



“Every one of us is special and nobody is like anyone else.”

Step right up ... and into the spellbinding imagination of a man who set out to reveal that life itself can be the most thrilling show of all. Inspired by the legend and ambitions of America’s original pop-culture impresario, P.T. Barnum, comes an inspirational rags-to-riches tale of a brash dreamer who rose from nothing to prove that anything you can envision is possible and that everyone, no matter how invisible, has a stupendous story worthy of a world-class spectacle.

Australian filmmaker Michael Gracey makes his feature film directorial debut with *The Greatest Showman*, a story that, in the larger-than-life spirit of Barnum, bursts into a boldly imagined fictional realm, one full of infectious pop tunes, glam dances and a celebration of the transformative power of showmanship, love and self-belief. Gracey braids together original songs by Academy Award® winners Benj Pasek and Justin Paul (*La La Land*) with a multi-talented cast headed by Academy Award® nominee Hugh Jackman to immerse audiences in the very origins of mass entertainment and mega-celebrities in the 70s ... the 1870s that is. The result is a chance to enter the newly electrified world of America’s post-Civil War Gilded Age -- through the viscerally contemporary lens of the pop culture just igniting then.

P.T. Barnum may have lived over a century ago, but for Gracey, he was a progenitor of our times. He sees Barnum as a pioneer of today’s visionaries and entrepreneurs who’ve revolutionized social life, the Steve Jobs or Jay-Z of his day. The film is a musical reverie, an ode to dreams, not a biopic. But at its center is Barnum’s conviction that the drudgery of everyday life is something you can bust through into a realm of wonder, curiosity and the joys of being proudly different. Most of all Gracey hoped to key into the *feeling* of that moment of personal inspiration or acceptance when life seems grander than you ever expected. Says Gracey: “When audiences came to experience a P.T. Barnum spectacle, they were completely transported out of the ordinary, and we try to do the same in this film in a contemporary way.”

Adds Jackman, who devoted himself for years to bring the film to the screen: “It’s not exaggerating to say that Barnum ushered in modern-day America – and especially the idea that your talent, your imagination and your ability to work hard should be the only things that determine your success. He knew how to make something out of nothing, how to turn lemons into lemonade. I’ve always loved that quality. He followed his own path, and turned any setback he had into a positive. So many things I aspire to in my life are embodied in this one character.”

The Greatest Showman also touches on another idea of these times: that of chosen families built around allowing people to express who they are without reservation. “A big idea in the film is that your real wealth is the people that you surround yourself with and the people who love you,” says Gracey. “Barnum pulled people together who the world might otherwise have ignored. And by bringing each of these people into the light he created a family who were always going to be there for each other. In the course of the film, Barnum almost loses both his real family and his circus family – but then you watch him discover that the most important thing he can do is bring them both back together again.”

Twentieth Century Fox presents *The Greatest Showman*, a Laurence Mark/Chernin Entertainment production starring Hugh Jackman. Michael Gracey directs from a screenplay by Jenny Bicks and Bill Condon and a

story by Jenny Bicks. The producers are Laurence Mark, Peter Chernin and Jenno Topping, with James Mangold, Donald J. Lee, Jr. and Tonia Davis serving as executive producers. Joining with Jackman are Zac Efron as Barnum's partner, Phillip; four-time Academy Award®-nominee Michelle Williams as Barnum's wife, Charity; Rebecca Ferguson as Swedish superstar Jenny Lind and Zendaya as the trapeze artist Anne Wheeler.

The behind-the-scenes team who bring 2017 filmmaking to the start of showbiz include two-time Academy Award® nominated director of photography Seamus McGarvey; three-time Academy Award®-nominated production designer Nathan Crowley, and costume designer Ellen Mirojnick. The score is by Oscar®-nominated composer John Debney, and John Trapanese.

A DREAM COMES TO LIFE

When you think of Phineas Taylor Barnum today, what probably come instantly to mind is the three-ring extravaganza that long bore his name. But there is far more to his colossal legend than the circuses that have since evolved into a new era (an era that no longer parades endangered animals and human curiosities but is more about virtuoso athletic and creative performances). Barnum's is the classic tale of a scrappy American trailblazer, one who pulled himself way up out of poverty to become not only a master of the brand new arts of image and promotion but also one of America's first self-made millionaires and the godfather of mass entertainments designed to set free the imagination.

He may have been born into anonymity, but the whole world would come to know his name. When P.T. Barnum passed away in 1891, the *Washington Post* described him as "the most widely known American that ever lived."

Later, Barnum would be erroneously credited with the infamous quotation "a sucker is born every minute," which he never said. But he did say: "Whatever you do, do it with all your might." This was the real appeal of Barnum in his day – he captured the resilient, risk-taking spirit of changing times. He also presaged more spectacular times to come as movies, stage shows and digital technology would continue his explorations of making the implausible and mythical feel real and achievable. It's no wonder his story and persona have inspired numerous films – with Barnum being played by Wallace Beery in 1934's *The Mighty Barnum*, Burl Ives in 1967's *Jules Verne's Rocket to the Moon* and Burt Lancaster in 1986's *Barnum*.

Yet, it has been decades since P.T. Barnum's increasingly visible impact on the modern world has received a fresh look. That thought struck producer Laurence Mark and co-screenwriter Bill Condon in 2009 when they were working together on the Academy Awards broadcast featuring Hugh Jackman as host. Jackman's irrepressible love of all that goes into forging a dazzling show reminded them of Barnum.

Watching Jackman at work, Mark recalls: "I thought, wow, this guy's the greatest showman on earth – and that's when I went to P.T. Barnum in my head. Hugh is just about the only person in the world who could be both Wolverine and P.T. Barnum, actually. There's just something in Hugh's DNA that allows him to walk on a stage and take charge of it so easily, naturally and charismatically. I suggested to him that we should make a musical about Barnum and it turned out, he was completely open to it."

It was a fateful proposition. But it would take another seven years and more than a few twists and turns to turn what was then an ultra-high-risk idea – especially given that musicals capable of appealing to 21st Century audiences were then considered an extreme rarity -- into the reality of a full-scale production replete with songs, choreography and an all-star cast. The process began with a sweeping screenplay by Jenny Bick, which excavated the period of Barnum's rise to fame, from his childhood of meager means in Connecticut, to the romancing of his much wealthier wife Charity, to the founding of Barnum's American Museum to his championing of one of the world's first superstars: the "Swedish Nightingale" Jenny Lind.

Bick's screenplay was an inspiring kick-off. Still, in keeping with Barnum's adoration of the daring and outsized in all things, the filmmakers decided to go in search of even more music and more spectacle. That's when Jackman suggested that Mark see if his friend Bill Condon – renown for his magical screen adaptations of *Chicago* and *Dreamgirls* – could add his own immense writing gifts in the creation of a musical for these times.

In the meantime, Jackman had met Michael Gracey, who was rapidly rising as a commercial and music video director with an unusually creative, genre-defying edge. Jackman was determined to work with him on a feature, and he was sure the concept of *The Greatest Showman* was a match made in heaven for Gracey. That became even more clear once Gracey began pitching the ambitious film across Hollywood with a fervor that kept even jaded executives rapt.

Says Jackman: "Michael is cutting edge with music and storytelling. He was kind of a big deal already, and even though he hadn't yet made a film, everybody knew about him. It's also true that when Michael pitched the story of *The Greatest Showman*, he was better than I've ever been playing P.T. Barnum. Michael's vision is incredible, but also, his determination is like nothing I've ever seen before. There was no option for him other than this movie getting made."

Gracey's pitch encompassed 45 minutes of spirited storytelling, intricate concept art and songs. It's part of what won him the deep trust of the producers, including Laurence Mark as well as Peter Chernin and Jenno Topping of Chernin Entertainment. "Michael had done so much impressive homework. He already had sketches and visuals and he spoke about the movie in the most passionate way," recalls Mark.

It all hit home in part because Gracey truly and personally relates to Barnum's belief in attempting to squeeze as much excitement out of life as possible. "I always say that to me one of the saddest moments in any child's life is when they learn the word 'impossible,'" the director reflects. "Barnum's story is about not limiting your imagination, about using what's in your head to create new worlds – and that's also what directors do. You come up with something and then you spend years and years of trying to realize it, in a process that is full of heartache but also allows you to truly bring dreams to life."

Gracey was also driven by a fully fleshed-out vision for the film's aesthetic. He had in mind a Steampunk-like mash-up of the past and the future that placed Barnum's story outside of period, in a kind of universal world where pop culture, romance and human connections always hold sway. He wanted some grit, but he also felt the entire film should be sprinkled over with a touch of storybook magic – to hark back to the shadows of the imagination that first inspired humans to suspend their disbelief.

Also vital to Gracey's approach were the Oddities, the circus performers who due to a variety of uncommon physical conditions allowed Barnum to invite audiences to encounter living myths. Though such displays would no longer be acceptable in today's society, Gracey explores another side of what Barnum's performers experienced – the opportunity to escape hidden, marginal lives; the chance to inspire admiration and feel pride; and most of all the ability to provoke questions into just how narrowly we define "normal." "The Oddities are people who are invisible to society so they've been kept behind closed doors," explains Gracey. "And what our P.T. Barnum does is give these invisible people a spotlight and a chance to feel love for the first time. He tells wondrous stories in which they are not damaged but special. I think audiences will love the Oddities because at the end of the day, everyone's an Oddity."

He emphasizes: "There's a line where Barnum says, 'No one ever made a difference by being like everyone else.' That to me is the heart of the film."

The Oddities definitely caught the attention of Zac Efron. He says: "I love that Barnum is full of love and dreams for his family but then he asks: how can I spread that love further? He does it by taking people who are not accepted by society because of the way they look or how they were born and allowing them to be celebrated and engaged with. He gives them a chance to show that no matter where you come from or who you are, none of us is

really that different -- we're all just striving people. Barnum allows all the performers in his show to be proud of themselves."

With Condon having added fertile new layers to the script, there was just one vital component missing: the ineffable, transporting stuff of the actual songs. For Gracey, everything hinged on getting that right. "The reason I love musicals is that when words no longer suffice, that's when you sing. At your lowest points, when you've lost absolutely everything, you sing. And at your highest points of inexpressable joy, you break into song again. We knew we needed songs that could hit those emotional high and low points within this very special world," Gracey explains.

Gracey intuited that the songs could counterpoint the period setting – rather than going back in time, he wanted songs that would make the characters and dilemmas urgently of-the-moment. After commissioning samples from dozens of songwriters, the team fell in love with the work of two then-fledgling newcomers: Benj Pasek and Justin Paul. This was well before their play "Dear Evan Hanson" and years in advance of their Oscar®-winning work on *La La Land*. But what Pasek and Paul offered up was a collection of emotional, high-energy pop tunes that could be on the radio in 2017. "Benj and Justin showed a rare ability to combine rock, pop and the contemporary Broadway sound," says Mark.

Adds Gracey: "What Benj and Justin created for this film is to me the best work they've ever done - and they've done some incredible work. They mix the contemporary with the classical seamlessly. They really gave the heart and soul of the film, those emotional highs and lows. They captured the spirit of it so perfectly. The songs they wrote are always taking you somewhere – each is a narrative in its own right."

The music also was a magnetic lure for the accomplished cast. Says recording artist and actor Zendaya, who plays trapeze artist Anne Wheeler: "Benj and Justin are young and they're fresh and what's so cool about the songs is that even though our story is set in the 1800's, their work feels completely contemporary, which I think makes it tangible for people now. It adds an element of magic, too. You're in a period piece, yet there's also pop songs and hip-hop dancing, which I think is really dope. It fuses Barnum's time period with our own. I feel that every single line of the music reflects the soul of the film."

Gracey was grateful for all who committed themselves – from the cast to the songwriters to the musicians to the incessantly creative crew who never stopped cultivating the vital details -- to realizing his dream, which was built on the foundation of Barnum's dreams. "The idea of doing an original musical is pretty much pure insanity," laughs Gracey. "But the one thing that I will always remember and hold dear is all the people who signed up for this impossible dream – who believed in it and brought it to life."

THE SHOWMAN COMETH: HUGH JACKMAN ON PLAYING P.T. BARNUM

"P.T. Barnum is what we would describe now as a disruptor. He thought life should be all about fun, imagination and hard work," says Hugh Jackman of the man whose outsized persona he takes on in *The Greatest Showman*. "Back in 1850, America wasn't as we know it today. You were limited by the family you were born into and your class. At the time, the idea of entertainment just for fun was considered almost borderline evil. But this only fueled Barnum's fire to break away from this kind of mundane, hamster wheel existence. He set out to live the life of his dreams. And that is what he did."

Born in Bethel, Connecticut in 1810, the real P.T. Barnum was as complex as his times, full of contradictory impulses, both humane and opportunistic. He had a natural flair for publicity and promotion and was already selling lottery tickets by age 12. Later, he won the hand of his far wealthier wife with his unalloyed aptitude for razzle-dazzle. After trying his hand at a variety of jobs, Barnum wound up in what he called "the show business," where his imagination would have no limits. He soon revealed himself to be a genius at an enterprise that would come to

define America: generating excitement and drumming up hoopla, catering with savvy to the public's love of the spectacular, the wild and the outrageous.

Moving to New York, he became one of the burgeoning city's most celebrated figures. There, he opened what would become a destination all the rage: Barnum's American Museum on Broadway, stuffed with dioramas, scientific instruments, strange artifacts, a menagerie of exotic animals, a marine aquarium, theatrical performances and a slew of living "attractions" with fairytale stories attached -- including the diminutive General Tom Thumb, the Siamese twins Chang and Eng, giants, bearded ladies, and many more. The museum soon led to global tours featuring the most beloved performers. Barnum then created a public frenzy for the never-before-heard Swedish Opera singer Jenny Lind -- with a mounting buzz and hysteria rivaling that surrounding rock stars a century later. When Barnum's museum burned to the ground, he came up with yet another fresh concept: the tent show known as "The Greatest Show on Earth," an idea which would long outlive him and inspire America's rise as the entertainment capital of the world.

