



Dear Reader,

You probably know that my name is Emma and that I am an actress. One of the distinct advantages of beginning my career at such a young age was being exposed to a number of extremely talented individuals and unique situations – Noah was no exception.

The tale of Noah’s ark is one of the most iconic in religious history. Darren Aronofsky managed to create a film that is not only epic in scale, budget and talent but stays true to what he is known for: creativity, originality, and personal intimate stories. Darren’s work, including Noah is truly different and will no doubt be controversial. I hope I will always receive the chance to be part of films that I believe in –

so thank you Darren for letting me be part of your story.

In addition to providing content that directly relates to Noah and my experiences working on that film, I’ve decided to include some interviews with people whose work has inspired me over the last ten years. I want to thank them for being so open, for sharing their thoughts, their work and their time.

And finally thank you to Wonderland magazine and to YOU, its readership. I don’t often get the chance to do this. What started as an idea to help promote Noah turned into an amazing exploration that I hope you will enjoy as much as I did.

Love, Emma

Thanks to:
Luke Windsor (I couldn’t have done this without you)
Ari Handel
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Douglas Booth
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Starn Twins
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Derek Blasberg
Nancy Brownlow

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Christian Oita
Katie McLean
Sarah Slutsky
Liliana Greenfield Sanders

Paramount Pictures

Huw, Jack, Jack, Ali and everyone at Wonderland.

Bloom of the
Wallflower

Emma's journey
thus far.

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Photographer KERRY HALLIHAN
Fashion GRACE COBB
Words DEREK BLASBERG



DIESEL LEATHER TRIBUTE collection
available exclusively at Selfridges.



Beaded dress by EMPORIO ARMANI, diamond necklace by HARRY WINSTON and gold band by RUTH TOMLINSON.

My mother is the first person to say I always wanted a little brother or sister. I was the youngest in my entire family, and I always felt like it was a disservice to humanity that there wasn't someone after me onto whom I could dispel my pearls of wisdom. So, when Emma Watson – then a smiley, sweet, super smart teenager – and I became buddies, I felt like my childhood prayers had been answered. There was only one striking difference: Emma, wise beyond her years, already knew more than I did about just about everything and didn't need any such advice. Emma is one of those rare breeds of people who have an intuition, a good head on their shoulders, a quick judgment. I can't be certain that, as her adopted big bro, she's learned any of that from me, but I will say she's taught me a thing or two. She is concise, put together, organised, forthright and reliable. (Which are not the sorts of adjectives that apply to most child actors.) Back when I'd visit her on the Harry Potter sets, her dressing areas would be tidy(ish) and her well worn and bookmarked books would be stacked everywhere. She navigated the pressures of filming the world's most successful cinema franchise with elegance and grace, and she didn't forget to do the little things, like send funny postcards from vacations and fruit baskets at the holidays. After Potter, I watched her grow into a beautiful young woman who is navigating a career that's entirely her own. It's been an interesting transition: As she herself says, she felt she was an adult even when she was in the body a little girl waving a magic wand. Now, it's as though she has caught up with herself. In the film Perks of Being a Wallflower, she charmingly captured the end of an American innocence. In the upcoming Noah, she tackles the role of a biblical daughter-in-law in an epic adventure. Behold: Emma, a thoroughly modern woman.

Where are you right now and what are you doing?
Right now I'm on holiday. I'm stood on the balcony of my hotel room and I'm scratching my feet because I've been eaten alive by mosquitos. I look like I have a disease. I'm told I have sweet blood.

Well, I'm freezing in New York, so you won't get much mosquito sympathy from me.
Well, I miss New York. I loved living there.

You were in New York during Hurricane Sandy. How surreal was that?
It was surreal for a couple of reasons. It delayed the end of our shooting for a few weeks, so we got the irony of filming an epic biblical movie about a flood, and then a storm comes and floods much of New York. It even damaged the ark, which was what set us back. The other reason that it was surreal was because you and I were on the Upper East Side, which was completely unfazed by the storm. We had high speed Internet and our phones. All the shops were open and, even weirder, people were shopping in them. The Carlyle Hotel was packed with people getting drinks. I remember calling you and asking, 'Isn't there something we can do I feel like such a waste of space?' And you took me on a meal delivery with Citymeals on Wheels. That was amazing that we could do that. Do you remember Pearl?

How could I forget Pearl?
She was the spritely 90-year-old woman who was listening to Elvis Prestley records when we knocked on her door and delivered her food. Pearl was a babe.

Were you ever scared during the storm?
I remember not taking it very seriously, and then my dad called and said I should fill the bath with water. And I said, 'Why would I do that?' He said to put on the news and then I realized it was going to be a serious thing in some areas. When I showed up at Brown they warned me that it was going to get cold, and I said, 'I'm from England. I know what cold is.' But I soon learned that, no, I didn't know what cold is. My first semester at Brown [in Providence, Rhode Island], when it got into the negative temperatures, I just didn't want to leave my dorm room. I didn't want to go anywhere. I'd only go out to get supplies. The cold makes me miserable!

Speaking of Brown, I'm very proud that you are going to be an official Ivy League graduate soon.
Yes! I'm going to graduate in May, which I can't believe. I can't. I just can't! Very exciting.

So, tell me: What do you plan on doing with that major?
Tough question... I've been very fulfilled by my studies. English has helped me think in an analytical way. It's helped me see the world from new

perspectives. Diving into these stories and characters has given richness to my own life. And now, when I read scripts or look at stories, I have these references for a larger understanding of humanity. I'm sure it will make my job as an actress more interesting.

I visited you on the Harry Potter set a few times, and it was like a little family and everyone knew each other.
It was. I miss the people too. I miss the familiarity.

And to go from that to a new place, a new school, with new friends – must not have been easy, right?
I really wanted a new experience. I loved not knowing anyone. It felt very exciting, and I felt like I was striking out on my own in a very real, very new way. But there's this thing called the Sophomore Slump, which is a phenomenon that is apparently known and recognized, though I had never heard of it. It caught me by surprise. For the first year at university, everything is new and exciting. You don't realize that you don't have your support structure, your home comforts, and all those

Cat print coat and embellished
dress both by MIU MIU.



touchstones that help keep you on track. Then, after the first year, when the adrenaline wears off, you find yourself in a slump. That's what happened to me by the end of my third term. I felt very unsettled and lost.

My mother always told me that in struggles we find strength.

She's right. Now I really know how to take care of myself, how to be alone, how to deal with stress. If I hadn't been through that time, I wouldn't have got there. I never knew I had limits. You make good friends and you make bad friends, and you have to figure it all out. You realize you can't do everything. I really did think I could do it all – commute back to the UK for Potter filming and press, then go to Brown for finals, and keep up with my friends and family. You can't do by the way. You do have to take breaks. It's how I became interested in meditation and yoga. I developed bedtime rituals.

Like what?
You're going to laugh, but now every night before I go to bed I make a hot water bottle. It's a ritual that makes me feel like I'm taking care of myself, and that's important.

Learning how to be alone is a good lesson, and one I don't think a lot of actresses learn.

I realized that. When you're on a film set you're watched and you're never alone and there are all these demands on your time. Everyone knows where you are at every moment of the day. Then, I went to Brown and suddenly I was all alone. At first I hated it. Now, I'm happy to be by myself. I can be calm and productive and content, alone in my apartment.

