

FROM J. K. ROWLING'S WIZARDING WORLD

FANTASTIC BEASTS

AND WHERE
TO FIND THEM

“Fantastic Beasts and Where to Find Them” takes us to a new era of J.K. Rowling’s Wizarding World, decades before Harry Potter and half a world away.

Academy Award winner Eddie Redmayne (“The Theory of Everything,” “The Danish Girl”) stars in the central role of Magizoologist Newt Scamander, under the direction of David Yates, who helmed the last four “Harry Potter” blockbusters.

There are growing dangers in the wizarding world of 1926 New York. Something mysterious is leaving a path of destruction in the streets, threatening to expose the wizarding community to the No-Majs (American for Muggles), including the Second Salemers, a fanatical faction bent on eradicating them. And the powerful, dark wizard Gellert Grindelwald, after wreaking havoc in Europe, has slipped away...and is now nowhere to be found.

Unaware of the rising tensions, Newt Scamander arrives in the city nearing the end of a global excursion to research and rescue magical creatures, some of which are safeguarded in the magical hidden dimensions of his deceptively nondescript leather case. But potential disaster strikes when unsuspecting No-Maj Jacob Kowalski inadvertently lets some of Newt’s beasts loose in a city already on edge—a serious breach of the Statute of Secrecy that former Auror Tina Goldstein jumps on, seeing her chance to regain her post as an investigator. However, things take an ominous turn when Percival Graves, the enigmatic Director of Magical Security at MACUSA (Magical Congress of the United States of America), casts his suspicions on both Newt...and Tina.

Now allied, Newt and Tina, together with Tina’s sister, Queenie, and their new No-Maj friend, Jacob, form a band of unlikely heroes, who must recover Newt’s missing beasts before they come to harm. But the stakes are higher than these four outsiders—now branded fugitives—ever imagined, as their mission puts them on a collision course with dark forces that could push the wizarding and No-Maj worlds to the brink of war.

“Fantastic Beasts and Where to Find Them” also stars Katherine Waterston (“Steve

Jobs,” “Inherent Vice”) as Tina, Tony Award winner Dan Fogler (“The 25th Annual Putnam County Spelling Bee”) as Jacob, Alison Sudol (“Transparent”) as Tina’s sister, Queenie, Ezra Miller (“Trainwreck,” upcoming “Justice League”) as Credence, two-time Oscar nominee Samantha Morton (“In America,” “Sweet and Lowdown”) as Mary Lou Barebone, Oscar winner Jon Voight (“Coming Home,” TV’s “Ray Donovan”) as Henry Shaw, Sr., Carmen Ejogo (“Selma”) as Seraphina Picquery, and Colin Farrell (“Saving Mr. Banks,” TV’s “True Detective”) as Percival Graves.

The film marks the screenwriting debut of J.K. Rowling, whose seven beloved *Harry Potter* books were adapted into the top-grossing film franchise of all time. Her script was inspired by the Hogwarts textbook *Fantastic Beasts and Where to Find Them*, written by her character Newt Scamander.

In addition to David Yates, the film reunited a number of people from the “Harry Potter” features, including producers David Heyman, J.K. Rowling, Steve Kloves and Lionel Wigram. Tim Lewis, Neil Blair and Rick Senat served as executive producers.

The behind-the-scenes creative team included Oscar-winning director of photography Philippe Rousselot (“A River Runs Through It,” the “Sherlock Holmes” movies), three-time Oscar-winning production designer Stuart Craig (“The English Patient,” “Dangerous Liaisons,” “Gandhi,” the “Harry Potter” films), three-time Oscar-winning costume designer Colleen Atwood (“Chicago,” “Memoirs of a Geisha,” “Alice in Wonderland”), Oscar-winning visual effects supervisor Tim Burke (“Gladiator,” the “Harry Potter” films), Oscar-nominated visual effects supervisor Christian Manz (“Harry Potter and the Deathly Hallows – Part 1”), and Yates’ longtime editor Mark Day (the last four “Harry Potter” films). The music was composed by eight-time Oscar nominee James Newton Howard (“Defiance,” “Michael Clayton,” “The Hunger Games” films).

Warner Bros. Pictures presents a Heyday Films Production, a David Yates Film, “Fantastic Beasts and Where to Find Them.” The film will open worldwide in 2D and 3D in select theatres and IMAX and will be distributed by Warner Bros. Pictures, a Warner Bros. Entertainment Company. It has been rated PG-13 for some fantasy action violence.

fantasticbeasts.com

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ABOUT THE PRODUCTION

BEFORE HARRY POTTER THERE WAS NEWT SCAMANDER

In the summer of 1997, a book entitled *Harry Potter and the Sorcerer's Stone*, by a then-unknown writer named J.K. Rowling, was first published. With the words, “You’re a wizard, Harry,” it ushered us into a magical realm that soon became known as the wizarding world. And *our* world would never be the same.