While *The Greatest Showman* is not intended to be biographical and doesn't adhere to Barnum's factual chronology, Gracey emphasizes that it highlights several overarching realities about Barnum. "The important things that we know are true and wanted to reflect is that P.T. Barnum did come from nothing. He was there at the birth of advertising. And he was very successful and he did then chase after high society, because he felt that for all of his success, he was never one of them. He did bring out Jenny Lind from Sweden. His museum did burn to the ground and he went bankrupt not once but twice. So while we have creatively adjusted the story, many of the tentpole moments from his life are reflected."

As Laurence Mark had originally sensed, Jackman had an almost mystical affinity with Barnum. The Australian actor, singer, performer and producer has long straddled the high and the low in entertainment with ease. He is both a Tony Award winner and an Academy Award® nominee, as known for the blistering action role of the superhero Wolverine as he is for singing on Broadway -- not to mention having been dubbed "sexiest man alive."

Yet, he is also a family man, something Mark notes comes to the fore in this film. "I think this is the first movie in which Hugh has actually played a family man and calls upon that part of himself," notes the producer. "He makes it very much a story about a man who loses and then rediscovers his family -- both his home family and his circus family who together mean everything in the world to him."

For Jackman, the role was irresistible, but the approach of *The Greatest Showman* was equally important, and a chance for him to wear his true heart on Barnum's woolen sleeves. He was most intrigued by the inspirational side of Barnum, the vastness of the world he envisioned. "What I like most is that at its heart, this is a film about taking risks, following your dreams and celebrating what makes each and every one of us unique," he says. "Barnum filled his show with the most talented but overlooked people he knew and gave them a magnificent spotlight in which to shine -- and that's the story we've decided to tell."

He continues: "Barnum broke walls down and I think what he represents to us now is this idea that you can be whoever you are, you can choose the life you want regardless of class or race or background. If you work hard and use your imagination, you can do something amazing. I think Barnum was a little bit of an Oddity himself, growing up. He believed that what makes you different makes you special. That resonates with me in a huge way -- and I think everybody can relate to it, particularly young kids. That's why I'm thrilled that the theme of this movie is that it is empowering and cool just to be you."

Jackman shares that he, too, had to find the courage to be himself in terms of his love of dancing -- at a time when taking dance lessons was not what the cool boys did. "I understand the pressures to follow the crowd, to fit in, to be a certain way," he says. "I truly love dance -- but there were eight years of my life that I didn't do it, just because I wanted to fit in. So now it resonates with me, and I think with most people on the planet, that to be authentically you is the only path that can bring you true happiness. Otherwise, you're putting on a mask to make other people happy. And as the father of two teenagers, I talk to them constantly about the idea that no matter who you are, no matter how you differ from supermodels and football players, it's irrelevant. Love yourself exactly the way you were born."

With all that swirling under the surface, Jackman dove into the role of Barnum with his all, rehearsing non-stop and serving as a leader amongst cast and crew, pushing everyone towards their limits. Gracey notes that Jackman couldn't help but raise the bar. "When you have Hugh at the front and you see him giving 150 percent every time -- you don't want to be the person next to him who's not!" muses the director. "So it just elevates everyone to see all that Hugh brings take after take."

At the production's very first rehearsals, Jackman demonstrated his zeal. He was supposed to be sidelined - having had a minor surgery, he was temporarily forbidden from singing by his doctor -- but his heart could not follow his head on that one. "Watching the rehearsal was torture for me, absolute torture," Jackman recalls. "Because I so love the film's music, and because the story is so full of heart and is about fearless abandon, I just got caught up in it. When it came to the last song, I thought, 'Oh, I'll just do the beginning' ... and before I knew it, I was off and running. I was singing the entire thing and I couldn't stop. I just got completely taken away with the moment and suddenly my stitches had come apart. My doctor was not very happy with me. But that's how infectious the music for the film is!"

Once healed, Jackman was able to commit without reserve. He was especially exhilarated by the chance to explore new moves and techniques. "I did things dance-wise that I've never done before," he notes. "I do like to work hard -- but I did sometimes wish my legs were twenty years younger!"

He also credits the director with giving him, and the entire cast, the room to find their characters even with such a dizzying array of cinematic elements to coordinate. "I feel that Michael is the real Barnum of this story," concludes Jackman. "I know I get credited playing him, but it's really Michael who makes me think most of Barnum. Without his instincts for creating a show we wouldn't be here today. He drove this thing the entire way to create what he believed in."

GILDED AGE PEOPLE, 2017 POP SONGS: BENJ PASEK AND JUSTIN PAUL ON THE MUSIC

When Benj Pasek and Justin Paul came aboard *The Greatest Showman* to write the songs, they knew pretty quickly it was going to be like nothing else they had done. They had a wide-open canvas and Michael Gracey wanted to fill it with tunes and words full of timeless emotions and modern rock and pop references that could compel modern audiences to go on this fantastical journey with Barnum and his performers. Most of all, they had the chance to bring the past hurtling into the now through their music.

Recalls Justin Paul: "Michael's passion was so contagious -- that energy excited us. And we were drawn to this world full of color and life and imagination and dreaming. The idea of telling a period story with contemporary music was sort of terrifying in the beginning but it was also a very intriguing challenge. Writing these songs pushed us to explore a mix of styles that we might never have otherwise tried."

Adds Pasek: "Because we were writing songs to support a story about opening up to a world of wonder, we had the chance to infuse into our process that sense of joy. *The Greatest Showman* mixes in many things we love: it embraces what musicals can do that no other art form can, it has emotions that pierce the heart in ways words can't, and it's about pop music. So getting to combine these inspirations while creating songs that could musically and lyrically serve these great characters was incredible for us."

Throughout, Gracey was a partner in the creativity. "We tend not to write with anyone in the room with us -- we're very sort of private and secretive about our process," admits Pasek. "But Michael was our third collaborator on almost every song, and was part of the writing from concept to final result. Michael really pushed us to be motivated most by character, to find a unique voice for every one of them."

As this was well before *La La Land*, and Pasek and Paul knew they had a mandate to prove themselves as unknowns, they especially welcomed Gracey's confidence in them, which never wavered. "Michael really became our champion and because we talked to him at depth about every emotional moment, we were able to write something that was illuminating for each member of the cast," says Paul.

Once the songs -- and casting -- were complete, Pasek and Paul rehearsed with the actors as if they were about to open up on Broadway, rather than shoot a feature film. "We truly rehearsed as if we were about to have a live show," Paul explains. "Our rehearsal space in Brooklyn was everything that you would dream it to be: there were dance rehearsals going on in one room and singing rehearsals in the other room and the only difference from a Broadway show was that we also had a little recording studio where we could start to lay down tracks. It was all very surreal to have these incredibly talented, massive movie stars walk into the rehearsal hall in their dance clothes and start singing our songs."

The recording sessions were equally intense. "The recording was a process of quantity, getting tons and tons of material, and the actors were relentless," recalls Pasek. "They would come in for three-hour sessions at a time, singing their songs again and again, going line-by-line at times. It was all about pulling out the best of the best performances, assuring they matched the incredible energy on-screen."

Nailing the opening song, "The Greatest Show," which bookends the film, was an adventure of its own. "That song was written in a way that we'd never written a song before. Michael wanted it to feel like that moment you're anticipating someone bigger-than-life coming out on stage, someone like a Kanye or Steve Jobs, an impresario who inspires sweaty anticipation. We wrote six different takes and none worked for Michael," Paul recalls. "We then tried to write something new with him in the room and we were just banging our heads against the wall when he said, 'let me play you something I came up with before this session.' What he played was just a beat, but from that beat we started writing the melody and lyrics around it, doing a 'Ladies and gents, this is the moment...' kind of thing and it flowed. The one thing Michael most wanted was swagger. Barnum's at the height of his powers to make the audience wonder: what is about to happen? So you're anticipating and then the fireball blows and everything comes to life."

Gracey inspired the song and the song in turn inspired Gracey. He says: "I wanted this song to make people eating popcorn to have to stop, look up and be like, *what?* Benj and Justin gave us music so punchy and lyrics that are so strong that I knew I then had to deliver even more on the spectacle."

"A Million Dreams" offered a different kind of challenge: moving through time. "This song tracks Barnum him from a child through pursuing Charity to their life in the city together. The central idea is that Barnum's dream never stops driving him," says Paul. Adds Pasek: "We were thinking about how a kid who feels underestimated would express his hope. That's why there's a childlike innocence to the music -- you never really think about how hard the work of achieving your goals will be until you get there."

Gracey was taken aback by the warmth of "A Million Dreams." "Melodically, it was so beautiful, it became the default theme of the film."

"Come Alive" is another favorite of the pair. "It's the moment when Barnum starts to achieve his goal of bringing color to the monotony. He's built his museum and his dream is evolving," comments Paul. "We saw the song as Barnum wanting to give this feeling to other people, so he gives it to the Oddities and then they give it to the audience and then audience gives it to their friends and family all around the city. That was fun to do in a song."

The bar song "The Other Side" was written as a showdown as Jackman's Barnum tries to convince Efron's defiant Carlyle to join his circus. "We wanted to have a kind of musical face-off between Hugh and Zac, so we wanted it to be fast-paced and high energy but also believable emotionally," recalls Paul. "An acoustic guitar vibe came into it and it took on the quality of a Western saloon shoot-out."

“Benj and Justin cover so much narrative scope in this song – starting with Barnum negotiating with Phillip in the bar to being at the circus to Phillip falling in love with Anne at first sight,” notes Gracey. “That’s just an amazing arc to achieve. What was even more exciting is that as we rehearsed the song, you could see Hugh and Zac becoming friends and their interplay deepening.”

One of the more romantic songs is “Rewrite The Stars,” a duet between Efron and Zendaya. “That moment is about Phillip’s decision to leave behind the rules of upper-class society and pursue Anne. He’s saying to her the rules don’t exist anymore for me anymore and can’t you dream this with me? But Anne is more practical because she’s dealt with more hardship than he’s ever known,” Pasek elucidates. “This is the moment they decide to jettison the notion that their love is impossible and dream of a better future. Of course, that’s also what Barnum is always pushing, especially the way Hugh portrays him.”

Zendaya added her own personal stamp to the song. Recalls Gracey: “It was Zendaya who suggesting starting *a capella*, with Zac just singing it to Anne without any music. We tried it and it turned out be such a great transition into the song.”

Charity Barnum’s solo, “Tightrope,” is a different kind of love song. “It’s a song that explores how she is willing to give everything over to this guy who is a loose cannon, knowing it isn’t a safe bet,” muses Pasek. Adds Paul: “It has the lilt of a love song and yet there’s also an undertone of longing. And that’s where Michelle Williams’ contribution comes in, because she’s such a nuanced actress and brings so much complexity to it. You see Charity really grappling with her conflicting feelings. She knows this is what she signed up for with Barnum, yet she’s also experiencing the darker side of that.”

The anthemic “This is Me” took several tries, but Pasek and Paul are overwhelmed by what emerged. “We realized we needed the raw power of a really, really intense female voice to express the importance of learning to love yourself, to empower yourself, even when the whole world tells you that you don’t deserve to be loved,” Pasek says. “When we thought about it that way, the music and lyrics started flowing.” Paul continues: “It was very inspired by current pop songs, something you might hear from Katy Perry, Kelly Clarkson or Pink – women with power and authority who can deliver a message in a contemporary way, and that’s exactly what Keala Settle brought to us in her performance.”

Recalls Gracey: “When Keala sang that in the workshop, it, it brought the house down. It was such a moment, when we could see the song was everything that we hoped it would be. She took it to another level with such a truth and an honesty.”

Perhaps the film’s most seductive song is “Never Enough,” which Rebecca Ferguson’s Jenny Lind sings to Barnum. Says Paul, “It’s a song about insatiable desire but it’s a real performance piece because it’s not a dance number. It’s about Rebecca standing there and delivering in a mesmerizing way.”

Jackman’s song “From Now On,” on the other hand, is about seeking redemption. “That song is about Barnum coming to terms with the mistakes he’s made with Charity,” says Paul. “It begins in a hush and build and builds until the moment where he has to rush down the street trying to win his family back.”

“From Now On” is Gracey’s favorite, he confesses. “I just love it because it’s the eleven o’clock number. Barnum is down in his dumps, having lost everything, but when the Oddities come in he’s convinced that things can change. The minute we first heard Hugh sing it in the very first workshop, I saw that he was really able to bring home that idea that Barnum remembers who he was doing this all for in the first place and that’s why he returns to his family.”

Each of the songs exists on its own but taken together, they forge something larger and grander than the sum of their parts, which was an inspiration for the rest of the production. Says choreographer Ashley Wallen: “Justin and Benj write songs that are so powerful emotionally, it’s the greatest joy to choreograph to them. When a song means so much to you and you like it beyond using it for your work, it makes you that much more creative.”

Their music is so original and their words are just transporting. They not only know how to tell a story but to write songs that are just really, really good tunes.”

The film’s musical soundscape goes beyond the songs, with a score by two-time Oscar®-winner John Debney, and by Joseph Trapanese, which Pasek and Paul were thrilled to find synched seamlessly with their work. Says Paul: “John and Joseph created an entire musical palette and a beautiful set of melodies that relate to the songs in their own way. They took what we did and interpreted it through their own talent to add another beautiful layer to the storytelling.”

CHARITY AND THE SWEDISH NIGHTINGALE: MICHELLE WILLIAMS AND REBECCA FERGUSON

From their first encounter until his death, Charity Hallet Barnum would be P.T. Barnum’s greatest source of strength and love. He met the seamstress from a wealthy family when he was still a poor and unknown teenager and proceeded to court her despite their glaring class difference. He won her love and the pair had four daughters together. “As a boy, P.T. had nothing and Charity lived in a world of privilege beyond anything he’d known,” explains Michael Gracey. “But what’s beautiful is that even though Charity has so much, all she wants is to spend her time with P.T. because he possesses something money can’t buy: imagination. When Charity sees the world through P.T.’s eyes, it’s a magical place.”

Fully embodying the role is Michelle Williams, a four-time Oscar® nominee including most recently as an emotionally devastated mother in *Manchester By The Sea*. Williams often brings the most unexpected take to her performances, and this role was no exception. Says Laurence Mark: “As Charity, Michelle has this amazing way of being tough and soft at the same time. In many ways, Charity is the backbone of everything P.T. does -- and yet Michelle also plays this strong woman very tenderly.”