Now, be honest: Have you ever wanted to go off the rails? Like, get drunk and get a tattoo?

Ha, I love tattoos. But I love them on other people. In fact, I have a Pinterest account and a whole board of tattoos that I like – but I would never want one for myself. I don't think I could pull it off. My own self-image would not allow it.

But you're not as puritanical as that, Emma.

I feel like I've been given a lot of credit where it isn't due that I don't like to party. The truth is that I'm genuinely a shy, socially awkward, introverted person. At a big party, I'm like Bambi in the headlights. It's too much stimulation for me, which is why I end up going to the bathroom! I need time outs! You've seen me at parties, Derek. I get anxious. I'm terrible at small talk and I have a ridiculously short attention span.

That, I have noticed. Is part of that because you've become this big public figure?
Probably. I feel a pressure when I'm meeting new people because I'm aware of their expectations. That makes socializing difficult. Which isn't to say that when I'm in a small group and around my friends, I don't love to dance and be extroverted. I am just extremely self-conscious in public.

Purple embellished bustier dress by DSQUARED2 and feather headpiece by LOUIS VUITTON.

On that note, I'd like to formally apologize for being so shocked when you cut off all your hair.

Why? I loved that you were one of the first people to see it. I loved your reaction. You were utterly shocked. It was an appropriate reaction for a big brother.

You caught me off guard. It was so unexpected.

It wasn't unexpected to me. I had been crafting it in my mind for years. So, when the time came, I went ahead and did it.

Have you ever thought of the psychology behind it? Like, did you do it because you were done with Harry Potter and you wanted to craft yourself a new image? Like Jennifer Lawrence and The Hunger Games?

I think Jennifer Lawrence needed to cut hers off.

But I see the parallel you're trying to make. Maybe Miley Cyrus is a better example?

Ha! Exactly.
My mother always had really short hair, always had a pixie. So for me, it wasn't as crazy as it was to you. To be honest, I felt more myself with that haircut. I felt bold, and it felt empowering because it was my choice. It felt sexy too. Maybe it was the bare neck, but for some reason I felt super, super sexy.

So, one day you'll cut it again?
Absolutely. I miss it so much. The minute I get pregnant, the first thing I'm going to do is cut my hair off because I know I won't be working for a time. If I wasn't an actress, I'd keep it that way. I could wash it in the sink and shake it out like a dog. It's so low maintenance!!!!





Hair Vi at management. Makeup Dotti at Streeters using la Prairie. Nail Technician Zarra Celik at CLM Hair & Make Up using Chanel S 2014 and Body Excellence Hand Cream. Set Design Gillian O'Brien. Photographic Assistance Gareth Horton, Robert Wiley

and Matthew Lawes. Fashion Assistance Lizy Curtis and Francesca Turner. Production Samantha Jourdan and Sylvia Farago. Digital Operator Jonathan Stokes. Thanks Flash Film Studios, MacCulloch and Wallis and Sharna Osborne.

Black silk high-waisted pants and black lace bra (both worn throughout) both by DOLCE & GABBANA and sheer lilac top by MIU MIU.

Let's continue discussing appearances. Has fashion been any sort of fulfillment for you?

I love fashion as a thing. And I very much still follow it and find it interesting and when I come across something really great I get excited and I'm inspired. But there was a moment when I took a step away from fashion.

I was once sat next to Gwen Stefani at some fashion event, and she told me she always often feels like she's in a Saturday Night Live skit at those things.

I find it slightly surreal too. I can remember my first Paris fashion

week, and the insanity and hysteria that went along with it. Just to get into a fashion show? It's more intense than a movie premiere. Sometimes people ask me why I don't go to more shows, but to be honest I'd rather watch it on the internet. Fashion is this massive, huge industry, which I like to dip my toes into. But it's not my industry.

That's true. Film is. Do you remember the day that you and me went to see the Francis Bacon retrospective at the Tate, and I told you that I could see you being a producer or director one day?

And you looked at me like I had ten heads.

Yes! People say that to me a lot now. Maybe I will one day.

Are you still looking for something else you enjoy doing?

Do you remember that time I called you up and asked if you knew anyone who needed an intern? And you almost died laughing?

Yes. You asked if I knew anyone who wanted me to be a personal assistant for a week.

I was serious! I am interested in everything!!! This year, I'm turning 24. A lot of my friends are really worried about turning 24, but I like that I'm getting older. In a way, I started out like this old lady, and now I feel like my age is catching up with me. And I'm excited by all these new things for me to do. I feel like I have so much more to accomplish as an actress. I'd love to try theater and that's a whole other thing. But when I finish my degree, I will have a lot more time to pursue other passions, and I want to figure out what those will be. I love having something completely unrelated to the film industry.

I want to find something that will let me use my brain in another way. I like connecting people who aren't part of that world too.

I've seen your paintings, they're swell.

I love painting. So maybe I hone in on that and do more art classes? Or maybe something different.

Well, I know you're great at yoga.

Then, there you go. I can be a full time actress and a personal part-time yoga teacher?

Ha! Well. We'll see.

On High

Wonderland's cover star and guest editor, actress, red carpet Adonis and friend to some of Hollywood's most revered and groundbreaking talent, Emma Watson spent much of last year covered in biblical mud and sea spray. "The most gruelling part of [filming Darren Aronofsky's fantasy epic *Noah*, out in cinemas in March] I can't really talk about," she tells me from a studio in Dalston, London. She's sitting next to co-star Douglas Booth, who plays Shem, son of Noah (or as atheist Aronofsky saw it, Russell Crowe), and love interest of Watson's Ila, the patriarch's adopted daughter.

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Photographer CHRISTIAN OITA
Fashion MATTHEW JOSEPHS
Words JACK MILLS



Black lace dress by DOLCE & GABBANA.

For a number of reasons, the pair's coming together is a significant turning point in the 23 year-old's adult career – one far removed from the less intense and grub-splattered grounds of Hogwarts, the setting for seven sequential record shredding films in the *Harry Potter* saga. It was there where Watson spent most of her pre-and-mid adolescence playing Harry Potter's cutely bookish best friend, Hermione Granger.

Since meeting Booth on the set of Burberry's autumn/winter 2009 campaign, she's played a couture-obsessed criminelle in Sofia Coppia's *The Bling Ring*, Logan Lerman's endearing collegiate lover in *The Perks of Being a Wallflower*, has co-kick started Fair Trade fashion brand People Tree and is executive producing and lead starring in in-development fantasy trilogy *The Queen of the Tearling* (which re-unites the star with Potter producer, David Heyman). And all the while maintaining H-town's most faultless of Twitter accounts (we checked and checked again for existential Tuesday afternoon hangover tweets).

No, the Paris born, Oxford raised Watson is a picture of hard work and focus. In interview, we forget tabloid-y topics – her polarising backless dress at The Golden Globes, dull, New Boyfriend conjecture, her stud-struck first encounter with Booth, (she spilled to *VMAN* how “offensively attractive” she thinks he is) – and focus in on *Noah*'s pound-shedding, vertebrae splaying filming schedule.

Booth is just as wide-eyed and obsessive about his moda, and the pair spent most of the conversation dewily lost in their admiration for Aronofsky and his grandiose ambition. Booth impressed at just 17 as a true-to-life Boy George in 2010's excellent biopic, *Worried About the Boy* and this year stars alongside Channing Tatum in the Wachowski Brothers' newest fantasy thriller, *Jupiter Ascending* - amongst other high exposure parts.