Through seven best-selling books and eight blockbuster films, millions of people around the globe have been captivated by the stories of Harry Potter and his friends as they came of age and took us all on thrilling, magical adventures. Favorite characters like Harry, Hermione, Dumbledore, and even He-Who-Shall-Not-Be-Named became instant contemporary icons, and words like Muggle, Quidditch, and Hogwarts were embedded in our cultural lexicon.

Now, almost two decades after the arrival of J.K. Rowling’s first history-making book, audiences will be transported back to the wizarding world in a new era of magic in “*Fantastic Beasts and Where to Find Them*.”

Although “*Fantastic Beasts*” unfolds in an entirely different time and place, it has an organic connection to Harry Potter, as *Fantastic Beasts and Where to Find Them* was one of Harry’s textbooks at Hogwarts School of Witchcraft and Wizardry. J.K. Rowling, who made her screenwriting debut on the film and also served as a producer, recalls that she initially brought the primer into being as a project for charity. “During the writing of that book,” she says, “I became interested in its ostensible author, Newt Scamander, and he took on quite a bit of life for me. So I was very enthusiastic when the studio came to me and said they wanted to make it into a movie because I already had the back story in my mind and it just so happened that they’d optioned the very thing I was most interested in. And I knew if it were to happen, I would have to write it because I know too much about Newt to let someone else do it.”

Set in 1926, the film’s story brings the self-proclaimed Magizoologist to life before he had written the textbook that would someday be required reading at his alma mater, Hogwarts. Coming to the end of a journey that took him to far-flung lands in search of magical creatures, Newt arrives in New York, where the escape of his precious beasts sweeps him into a chain of

events that threatens to reveal the wizarding community, which hides in plain sight amongst the No-Majs.

Found within the tale are other, albeit more subtle, links to J.K. Rowling's previous works. Producer David Heyman, who also produced all eight of the "Harry Potter" films, confirms that amidst the magic and fun, are concepts that have become hallmarks of her writing. "Many of the underlying themes of the *Potter* books are in evidence here: the virtue of tolerance in contrast to the dangers of intolerance and repression; being true to who you are; outsiders coming together and connecting... There is an emotional universality and relevance to those ideas that are utterly relatable to people across the globe. The beasts may be in the title, but it's the humans who are the heart of the story."

Regarding J.K. Rowling's writings, director David Yates observes, "There is a grace and humanity in Jo's characters...a celebration of being who you are without apology, and not overly trying to conform or hide your potential to be everything you can be. She cherishes individuality."

"My heroes are always people who have the courage to say, 'I see how it is, but it doesn't have to be that way,'" Rowling asserts. "They are the ones willing to ask, 'Why is it this way?'"

Eddie Redmayne, who stars in the central role of Newt Scamander, relates, "A theme at the core of this film is the fear of things we don't understand and also how people react to that fear by taking extremes. It's why wizards are living in hiding in New York and there's absolutely no interaction between them and the Muggles, which is permitted to some degree in the UK, where Newt is from. And it's why they want to destroy magical beasts, who might inadvertently reveal the existence of magic. Those are notions that J.K. Rowling explores and they seem to be at the forefront here."

Apart from the fear of exposure, another dark threat is causing widespread unrest in the wizarding world. Heyman offers, "There is a powerful wizard named Grindelwald, who is an anarchist and believes that wizards are a superior race. He hasn't been seen for a while, but he's been gathering supporters and the anti-Muggle, or anti-No-Maj sentiment he preaches is building a following. So whether it's Voldemort in the *Harry Potter* books, or Grindelwald, who is the unseen specter hanging over this film, the notions of intolerance and stigmatizing certain people remains at the heart of Jo's writing, here and in all her works.

“I was delighted to begin a new chapter in this rich universe,” Heyman continues, “one that expands it to another continent and time period. It felt very familiar yet completely new, and Jo’s screenplay encouraged all of us to stretch our imaginations.”

Having helmed the final four installments of the ‘Potter’ franchise, Yates says his return to the cinematic wizarding world was “like coming home. It was lovely to step back into the place I’d spent six wonderful years.”