Adds Michael Gracey: “Michelle really grounds the story in the drama, which is so necessary to make the musical moments work. You can feel the way she and Hugh connected and you 100 percent buy her worries as well as her joy. When you see her on the roof with Barnum making a wishing machine out of nothing, you understand why she loves this man – and Michelle can do that with a single look.”

Charity’s love, and the price she sometimes pays for it, comes across vividly in the song “Tightrope,” which was a focus for Williams in her intensive preparation. “Michelle’s performance of the song is just heartbreaking,” says Gracey. “She worked with Benj and Justin tirelessly to get it just right. It was never just about hitting the notes but about hitting the emotions and she did that so beautifully.”

One of the other important women surrounding P.T. Barnum was one of the world’s very first global superstars: Jenny Lind, who could be equated with the Lady Gaga of her day. Born Johanna Maria Lind in 1820, she was revered in Europe for her acrobatic soprano voice. But it was Barnum who made her an absolute mega-celebrity in America. No one in the nation had heard her sing a note when Barnum signed an 18-month contract with Lind, but he promoted, advertised and gleefully hyped her style and reputation until audiences could wait not one second more to experience her in her glory. 40,000 people greeted her arrival in the U.S., and Lind performed 93 large-scale concerts, drawing unprecedented crowds. As it turned out, the hype was real and Lind wowed audiences, igniting hysteria later echoed in the Beatles, though she and Barnum would eventually part ways. (Her mark on the world still stands with towns named after her and in the Jenny Lind Crib, featuring the spindled style of wood that she prized.)

Taking on the role of an icon who gave birth to the modern idea of icons is up-and-coming leading lady Rebecca Ferguson, who is herself Swedish-born. Ferguson has come to the fore in roles ranging from *Mission Impossible: Rogue Nation* to *Girl On The Train*, but this was not like anything she’s done previously. Gracey says that

Ferguson took on Lind's glittering persona with a stunning ease: "I felt that working with Rebecca must be what it was like working with Rita Hayworth. She's like an old-school movie star, with that kind of allure," the director muses. "She was just electric as Jenny Lind must have been."

Ferguson loved researching Lind's life and times. "I discovered that people actually fainted when Jenny walked onto the stage. She was a true star and she arrived in America with this air of mystery that people loved," she describes. "It must have been like being at the top of the pop charts." For all her searching, Ferguson was unable to hear Lind's voice, since Lind's fame came before recorded sound. "I wished I could hear her, but this is a modern, musical take on the story, which I love," she notes.

Likewise, not much is known of what exactly drove Jenny Lind to make her unlikely alliance with P.T. Barnum, but Ferguson developed her own reasons. "I think that even though she's a woman who has received hundreds of offers in her time, Barnum offers her something no one else ever has," she reflects. "He tells her, 'I want to give audiences something real,' and that is what she responds to and what creates their bond. He sees what is missing from her life and gives her a chance to express herself authentically."

This sentiment comes out in Lind's main song, "Never Enough." "I think that song is saying the world is great and grand and rich and beautiful, but you've just awoken something else in me, and it isn't enough, but take my hand and let's travel the path," says Ferguson.

Working with Jackman turned that concept into a flesh-and-blood reality. "When Hugh put Barnum's jacket and smile on, it was easy to see exactly why anyone would want to be a part of Barnum's world. I wanted to be a part of Hugh Jackman's world because it's so intoxicating," Ferguson comments.

Even so, a daunting challenge lay ahead. Ferguson has never performed in a musical – but she leapt into the opportunity. She recalls the exhilaration of her first number: "I'd been practicing and rehearsing the song for a while -- but there's nothing like doing it on a stage before 400 extras! Muscles I didn't know I had were shaking. Yet I could see Michael's calmness, and I was thinking, 'you bet on me, so I'm going to do this.' After a few takes I started feeling comfortable and realized I really liked it. But it was more complicated than anything I've ever been involved in – so much goes into coordinating all the shots with the music, the timing and most of all, with the story's emotions."

LOVE IN THE AIR: THE PROTÉGÉ AND THE AERIALIST

Though much of *The Greatest Showman* is drawn from the outlines of P.T. Barnum's life, two fictional characters bring in fresh points of view: Zac Efron's Phillip Carlyle, the sophisticated man of the theatre who quits his upper-crust life to join the circus – and becomes Barnum's ringmaster protégé; and Zendaya's Anne Wheeler, the daring, taboo-breaking, pink-haired aerialist for whom Carlyle falls headlong. Says songwriter Justin Paul: "Zac and Zendaya are a dynamo pair for the ages. Zendaya is so powerful as a young woman and has such an amazing work ethic. And Zac has that movie star quality that only certain people on this earth have, but he's also just super-fun and has an outstanding voice."

Efron is no stranger to musicals, having come to the fore in the *High School Musical* series and in the feature film version of *Hairspray*. But he is best known as one of the fastest-rising screen stars of his youthful generation, most recently seen opposite The Rock in the *Baywatch* reboot. Efron was instantly attracted to *The Greatest Showman* as "a merging of worlds." He explains: "I love that even though the story is set in the 1870s, there's a real modern sensibility and it's about issues that mean a lot to us today. I thought the script was incredibly creative and done in a way I've never seen before."

Carlyle also intrigued him. "Phillip Carlyle is someone who has grown up very privileged, but he's not happy where he's at and he feels very sort of caged in and jaded," Efron explains. "I think he's lost sight of who he is inside his success, and he's searching for something more. Then he meets Barnum and he sees that P.T. just doesn't care

what people think. He doesn't follow the rules society has set and he celebrates that same spirit in his shows. It's liberating for Phillip and the beginning of a great friendship."

Michael Gracey was gratified by Efron's devotion to the project. "Zac came onto this film very early and was a huge supporter of the film. He knew exactly who Phillip is and how he wanted to play him. And it was amazing to give him the chance to put back on his dancing shoes and sing for audiences. People don't realize that his voice is so incredible. In the recording studio, he blew everyone away. But most of all what Zac brought is a genuine rapport with Hugh. They really clicked and they had that true element of friendship and the mentor-student relationship. They pushed each other to their best."

For Efron, Carlyle's first experience in Barnum's circus is one of a man having the haze lifted from his eyes. "There's just this burst of life that he's never experienced. It's like he's opened a door and he's seeing the world with all of its true colors for the first time. It's a real epiphany for him," he describes.

It becomes more than an epiphany when his eyes meet those of aerialist Anne Wheeler; it becomes a romantic longing beyond words and outside the bounds of the era's prejudices and injustices. Some of the most luminescent stars of Barnum's shows were the trapeze artists – whose literally high-flying lives sparked many to dream of pushing limits. In Wheeler, Carlyle sees someone brave and thrilling, but the fact that she is African-American puts their love in a prohibited zone at the very start.

Says Efron: "Although Phillip's feelings for Anne are completely real and justified, they're also forbidden by society at that time and it's really sad. That was a very different time -- though even today, social boundaries and differences go on preventing love and preventing people from uniting with one another. The big breakthrough for Phillip, I think, is that moment he realizes that you don't have to live within the constraints that everyone else has drawn. You don't have to follow rules that are wrong. You don't have to color inside the lines. You can be your own person."

The character gave Efron the chance to get caught up in the kind of cinematic moment that most inspires him. "Falling in love in a musical number on camera is one of my absolute favorite things to do in the world," he confesses. "I'm not ashamed to say it. I know it's pretend but when you get to live in that kind of moment for a scene or two, it feels amazing. It brings you back to Gene Kelly and *Singin' In The Rain*. Are there any better ways to express true love than in song?"

Playing opposite Efron as Anne Wheeler is another fast-ascending young star: Zendaya, the singer and actress most recently seen as Michelle Jones in *Spider-man: Homecoming*. Zendaya knew right away the role was for her – especially because Anne is a natural leader of the so-called Oddities." "To me, Anne is very confident, very poised and very comfortable in her own skin, at least when it comes to being in the circus. I think that's what the circus does for all the Oddities. It allows them a place where they can believe in themselves, where they can experience respect and love and have a safe space to be who they are."

She too was drawn to the love story, especially because it was honest about the obstacles inter-racial lovers faced for so long in America. "It's tragic that Anne and Phillip's can't love each other in the way they long to literally due to the color of their skin," Zendaya says. "At the time, it would have been dangerous, so most of what they can do is just exchange looks. For Anne, it's especially hard because she's dealt with racism all her life and now she's slowly falling in love with the exact kind of person she always thought hated her. But love is not something you control. Love just happens to you."

Zendaya dove into training, spending months working with professional aerialists, gaining upper body and core strength and taming fear. "My body has been through a lot, and I've had lots of bruises and soreness to show for it," she laughs, "but it's been so worth it, especially seeing Michael's vision come to life. I never in my entire life thought that I would be flying around in the air but I'm very proud of myself, because I tried my best and came way out of my comfort zone. Now, I'm no longer afraid of heights!"

Naturally, Zendaya looked forward to the singing and dancing, one of her life's own great passions. She especially loved working with Keala Settle in the song "This Is Me." "I know there are young women and young men out there who need to hear that message – to hear that even if I'm bruised, I can be brave and I'm who I'm meant to be. I found the words really cool," she says.

Though Efron has some movie musical chops, he notes that the dancing he and Zendaya do on *The Greatest Showman* was on another level. "This was some of the most technical choreography I've ever attempted in my entire life," he confesses. "To prepare for it, I watched a lot of musicals. I watched Fred Astaire, Gene Kelly, even Michael Jackson because of the way he always told a story with his dancing. And then we rehearsed and rehearsed and rehearsed -- and then we rehearsed more!"

His favorite number is their star-crossed duet, "Rewrite the Stars." "It's not your typical choreography and we do some pretty crazy acrobatics. Zendaya was remarkably skilled at trapeze by this point and we were doing aerial stunts, swinging around the room, not even using harnesses. Luckily, nothing went wrong – and it turned out to be really beautiful and unique. I think of it as being Cirque du Soleil meets Shakespeare in a way."

For Hugh Jackman, Zendaya was a thrilling addition to the cast. "She's a true star, but also a true hard worker," he describes. "When she dances, even though she's with twenty of the best dancers in the world, your eye goes straight to her, and when she sings it is something so pure. When I did my sessions with her, Benj and Justin would tell me 'try it this way,' but with Zendaya, they just let her go."

The love story between Phillip and Anne also involves a 3rd party – Anne's brother and aerial partner, W.D. Wheeler, portrayed by Yahya Abdul-Mateen, II (forthcoming *Aquaman*, *The Get Down*). Abdul-Mateen was attracted to the story's themes. "To me, it's a story about people in love with the possibility of being the most that they can be," he says. "My character W.D. sees the circus as his chance to come alive and to share his gift with the world, along with his sister."

Abdul-Mateen found a rich rapport with Zendaya. "W.D. and Anne are family and they have only each other, so protection is a big theme between us," he explains. "As trapeze artists, they have to trust one another and as brother and sister, they always stick together."

THE ODDITIES

When P.T. Barnum starts his American Museum, he goes in search of a cast of characters who might inspire awe and astonishment and put museumgoers in mind of fairy tale stories and myths. *The Greatest Showman* reveals this unusual group of performers not as strange monsters but as unseen wonders, for the depths of their humanity and the triumph of their self-expression. They include: Lettie Lutz the Bearded Lady, Lentini the Three-Legged Man, General Tom Thumb, The Lord of Leeds, Dog Boy, the conjoined twins Chang and Eng and the Albino Dancers.

Though the existence of such performers was not without major moral controversies and ethical misgivings, Michael Gracey saw their stories as being more complex and their experience worthy of exploration. Early on, Gracey took all the actors portraying the Oddities aside and told them: "You are the heart of the show. You should recognize this show is circled around who you are and what you represent."

Recalls Keala Settle, who takes the role of Lettie Lutz, the Bearded Woman: "We all kind of sat back and looked at each other, and it made me just swell with pride and a lot of joy because it was giving us all a chance to step out, just as P.T. Barnum gives people a chance in the film."

Settle is a Hawaii-born Maori singer and actor who took Broadway by storm in “Hands on a Hardbody,” for which she garnered a Tony nomination. She saw the role of the anachronistic Bearded Lady as one that could speak to greater acceptance in today’s world. “Lettie Lutz is representative of several women who become a part of P.T Barnum’s traveling circus because of the rarity of their physical disorders – which you see them turn into a beautiful thing that you can celebrate. The story shows Barnum’s world as a way for someone like Lettie to find a home.”

Though the idea of what constitutes an “Oddity” changes from era to era, Settle notes that intolerance and self-belief remain battles in 2017. “It’s the human condition,” she observes. “We’re always striving to be a more enlightened version of ourselves, so we don’t always accept who we are in all of our imperfections. What’s beautiful to me is that this film celebrates how different each of us is *meant* to be and the idea that whoever you are or whatever you look like, you are created full of potential.”

Still, when Gracey asked Settle to sing solo for “This is Me,” she says it took a bottle of Jameson to get her to agree to be so vulnerable and open. The words struck a close nerve. “The song is very hard for me to get through,” she confesses, “because there are so many times that I don’t believe it myself. I had to kind of pull out away from it at times, and just think of the character so that later I could see what I need to learn personally from that. There is a strength that this character has that I don’t have yet. But I also saw the opportunity bring a soft side to her because that’s who I am and I’m grateful for that. ‘This is Me’ means so much to me as a song because it’s about something I fight every day.”

Says Zac Efron: “Every single time I watched Keala perform, I was just awestruck. She gives it her all every time and it’s coming from somewhere inside. Like she’s no longer afraid of who she is and I hope that this movie gets people excited about that. Her performance is inspiring and its badass.”

Concludes Jackman: “Keala Settle is so astonishing that I don’t think anyone can ever sing that song again, because she owns it. It’s a beautiful song that is about owning who you really are with your head held high and it seems to resonate with everyone who hears it.”