Dusted down and fresh from a day of asymmetric poses and bijou headwear for their cover shoot, the pair got real with me on all things OCD, method acting, and *Book of Genesis*-style dystopia.

Wonderland: Tell me about filming in the ark – and for so long. You weren't chilling in a west London green screen with freshly blended gingerbread lattes just off camera – the director built it and sent you all to Iceland. Kind of torturous, no?

Douglas: I think one of the obvious ones was the weather; we actually started filming in the summer in New York. It was so hot that Ray Winston [who plays Tubal-cain, Noah's arch enemy] at one point, who wore a beard and heavy makeup up, nearly fell down a flight of stairs.

Emma: His makeup was literally melting off his face. Then we decided to shoot the soaking wet scenes. We literally went through all the seasons.

W: Well, that's weirdly atmospheric...

D: The whole film felt atmospheric and also being on location in Iceland felt like we were on another planet. We were very cut off and secluded and away from the world so it made everything more intense. We simply had to focus, as there was nothing else to distract us. I was impressed by the lack of green screen involved in *Noah* - we tried to make the film as real as possible.

E: Darren really hates special effects. He tried to do as much as he physically could without using green screen. The special effects guy was like a magician. If he could turn leaves from brown to green on camera without using CGI, he would.

W: How much in the way training did you have to do for it?

E: Because of the storm, Doug and I ended up shooting most of our scenes between the hours of 4am and 7am – and at that time I never function well. Because the film has a pro-environment message, Darren didn't want anyone drinking from plastic water bottles on the set, either. So that made things slightly harder. Everything we used had to be recycled or recyclable. Having no water bottles on set at five in the morning - when you're exhausted and delirious – wasn't ideal. I was so tired one morning I picked up a mug from my trailer and drank some stagnant water that had been there for the duration – so three months. I was so ill.

White dress, necklace and earrings
GIVENCHY BY RICCARDO TISCI and
ring Emma's own.



Black silk jacket and trousers both
by PRADA, shirt by T.M LEWIN
and velvet ribbon stylist's own.



Emma wears black velvet coat by MIU
MIU, white shirt and skirt both by RYAN
LO and beret stylist's own.

Emma wears black lace dress by
DOLCE & GABBANA and tiara
from BENTLEY & SKINNER.



W: You've been friends since 2009. How did it feel being cast together in such a high budget big screener?

D: Well you [Emma] probably had insider knowledge of casting because you're friends with Darren.

E: No I really didn't, I had nothing to do with it.

W: When you first met as models, did you talk about films that you had done, actors you mutually loved, or directors you wanted to work with in the future?

E: Oddly, we have the same favourite restaurant in London, and I remember asking him out for dinner and both of us dreaming about what kind of films we wanted to make down the line - not thinking we'd film together only three years later. Weirdly still, Doug bought me a first edition signed copy of the album *Just Kids* by Patti Smith. Patti ended up working with Doug and I and Darren in *Noah* - she wrote a lullaby, which is going to be used in the film. She was very present and around on the set, too.

W: Emma, tell me about your hair in the film. Are you wearing dreadlocks?

E: Dreadlocks. I essentially had a bob at the time. I had a chestnut brown bob, which was sort of the opposite of ideal in that situation. So she put in these hair extensions and we just couldn't hide the fact that my hair was so short. She [her hairdresser] suggested matting it all together. I mean they didn't have baths or showers or anything like that on set, so that worked out really well for everyone.

W: You and Aronofsky have been friends for years. Where and when did you meet? Did he help turn you into the staunch environmentalist you are now?

E: He was at the trailer premier for *Black Swan* and I was at the BAFTAs accepting an award for Harry Potter, and so we were both backstage at the same time and that was that, really. But I was aware of his work, and that was definitely one of the things that drew me to the project and to the script. It's cool to be working on a movie that tells a story that is thought-provoking in a realist way.

W: Darren has said that he wanted to tell a heavily embellished version of the biblical story – he is, after all, an irreligionist...

D: For me, I didn't necessarily sign up to make an environmental movie, I just signed up to work with Darren Aronofsky. I'm such a huge fan.

E: Darren wrote the script with Ari Emanuel, his writing partner. They did a huge amount of research into various versions, scriptures, writings and different tellings of the story - from King James's Bible to other editions. The main problem is that, in the bible, the story of Noah's Ark covers about half a page. He made a three hour movie from three paragraphs' worth of storytelling.

D: But everything he did take from it was deadly accurate. The measurements for the ark were exactly the same as it was in the bible - the exact shape and dimensions. Darren is one of the best filmmakers out there, and it was down to his bizarre imagination

and creativity to bring a story like that to life.

E: To me, Noah as a story is very much "doves and rainbows" - it's a little cheesy in an hilarious kind of way. Mixing that with someone like Darren Aronofsky - who is the lord of darkness and angst - makes for a really interesting dialogue.

W: Aronofsky has made a point to not let on much about the film, its contents, or its narrative arc (no pun intended). I remember reading an article in *The Guardian* about it – the writer was clearly interpreting the plot from the film's slightly opaque two-and-a-half-minutes long trailer. Did he mention the importance of secrecy to you?

E: Let's put it this way – we haven't even seen this film. Darren talks a lot about his films being a bit like a ride - like a rollercoaster. He explained, in an interview I just did with him, that: "If people are going

to pay a sum of money to come and see my movie, I want it to be an incredible, terrifying, overwhelming experience from beginning to end." I think it's much easier to do that when there's a level of mystique or nervous energy about a film. I think Doug and I feel it's important that we protect it.

Emma, tell me about *The Queen of the Tearling*. When did you first read Erika Johansen's novel?

David Heyman sent it to me last summer. I had kind of said I would never do a franchise again, so I was desperate to hate it. Unfortunately, I didn't sleep for about a week because I couldn't put the bloody thing down. It would be fair to say I became obsessed with the role and the book. Now I am executive producing it. Ha!

W: What's next in the ongoing Booth and Watson saga? Are you this generation's Starsky and Hutch?

E: Richard III and Queen Anne would be cool...

D: That would be different.

E: Maybe Bonnie and Clyde?

W. Amazing.



Douglas wears shirt, trousers and knitted top all by ALEXANDER MCQUEEN. Emma wears black velvet coat by MIU MIU, white shirt and skirt both by RYAN LO and beret stylist's own.

Hair Roxane Attard using ALTERNA HAIRCARE. Makeup Daniel Sallstrom using CHANEL LE LIFT and S 2014. Nail Technician Ami Streets at IMC Worldwide using CHANEL S 2014 and BODY EXCELLENCE HAND CREAM. Fashion Assistants Toni-Blaze Ibekwe and Naomi Staniland. Hair Assistant Polly Langham. Makeup Assistant Thuy Le. Special Thanks to Nice Image Studios.



Interviews with the Cast and Crew
by EMMA WATSON

DARREN ARONOFSKY
Director of Noah, screenwriter and film producer

Graduated from Harvard where he studied social sciences. Oscar-nominated director of Black Swan, The Wrestler, The Fountain, Requiem for a Dream and Pi. Fearless auteur. On-set beard grower.

So, you were involved in writing the script for Noah. You haven't been with all of your films, but this one, and The Fountain and Requiem, you wrote those.

And Pi.

How does that process start for you? I imagine it requires a very different set of skills than those you usually use for directing.

