Jules Verne's novel 20,000 LEAGUES UNDER THE SEA.

Other recent television credits include episodes of THE WILDS for Amazon/ABC Signature, drama series AFTER THE VERDICT for Nine Network and eOne, the Acorn TV 8-part mystery series DARBY AND JOAN, the two-part series INFORMER 3838 for Screentime/Nine Network, the Lucy Lawless led MY LIFE IS MURDER for CJZ/Network Ten, and Foxtel's drama series FIGHTING SEASON.

His debut feature film *WASTED ON THE YOUNG* had its international premiere at the Toronto International Film Festival to rave reviews and was picked up for US distribution by Indomina Releasing and in the UK by Momentum Pictures. The film screened in competition at Busan, SxSW, Torino and the Sydney Film Festival, where it received an Honorable Mention before its theatrical release via Paramount Pictures Australia.

Ben's second feature, sci-fi thriller *OTHERLIFE*, starring Jessica de Gouw, premiered at Sydney Film Festival and was acquired worldwide by Netflix. His short film *NYX* premiered on Hulu as part of Fox Digital's 2020 "Bite Size Halloween" collection. Ben's unique upbringing, being raised at sea, led to an early interest in story, culture and adventure that has translated well to many projects.

Isabelle Sieb – Director (Episodes 8-10)

Isabelle is an Emmy-winning and multi BAFTA-nominated director for film and television.

TV work includes *THE DEVIL'S HOUR* with Hartswood Films for Amazon; BAFTA-nominated and Emmy award-winning *VIGIL* with World Productions, starring Suranne Jones and Rose Leslie for BBC One/Peacock; and *SHETLAND* for the BBC. Isabelle was the lead director on *THE ATHENA*, a BAFTA and RTS award-nominated series for Sky, starring Ella Balinska (*CHARLIE'S ANGELS*).

Her shorts include *THREE WOMEN WAIT FOR DEATH*, which won the Chris Collins Best of Live Action Award at the Encounters Film Festival and was long-listed for the Best British Short Film BAFTA 2017. Isabelle is currently working on the fantasy epic *NAUTILUS* with Moonriver TV and Seven Stories, based on Jules Verne's *20 000 Leagues Under the Sea*. She has projects in development with HBO and Netflix.

Matthew Parkhill – Writer (Episodes 3, 7, 9)

Matthew is currently working with Zack Snyder, who's producing his French Foreign Legion thriller, *UNTIL THE LAST ONE*.

His international political thriller for Fox and Endor Productions, *DEEP STATE*, ran for two seasons. Matthew created, wrote and was showrunner for both seasons. He also directed eight of the 16 episodes. Starring Mark Strong (Season 1) and Walton Goggins (Season 2), the show aired in over 50 countries, doubled the primetime average audience on FOX across Europe and Africa, and was the most viewed show on EPIX, its home in the US.

He created, wrote and was showrunner on the multi-award-winning US TV show, *ROGUE* (DirecTV and Entertainment One), which ran for 50 episodes between 2012-2017, starring Thandiwe Newton and Cole Hauser (*YELLOWSTONE*).

His first feature film as writer/director, DOT THE I, starred Gael García Bernal, Tom Hardy and Charlie Cox. It was selected for the prestigious Premiere Section at the Sundance Film Festival and won the Audience Award at the Deauville Film Festival.

His second feature, THE CALLER, premiered at the Edinburgh Film Festival and was released in the US by Sony Pictures and in the UK by Universal. Shot in Puerto Rico, the supernatural thriller stars Rachelle Lefevre, Stephen Moyer and Luis Guzmán.

Melissa Bubnic – Writer (Episode 4)

Melissa Bubnic is an acclaimed writer for stage and screen. She works extensively as a collaborator on other people's shows and originating her own work, as well as adapting novels and non-fiction. She is currently under commission with Carnival Films, Playground, Scott Free, SunnyMarch, and is working on Australian projects with Hopscotch Features and Fremantle.