BEYOND PERIOD: PHOTOGRAPHY AND DESIGN

As with the songs for *The Greatest Showman*, the design aesthetic hybridizes the vintage and the new – hurtling the 19th century of P.T. Barnum into the future we now live inside. Along with a team of dedicated artisans – including cinematographer Seamus McGarvey, production designer Nathan Crowley and costume designer Ellen Mirojnick – Michael Gracey established a look that is not grounded in any particular era. Rather, it is grounded in the power of the imagination of every era, bridging the gap between Barnum’s times and our own.

His process kicked off with literally painting most of the film. Gracey explains: “There’s an incredible artist called Joel Chang who I work with on everything I do. What he creates is much looser than a storyboard, yet it gives a more cinematic view. Joel and I went through the entire film and he did a painting for every single shot. Those pictures then became the starting point of the work with Seamus and Nathan. It was a wonderful way to show them visually everything that was in my head.”

In a sign of more enlightened times, Gracey had another bottom-line in bringing the 19th Century circus world to life: to capture all the pageantry and showmanship that Barnum conjured without using any of the live animals that were then exploited for entertainment. The VFX innovators at Culver City’s Moving Picture Company (MPC) created the majesty of the animals from the digital ether. “It was really important to me to not have any live-action animals in this film,” says Gracey. “MPC did an incredible job making you believe in our animals without any concerns about cruelty.”

Seamus McGarvey, known especially for his transporting and award-winning work on *Atonement* and *Anna Karenina*, loved the film’s beyond-period approach. “What Michael wanted is a vivid, contemporary vibe,” he describes. “We all agreed it should feel very relevant to the here and now – and we had great fun with that idea,

consciously using camera movements and colors you never see in period films. We worked with digital cameras and a very modern, saturated palette. There's also a humor in the design that gives it a twist -- it constantly defies any notions of a stuffy period film."

Things got even more exciting when Gracey started showing McGarvey the choreography. McGarvey knew he wanted to break away from the expected movie-musical conventions, and to make the camera more kinetic, fluid and inside-the-moves than usual. "The choreography is extraordinary and it is by no means faithful to period dance of that time. It's absolutely modern so that was my inspiration for moving the camera. I've loved the experimentation that the choreography has afforded," he says.

Gracey and McGarvey even rehearsed the camera moves – all so that full spontaneity could break out when the cameras were rolling for real. "The extended rehearsal process gave us the time to try a lot of different ideas," says Gracey. "In that space, we could just purely be creative. Then, at nighttime what we would go through that footage, get a few hours sleep and return again, having learned a lot."

Shooting "A Million Dreams," the pressure was on. "We really wanted to open the film saying to the audience, 'You're in for a show here. You're in for something special,'" says McGarvey. He followed his instincts into playing with shadows, the natural phenomenon that begat photography. "To show Barnum's childhood imagination, we focus on his love of conjuring images out of nothing, out of a candle casting a shadow across a wall, which is really the essence of all entertainment," he observes.

Another favorite for McGarvey is "Come Alive." "This number transforms into faster and faster movement, so we used a Steadicam that literally bursts in through doors," he explains. "It's an uplifting, shout-it-out-loud song, and our camera operator, Maceo Bishop, moved like a dancer with his Steadicam."

For shooting inside Barnum's American Museum, McGarvey utilized cranes. "We used a 50-foot techno-crane, which can extend out quite quickly and retract back, affording us the most dynamic shots. The camera is able to kind of envelop all the dancers and it's very powerful emotionally on screen. It gives us height when we want it, and allows us to plunge from high to low," he explains.

The buoyant feeling and aerial work of "Rewrite the Stars" put McGarvey in mind of a Chagall painting. "I was thinking of Chagall's images of floating lovers, so in love that they are seemingly filled with helium and weightless," he says. "We also created a wonderful effect where Phillip and Anne are spinning around on the trapeze and the camera is in the center of the ring spinning with them, resulting in this lovely blur behind them. You have the feeling of the two of them lost in their own connectedness."

Throughout the shoot, says McGarvey, Gracey kept telling him to "be brave, to be dramatic and bold in the lighting." "His encouragement led to us always trying different things we might never have otherwise tried," he explains.

To create maximum flexibility, McGarvey worked with multiple 65 mm digital cameras, using the latest large sensors. "These sensors are a new development and the images are extraordinary, not only for wider, epic shots, which now have incredible detail and vivacity in the shadows, but also for close-ups, which we could shoot in a way that reminds me of medium-format portraiture," he describes. "The extreme wide shots let you witness the dancing in all its glory. And then the close ups are really emotional. We also play with depth of field, and with filtration by using this filter I call Glimmerglass. Digital can look very sharp, but that is not what we wanted with this film. We wanted points of light to kind of bloom and give it a romantic edge, almost like a varnish."

The design work of Nathan Crowley brought McGarvey into the intricate mechanics of shooting detailed miniatures turned into a large-scale New York City. "The film is set in the world of the imagination, so the miniatures fit with that idea and it's also a part of embracing theatrical elements, another key to the look of our movie," says McGarvey. Adds Gracey: "Miniatures are kind of a dying art, but they're some of my most favorite shots in the film."

With all the complexity of the shots, both vast and intimate, much of the film was pre-visualized. Yet even with massive amounts of prep, McGarvey says it was vital to be open at every moment to random accidents. "If you are open to accidents, sometimes great inspiration comes out of them," he says. "Even unintentional blurs can create an unexpected dynamism. And that's the wonderful thing about cinema – right through the editing and post-production you are finding the best way to tell the story."

Production designer Crowley, Oscar®-nominated for his otherworldly work on *The Prestige*, *The Dark Knight* and *Interstellar*, also pushed his edges. Though known for his innovative work with director Christopher Nolan (most recently on *Dunkirk*), Crowley has never designed a musical. But he could not resist the subject matter of *The Greatest Showman*. "The chance to create a large world around the birth of the circus and the birth of what will become show business was something phenomenal," Crowley says.

Right away, he leapt out into a hybrid Steampunk-modern-fantasy-pop-show vibe that emphasizes the futuristic innovations of the 19th Century, from Tesla's experiments with electricity to newfangled elevated trains. "I was interested in the great emphasis on futurism at the time, with the big glass houses in New York, London and Paris – and all the new societal possibilities being explored through technology and the arrival of mass electricity," says Crowley. "Although Barnum's museum actually opened pre Civil War, in our fictional musical we pushed it just a bit into the Industrial Age, so that you have steam and gas and electricity and you can really feel that spirit of rapidly changing times not unlike our own."

Crowley envisioned a look that would not be nostalgic but instead re-animate the past, to make it fully alive in 2017 as if via a time machine. "One of the early things we discussed with Michael is the film looking like hand-tinted photographs with a sort of surreal feel to it. We talked about then losing the depth of field so that the color was vibrant and stylized."

He got his first chance to go out on a creative limb with "A Million Dreams," using 3-D printers in unforeseen ways. "The heart of that song is an abandoned mansion that becomes its own fantastical, childhood world," Crowley explains. "Since we created the ruined mansion practically, we had to come up with a way of projecting surreal shadows across the set. So we turned to the 3-D printers to make objects that can project a hand-painted animated image when you move a light across them. The work on that sequence was almost sculptural, which made it very, very interesting for me."

Gracey loved watching the design team merge cutting-edge and old-school techniques for "A Million Dreams." He recalls: "For the rooftop scene, Joel Chang painted a wonderful 360-degree backdrop and then Nathan and his incredible team of scenic artists figured out how to lay out the enormous canvas. It was exciting as painters don't usually get to create backdrops of this scale anymore."

"A lot of it was remembering how creatively things used to be done," continues Crowley. "We were punching holes for windows and using ink so we could get a backlit sky and lighting a giant moon from the backing. I think it adds a rich romanticism to the whole scene."

That number also incorporates the striking, meticulously crafted miniature of New York City. "The camera has to skim over 1800s New York with the Hudson River in the background to Barnum's rooftop and we knew from the beginning we wanted to do it with a miniature," Crowley explains. "I've been using 3-D printers for a few years now and I find them super-exciting so we thought we'd just go for it. We ran 8 printers around the clock to create about 500 New York buildings and then we hand-painted each of them. It was very laborious but it was also great fun to be able to control that shot so intricately."

The *coup de grace* for Crowley was the re-creation of Barnum's museum of wonders, stuffed to the gills with taxidermy, wax figures, dioramas and live exhibits. Located at the corner of Broadway and Ann Street (where a Zara store now stands), the original museum featured a "natural history" display on the bottom level, with a theater on top. To bring it back to life in a new way, Crowley and his team built an extensive set in Brooklyn at Capsys, an old

brick factory, now owned by Steiner Studios. The scale of the building and the surrounding studios served as a kind of updated version of the massive Hollywood backlot for the design team. "The way Nathan used and transformed that entire space is so clever," says Gracey. "Like Barnum, Nathan can picture beyond what a place is to see the world it can be."

For Crowley the Capsys building could not have been more serendipitous. "It allowed us to build a double height space," he notes. "I didn't want to have to shrink the set so we took the red brick of the building and added a sort of Victorian steel structure to it with a balcony that allowed us to put in trapezes, high-wires and cameras without replacing the whole ceiling. On a typical soundstage, we could not have looked up into the ceiling with the camera as we do."

Crowley designed three increasingly dynamic phases of the museum set. Phase one is the static museum filled with immobile displays. But phase two and three bring in more live acts and circus performers who emerge from a majestic, painted proscenium. The building also becomes home to the performers so that when the museum catches fire (which happened in real life), it is devastating. It is not only the loss of the performers' livelihoods, it also endangers their fragile community.

More creative touches came on the number "Rewrite The Stars." "For that song, we ended up doing a scenic moon on the floor using different-colored sand," Crowley explains. "Rather than use paint, we painted with sand. And that was also something I've never done before."

The film's climax sees Barnum's invention of the "big tent circus" (which was erected in the Marcy Armory in Brooklyn) but Crowley hints at the coming arrival of the tent earlier. "There are some clues of the tent in the museum set," the production designer points out. "You start to see that classic, red-and-gold motif as banners and rings come into this Victorian space. You start to see it all coming together as you transition from what was a museum to the live excitement of the canvas-top."

Among the dozens of historic locations utilized by the film are the Woolworth mansion in Glen Cove, Long Island; Cedar Oak Beach in Babylon, Long Island; the Prospect Park boathouse; the Brooklyn Academy of Music where Rebecca Ferguson took the stage as Jenny Lind; the Tweed Courthouse; the Old Westbury Gardens on Long Island; the Marshall Field Estate in Lloyd Harbor, NY and the James Duke house on East 78th Street (now part of New York University).

The chance to shoot in New York lends the film something inimitable says Gracey. "New York has a live-wire creative energy you can't imitate. And of course, there's an incredible attraction to New York City for artists and so you have an incredible pool of artists to draw on. Most of all, the locations were such fertile ground for our cast and crew. New York has the spectacle Barnum loved."

Indeed, the opportunity to shoot the film in the city where Barnum originally turned his imaginings into a world-altering reality had a galvanizing impact on cast and crew. "I think it helped make the impossible feel possible," sums up Gracey. "It was such an inspiration to be able to shoot in buildings that were part of the city when Barnum was making his mark in it."

EMOTION AND HIGH FASHION: THE COSTUMES

Just as the production design team was liberated from period conventions, so too was costume designer Ellen Mirojnick, an Emmy winner for *Behind the Candelabra*, who says the costumes for *The Greatest Showman* were the creative challenge of a lifetime. "We took a more fantastical approach with a look that is more like a fashion spread," she says. "The goal was to put the audience in a fantastic mood of romance and joy rather than aim at cold, historical accuracy. We not only created a hybrid of time periods and looks, we actually tried to create another category entirely."

Mirojnick, known for exploring the borders where art, fashion and film cross, thrilled Michael Gracey with her outside-the-box designs. "Ellen worked tirelessly to create a wardrobe that has elements that are sometimes contemporary, sometimes period, sometimes high fashion and always colorful in a way that can go beyond the world of the 1800s to excite modern audiences," says Gracey.

There was not much prep time but Mirojnick relied on an army of talented craftspeople who worked at top speed. Nearly all the clothes were hand-made for the film (with a handful of purchased pieces, which were taken apart and reimagined). "We created our own little 'miracle factory,'" says Mirojnick. "We put together a really good team of shoppers, stitchers, cutters and tailors who made our dreams come true. The motto for all of us was to keep taking risks and try absolutely everything."

The first big test for Mirojnick was P.T. Barnum himself. "I love to design men's clothes more than I love anything else in the entire world," admits Mirojnick. "So to create a silhouette for Hugh as Barnum was a deep pleasure, especially because he can carry everything and anything. He can just put something on and become the character in ways beyond what you imagined."

Barnum's silk and wool ringmaster look, replete with a deep red jacket, was cut and tailored to Jackman's torso by master tailor D. Barak Stribling. Says Mirojnick: "It's not the typical squared-off ringmaster look. It's more the shape of a coat that wraps around Hugh's body, accentuating his legs and dance movements." As Barnum gains success, Mirojnick gave him a more dandy-ish, peacock look, exemplified by the green-and-purple, windowpane-pattern suit he dons when he meets Queen Victoria. The fabrics were actually all sourced from current British menswear. "These are fabrics you could buy right now on Oxford Street," Mirojnick notes. Mirojnick also created a blue velvet suit for the ending of the film – its lush color chosen to compliment Jackman's eyes in the most romantic of ways.

All the film's men were given body-conscious jackets, high-waisted, slim-legged pants, closely cropped vests and tailored English shirts. "If it looks great, it's right, was the only rule," says Mirojnick.

Zac Efron was another joy for the team to dress. "He has a graceful, dancer's body," observes New York costume designer Patrick Wiley, "like Nureyev." When Barnum passes the torch to Phillip, Efron sports an outfit that includes a green velvet jacket, two different plaids, a white shirt and a red tie -- a look that suggests carving out a freer future beyond the staid Victorian past.

Charity Barnum's look evokes classic romance in hues of lavender, pink and blush – and features a silhouette that is a mash-up of styles from the turn of the century to the 30s to 2017. A favorite for Mirojnick is Charity's dress for the "Tightrope" number, which glows on screen with its crystal-pleated, powder-blue chiffon. "It's an iconic look that could be Ginger Rogers or it could be in *Dr. Zhivago* or any of those romantic solitaire moments of a lonely lady finding love and beauty again," she says.