It's a completely different job. You know it is much more of a lonely job. Directing is really a collaborative job. And I think everything in the directing process, pretty much apart from storyboarding and shot listing is collaborative. And you know writing is really pretty lonely. Luckily I had Ari Handel to work with and we bounce a lot of ideas off each other.

The whole process started, when I was in seventh grade and I was thirteen, I met Mrs. Fried who you might remember from set. And she was this great English teacher who told us to write something on peace and I ended up writing a poem about Noah. Noah was very much a patron saint for me. There emerged an idea that maybe I could be a writer or a storyteller and then when I finished Pi, I started talking, thinking seriously about, is there a way to somehow turn the Noah story, even though it is such a small story in the Bible, into a two hour long film.

And then a few years went by and Ari and I decided to give it a shot and see if we could set it up and start to write it. How we normally do it is we just spend a lot of time walking around and thinking and talking about it, about ideas. We do a tremendous amount of research, which on this one was even more so because we wanted to read everything there was about the Genesis story and all different types of commentary from the last few thousand years about it to try to breathe a 21st century sensibility into it and make it work for modern movie audiences.

Have you worked with Ari on any of your other writing projects?

I worked with Ari on the story of The Fountain. We spent a lot of time thinking about that but this is the first one we wrote together.

Is The Fountain a companion piece to Noah?

No, I don't think they're really related. They're very different. I think The Fountain fits exactly where I was and the scale of Noah, the complexity of it, the ensemble nature of all the different characters really make it a very different project. You know, The Fountain was really about one guy in different areas of reality.

My stepbrother David is absolutely obsessed with The Fountain. He watches it every few weeks. So I asked him, what should I ask Darren? And his question was that you've used religious referencing as a key storytelling device, and it's a very personal question, so completely you can choose to answer it or not, but what is your personal connection to religion and its use in carving out a moral or meaningful sense in your life?

I think a lot of these stories that come out from religion, people have been telling them thousands of years and they have been having an impact on people for thousands of years because they are incredibly well crafted stories that have just lasted and survived the test of time. I think because they are such ancient stories for us, there is something about them that is connected to our condition on this planet and that's the reason people keep telling them over and over again.

For me, the Noah story, there were a lot of things that were very interesting. There is a real idea about family and re-starting and I think for anyone that is becoming a father, which is something I was doing when I was starting to write it, it's a very interesting idea because there is a lot of fear that when you become a father and I think I was able to think about Noah, because he was not only becoming the new father for the whole of civilisation but he was he was also literally becoming a grandfather in the story so a lot of those ideas connected to me.

Basically it is the fourth story in the bible. There is Creation, then Adam and Eve and Original Sin. Then Cain and Abel the first murder. That happens and then basically it jumps down, and the next story 10 generations later the world is so wicked that the creator decides to

destroy the world and only Noah and his family survive.

That was just interesting, it goes from perfect creation to the original sin to being over with Noah and it just made me think. It really connects to what is happening now on the planet, when we're sort of witnessing man's complete domination of the planet and we're in a very similar place where the environment is changing pretty quickly and pretty radically. 100 years ago, the seas were filled with fish and now it's a pretty dire situation. Noah was instructed to go out and save Creation. The two by two is such an interesting important part of the story that it would be interesting to see if there was a way to connect that to what was happening now.

So, in some senses, the environmental aspects to the film could be perceived as political. Have you thought about how you might answer questions about whether the film is really speaking to that? Is that something you want to talk about, or would you rather let the film speak for itself?

I think that in the story of Noah there is an undeniable environmental message. His job is to save the animals; he builds an arc to save the animals and his family.

I wanted to ask about your relationship with special effects. I was so interested in your approach.

Well it was the first time I've ever dealt with effects on this scale. We have a tremendous number of special effects. The Watchers (the legendary Nephilim) and the actors interacting with them was complicated. We didn't have any animals on set and we had to create them digitally. And all the miracles of the story, which are many, the waters of the heaven and the waters of the earth, we had to think of a way to portray that.

So Noah certainly has the biggest budget you have ever worked with and is probably the first film you have ever made that isn't going to a film festival. How have you found that process and do you think you'll work on this scale again, or do you think you'll be avoiding it for a while?

You never know what is going to connect with people. You can do something small, like The Blair Witch and it connects with everyone. You do something big and it may or may not connect. For me, it is just about the stories and what they take to get made. Taking on something like Noah's Ark you know from the start it had to be epic in scale with epic actors and epic effects. That was always clear, if you're going to do Noah, it's got to be big.

I obviously have to ask you about Patti [Smith] and how and why you wanted her to write the lullaby for the movie?

Well I think it happened when I was on the jury [at the Venice Film Festival]. About a year before we started the movie, Patti was there and we had been friends for a little bit and we watched a few movies together. Then one night we were walking around Venice, it was late at night and the streets were abandoned and we were just getting lost and I was telling her that there was this major plot point in the film about a lullaby in the movie. Patti told me how she has been writing lullabies for years and that she studied them and she has made songs out of them and she told me how much she would like to be involved.

Do you like rollercoaster rides? You always talk about your films being like rides.

I grew up right near Coney Island and one of the most famous rollercoasters in the world, the Cyclone is there, which I'm surprised I didn't take you on, I usually take most of my actors but we were in Iceland in the summer. Next time you come to New York I'll take you on it. But it's this old, wooden rollercoaster from 1929 that's still standing and eight people have died on it in its history and for a guy to have grown up in South Brooklyn it's legendary. Because of it I kind of became a rollercoaster fanatic. Whenever I was in a town that had one of those great amusement parks that is the first thing I would do. My parents are really big rollercoaster riders too. We're not into the spinning rides, you know, the ones that make you vomit, we're really into the adrenaline rides.

DARREN ARONOFSKY

Director of Noah, screenwriter and film producer

That answers my question then, why you made that analogy.

I always talk about the Cyclone because its structure has a great narrative. I think the ride lasts a minute and a half but it takes you through all these different emotions and different types of thrills and it was definitely an inspiration always when I make films just to keep things moving.

In our conversations together, we have spoken a lot about the meaning of happiness and I'm just wondering what that means to you just at this specific moment in time?

We have? We've spent time talking about happiness?

Yeah!

Oh, ok, good, well that makes me happy. Talking about happiness makes me happy.

It obviously had a profound impact on you [laughs].

I mean, I don't know, I'm a pretty optimistic guy even though I'm pretty pessimistic about the state of the world. I think I like to have a good time and I'm happy when I'm deep in my work and I find myself happy when I'm with my friends, when I'm with my son, and when I'm with my girl. I find myself happy when I'm drawing and doing art. I don't know.

Of course I enjoy filmmaking but filmmaking has a lot of pressures. Mostly I enjoy working with actors on set, that's always the most fun. It's between action and cut when we're actually doing our work together, that's the most exciting time and I think that's the thing that brings us all back, that gets us through the hours of sitting in the make-up chair and all the studying and all the rejection and all that stuff, is that moment between action and cut, when it's game time it's really a lot of fun.



Your parents are really a presence in the making of the movie. They're awesome.

I really can't keep them away.