Her feature film debut, AND MRS, starring Aisling Bea, Colin Hanks and Billie Lourd, shot in London in September 2022 and is currently in post-production.

She won the Channel 4 Sonia Friedman Production Award for Best Play for *Monkey Work, Baboon Chop*. She won the Lysicrates Prize for Playwriting for *Ghosting the Party*, which premiered to rave reviews at Griffin Theatre Company in 2022. Her play, *Hedda*, an adaptation of Hedda Gabler for Queensland Theatre, won universal acclaim in 2018. *Boys Will Be Boys* was commissioned and premiered by the Sydney Theatre Company in 2015 and has since been produced by Headlong and the Bush Theatre, and by Auckland's Silo Theatre Company.

Her play *Beached* won the 2010 Patrick White Award from the Sydney Theatre Company. *Beached* premiered at the Melbourne Theatre Company and was staged at Griffin Theatre Company in Sydney, and at Soho Theatre in London. Her play, *Stop. Rewind* (dir. Anne Browning) premiered at Red Stitch Theatre in Melbourne in 2010 and toured Australia in 2012. In 2011, Melissa completed a Masters in Writing for Performance at Goldsmiths, University of London.

Sonya Desai – Writer (episode 5)

Sonya Desai has recently written an episode of SMILLA'S SENSE OF SNOW, a six-part adaptation of the Peter Høeg novel, which is currently in pre-production. She also wrote episode 5 of the new Disney+ series NAUTILUS.

Sonya previously worked as a BBC journalist, before focusing on her real passion – TV drama. Her first script, the comedy drama BOOMERANGS, won her a place on the prestigious Channel 4 Screenwriting course and was optioned by Hat Trick. She wrote an ambitious sci-fi thriller on

the course, and soon after finishing she worked in several writers' rooms including DELICIOUS, and THE SECRET LIVES OF THE AMIR SISTERS.

She has various projects of her own in development; being half-Indian and half-Irish, she's interested in identity, in stories from the margins, but combines this with a love of genre and a desire to tell these stories in an accessible way.

Sian Ejiwunmi-Le Berre – Writer (Episode 6)

Sian Ejiwunmi-Le Berre is a screenwriter, songwriter, and actor.

Earning places in the BBC Drama Room 2018 and the 2019 4Screenwriting cohort, Sian went on to write WHEN FANNY MET GERMAINE and DANGEROUS LIAISONS for BBC Radio. Sian also wrote an episode of THE MEDICI: GANGSTERS, BANKERS, POPES for BBC Radio.

A staff director at the National Theatre, Sian assisted Clint Dyer on *Death of England I & II*. She dramaturged Complicité Theatre's latest production, *Drive Your Plow Over the Bones of the Dead*.

More recently, Sian has adapted Agatha Christie's MURDER IS EASY as a 2 x 60' limited series for BBC One and BritBox. Sian is also an executive producer on MURDER IS EASY.

Since writing her script for NAUTILUS, Sian joined the room for LITTLE DISASTERS – a television adaptation of *Anatomy of a Scandal*-author Sarah Vaughan's novel. Sian is leading the adaptation of an intriguing, darkly comic debut novel published in 2023; she was in the writers' room for a television thriller set in the sporting world; and wrote on an upcoming crime series. Her original sports thriller is in development for television.

Ben Nott ACS – Director of Photography

Ben Nott is one of Australia's leading cinematographers. After studying Science, he picked up a camera in his early twenties and his career path took an immediate 180-degree turn.

His work has been recognized both locally and internationally having been nominated in 2006 for Excellence at the American Society of Cinematographers Awards, taking home this prestigious award in 2008. In the same year he received a Prime-Time Emmy nomination for his work on the Ridley and Tony Scott produced miniseries THE COMPANY.

He has also been the recipient of the highest honour awarded to Australian cinematographers, the Milli Award, in 2006, 2008 and 2012, as well as receiving the 2016 ACCTA award for his work on the Spierig Brothers classic PREDESTINATION.