Diverging from Charity is Jenny Lind, whose style reflects both the liberating grandness of the new world of mass entertainment and the timelessness of a worldwide icon. "We felt Jenny Lind had to be highly dramatic. So with some creative license, we pushed her limits to show how different she was from Charity," explains Mirojnick. "They are two very attractive women, but they are contrasts in drama and softness. Jenny's clothes are all very strong and structured. There's not anything soft about her."

Lind's performance dresses echo the sophisticated lines of the House of Dior's iconic mid Century New Look – which brought the hourglass shape to flowing heights – mixed with dashes of the Golden Age of Hollywood. "When Rebecca sang 'Never Enough,' and I saw how Seamus lit that dress, I almost fell over. I could not believe how gorgeous she was," recalls Mirojnick "That particular dress is a combination of both couture and a couple of pieces found in the back room of a bridal shop."

Each dress was custom-fitted to Ferguson. "Everything was designed to reflect Rebecca's beauty, the paleness of her skin, the redness of her hair. She just wowed us," says Mirojnick. Ferguson was equally wowed by

the work of the team. Says Ferguson: "The costumes that Ellen created could be on the cover of *Elle* or *Vogue* next month, they are that fashionable."

The costuming team was able to really let go with Anne Wheeler, the aerialist whose outfits mirror whimsy, youth and defiant freedom. Her signature colors are turquoise, purple, silver and gold -- a theatrical look that goes to the edge of creativity without becoming garish. "We found that purple was a great color for both Zendaya and for Yahya as W.D. They're a matched set, which is something trapeze families have often done through history," Mirojnick notes. "That color also suits flight. Michael then had the idea to add a fluid, lavender fabric behind Zendaya to make her even more visually exciting."

Zendaya's dress for "Rewrite the Stars" has a vintage lingerie influence, featuring a silk camisole and red briefs trimmed with lace and period buttons. "It's purposely very difficult to place these outfits in any single period of time. Instead, we hope one gets swept up in the emotion, the music and the life of the characters so that you are transported to a kind of alternate world," says Mirojnick. "There's a fun innocence to Anne's rehearsal dress in that number -- it's both a nod to the past and to our present."

The costumes had that transformational effect on Zendaya. She says: "The costumes are super creative and detail-oriented, but they also are an inspiration for us to better understand our characters."

For Keala Settle's Lettie Lutz, Mirojnick looked to John Galliano's 21st Century take on Dior's New Look: "Galliano inspired us because he did his own crazy spin on the New Look and there is a rhythm to his clothes that is just really luscious and inspiring." She adds: "Working with Keala was amazing because she would stand in her fittings and cry because she couldn't believe that she'd ever have anything custom-made for her, something that would express her in this way. It was a totally new experience for her and it was great to see Keala and Lettie Lutz brought together."

Adding more details to the characters is the work of makeup and hair heads Nicki Ledermann and Jerry Popolis, respectively. They worked closely with Mirojnick and Gracey, putting deep thought into every character, especially the Oddities. "We wanted audiences to see their humanity and not get too distracted by any prosthetic makeup. The creative challenge was to emphasize how human they are," explains Ledermann. Adds Popolis: "We really wanted everyone to look beautiful. The Oddities aren't scary; they're gorgeous creatures."

For Gracey, it was a marvel to see his cast suddenly transform after the months of rehearsal. "We'd been working with these sweaty people for months and suddenly they looked like a million dollars," he laughs. "The wardrobe, the hair and the makeup were all so classy and so right. I felt that each person could look in the mirror at their look and know exactly who their character is."

CHOREOGRAPHING A MODERN CIRCUS: ASHLEY WALLEN

The of-the-moment energy of Pasek and Paul's songs in turn inspired the show-stopping choreography of Ashley Wallen, who brought his own modern, rhythmic take on Barnum's world. An Australian best known for his work with a variety of rock and pop performers, Wallen has worked with Michael Gracey before on commercials and videos. Now he relished the chance to up his game.

"This is the best work that Ashley's ever done," says Gracey. "He was so inventive and his work brings our characters to life in a way that it isn't only about cool dance steps. He has helped each of the characters express themselves uniquely, with a different style of dance for Hugh, Zendaya, Zac and everyone. He also really plays to people's strengths. He knows how to empower people in their movements. He makes people feel so confident that they do the best dancing they've ever done in their lives. It was fun to see every cast member be awed by what they achieved."

Says Pasek of what Wallen brings: "Ashley's choreography is kind of like New York City in that it pulses. It's kinetic and a little bit gritty and has a kind muscular sensibility, but it also comes from a clear place of character and it just feels very, very alive."

Hugh Jackman believes Barnum himself would have approved of the bravado of the choreography "Barnum would definitely want the music and dance in any film involving him to be cutting edge. That was his motivation in everything. Everything has to evolve and change. Ash's stuff brings that quality of something fresh and new, and you just haven't seen anything like this."

Jackman also notes that Wallen pushed him to new places. "Choreographers can be very kind, but when you get in the room to rehearse, there's something kind of sadistic about them, and they really love to punish you," he laughs. "I did things, dance wise here, that I've never done before. I like to work hard, but I did wish my legs were twenty years younger. I kept saying, 'Ash, I'm not sure if I can get there.'" And Ash would just say 'You'll get there.' So I worked really hard but I really enjoyed it, in part because the style that he was creating was so modern and cool."

Even Barnum's stovepipe hat became a chance to gain new skills, as Jackman learned to expertly juggle the accessory. Says Wallen: "In 'Come Alive,' Hugh flips the hat, catches it in one hand and lands it on his head. He's the first person I've worked with who could accomplish that. He practices and practices and practices. We'd see him standing in a room doing it over and over until he had it. By the time we shot, he could do it eight times in a row, just boom, boom, boom. I don't know how!"

"Come Alive" was especially exciting for Gracey. "We had to find a balance between the choreography and the more dramatic beats because there's a lot going on in this song. There's the evolution of the circus, the fear of the Oddities for the very first time stepping out into the limelight and then the acceptance of the audience. There's also P.T. Barnum realizing that all of these things he's put in place are starting to work, and that he's literally created this living dream, but also there's something missing. So, there's a lot playing out over the course of this one number that had to be expressed."

Wallen says he approached each song as its own complete story with its own individual style. "For example, 'A Million Dreams' is a very intimate rooftop dance, which I saw as a throwback to Fred and Ginger musicals. On the other hand, 'This is Me' is very, very contemporary, but 'Come Alive' is more like a big, old-school studio number. I really wanted to give each number its own genre and feel."

For "Rewrite the Stars," Wallen worked with Circus Coordinator Mathieu Leopold. "Mathieu coordinated the aerial stuff, while I concentrated on the ground," he explains. "But we all worked to twine it all together. Zendaya was absolutely amazing at the trapeze stuff. I actually had a go at what she was doing on the hoop and I couldn't do it – and she had to sing at the same time!"

Adds Gracey: "I wanted 'Rewrite the Stars' to be a unique love song, and also unique in terms of its movement. There's a lot of wirework and we did occasionally use doubles but 90% of it is Zac and Zendaya. The two of them trained so hard to make that number work. Zendaya had blisters on her hands but you never heard her complain once. She is just hardcore."

Wallen worked closely with Michelle Williams to prepare her for her big dance moment on the song "Tightrope." "It's a beautiful but challenging number where she is dancing with the shadow of Barnum and we rehearsed it for 8 weeks," he notes. "She trained intently and progressed so far. I loved watching her open up as a dancer and I think she was shocked at how much she was able to do."

Also exciting for Wallen was working with Seamus McGarvey behind the camera. "When you watch those old musicals the camera is pretty static but Seamus totally made each number into huge, cinematic moments," the choreographer muses.

It all culminates in the film's climactic reprise of "The Greatest Show." "We left our biggest dance for the end," says Wallen. "We kind of tease it at the opening but at the end we're now in the three-ring circus and there is so much going on I can't even begin to explain it all! It's just huge number that incorporates all the circus acts, all the dancers, all the Oddities, the digital animals and so much more. It's created to be a big, astounding, celebratory final note."

The passion and effort put into the film by every single person involved, from Hugh Jackman to the grips and gaffers, was incredibly moving for Gracey to witness on his first feature. "We had such an incredible atmosphere on this production," he reflects. "It was a privilege for me to be surrounded by an entire cast and crew who were united in wanting this to be something more than just another film. And Hugh was always leading it because he everyday he was so passionate and so generous and so full of joy to just get to work and bring his best, which all goes back to the story's themes."

Sums up Laurence Mark: "We all hope to have created a feast for the eyes, for the ears and for the heart. The old Barnum & Bailey circus's time has come and gone, but what lives on as the legacy of Barnum is that desire to spark joy and imagination, and that's the tradition we hope to have honored."

ABOUT THE CAST

HUGH JACKMAN (P.T. Barnum) is an Academy Award®-nominated, Golden Globe- and Tony Award-winning performer who has made an impression on audiences of all ages with his multi-hyphenate career persona, as successful on stage in front of live crowds as he is on film. From his award-winning turn on Broadway as the 1970s singer/songwriter Peter Allen, to his metal claw-wielding Wolverine in the blockbuster *X-Men* franchise, Jackman has proven to be one of the most versatile actors of our time.

The Australian native made his first major U.S. film appearance as Wolverine in the first installment of the “X-Men” series, a role he reprised in the enormously successful *X2* and *X-Men: The Last Stand*. He then starred as the title character in *X-Men Origins: Wolverine*, a prequel to the popular series which grossed an outstanding \$85 million domestically in its first weekend of release. Audiences once again went to see Jackman in the popular role in the next chapter titled *The Wolverine*, which grossed over \$400 million worldwide. In 2014, Jackman and the X-Men team reunited for *X-Men: Days of Future Past*.

Jackman garnered his first Academy Award® nomination, for Best Actor, for his performance in Tom Hooper’s *Les Misérables*, based on popular stage show created from Victor’s Hugo famous novel of the same name. Jackman’s standout performance as protagonist Jean Valjean also earned him a Golden Globe Award for Best Actor in a Comedy/Musical, as well as Screen Actors Guild (SAG) Award® nominations, for both Best Ensemble and Best Male Actor in a Leading Role, and a BAFTA Award nomination.

In 2009, Jackman took on host duties at the 81st Annual Academy Awards, earning an Emmy Award nomination for his work. This wasn’t, however, Jackman’s first foray into awards show hosting. Previously, he served as host of the Tony Awards three years in a row, from 2003 to 2005, earning an Emmy Award for the 2004 ceremony, and an Emmy nomination for his appearance at the 2005 ceremony.

Jackman most recently starred in *Logan*, the final iteration of his Wolverine character, alongside Patrick Stewart. Additional film credits include *Prisoners*, Shawn Levy’s *Real Steel*, Baz Luhrmann’s *Australia*, Christopher Nolan’s *The Prestige*, Darren Aronofsky’s *The Fountain*, Woody Allen’s *Scoop*, *Deception*, *Someone Like You*, *Swordfish*, *Van Helsing*, and *Kate & Leopold*, for which he received a 2002 Golden Globe nomination. In addition, he lent his voice to the animated features *Happy Feet*, *Flushed Away* and *Rise of the Guardians*.

On Broadway, Jackman most recently received rave reviews for his performance as The Man in the “The River.” In 2011, he made a splash on the Great White Way in his one-man show, “Hugh Jackman – Back on Broadway.” Backed by an 18-piece orchestra, the revue, which previously opened to rave reviews during its limited engagements in San Francisco and Toronto earlier that year, was comprised of both Broadway hits and a selection of some of his personal favorite standards. Jackman’s continued dedication to the Broadway community was fêted at the 2012 Tony Awards, where he received a Special Award from the Tony Awards Administration Committee, recognizing his accomplishments both as a performer as well as a humanitarian.

In 2009, Broadway audiences could see Jackman in the Keith Huff-penned “A Steady Rain,” in which he starred with Daniel Craig. For his portrayal of the 1970s singer/songwriter Peter Allen in “The Boy From Oz,” Jackman received the 2004 Tony Award for Best Actor in a musical as well as Drama Desk, Drama League, Outer Critics Circle and Theatre World awards. His additional theater credits include “Carousel” at Carnegie Hall; “Oklahoma!” at the National Theater in London, for which he received an Olivier Award nomination; “Sunset Boulevard,” for which he garnered Australia’s prestigious ‘MO’ Award; and “Beauty and the Beast,” for which he received a ‘MO’ Award nomination.

Jackman’s career began in Australia in the independent films *Paperback Hero* and *Ersleville Kings*. His performance in the latter earned him an Australian Film Critics’ Circle Best Actor award and The Australian Film Institute Best Actor nomination. In 1999, he was named Australian Star of the Year at the Australian Movie Convention.

MICHELLE WILLIAMS' (Charity Barnum) performances have established her as one of Hollywood's most sought-after and respected actors, earning her a Golden Globe Award and three nominations, a Tony Award nomination, a Critics' Choice Award and four Academy Award® nominations.

Williams most recently starred in Kenneth Lonergan's *Manchester By The Sea*, opposite Casey Affleck. For her performance, she was nominated for an Academy Award®, Golden Globe Award®, Screen Actors Guild Award, BAFTA Award, and Critics' Choice Award for "Best Supporting Actress." She also received awards from major critics' groups including the Chicago Film Critics Association, Florida Film Critics Circle, National Society of Film Critics, Toronto Film Critics Association, New York Film Critics Circle, Vancouver Film Critics Circle and San Diego Film Critics Society.

Williams will soon be in pre-production on Ridley Scott's film *All The Money In The World*.

Previously, Williams was seen in Derek Cianfrance's *Blue Valentine* opposite Ryan Gosling. Williams' captivating performance earned her an Academy Award® nomination for Best Actress as well as Golden Globe, Broadcast Film Critics Association nominations and Independent Spirit Award nominations. Williams' performance in Ang Lee's *Brokeback Mountain*, released in 2005, earned her nominations from Independent Spirit Award, SAG, Golden Globe, BAFTA, Broadcast Film Critics Association as well as an Academy Award® nomination for "Best Supporting Actress." In late 2011, she took on the iconic Marilyn Monroe in *My Week with Marilyn* opposite Kenneth Branagh and Judi Dench, a role that garnered her third Academy Award® nomination, as well as nods from BAFTA and the Screen Actors Guild Awards, in addition to Golden Globe and Independent Spirit Award wins.