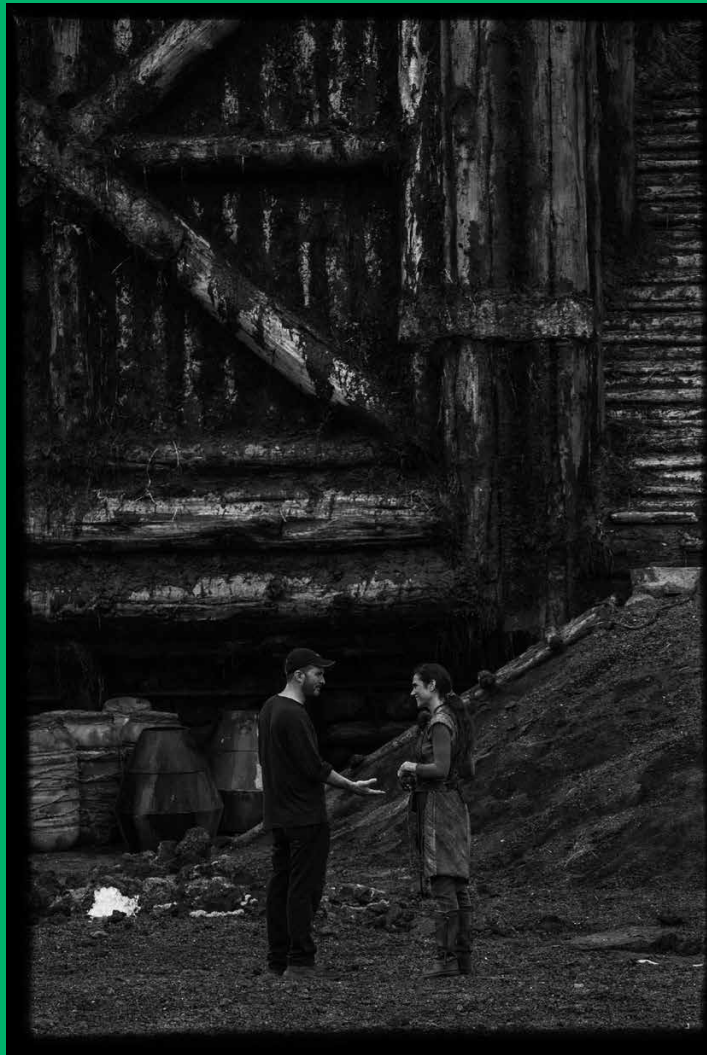
What's the best piece of advice they've ever given you?

They say, their basic attitude in life when it came to work was always "Don't work too hard" and getting permission from your parents not to work too hard I think is an important lesson. It's interesting, in some ways the less hard I've worked, allowing the stress and pressure out of my life and having the confidence to sort of relax into it I think has made me a better filmmaker.

That makes perfect sense. Your films consistently feature very obsessive and driven individuals, you know, almost to the point of self-destruction. And I'm just interested in, how do you relate to your heroines. Do you see yourself in your heroines or heroes?

I think when it is at a script level, it is a sketch for an actor to take and figure out how to create it for themselves and hopefully you communicate when you're writing something in a screen play, the general direction of where you want the character to go and how to get there.

So it's probably something I can relate to but I think it's important to allow the actor to make those connections themselves and so it is often that the character becomes something hopefully more connected to the actor than it does to me in the end. Sometimes you can see the director in every character but you know, my biggest success was to bring Natalie alive as a ballerina and Micky alive as



MICHAEL WILKINSON

Costume Designer on Noah

Michael costumed the films Party Monster, the final installment of Twilight, Sucker Punch, and most recently American Hustle.



2

What was your favourite costume?

I think for me the challenge was to get the balance right - I wanted to create memorable, striking costumes, but at the same time I had to make sure that they were 100% believable, that they had a reason for looking the way they did, that they didn't distract the audience, but gave them insights into the details of the characters' lives and personalities.

3

What was the most challenging aspect of costuming Noah?

I try to be like a good parent, and not have a favorite! But I'm really proud of the costume I created for you - there was a talented knitter in the costume department who did many samples until we found the right look. We created an interesting technique where we dropped a stitch and it created a wonderful loopy distressed texture.

1

What were your fashion influences?

Darren and I wanted to create a unique look for the film, one that combined lots of different influences, from ancient history to cutting edge modern couture. The idea was to create a world that reverberated with lots of associations, but was not specific to one time or one place. So as well as researching the clothes from biblical times, I was inspired by contemporary fashion designers such as Rick Owens, Raf Simons and Helmut Lang, by African and Middle Eastern traditional clothes, by video game characters and by contemporary artists such as Anselm Kiefer and El Anatsui.



4

What were some stand out moments of the shoot?

There are so many amazing memories from this project - almost being blown off the side of a mountain in Iceland in gale-force winds, dressing 400 soggy extras under rain towers in Long Island on my birthday, unpacking a box of incredible fabrics that we had commissioned from Morocco that were woven together with plastic straws, bottle tops and electrical tape. I think my favorite sight was coming back to the costume trailer late one night to find my entire crew hand sewing the Noah vests together - each vest required about 50 hours of hand finishing, and it made my heart soar to see my crew so invested in the look of the film.

Oscar-nominated for his work on Black Swan. Has also collaborated with Joel Schumacher, Spike Lee, and Jon Favreau. Has worked on music videos for Jay-Z, Tracy Chapman, Moby and Justin Timberlake.

1

Did you really work with Tracy Chapman!?!

(i)How did this come about?

Yes. The track was Gimme One Reason.

(ii)Did you keep your cool?!
(please excuse my massive fan girl moment)

I was fortunate at the time to be working with a director named Julie Dash who was awarded the video. Obviously I was a massive fan of her first record so I was more than excited to get the gig. Truth be told I WAS nervous. I was in my 20's and had only been a DP for a couple of years.



2

When you were thinking about how you might shoot Noah what did you have in mind?

i) What kind of visual metaphors did you use?

A great deal of inspiration comes from conversations I have with Darren about palette and how they're articulated in Production Design and the colour of light. It's really the first meeting of imagination and practicality for me. For instance, having a predetermined light source like fire will dictate the creative choice in colour.

ii)What kind of lighting did you want?

I wanted to convey a naturalism in the quality of the light but also had the intention of stylising it through a relationship with shadow.

(iii)Did any other artists or movies inspire you?

I usually arrive at every film with a great deal of reference in many forms... films, photography, painting, sculpture, music, etc.... Somehow I did not find anything particularly useful as I thought about Noah. I fell back on some influences that I've collected over the years. Rembrandt, Caravaggio, Jon J Muth, Bill Henson, Alec Soth, Andrew Wyath.

(iv)When you deconstructed the film,

what most stood out to you?

I realized that we were making the greatest road movie ever told. It was not until the ark was being built did we actually revisit spaces. This was comforting in that it afforded a great deal of freedom visually because I wasn't bound by matching the light.

(v)What kind of prep did you do?

I spent about 14 weeks of prep which is typical when working with Darren. As you can tell he is a meticulous craftsman. I wish I could say that it was all spent creatively but the honest truth is it's discussion after discussion about logistics and compromise. I'd rather get on with it.



3

Why do you think Noah is an important film?

The allegory. This is me and I do not want to speak for Darren but the film is ultimately an indictment of man for our misuse of the planet. Hopefully the film finds the right audience and its statement on environmentalism is heard.

4

Was there anything that surprised you during filming that ended up inspiring you?

The most inspiring thing to me was the light in Iceland. It inspired many scenes to have a visual tone and feel that was far better than I imagined them to be in prep.

5

On set you were so passionate. What does work mean to you?