Ben's most recent work has been the ten-part series NAUTILUS, adapted from the works of Jules Verne.

David Lee – Production Designer

David Lee is an award-winning production designer based in London. Originally from Scotland, he graduated from the Duncan of Jordanstone College of Art in Dundee with honours degree in Fine Art.

He began his career as an Art Director on MISSION IMPOSSIBLE, STAR WARS and TOMB RAIDER, amongst others. He has worked prolifically on large scale commercials around the globe for directors who include Baz Luhrmann, Andreas Nilsson, Aoife McArdle, Ellen Kuras, Nathan Price, Adam Berg and Noam Murro.

Recent work includes UK production designer on WATCHMEN for HBO and BRAVE NEW WORLD for Amblin/NBC Universal. He has just completed designing the upcoming series NAUTILUS for Disney+, centred around the origin story of Jules Verne's iconic and beguiling antihero, Captain Nemo.

Derek Wentworth – VFX Supervisor

Derek Wentworth is an award-winning VFX Supervisor specialising in all areas of visual effects production, from bidding and breakdown to concept and design to on-set supervision and post-production.

With over twenty seven years of experience under his belt, he has been lucky enough to work with some of the biggest names in film and TV, including Ridley Scott, Ron Howard and Zack Snyder. He has worked all over the world, with production based out of South Africa, North America, Australia and Europe.

Some of Derek's accomplishments include THIRTEEN LIVES, RAISED BY WOLVES, SICARIO II, POWER RANGERS, GODS OF EGYPT and 300. Derek currently lives between Australia and Canada.

Wendy Cork – Costume Designer (Episodes 1 – 5)

Wendy Cork is a highly sought after costume designer for film and television. She is a keen collaborator bringing a highly tuned creativity and nuanced characterisation to her work.

Wendy has won many awards including an AACTA Award for her work on Bruce Beresford's film LADIES IN BLACK, and two Australian Production Design Guild (APDG) awards for the Spierig Bros film PREDESTINATION and Porchlight's TV series for the ABC, OPERATION BUFFALO.

Other credits include the very successful Stan/BBC series THE TOURIST, starring Jamie Dornan; WINCHESTER, starring Helen Mirren and Sarah Snook; HERE OUT WEST, starring Genevieve Lemon; INDIAN SUMMERS for Biscuit Films and many more. Recently, Wendy was costume designer on HOUSE OF GODS, her second collaboration with producers Bree-Anne Sykes and Sheila Jayadev.

Marion Boyce – Costume Designer (Episodes 5-10)

Marion Boyce is an internationally renowned costume designer working across film and television in Australia and overseas.

She was nominated for an Emmy and a Costume Designer's Guild Award in 2008 for her work on THE STARTER WIFE. In 2014, Marion won the AACTA Award for Best Costume Design in a Television Series for her work on MISS FISHER'S MURDER MYSTERIES, Season 2. In 2015 she won the AACTA Award for Best Costume Design on a Feature Film for her work on THE DRESSMAKER and was also nominated for an AACTA Award for Best Costume Design in a Television Series for her work on MISS FISHER'S MURDER MYSTERIES, Season 3.

In 2017 Marion was nominated for the 19th Costume Designers Guild Award for Excellence in Period Film for her work on THE DRESSMAKER. In 2021 Marion was nominated for the AACTA Best Costume Award for her work on THE NEWSREADER.

Boyce's credits include the TV series MISS FISHER'S MURDER MYSTERIES Seasons 1, 2 and 3; THE HOLLOWMEN, THE STARTER WIFE, NIGHTMARES, DREAMSCAPES, THE GLOAMING and THE NEWSREADER. Films include CROCODILE DUNDEE IN LOS ANGELES, JOEY, ZEUS AND ROXANNE, THE DRESSMAKER, and the television movies HERCULES, SALEM'S LOT, THE ECHO OF THUNDER, NOAH'S ARK and MOBY DICK.