In her first collaboration with Kelly Reichardt in the critically acclaimed independent film *Wendy And Lucy*, Williams' moving and evocative performance as "Wendy" garnered a Toronto Film Critics Award for "Best Actress" in 2009 and her third Independent Spirit Award Nomination. 2010 marked Williams second collaboration with director Kelly Reichardt in the period drama *Meek's Cutoff*, which won the Producers Award at the 2011 Independent Spirit Awards as well as the SIGNIS Award at the 2010 Venice Film Festival. Williams' third collaboration with Reichardt, *Certain Women*, premiered at the 2016 Sundance Film Festival to rave reviews, and was released by IFC Films. *Certain Women* received the BFI London Film Festival's best film award.

Williams' other film credits include Martin Scorsese's *Shutter Island*, Sam Raimi's *Oz: The Great And Powerful*, Saul Dibb's *Suite Francais*, Sharon Maguire's *Incendary*, Sarah Polley's *Take This Waltz*, Charlie Kaufman's *Synecdoche, New York*, Todd Haynes' *I'm Not There*, Wim Wenders' *Land Of Plenty*, Ethan Hawke's *The Hottest State*, Thomas McCarthy's *The Station Agent*, Sandra Goldbacher's *Me Without You*, and Andrew Fleming's *Dick*. In 2005, Williams was honored by the Motion Picture Club as "Female Star of Tomorrow."

On television, Williams starred opposite Chloë Sevigny in Martha Coolidge's HBO movie *If These Walls Could Talk 2*. She also had a six-year run as Jen Lindley on the WB's hit television series *Dawson's Creek*. The series premiered in 1998 and remained one of the WB's top-rated shows throughout its run.

On stage, Williams was most recently seen on Broadway starring in David Harrower's Olivier Award-winning Drama "Blackbird" opposite Jeff Daniels with Joe Mantello directing and Scott Rudin producing. Her depiction of Una garnered her a Tony nomination. She made her Broadway debut as Sally Bowles in the recent Roundabout Theatre Company production of *Cabaret*. Her previous theatre credits include the Off-Broadway productions of Mike Leigh's "Smelling a Rat" and Tracy Letts's "Killer Joe" and the Williamstown Theatre Festival production of "The Cherry Orchard."

Nurturing an impressive body of work that encompasses both film and television, **ZAC EFRON (Phillip Carlyle)** has proven to be one of Hollywood's most sought-after talents. Efron recently co-starred opposite Dwayne Johnson in *Baywatch*, based off the popular TV show. He will soon be seen in *The Disaster Artist*, a dramedy directed by and starring James Franco about the making of Tommy Wiseau's *The Room*, which premiered to rave reviews at the 2017 South by Southwest Film Festival.

Last year, Efron starred in three hilarious comedies: *Mike and Dave Need Wedding Dates*, a comedy with Adam Devine, which follows two brothers who place an ad on Craigslist to find dates for a wedding; *Neighbors 2: Sorority Rising*, the sequel to the comedy *Neighbors*, alongside Seth Rogen, Dave Franco and Rose Byrne; and *Dirty Grandpa* with Robert De Niro.

Additional film credits include Max Joseph's *We Are Your Friends*, *That Awkward Moment*, the historical drama *Parkland*, *At Any Price*, Lee Daniels' *The Paperboy*, *Liberal Arts*, *The Lucky One*, the NBC Universal animated film *Dr. Seuss' The Lorax*, Gary Marshall's *New Year's Eve*, *Charlie St. Cloud*, *17 Again*, the Richard Linklater film *Me and Orson Welles* and the box office smash summer film *Hairspray*, which won the Critics' Choice award for Best Ensemble.

Television credits include a recurring role on the WB series *Summerland*, guest starring roles on *The Suite Life of Zack & Cody*, *ER*, *The Guardian* and *C.S.I. Miami*.

Efron became a household name with the launch of the 2006 Emmy Award-winning Disney Channel phenomenon *High School Musical*. He reprised his role as Troy Bolton, head of the basketball team, in *High School Musical 2*, which broke cable TV records garnering 17.5 million viewers. Zac also starred in the Disney feature film *High School Musical 3: Senior Year*, the third installment of the extremely successful *High School Musical* franchise. *HSM3* set a box office record as the highest grossing opening weekend total for a musical.

Zac has received a wide array of accolades throughout his career including CinemaCon's Comedy Star of the Year (2016), ShoWest's Breakthrough Performer of the Year award, the MTV Movie Award for Breakthrough Performance (2008) and Best Male Performance (2009), in addition to multiple People's Choice, Teen Choice and Kids Choice Awards.

On stage, Zac starred in the musical "Gypsy," and has appeared in productions of "Peter Pan," "Mame," "Little Shop of Horrors" and "The Music Man."

In addition to acting, Zac established his own production company, Ninjas Runnin' Wild, with Jason Barrett and Michael Simkin in 2010. Ninjas Runnin' Wild is currently developing various film and television projects with multiple studios.

Golden Globe nominated European actress **REBECCA FERGUSON (Jenny Lind)** first caught the attention of international audiences playing the iconic 'Queen Elizabeth' in the hit BBC/STARZ series *The White Queen*. The months that followed established her as a one-to-watch actress.

Ferguson was most recently seen in the Skydance sci-fi *Life* alongside Ryan Reynolds and in *The Snowman* alongside Michael Fassbender and Charlotte Gainsbourg. Earlier this year, Ferguson starred in *The Girl on the Train*, in which she plays the role of 'Anna' opposite Emily Blunt, Luke Evans and Justin Theroux.

Recently, she was seen in the role of Kathleen in Stephen Frear's *Florence Foster Jenkins*, starring alongside Meryl Streep and Hugh Grant. Ferguson was also seen starring in the latest installment of the hugely successful *Mission Impossible* franchise *Mission Impossible: Rogue Nation*, for which she received a Critics Choice Award nomination. She took on the role of 'Ilsa Faust' opposite Tom Cruise, Simon Pegg and Jeremy Renner and will reprise her role in the next instalment - *M: 16 – Mission Impossible*, which she will begin filming shortly.

In December 2014, Ferguson was seen in the role of Dinah in Lifetime's television mini-series *The Red Tent*, based on Anita Diamant's bestselling novel of the same name. The two part drama tells the story of the twelve tribes of Israel as seen through Dinah's eyes. Ferguson starred opposite Minnie Driver, Iain Glen and Morena Baccarin. Also in 2014, she filmed the dual lead roles of Katya and Lauren in Shamim Sarif's *Despite The Falling Snow* with Charles Dance and Sam Reid.

In 2013, Ferguson took on the role of 'Erigenia' in Bret Ratner's *Hercules* starring alongside John Hurt, Dwayne Johnson and Ian McShane. She also completed filming Ridley Scott's *The Vatican* for Showtime, in which she starred alongside Matthew Goode, Kyle Chandler and Sebastian Koch. Earlier in 2013 Ferguson starred in the lead role of Elizabeth Woodville in the hit BBC drama series *The White Queen*, an adaptation of Philippa Gregory's vivid bestselling historical novel series "The Cousins' War," in which her co-stars include Max Irons and Janet McTeer. For her portrayal of Elizabeth Woodville Ferguson was nominated for a Golden Globe. 2013 also saw the release of the highly anticipated Swedish indie *VI* which was directed by Mani Masserat.

Ferguson was born in Stockholm to a Swedish father and British mother. She grew up in Stockholm and attended Sweden's famous Music school – Adolf Frederick. She started her career at the age of 15 when she was offered the lead in a daytime drama series called *Nya Tider*. Other credits include the lead in Richard Hoberts' *One Way To Antibes* which won the audience award at the European Union Film Festival 2012 in Toronto. That same year she was also nominated as a Rising Star in Sweden.

Multi-talented actress, platinum-selling recording artist, entrepreneur, and newly announced Covergirl model, **ZENDAYA (Anne Wheeler)** is quickly becoming one of this generation's most influential rising stars. Signed to Republic Records, Zendaya is currently working on the follow up to her self-titled debut album, which yielded the platinum-certified single "Replay."

Zendaya currently stars and co-produces the Disney Channel's number one hit spy comedy "K.C. Undercover." This year, she starred in her first major motion picture, *Spider-man: Homecoming*.

The multi-faceted artist continues to grow as a prominent figure in the fashion world. Her ability to command a red carpet has earned her a reputation among fashion elite, garnering praise from the likes of Vogue, InStyle, Elle, Glamour, W Magazine and more. This year, she graced the covers of Complex, Marie Claire, Essence, W, Cosmopolitan, Seventeen & more! A rising voice for her generation, Zendaya was also included in Ebony's "POWER 100" and chosen as one of TIME Magazine's "Most Influential Teens of 2015."

A burgeoning entrepreneur, Zendaya debuted her Daya footwear collection- which she created with her fashion stylist Law Roach, in stores the Fall of 2016. What's more, Zendaya recently released her own app that is the exclusive mobile shopping experience for her clothing line, Daya by Zendaya.

Outside of entertainment, Zendaya is committed to a bevy of philanthropic work. She is an ambassador for Convoy of Hope, served as the Trick-or-Treat for UNICEF spokesperson last fall, and has worked with Make-a-Wish Foundation and Keep A Child Alive.

KEALA SETTLE ("Lettie Lutz"/The bearded lady) makes her film debut in *The Greatest Showman*. Settle was born in Hawaii, the eldest of five children. Her mother was an R&B singer of Maori descent from New Zealand and her father is British-born.

Settle made her Broadway debut in 2011 in "Priscilla Queen of the Desert" as Shirley and in the ensemble. She originated the role of Norma Valverde in "Hands on a Hardbody," which ran on Broadway in 2013. She was nominated for the Outer Critics Circle Award, Drama Desk Award and Tony Award for Best Featured Actress in a Musical. Additionally, she was awarded the Theatre World Award for Outstanding Broadway or Off-Broadway debut performance during the 2012-13 season.

Settle starred as Becky in the stage musical "Waitress," which opened on Broadway at the Brooks Atkinson Theatre on April 24, 2016. She also played this role in the premiere production at the ART in Cambridge, Massachusetts in 2015. She played the role of Madame Thenardier in the revival of "Les Miserables" from March 2014 to March 2015.

YAHYA ABDUL-MATEEN, II (W.D. Wheeler) can currently be seen in *The Get Down*, created by visionary director Baz Luhrmann. Yahya plays Cadillac, the prince of the disco floor and kingpin of the underworld

in this musical drama about the rise of hip hop in the 1970s. The first six episodes were debuted on Netflix this past August, with the latter six episodes to follow on April 7th.

This summer, Abdul-Mateen starred opposite Dwayne Johnson in *Baywatch*. He will next be seen in the lead villain role in James Wan's *Aquaman* opposite Jason Momoa for DC Comics and Warner Bros. Additionally, Yahya will be starring in *First Match*, based on an award-winning script by Olivia Newman that was workshopped in both the Sundance writer's and director's labs; and in *Boundaries* opposite Vera Farmiga and Christopher Plummer.

In 2015, Yahya graduated Yale with an MFA in drama and was the sole recipient of the prestigious Herschel Williams Prize, awarded to one acting student per graduating class with outstanding ability.

ABOUT THE FILMMAKERS

Acclaimed Australian commercial, music video and VFX director **MICHAEL GRACEY (Director)** makes his feature film debut with *The Greatest Showman*. As the son of a photographer, Gracey developed his love for shooting and filmmaking at an early age. The visual wunderkind was then plucked from school to become the youngest animator at the award-winning animation, visual effects, and design house, Animal Logic.

In 2002, Gracey directed his first music video, which went on to win the ARIA award and launched his promos career. Since then, he has collaborated with a wide array of influential artists from the Black Eyed Peas and Jennifer Lopez to Elton John and Robbie Williams.

Gracey is also a celebrated commercial helmer, whose advertising work has received top honors from BTAA, Creative Circle and the Midsummer Awards. His cutting-edge T-Mobile "Dance" spot won 3 Lions at Cannes and 2 Clio's, including a Gold for Best Direction.

Gracey's groundbreaking vision and ability to create innovative entertainment has made him a sought-after filmmaker. He's next set to direct Lionsgate's NARUTO, the martial-arts actioner based on the bestselling Japanese ninja manga.

JENNY BICKS (Screenplay/Story) started her career in advertising in New York City and went on to write radio comedy before she began writing for film and television. Her series credits include "Seinfeld, Dawson's Creek and HBO's *Sex and The City*. She wrote on *Sex and The City* for all six seasons, rising to the rank of executive producer. Her work on the series earned her several awards, including an Emmy® Award, multiple Golden Globes and Producers Guild Awards and three WGA nominations. After *Sex and The City*, Bicks created, executive produced and show-ran comedy *Leap of Faith*, starring Sarah Paulson, for NBC and dramedy *Men In Trees*, starring Ann Heche, on ABC. She Executive Produced and Show-ran Showtime's critically acclaimed *The Big C*, starring Laura Linney, for all four seasons. Her work on that show earned her a Golden Globe nomination and a Golden Globe and Emmy win for Linney. Bicks currently Executive Produces and show-runs *Divorce* for HBO.

In the feature world, her body of credits include *What a Girl Wants*, *Rio 2* and the upcoming *The Greatest Showman*. Her short film, *Gnome*, which she wrote and directed, had its premiere at the Berlin Film Festival and went on to win awards at multiple festivals. A born and bred New Yorker, Bicks divides her time between New York, Maine and Los Angeles.

BILL CONDON (Screenplay) is a celebrated film director and Oscar®-winning screenwriter. Earlier this year his live action version of *Beauty and the Beast* thrilled audiences around the world grossing an astounding 1.2 billion dollars. Other recent projects include the drama *Mr. Holmes*, starring Ian McKellen as an aging Sherlock and Laura Linney as his long-suffering caretaker, and, on stage, the celebrated revival of the musical *Side Show*, which premiered at Washington D.C.'s Kennedy Center before coming to Broadway.