That's an interesting thing to think about and a difficult thing to articulate.

It's all I know how to do because I've been in love with the craft of cinematography for 25 years. Although I serve as the visual articulator of words I find the creation of atmosphere in a film the most rewarding. I wish that every film I photograph could be spoken of as art in some circles but sadly I know this is NOT always possible. Cinematography is a strange craft in that there is a sense of authorship but no ownership.



MIKE AND DOUG STARN

Artists

Their major work 'Big Bambú' formed the scaffolding for Noah's Ark. I got to speak to them on Lake Oscawana, on the outskirts of New York, last summer.



How did you first become involved with Noah?

I think it mainly came from one of the assistant art directors. Erica is a friend of a friend and she had our contact info. I think they had designed a bamboo scaffold and they didn't know how they were actually gonna build it so they contacted our studio. We were away somewhere and once we saw the plans we thought, 'this is kind of dull, rigid and not organic and not about people who are in a hurry and not just trying to do something and make something happen.' So we asked Mark Friedberg if he wanted us to do it and he said yes. Mark has known our work for a long time, we're around the same age, and I guess it just worked out perfectly.

So how do the bamboo structures which are in the film differ from, for example, the one you put up at the Metropolitan Museum of Art?

What we did for Noah is all pathway and platform so no sort of dense chaos. We did make a functioning scaffold. Cinematically we were thinking about the characters in the story and how they were going to be able to use it.

It looked amazing. It looked like

nothing else. I think that was Darren's biggest challenge. For example, those rock monsters, the Watchers. Originally he went to a special effects company and they produced something that looked like everything else he's seen. So again, he had to outsource and go to an artist with an original design.

How did you first come up with the idea of the Big Bambú Project before it got stolen by Darren for Noah?

Our work has always dealt with an idea of interconnection and how nothing stays the same. It's always growing and changing. It's part of our philosophy for life and a while ago it just occurred to us that this philosophy could be a physical object that you could be within and inhabit, that you could make the structure that dealt with that same principle and idea and then we got to thinking about which material we could use. And bamboo is flexible, cheap and just the fact that each pole has its own character. It's about how things grow and change. Things come together randomly; life isn't planned, as much as you do plan. We all swim through this chaos every day, you're working with moments



and everyone else's trajectory and that affects yours, it gives you a medium in which to live your life.

You must get asked to be part of all sorts of weird and wonderful projects – what made you say yes to Darren?

Well, he is a great film maker. Getting the chance to do something different and out of the art world is fascinating. Movies are a place where fantasy becomes something so engrossing. I love movies so it was great to have Bambú be part of a movie. We wouldn't have said yes to just anyone.

What kind of movies do you like?

We love Harry Potter. My daughter is now 19 going on 20 and was the perfect age for your movies. It was one of the films that my kids really loved that I really loved too.

That's so great! It's funny because my dad doesn't really like films at all but he read those books to me. So if I had been part of any other children's movie he would have had zero interest but the fact that it was those books meant

we were able to have this special experience together.

Anything else you want to add?

I don't know. The Bible is such a weird book that has done so much damage and so much good in the world. But the story of Noah's ark is the cheesiest craziest story ever. What is he going to do with it? I don't know. When I first heard it I was really surprised but knowing him it will be something amazing.

I felt the same way! The rainbow and the dove and everything... but I think people are in for a shock it gets pretty dark and bloody. . .

PATTI SMITH

Songwriter on Noah

Author of Just Kids, William Blake enthusiast, co-wrote Because the Night with Bruce Springsteen, poet, musician, visual artist, singer, genius, legend, icon.



What is your relationship like with Darren?

Although I don't see Darren very often I feel I can count him as a friend. He is easy to talk to, honest and thoughtful. We are both workers, preoccupied in our tasks. I can trust that time and distance does not alter our friendship.

Why do you think he is an important filmmaker?

Darren has vision. Noah is a visionary film. A commentary on the complexities of being human and what we have done to our planet. He has had the courage to use Biblical material to make a modern statement. We need our artists to step up and counsel as well as enlighten us. Noah is such a film.

What inspiration did you draw on for Ila's lullaby?

I read the script and had a strong sense of the meaning of the song to Noah. His father sang it to him, a song of the creator, the ultimate father. I imagined Russell Crowe as Noah singing it. I imagined you. The words had to be a comfort to him as a boy and to you as a child. You had lost your father and Noah chose to sing you a song. A song that promises that the Father is with you always.

When Darren called and told me I had been cast as Ila I had just arrived in New York two hours before. After having been searching for an apartment for over six months the moment I hung up the phone with Darren I walked straight into an unknown building, which said it had rooms for rent. I was immediately taken to apartment '11a' which is where I lived for the duration of the shoot. It was and still is my dream

home. Two doors opened and they both spelt '11a'. Similarly after a particularly grueling few days I was faced with a big scene with Antony Hopkins. I was nervous. I set my desktop background on my laptop as you. To give me inspiration in the make-up trailer. As I walked out of the bus you were the first thing I saw standing there, looking for catering. I had no idea you would be in Iceland. In short, I believe in signs or a certain poetry/magic that relates to the workings of the universe. I think it is why I am so drawn to your writing and your world view. You see poetry in everything. Every thing or moment has significance. And that is really beautiful to me. Of course the way writing is interpreted is so subjective but.. Does any of what I have said have any resonance with you? If it does do you know when or why or how the world speaks to you in this way? Has there ever been a time when you have felt it has stopped?

I like the James Joyce line in Pomes Penyeach. The signs that mock me as I go. I live with these signs. Sometimes they are everywhere and validate my every move. Sometimes they are cruel. But I embrace them nevertheless. I believe each of us is his own master, but nature is also a master. There are patterns everywhere - in our palm and in a leaf.

The other reason you inspire me is for your strength. You have the conviction of a prophet and yet modesty and "relatability"! When you doubt yourself is there someone or something that gives you the strength to believe in your words, artistic path, and purpose? A reminder that keeps you on track?

Being an artist sends one back and forth across the emotional poles. I guess the simplest way to say it is this: I am an artist; that is what I do. I have ecstatic moments and barren ones. Like a ship Captain negotiating all kinds of weather and states of the sea. Through good and bad weather he is still the Captain. If one is blessed with a gift, no one can take it away. In barren times we must believe. Sometimes it is necessary to put aside our work. Walk by the sea. Help another. Run through the forest. Sleep beneath the stars. Then go back to the work, with new air in our lungs, new ideas. You don't shy away from the darkness in the world but when I have watched you on stage or met you in person there is almost a 'youthfulness'... a giggly, girlishness to you. (I hope you don't mind me making this observation) What helps you keep in touch with or gives you the courage to be both sides of yourself? I contain all sides of myself, all ages. The eleven-year old girl who walked with her dog. The girl who kicked a hole in her Fender Twin amplifier in 1978. The mother. The widow. The beach bum. I don't leave any of them behind when I am on stage. Then I feel more ready to negotiate any situation.

Has becoming/being a mother changed your relationship to your art?

I was always a tomboy. I didn't like having to be conscious of my prospective womanhood. When I had children I loved them. I still felt I was an artist with a somewhat rebellious heart, but I gained something else that was very special. Empathy. An oneness with every mother. A sense that every child was my child as well.

You have such a specific sense of style. What is your definition of femininity? How does it relate to masculinity? How do you find a way to feel good being YOU.