Most recently Marion has worked on RUN RABBIT RUN for Carver Films 2022, THE NEWSREADER for ABC TV and BARONS for Fremantle Media, as well as the pre-trailer for the in development THE SECRET LIFE OF DRESSES, and NAUTILUS (episodes 8, 9 and 10).

Marion has also designed a number of touring exhibitions, including MISS FISHER Seasons 2 and 3 and THE DRESSMAKER – recently shown in Albury and at the National Film and Sound Archive in Canberra. Marion designed and curated an exhibition for The National Trust of South Australia, *The Age of Elegance* and designed and curated an exhibition from her private collection, *The Bowerbird and The Bride*, which toured regional Australia.

Currently, she is filming LADIES IN BLACK, a six-part series set in the early 1960s.

Rick Findlater – Hair & Makeup Designer

Makeup and Hair Designer Rick Findlater's prolific career began in London under the tutelage of some of the most renowned schools in the art of Makeup. He then crossed the Pond to Vancouver, working to gain experience as an assistant until returning home to Australia.

Rick was fortunate enough to work consistently on various series and movies for television. A pivotal moment in his career was when a colleague asked if he was interested in working on a film in New Zealand as the personal makeup artist for the character 'Gandalf'.

His first feature film LORD OF THE RINGS: THE FELLOWSHIP OF THE RING became part of one of the most successful film trilogies in history. This ultimately led to his continuing to work with director Peter Jackson on seven more films including THE HOBBIT trilogy which garnered Rick an Oscar and BAFTA nominations recognizing his incredible talent. His career includes other highly acclaimed films such as the first AVATAR, MULAN (nominated for best period character styling for Hollywood Makeup & Hairstylists Guild Awards),” the period series MRS. AMERICA and Marvel's SHANG- CHI. His recent credits as a designer include THIRTEEN LIVES, TICKET TO PARADISE, TRUE SPIRIT, and the series NAUTILUS and APPLES NEVER FALL.

Guy Bensley – Editor (Episodes 1-4, 9-10)

Guy Bensley has been editing principally film and television drama for many years.

Immediately prior to NAUTILUS he edited the Shekhar Kapur romantic comedy WHAT'S LOVE GOT TO DO WITH IT, and the year before he shared a BAFTA for editing on Michaela Cole's I MAY DESTROY YOU. Other UK television work includes TABOO, ENDEAVOUR, FORTITUDE and VICTORIA.

Among his films as editor are AN IDEAL HUSBAND, JOHNNY ENGLISH REBORN and DORIAN GREY.

Melanie Viner-Cuneo – Editor (Episodes 5-7)

Melanie is a highly respected London-based editor who started her career as an assistant on feature films, working with editors such as Tony Lawson and directors such as Stanley Kubrick and Kenneth Branagh.

After assisting on EYES WIDE SHUT, Melanie branched out as an editor on STANLEY KUBRICK: A LIFE IN PICTURES, working closely with the Kubrick family. Warner Bros. premiered the film at the Berlin Film Festival and it has since become the definitive guide to the controversial filmmaker. BBC2 also screened the documentary over three consecutive nights.

Melanie's television drama credits include ACCUSED: MO'S STORY for which Olivia Coleman won a Best Performance BAFTA. She has worked with directors such as David Blair and Guillem Morales, editing both TV movies and television drama such as BBC1's ever-popular POLDARK.

Most recently she has edited episodes of DANGEROUS LIAISONS with Playground & Lionsgate for Starz and NAUTILUS for Disney+.

Simone Nesti – Editor (Episode 8)

Simone Nesti is a London based TV and film editor with over ten years' experience in the industry.

Specialising in TV drama, Simone's most recent credits include KILLING EVE (Sid Gentle/BBC America), ACKLEY BRIDGE (The Forge Entertainment/Channel4) and A THOUSAND BLOWS (The Story Collective/Disney+).