Condon's film adaptation of the Broadway smash *Dreamgirls* won two Academy Awards® and three Golden Globes® including Best Picture – Musical or Comedy. Condon directed from his own screenplay and was nominated for a Directors Guild of America Award. The cast featured Jamie Foxx, Beyoncé Knowles, Eddie Murphy and introduced Jennifer Hudson, who was honored with numerous critics prizes, as well as the Oscar®, Golden Globe, BAFTA, and Screen Actors Guild Award® for her performance.

Condon also wrote and directed *Kinsey*, for which he won the 2005 Best Director Award from the British Directors Guild. An uncompromising portrait of one of the 20th century's most influential and controversial figures, *Kinsey* also earned a Los Angeles Film Critics Best Actor Award for its star, Liam Neeson, as well as an Academy Award® nomination for Laura Linney as Best Supporting Actress.

He also wrote and directed *Gods and Monsters*, which earned Condon an Academy Award® for Best Adapted Screenplay. The film also won the Independent Spirit Award for Best Feature and was named Best

Picture of 1998 by the National Board of Review. The film, a poetic meditation on the final days of *Frankenstein* director James Whale, also garnered Oscar® nominations for its stars, Ian McKellen and Lynn Redgrave.

Condon wrote the screenplay for the big-screen version of the musical *Chicago*, for which he received a second Oscar® nomination. The film, which starred Renée Zellweger, Catherine Zeta-Jones and Richard Gere, won six Academy Awards®, including Best Picture of 2002.

Condon also directed the two-part finale of the blockbuster *Twilight* film series *Breaking Dawn*, as well as *The Fifth Estate*, starring Benedict Cumberbatch, Daniel Brühl and Alicia Vikander.

Born in New York City, Condon attended Columbia University, where he graduated with a degree in Philosophy. An analytical piece he wrote for *Millimeter* magazine brought him to the attention of producer Michael Laughlin. Condon subsequently co-wrote the feature film *Strange Behavior* with Laughlin, who also directed the film. The movie became a cult hit, leading to the unofficial sequel, *Strange Invaders*. Condon made his directorial debut with *Sister, Sister*, which starred Jennifer Jason Leigh, Judith Ivey and Eric Stoltz.

Condon has served on the Board of Film Independent and on the Board of Governors of the Academy of Motion Picture Arts and Sciences.

BENJ PASEK and JUSTIN PAUL (Songwriters) are the Academy Award®-winning songwriting team behind the hit Broadway musical "Dear Evan Hansen," which is currently playing at the Music Box Theatre. Most recently, they penned lyrics for the musical film *La La Land* and composed the original song "Get Back Up Again" for DreamWorks' animated feature *Trolls*.

Upcoming film projects include the live-action movie musicals *Snow White* (Disney) and the animated feature *Medusa* (Sony Pictures Animation). The duo's previous musicals include *A Christmas Story: The Musical*, *Dogfight*, *James and The Giant Peach* and *Edges*. Television songwriting credits include *The Flash*, *Smash* and *Johnny and the Sprites*. Their honors and awards include: Academy Award, Golden Globe Award, Tony nomination, Emmy nomination, Drama Desk Award, Obie Award, Outer Critics Circle Award, Lucille Lortel Award, London Evening Standard nomination and Jonathan Larson Award. Both are graduates of the University of Michigan Musical Theatre program and members of the Dramatists Guild of America, Inc.

LAURENCE MARK,p.g.a. (Producer) is an Academy Award®-nominated, Emmy-nominated, Golden Globe-winning producer of such acclaimed hit films as *Julie & Julia*, *Dreamgirls*, *I, Robot*, *As Good As It Gets* and *Jerry Maguire*.

As producer, Mark recent credits include *Flatliners* starring Ellen Page, Diego Luna, Nina Dobrev, James Norton and Kiersey Clemens and directed by Niels Arden Oplev. He also recently produced *Last Vegas* starring Michael Douglas, Robert De Niro, Morgan Freeman and Kevin Kline and directed by Jon Turteltaub, and before that, *Julie & Julia*, starring Meryl Streep and Amy Adams and written and directed by Nora Ephron.

For television, Mark was an Executive Producer of *When We Rise*, the esteemed eight-hour limited series created and written by Dustin Lance Black and starring Guy Pearce, Mary-Louise Parker and Rachel Griffiths that aired earlier this year on ABC.

With Bill Condon, Mark served as producer of the celebrated Hugh Jackman-hosted 81st Annual Academy Awards which earned him an Emmy nomination. The show itself received ten Emmy nominations, a record for this annual telecast, and won four of them.

Before that, Mark produced *Dreamgirls*, which won three Golden Globe Awards, including one for Best Picture. It also received eight Academy Award® nominations, the most of any movie in its year, and won two of them, including one for Jennifer Hudson as Best Supporting Actress.

Earlier on, Mark received an Academy Award® nomination for producing Best Picture nominee *Jerry Maguire*, and he executive-produced two other Academy Award nominees for Best Picture, *As Good As It Gets* and *Working Girl*.

Mark garnered an Emmy nomination and a Golden Globe nomination as Executive Producer of *Political Animals*, a limited series created by Greg Berlanti and starring Sigourney Weaver, which aired in 2012 on the USA Network. The show received four Emmy nominations, winning one for Ellen Burstyn as Best Supporting Actress. He was also an Executive Producer of *The Art Of More* starring Dennis Quaid, Kate Bosworth, Cary Elwes and Christian Cooke which streamed for two seasons on Sony's Crackle TV.

Mark has also produced *I, Robot*, *Romy And Michele's High School Reunion*, *Last Holiday* and *The Lookout*, which won the Independent Spirit Award for Best First Feature. In addition to these films, Mr. Mark produced *Finding Forrester*, *The Object Of My Affection*, *Anywhere But Here*, *The Adventures Of Huck Finn*, *Black Widow* and *Center Stage* (plus its two sequels).

Laurence Mark Productions is headquartered at Sony Pictures Entertainment where the company has a long-term production arrangement with Columbia Pictures. Mark's other producing credits include *How Do You Know*, *Riding In Cars With Boys*, *Sister Act 2*, *Bicentennial Man*, *True Colors*, *Simon Birch* and the legendary *Glitter* starring Mariah Carey.

Prior to producing, Mark held several key publicity and marketing posts at Paramount Pictures, culminating in his being appointed Vice President of West Coast Marketing. He then moved into production, and as Vice President of Production at Paramount and Executive Vice President of Production at 20th Century Fox, he was closely involved with the development and production of such films as *Terms Of Endearment*, *Trading Places*, *Falling In Love*, *The Fly* and *Broadcast News*.

PETER CHERNIN, p.g.a. (Producer) is the CEO of The Chernin Group (TCG), which he founded in 2009. Through Chernin Entertainment, TCG's entertainment production company, Chernin has produced a string of box office hits, including the global blockbuster features *War For the Planet of the Apes*, *Rise of the Planet of the Apes* and *Dawn of the Planet of the Apes* which re-launched the franchise for a new generation, the Oscar® nominated drama *Hidden Figures* from director Ted Melfi, action comedies *The Heat*, *Spy* and *Snatched*, Tim Burton's *Miss Peregrine's Home for Peculiar Children*, sci-fi thriller *Oblivion*, dramedy *St. Vincent*, crime drama *The Drop* and the action drama *The Mountain Between Us* starring Kate Winslet and Idris Elba. Upcoming films from the company include *Red Sparrow* directed by Francis Lawrence and starring Jennifer Lawrence.

Chernin serves as an executive producer on FOX's hit television comedy *New Girl*. His previous executive producing credits include *Ben and Kate* and *Touch*.

TCG's assets also include CA Media, an Asia-based media investment company; Otter Media, a venture formed with AT&T to invest in and launch global over-the-top video services, which oversees a portfolio of businesses including Fullscreen Media, Ellation, Gunpowder & Sky, and Hello Sunshine; and strategic investments in U.S.-based technology and media companies including Pandora, SoundCloud, Headspace, Flipboard, Scopely, Medium, and Barstool Sports.

Prior to starting TCG, Chernin served as President and Chief Operating Officer of News Corporation, and Chairman & CEO of the Fox Group. Chernin sits on the Boards of American Express and UC Berkeley, and is a senior advisor to Providence Equity Partners. He is Chairman and Co-Founder of Malaria No More, a non-profit dedicated to ending deaths due to malaria. Chernin holds a B.A. in English from UC Berkeley.

JENNO TOPPING, p.g.a. (Producer) is the President of film and television at Chernin Entertainment. She recently produced and oversaw the development of feature films *Hidden Figures*, directed by Ted Melfi and starring Taraji P. Henson, Octavia Spencer and Janelle Monáe; *Miss Peregrine's Home For Peculiar Children* directed by Tim Burton; *Spy* directed by Paul Feig and starring Melissa McCarthy; *St. Vincent* starring Bill Murray and Melissa McCarthy; *The Drop* starring James Gandolfini and Tom Hardy; *Mike And Dave Need Wedding Dates* starring Zac Efron, Adam Devine, Anna Kendrick and Aubrey Plaza; *Exodus* directed by Ridley Scott and starring Christian Bale; and *The Heat* starring Sandra Bullock and Melissa McCarthy, which was the highest grossing comedy of 2013. Films Topping recently produced and oversaw include *Snatched* starring Amy Schumer and Goldie Hawn; *Red Sparrow* directed by Francis Lawrence and starring Jennifer Lawrence; *The Mountain Between Us* starring Idris Elba and Kate Winslet; and *War For The Planet Of The Apes*, the third installment in the global hit franchise.

Topping oversees Chernin Entertainment's television slate, which includes Fox's Emmy®-winning hit comedy *New Girl*, which recently completed its sixth season. Previous series from Chernin Entertainment include Fox's *Ben and Kate* and *Touch*.

Topping's other credits include *Country Strong* starring Gwyneth Paltrow and Tim McGraw; *Catch and Release*, written and directed by Susannah Grant and starring Jennifer Garner; and the *Charlie's Angels* movies.

Topping previously served as an executive for HBO Films, where she supervised the Emmy® and Golden Globe® Award-winning films, *The Late Shift* (Kathy Bates) and *Rasputin* (Ian McKellan and Alan Rickman) in 1995.

JAMES MANGOLD (Executive Producer) is a director known for making sophisticated ensemble films in a wide range of genres while keeping constant the powerful themes, original characterizations, sterling performances and striking imagery that have come to define and unify his work. His ten feature films to date include the award winning *3:10 To Yuma*, *Walk The Line*, *The Wolverine*, *Girl*, *Interrupted* and his most recent film *Logan*.

The son of renowned painters, Robert Mangold and Sylvia Plimack Mangold, James was raised in New York's Hudson Valley. He graduated in film and acting from California Institute of the Arts, where he studied with Alexander Mackendrick (*Sweet Smell of Success*, *The Ladykillers*). He broke into the film business at the age of 21 as the recipient of a prestigious writer director deal with Disney. After a few years in Hollywood he decided to go to Columbia University's film school, where he began writing the film *Heavy* while studying under Oscar winning director Milos Forman. *Heavy* went on to win the Director's Prize at the 1996 Sundance Film Festival and was selected to represent the United States at Director's Fortnight in the Cannes Film Festival.

Following the critical success of *Heavy*, Mangold began production on his second film *Cop Land*, an Urban Western set in modern day New Jersey starring Sylvester Stallone, Harvey Keitel, Robert DeNiro, Ray Liotta and Jeanine Garafalo. The film was accepted into the main competition of the Cannes Film Festival and premiered in the U.S. to strong reviews.

Mangold continued his tradition of documenting the inner struggles of conflicted individuals by adapting Susanna Kaysen's *Girl*, *Interrupted* for the screen. The film went on to win a Best Supporting Actress Golden Globe and Oscar for Angelina Jolie's performance as Lisa, the charming sociopath who befriends the protagonist played by Winona Ryder. He then went on to make the romantic comedy *Kate and Leopold*, starring Meg Ryan and Hugh Jackman and the mind-bending thriller *Identity*, starring John Cusack and Ray Liotta.

Walk The Line, an enormous success with critics and audiences alike, starred Joaquin Phoenix and Reese Witherspoon as the legendary music couple Johnny Cash and June Carter Cash. Both actors performed their own vocals for the movie, and took home Golden Globes for their performances; the film also won the Golden Globe for Best Motion Picture – Musical or Comedy. At the Oscars the film received five nominations and Witherspoon won Best Performance by an Actress. A project long in the works, it was developed with the assistance and collaboration of John and June Carter Cash until their deaths in 2003.

Following the success of *Walk The Line*, Mangold co-wrote and directed a remake of the classic western *3:10 To Yuma*, based on the Elmore Leonard short story, which showcased Oscar-winning actors Christian Bale and Russell Crowe. The film was released by Lionsgate and was met with much critical acclaim.

In 2010, Mangold directed Twentieth Century Fox's action film *Knight and Day*, which proved to be an international box office success having grossed over 250 million worldwide. The film starred Tom Cruise and Cameron Diaz.

Mangold directed the action/adventure/sci-fi fantasy *The Wolverine*, starring Hugh Jackman based on the popular Marvel Comics character. The film was produced by Twentieth Century Fox and Marvel Enterprises. The character of Wolverine was resurrected a final time by Jackman in the 2017 film *Logan*, which Mangold directed and co-wrote with screenwriters Scott Frank and Michael Green. Set in the near future, the film co-stars Patrick Stewart (returning as a nonagenarian Charles Xavier) and 11-year-old Spanish-British actress Dafne Keen in her feature film debut as young mutant X-23, who in the film is a clone created from Logan's blood. *Logan* was loosely inspired by the *Old Man Logan* Marvel Comics storyline, which Mangold approached as a 'family drama.' The film received much critical acclaim, becoming the best reviewed film of the whole *X-Men* franchise, as well as one of the highest grossing films of 2017.

Mangold is next attached to direct an adaptation of the Don Winslow novel *The Force*, which centers around corrupt NYPD officers and which 20th Century Fox plans to release in 2019.