I don't have any definition. I don't really think about things in a divided way. I am aware I possess both masculine and feminine rhythms. I don't analyze which is which. I'm grateful to be alive and to have an imagination and possess good health. As long as I can do my work and move about freely I am happy.

Do you stay abreast of contemporary music? What do you think? What scares you? Or what other sorts of artists—dancers, actors, novelists, painters, whatever—inspire you today?

I love to see new actors and actresses. They give me great hope, as I love the movies so much. Certain films I watch again and again, just to see their work. Saoirse Ronan in Hanna. Mia Wasikowska in Alice in Wonderland. Andrea Riseborough and Sam Riley in Brighton Rock. Casey Affleck in The Assassination of Jesse James. The only thing that scares me, in any field, would be a lack of imagination. Who would you really like to collaborate with that you have yet to? What great dreams have you yet to live out? I would love to collaborate with my daughter Jesse. I think if I am meant to collaborate with anyone it will come. My great dream is to write a detective story. I am working on one but it will take a while. I would have loved to have played a detective. I don't see that happening but that would be a dream job. A detective in a remote dreary town by the sea with an equally dreary church, a dusty library and a pub filled with suspicious fishermen.

The song "Rock 'n' Roll Nigger" Would you write that song today? How do you feel about it now in comparison to when you wrote it? Does meaning—of words, of songs—change along with historical/temporal context? On a related note, why is it important to be profane, to push boundaries, to do the unexpected and the perhaps unsavory?

Rock'n'Roll Nigger was a declaration of existence. I had the great hope and hubris to think I could redefine the word, give it a new fearless connotation. I wrote it with a sense of abandon and still access that feeling of optimistic rage when I sing it. I can't say whether it's important to push boundaries. It came naturally to me, that's all. When I sing it I can feel my young self, kicking through a Fender Twin amplifier, turning the tables at a press conference, pulling the strings off an electric guitar. Then scrambling off the stage and going back to the tour bus and reading T.E. Lawrence.



CLINT MANSELL
Composer on Noah

Previous work includes Requiem for a Dream, The Wrestler, The Fountain and Black Swan. Performs with the Sonus Quartet.



Hey, How are you? What are you out in LA doing?

Finishing Noah.

Wow.

Yeah, tell me about it. I mean the film is nearly two and a half hours long and there is about two hours of score in it, so it's pretty complex. There are so many subtexts and sub-connections between the characters. Tubal-cain is an overall presence, along with the destruction of the world. So audiences might be focusing on some other elements of the story but you can always feel this sort of evil, or this horror of man, that is always in the background.

So once I've written everything, every character has a different theme and different locations have different pieces of music. Once that's done I go back and sort of cross pollinate.

My overall plan for my music in any film is that even if you don't have the dialogue or even if you're not watching the film but you're hearing the music you'd still know what was going on story-wise; you'd still be being pulled through it.

It's a huge tapestry, and we're going back over it to find out which bits of music work well and where. You can start off with an intellectual approach, so you go bad guys on screen with bad guy music and then good guys and good guy music, but then when you start moving things around you can really bring other

elements into play. You can feel the presence of another character even if they're not on the screen. Really it's a lot of experimentation once you've got the thematic ideas. Then you can say we'll juxtapose things against one another and then see how that helps with the story and the emotions.

I really wanted to ask you about inspiration and how it comes to you. How does the music manifest itself usually? Do you hear it in your head? Do you just suddenly get an idea?

There really isn't any set way. I would describe it as a process of me getting out of my own way. It's a very subliminal thing. I don't know where it is. At the risk of namedropping, I met with David Bowie once, as he was going to work on 'The Fountain' but it didn't come to pass. He said his wife told him: "Your job entails a lot of looking out the window, doesn't it?" That's kind of what it is. For me, it's almost like meditative, you know?

I try and get a rhythm of the film. That's the first thing I look for, the pacing and what the overall groove of the film is. Then I just keep playing and writing. The first two things you do will be shit then and then you do something and say, "OK, that's interesting" and then I keep going until I find something I know really sticks to the picture.

Has the connection ever escaped you, because I definitely have this as an actress all the time, I get panicky around the idea that there will be a moment where I need to feel great joy or great sorrow and I just worry that I'll just go numb or I'll just feel blocked and I won't be able to feel anything. Does that ever happen?

All the time [both laugh]. I'm fortunate because I can move around the film and I can go, ok, I'm not feeling that today and I'll go off and do something else. Sometimes that difficult part can really be informed by other things around it. If I'm not feeling something I just try to move on. I'm a firm believer that nothing is ever wasted.

I'm interested; to write some types of music, do you feel a certain amount of pain? Do you feel like it's cathartic? When I have to go

through a really difficult scene, I can't go and have a laugh or chat with someone in the middle of it. I'm just not that type of actress. I'm just interested in what kind of space you have to be in to really write something that...

I think undoubtedly your experiences in life can be channeled or exploited, but I don't know if you necessarily had to have been through these things. I don't know that writing has ever really been cathartic to be honest.

I play live with a nine piece band as well as doing my film work and that's sometimes cathartic, the volume and the emotion when you're playing some of those pieces. Writing is much more of a craft than an art and you ultimately get a little bit desensitized to it.

What is it that keeps you going?

Well I don't know because I'm always thinking about quitting [laughs].

But Darren won't let you!

[More laughter]
Let's see if we're still speaking at the end of this one.

Right, so I'm going to be really self-interested for a minute. When you were coming up with Ila's [Emma's character in Noah] theme, what did that end up being about?

It's not so much about Ila, it's more about what Ila represents to me. Obviously there's the connection between her and Shem (Douglas Booth), also with Ham (Logan Lerman) as well. You don't want to get into this horny teenager area, you know? But at the same time there is a real passion. To me she represents the good of the world. She became about this representation of goodness really, but there's also pain given her unique circumstances.

I can't wait! Is there a part of the score that you're most pleased with that you came up with in Noah?

I am right in the midst of it at the moment. It's been a very difficult score because there is so much music and because the

interconnecting needs are vast. It's been a little difficult to get my head around it all. Most films have a sort of forty-five minutes to an hours' worth of music, and Noah has twice that. A piece I first came up with was for a piece we've just called "Apocalypse". It now plays when the rains come, and I sent it to Darren and this was early on and he played it really loud and his son Henry was listening to it and he ran across the room screaming "It's so dramatic, it's so dramatic".

How old is Henry? Seven?

Something like that yeah.

A 7-year-old boy getting really excited I think is a good barometer.

(Laughs) I'll definitely take that.



On the Watchers.

The legendary Nephilim, according to Genesis 6:4, they were the "Offspring of the sons of God" and the "Daughters of men". Numbers 13:33 said they were giants inhabiting Canaan.

Why do they have to look like football players? Why do they even have to have a human anatomy? We ended up using 'sticks' as inspiration. Artist Sam Messer became the de facto designer of The Watchers.

On Sam Messer.

Early on Darren was unhappy with all the images coming back from the Hollywood creature designers. I reached out to Sam who is just about the most talented person that I know and also the most true. He does what he does and does not try to impress. Darren responded to his work immediately and he became a key player in the Watcher design. He is one of my closest friends and he is a great artist.

MARK FRIEDBERG
Set Designer on Noah

Mark has been production designer on, amongst others, Wes Anderson's The Life Aquatic and The Darjeeling Limited, Ang Lee's The Ice Storm, Jim Jarmusch's Coffee and Cigarettes, and Todd Haynes' Far from Heaven and Mildred Pierce.

On being a Set Designer.

I'm a collaborator at heart. I am inspired by the power creative people can generate by combining their reserves. I was a fine artist who studied at Brown (where you are at school!). I accept the unpredictable elements of filmmaking. Sometimes I have opted to do movies for all the right reasons and they have turned out terribly. And then sometimes the questionable ones turn out to be brilliant. My allegiance is to directors, who even with the most unsure of scripts can make something beautiful. Filmmaking is a bit like a symphony. The director points his baton and all the different departments try to create a sense of harmony.



On the Ark.

We wanted the ark to creak and breathe. We wanted there to be a sense that it may or may not hold together. We wanted the ark to be a clash of art and industry. Survival and family. A dark, brooding, ominous coffin. There had to be a sense that they were trying to build something as big as possible as fast as possible. The straw on the outside of ark looks like it has been thrown to give it a sense of urgency.

On Artist Anselm Kiefer.

I used Anselm as inspiration because I like the mix of brutality and beauty in his work. Anselm works with materials that are industrial and put together with haste and emotion. He works with industrial materials in a fine art setting. It's poetry and nightmare.

ARI HANDEL

Producer, co-writer on Noah

He has worked on Darren Aronofsky's latest four films and is also president of Darren's production company, Protozoa Pictures. He also has a PhD in Neuroscience.



You've worked on almost all of Darren's films as a producer. Can you remember the first time you met? What were your first impressions?

I've known Darren since before either of us had anything to do with movies. We met in our sophomore year in college. To me he was just a tall skinny red-headed kid from Brooklyn with a big mouth and an attitude.

If you had to tell me in a sentence... Why is Noah an important film? Why is a Biblical story still relevant to a modern cinema going audience?

The Noah story, and flood narratives in general, have resonated with human beings around the world for centuries. Why should modern audiences be any different? There's something about the purifying and destructive properties of water, something about a world ending and being restarted, that has a lot power for people.

Why is the story important to a religious audience and why is the story important to a secular audience?

These two questions are a tricky pair. I wouldn't presume to say the movie is important to anyone. I also don't love feeding the divide between those who self-identify as religious and non-religious. It's unfortunate that ideas and issues get polarised across that divide. For instance, we've seen a lot of

self-identified religious audiences react negatively to the idea that there might be an "environmental" theme in our telling of the Noah story. Somewhere along the way the notion of environmental became viewed as anti-religious. So I'd love it if our film was a reminder of how central the idea of good stewardship over all creation is in the Bible. On the flip side, it's amazing to see how many self-identified non-religious people are put off by the very idea of a film that derives from the Bible and immediately attack the logic of whether Noah could ever build a boat big enough to fit all the animals, or where the water of the flood could ever go, or what have you, as a way of evaluating whether the story is worth telling. I'd love it if our film was a reminder that these stories tap into strong and powerful human concerns. That you don't have to be a believer to find value and entertainment in Biblical stories. They're some of our greatest tales. It's a shame that we can all embrace The Clash of The Titans and Thor but hold back from doing the same for the Bible because of a religious divide.

How does Noah compare to Darren's other films?

It's obviously much bigger in scope than anything else we've done. More visual effects and bigger sets. But if you put that aside it shares a lot with the other films. Like the others, it recasts a familiar genre in a new way. Except in this case the genre is Biblical Epic.

How do you feel about your and Darren's work being referred to as 'controversial'?

If that means that people feel strongly about it, positively and negatively, that they don't always agree and they want to talk about why, then I'd like nothing better.

What was the most surreal moment for you working on Noah?

There were many great moments. Seeing Mark Friedberg's Ark in the middle of a field in Oyster Bay, Long Island for the first time and walking up to the top was a pretty mind-blowing moment. The most surreal moment might have been in Iceland when we were shooting a scene from the New World. It was a green mountainside where the Ark was meant to have come to rest. In the valley below we'd set up the beginnings of a few huts that Noah's family were building. The sky was full of grey clouds and an old Icelandic crew-member turned and said, "Rainbow's coming". And sure enough, 10 minutes later, out of nowhere, the clouds blew off and a perfect 180 degree rainbow leaped from one side of the valley to the other framing the spot where the Ark had landed and family was starting again. That was pretty moving.

I sneakily stole a peak at one of the books you were reading during Noah that was on your chair. I think it was a philosophical text - to do with good and evil.

Were there any texts other than 'Noah' itself that you found useful or inspiring whilst you were writing Noah?

Oh that worked? I usually just held it up to block the view of me playing Angry Birds.

But yes, we read a lot. I'm a reader and so whenever I'm thinking or struggling with ideas I root around in source material. So I read the Dead Sea scrolls, St. Augustine, all kinds of biblical exegesis and commentaries. I was particularly interested in what Jewish mysticism, myth and commentaries had to say about some of the more obscure parts of the story - who the Watchers were, how the Ark was built, the garments Adam and Eve were given when they left Eden, the life of Methuselah... I hunted down as many clues and stories about those things as I could find.

We were also very interested in trying to look at Noah as a human. Once you start to look there are many plays, novels and stories taking a glance at early Genesis that were inspirational. Kierkegaard has a great examination of Abraham walking up the mountain to sacrifice Isaac. And Elie Wiesel delves deeply into the character of Noah. Then there are books that don't have anything to do with this story on the surface. Something I read early on that inspired me a lot as a character study was Cloudsplitter, which is a tremendous novel by Russell Banks.

LOGAN LERMAN

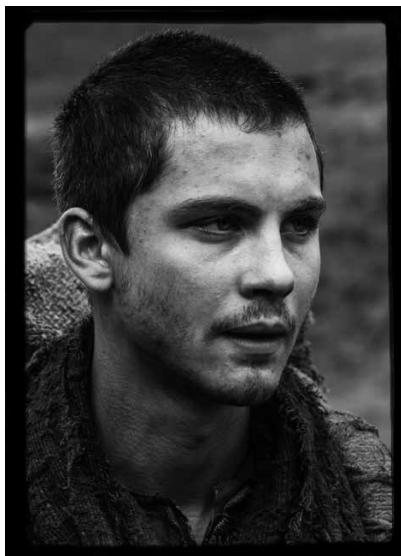
Actor, 'Ham' in Noah

'Charlie' in the The Perks of Being a Wallflower. Starred in 3:10 to Yuma with Russell Crowe (protagonist in Noah). About to star with Brad Pitt, Shia LaBeouf, Jon Bernthal, Michael Peña, Jason Isaacs, Scott Eastwood and Alicia von Rittberg in Fury. Intends on directing one day soon. Hates mosquitos.

1

Why do you think Noah is an important story?

I remember walking through the interior of the ark and being amazed by the scale and detail of the production. I had never seen anything like it. The ark was ginormous and the production designers created all of the hibernating mammals, birds, insects and spiders and placed them all around the different levels of the set... there were so many beautifully detailed creatures. It was incredible and definitely the most surreal moment making this film.



2

What does working with Darren mean to you?

Collaborating with Darren and observing his process is a privilege. He is hands down one of the greatest and most inspiring filmmakers out there. I'm proud to have worked with him.



3

What was the most surreal moment for you working on Noah?

Noah is an important story because it reminds us that we have to respect the environment and the animals we share this planet with... or else! !