Mangold has also frequently ventured into the world of television, and is credited as an Executive Producer (along with Entertainment 360's Guyman Cassidy and Daniel Rappaport) in the upcoming USA Networks drama *Damnation*, which stars Killian Scott as a man posing as a small-town preacher who is secretly plotting an insurrection against the status quo. Past television work also includes the CBS series *Zoo* (Executive Producer, 2015 - Present,) and *Vegas* (Executive Producer, 2012 - 2013), as well as the ABC series *Men In Trees* (Executive Producer, 2006 - 2008).

Mangold's films have been recognized with Academy Award, Golden Globe, SAG, BAFTA, Sundance Film Festival and various guilds and critics wins and nominations. Mangold is repped by WME and Management 360.

DONALD J. LEE, JR. (Executive Producer) has served as Executive Producer on films such as *The Other Woman*, starring Cameron Diaz, *The Sitter* starring Jonah Hill, and *The Bounty Hunter* starring Jennifer Aniston and Gerard Butler, as well as *The Perfect Score*, *World Trade Center* and *The Love Guru*. He was associate producer of *Gloria*, starring Sharon Stone. For director Cameron Crowe, he executive produced *Elizabethtown* and was co-producer of *Vanilla Sky* starring Tom Cruise.

Lee enjoyed a longtime working relationship with writer/director Nora Ephron that stretched back to *Sleepless in Seattle*, on which he was second assistant director. He was associate producer on Ephron's *Michael*, co-producer of *You've Got Mail* and *Lucky Numbers*, and executive producer on *Julie and Julia*.

Lee was born and raised in Pittsburgh. He attended Cornell University and, following his graduation, moved to New York City and began working as a set P.A. on such films as *Legal Eagles*, *Wall Street* and *Someone to Watch Over Me*.

TONIA DAVIS (Executive Producer) is SVP of Film at Chernin Entertainment where she identifies, oversees development and shepherds productions for the company's feature projects. Projects she has overseen include the comedy *Snatched*, written by *The Heat* screenwriter Katie Dippold, directed by Jonathan Levine, and starring Amy Schumer and Goldie Hawn; as well as upcoming *Underwater*, directed by Will Eubank and starring Kristin Stewart.

Davis previously worked at Walt Disney Motion Pictures, where she played an instrumental role in the production of a slate of large-scale, live action feature films including *Oz The Great & Powerful*, *Million Dollar Arm*, *Echo*, *Tomorrowland*, *Jungle Book*, *Beauty & the Beast* and the upcoming *Dumbo*.

Davis is member of the Executive Circle for AFI's Directing Workshop for Women, where she provides mentorship to female directors and promotes female voices behind the camera. She is also a board member of LIFT, a national non-profit organization focused on poverty reduction. Davis is a graduate of Wellesley College.

SEAMUS McGARVEY, ASC/BSC (Director of Photography), born in Armagh, Northern Ireland, is an Irish cinematographer who began his career as a still photographer before attending film school at the University of Westminster in London. Upon graduating in 1988 he began shooting short films and documentaries, including *Skin*, which was nominated for a Royal Television Society Cinematography Award, and *Atlantic*, directed by Sam Taylor-Wood, nominated for the 1998 Turner Prize. He also photographed and directed over 100 music videos, for such artists as U2, The Rolling Stones, PJ Harvey, Robbie Williams, Sir Paul McCartney, Dusty Springfield and Coldplay

In 2004 he was awarded the Royal Photographic Society's prestigious Lumiere medal for contributions to the art of cinematography. His credits as a cinematographer include Oliver Stone's *World Trade Center*, starring Nicolas Cage; *The Hours*, directed by Stephen Daldry, starring Nicole Kidman, Meryl Streep and Julianne Moore, for which he earned the Evening Standard British Film Award for Best Technical/Artistic Achievement; the action-adventure film *Sahara*, starring Matthew McConaughey and Penélope Cruz, for which he won the Irish Film and Television Award for Best Cinematography; *Along Came Polly*, starring Ben Stiller and Jennifer Aniston; *High Fidelity*, directed by Stephen Frears, starring John Cusack; and *Wit*, starring Emma Thompson, directed by Mike Nichols.

Additional credits include *Enigma*, directed by Michael Apted; *The War Zone*; *Butterfly Kiss*; *The Winter Guest*; *The Actors*; *A Map of the World*; *Charlotte's Web*; and *Atonement*, for which he has received an Academy Award® nomination, a BAFTA nomination (and the Technical Achievement award in the Evening Standard British Film Awards for 2007 and won the 2008 Irish Film and Television Award for Best Cinematography. He also shot a 2007 television commercial for Chanel's Coco Mademoiselle campaign, *The No. 1 Ladies' Detective Agency* directed by Anthony Minghella, *The Soloist* for director Joe Wright in Los Angeles, *Nowhere Boy* for director Sam Taylor-Wood and reunited with director Joe Wright for the short film *Cut*. He photographed the acclaimed Lynne Ramsay's *We Need to Talk About Kevin*, starring Tilda Swinton, in New York and Connecticut for which he won the 2012 Irish Film and Television Award for Best Cinematography. He shot *The Avengers*, which is the third biggest grossing movie of all time, for director Joss Whedon, and he recently shot *Anna Karenina* for Joe Wright and *Godzilla* for director Gareth Edwards.

NATHAN CROWLEY (Production Designer) has earned three Academy Award® nominations for his work on Christopher Nolan films. He received his first Oscar® nod for the period drama *The Prestige*, followed by nominations for the blockbuster *The Dark Knight* and *Interstellar*. He has also received three BAFTA Award nominations, for *Batman Begins*, *The Dark Knight* and *Interstellar*.

In addition, Crowley garnered an Art Directors Guild (ADG) Award for *The Dark Knight*, as well as nominations for *The Dark Knight Rises*, *Batman Begins* and *The Prestige*. He first teamed with Nolan on the director's crime thriller *Insomnia*, starring Al Pacino, Robin Williams and Hilary Swank. He most recently collaborated with Nolan on the epic action thriller *Dunkirk*. Crowley received another ADG Award nomination for his design work on Michael Mann's *Public Enemies*. His additional film credits include the sci-fi adventure *John Carter*; the romantic drama *The Lake House*; the biopic *Veronica Guerin*, directed by Joel Schumacher; the war drama *Behind Enemy Lines*; and Barry Levinson's Ireland-set comedy *An Everlasting Piece*.

He previously served as an art director on such films as *Mission: Impossible II*, directed by John Woo; Richard Donner's *Assassins*; Alan J. Pakula's *The Devil's Own*; and *Braveheart*, directed by and starring Mel Gibson.

In addition to his film work, Crowley recently served as the series concept production designer on HBO's hit series "Westworld," created for television by Jonathan Nolan.

ELLEN MIROJNICK's (Costume Designer) creative roots run deep. Born and raised in New York City, her early interests in fine art, photography and fashion led to the prestigious High School of Music and Art. After graduation, she further pursued her study of design at The School of Visual Arts and Parsons School of Design. She entered the world of fashion after Parsons School of Design. Her fashion-forward instincts quickly propelled her to become one of the most sought after designers in the field. Her talent for creating youthful, au courant style reverberated throughout the industry.

It wasn't long before Mirojnick set her sights on Hollywood, beginning a career that has spanned three decades. Her passion for contemporary design has had an impact on motion picture style. Mirojnick's film work has exhibited a sophisticated, timeless approach to modern storytelling and has yielded iconic characters that have become cultural references. She has been nominated twice for BAFTA and Emmy awards, winning the Emmy for *Behind the Candelabra*. In 1998, she received a Saturn Award for her work in *Starship Troopers* and has been honored with the Cutty Sark Menswear Award for her sartorial statement in Wall Street.

She has been nominated by her peers on multiple occasions for the CDG award, winning for both *Behind The Candelabra* and *The Knick* and in 2016 was honored with the Career Achievement Award. The list of prominent filmmakers Ellen has designed for is extensive; Steven Soderbergh, Steven Spielberg, Oliver Stone, Paul Verhoven, Tony and Ridley Scott, Kathryn Bigelow, J.J.Abrams and Angelina Jolie to name a few.

In 2010 she collaborated with actor James Franco to create images that were included in "Visionaire 59: Fairytales." Subsequently, Mirojnick joined forces with artist Richard Phillips to create videos that were exhibited at the 2011 Venice Biennale.

Mirojnick has lectured at UCLA, the Lincoln Center Film Society, the Directors Guild of America and the Academy of Motion Picture Arts and Sciences. She has been profiled in numerous international fashion publications, as well as on AMC's Hollywood Fashion Machine series, *The Costume Designer*. In addition, she is also featured in the design book "Filmcraft." Her work has been displayed in the "50 Designers/50 Films" exhibit at the AMPAS, the Florence Biennale, FIDM's Annual Film and Television Exhibits in 2011-13 & 2015, and the "Hollywood Costume" exhibition, which originated at London's Victoria and Albert Museum.

JOHN DEBNEY's (Composer) career seemed destined for Hollywood. The son of Disney Studios producer Louis Debney, John grew up in nearby Glendale, California where he got early inspiration for film and music growing up on the Disney Studio lot. The child of two musicians, John showed an early aptitude for music and began guitar lessons at age six, later playing in rock bands throughout college. Debney earned his B.A. in Music Composition from California Institute of the Arts in 1979, and after four years immersing himself in the business at Disney Studios, Debney made a professional entry into the industry, composing for TV, working with Steven Spielberg and Mike Post on shows such as *Star Trek: The Next Generation*, *Tiny Tunes*, and *Sea Quest DSV*. Debney continued his hands-on training, working with Hanna-Barbera composer Hoyt Curtin, and went on to score major television projects such as which he won an Emmy for Best Main Title.

Debney's first big film break came in 1997 with an offer to work on *Liar Liar* with director Tom Shadyac. With the success of this blockbuster comedy under his belt, Debney went on to work on a variety of different major films including *Elf*, *Iron Man 2*, *Spy Kids (1 & 2)*, and *I Know What You Did Last Summer*. Debney and Shadyac continued to collaborate, going on to do *Bruce Almighty* in 2003 and the spinoff *Evan Almighty* together. In 2005, Debney formed a successful partnership with director Robert Rodriguez, creating scores for his movies *Sin City* and *Machete*.

Although Debney was widely known within the industry as a versatile and talented composer, the world wouldn't discover him until he composed the landmark score for Mel Gibson's *The Passion of the Christ*.

Enticed by the idea of working on a project that held deep, spiritual meaning for him, Debney's score, which blended symphonic orchestra, a wide range of world instruments, and the beauty of the human voice, connected on an emotional level with viewers and listeners, and rose to #1 on Billboard's charts for Soundtrack and Christian Albums, and #19 on the Billboard Top 200. The record was certified gold by the RIAA and won the Dove award for Best Instrumental Album, as well as garnering Debney an Oscar nomination.

Shortly after the movie release, Debney premiered "The Passion of the Christ Symphony" in Rome, Italy, a highly successful performance featuring an 83-person choir and a 96-piece orchestra, plus solo musicians and guest vocalists from both the film and the classical worlds, which received a 15-minute standing ovation from the audience. In the tradition of classical composers, John Debney enjoys conducting his own work and has conducted some of the world's greatest orchestras. "A big part of the joy in what I do is that I consider it an honor to stand in front of live musicians and have the opportunity to hear my music played by these talented people."

Debney's most commercially successful work to date is Disney's live-action adaptation of *The Jungle Book*, directed by Jon Favreau, released in 2016. Debney credits the success of the movie to the fact that both the film and the score, "Embraced the history" of the original. Long-time collaborator, Jon Favreau and John Debney have worked on a variety of films together including *Elf*, *Zathura*, *Iron Man 2*, and *The Jungle Book*. Among John Debney's other most recent works are scores for *Draft Day*, *Stoneheart Asylum* and HISTORY's Emmy-nominated *Hatfields & McCoys* as well as the HISTORY's most recent mini-series *Houdini*, and A&E mini-series *Bonnie & Clyde*.

Considered one of the most prolific and successful composers in Hollywood, Debney has won 3 Emmy's and been nominated for 7, he is also an Academy Award nominee, and the youngest recipient of ASCAP's prestigious Henry Mancini Lifetime Achievement Award.

JOSEPH TRAPANESE (Composer) is best known for his sleek, ominous score work for blockbuster films like *Tron: Legacy*, *Straight Outta Compton*, *Oblivion*, and the *Raid* series. As a composer, arranger, and producer for movie, television, theater, and video game music, he has collaborated with a number of mainstream musical acts. His first major break came in 2010 when he worked with Daft Punk on the sweeping digital soundtrack to Disney's Tron reboot/sequel. Trapanese followed that success by creating a score with Mike Shinoda of Linkin Park for the American release of the 2011 Indonesian martial arts film *The Raid: Redemption* (he would continue without Shinoda in 2014 with *The Raid 2*). That same year, he helped with arrangements on a handful of tracks for M83's breakthrough hit "Hurry Up, We're Dreaming," which led to the pair's collaboration on the 2013 Tom Cruise sci-fi epic *Oblivion*. He also reworked Moby's "Extreme Ways" for *The Bourne Legacy*. Other notable scores include the landmark rap biopic *Straight Outta Compton*, the second and third installments of the *Divergent* series, *Insurgent* and *Allegiant*, *Earth to Echo*, and Ubisoft's video game *The Crew*. Trapanese recently scored the action war drama *Wolf Warriors II* directed by Jing Wu and the Lionsgate dramatic feature, *Only the Brave* starring Jennifer Connelly and Miles Teller. Upcoming for Trapanese is the highly anticipated Fox feature, *The Greatest Showman*. In the studio and in concert, in addition to Daft Punk, M83, and Moby, he has worked with Dr. Dre, Zedd, Kelly Clarkson, Kendrick Lamar, Haim, The Glitch Mob, Active Child, Halsey, Sohn, John Newman, Dia Frampton, 3OH!3, Steven Price, and James Newton Howard.

Born in New Jersey, Trapanese earned his B.A. in classical composition from the Manhattan School of Music. He went on to study at UCLA for his M.A. in music for visual media and taught electronic music composition at the school from 2008-2011. In 2016, he became a member of the Academy of Motion Picture Arts and Sciences.