“Fantastic Beasts” is the first film set in this world not based on a book, which afforded the filmmakers even more creative freedom. Yates says, “Working with Jo as she developed the screenplay was exciting because this wasn’t an adaptation; we were right at the source. It was particularly interesting to shape the film directly with the creator of that world and also a real advantage because she, of course, knows the rules inside and out. Jo obviously has this kinetic mind—the ideas just flow out of her—but she is also a great creative partner who understands that making movies is a collaborative process; she likes to see things from different perspectives.”

“David Yates really knows this world and we work very well together, so I was thrilled that he wanted to do the film,” Rowling states. “And David Heyman has been there from the start, so I couldn’t imagine doing it without him.”

Rowling also appreciated that Steve Kloves, who had scripted the “Potter” films, came on board for “Fantastic Beasts” as a producer. “I wanted Steve involved because—having never written a screenplay before—I knew I would need some guidance,” she says. “Just having him there for advice was huge.”

Kloves, in turn, virtually sang Rowling’s praises, noting, “For me, any writing that is successful, including screenwriting, relies on rhythm and a kind of musicality. When it’s absent, you might not consciously recognize it, but you feel it. Conversely, when it’s there, the work resonates within. Jo composes one hell of a melody,” he says with a smile.

Yates agrees. “It was funny, it was tender, it was unexpected and scary...all those things that a filmmaker looks for in a piece of work that allows you to flex all your muscles as a storyteller.”

Their sentiments are shared by Redmayne, who says, “The thing that blew me away about the script was that it was sweeping in scale but still had genuine intimacy, and as I read it, I went through a tremendous range of emotions. I was astounded at how J.K. Rowling

managed to delicately stitch all the elements together. What she does with such elegance is create real people with both wondrous qualities and broken qualities.

“And I can’t think of a more passionate director than David Yates to capture all of those elements on the screen,” the actor continues. “He’s extraordinary, really. With a film of this scale, there are so many departments to shepherd, and what’s amazing is he managed to juggle all of these things while remaining absolutely focused and scrupulous about the characters. He never missed a beat. He has a childlike sense of wonder that galvanized everyone. Making this movie was one of the most enjoyable experiences I’ve ever had.”

“David is someone I admire enormously as a director,” notes Heyman, who counts “Fantastic Beasts” as his fifth film with Yates. “He is forever searching for truth, pushing for that authenticity, and I think that helps elevate everything, from the story to the performances. He brings out the best in everyone, in front of and behind the camera. He is also a great collaborator. Even when he has a strong opinion of his own, he is willing to listen to the ideas of others. And, ultimately, he always makes the best choice.”

The talented ensemble of actors joining Redmayne in front of the camera included Katherine Waterston, Dan Fogler, Alison Sudol, Ezra Miller, Samantha Morton, Jon Voight, Carmen Ejogo and Colin Farrell.

Behind the camera, a number of other “Potter” alumni were reunited on “Fantastic Beasts,” including production designer Stuart Craig. Over the course of eight films, Craig had realized Rowling’s vision of the wizarding world, perhaps most notably the Hogwarts Castle, whose silhouette has become as recognizable as the characters who inhabited it. For this film, Craig created another wizarding world institution—the headquarters of MACUSA (Magical Congress of the United States of America). However, most of his designs were rooted in the No-Maj milieu of 1926 New York, which was literally built from the ground up at Warner Bros. Studios Leavesden in England.

Producer Lionel Wigram says it was a joy to return to the studio they had called home for a decade during the production of all eight “Harry Potter” films. “It was exhilarating to be back at Leavesden, which has been completely revamped since ‘Potter.’ With the sets, we really wanted to push the boundaries and make it rich in scope, but at the same time the level of detail is astounding. When we walked on the New York City streets, we all felt we’d stepped back in time.”

Under Yates' direction, the wide assortment of fantastic beasts featured in the film were brought to the screen by the visual effects department, headed by supervisors Tim Burke and Christian Manz, and the VFX creature animation development team, led by Pablo Grillo.

Yates also reunited with his longtime editor Mark Day, while collaborating for the first time with cinematographer Philippe Rousselot, costume designer Colleen Atwood and composer James Newton Howard.

Together with the director, writer and producers, their combined efforts provided the entire cast an extraordinary setting in which to create magic.

A NEW FOURSOME

The casting of “Fantastic Beasts” began with the character of Newt Scamander, whose visit to New York becomes far more eventful than he ever imagined. Heyman says that Eddie Redmayne was the filmmakers' first and only choice for the part. “He is quintessentially British, and an actor for all times who can play a character from *any* time. Eddie is brilliant at getting under a character's skin and exploring every detail of a role, yet all that effort is invisible. All you see here is Newt—an outsider who is somewhat knotty but winning and engaging, someone you immediately invest in.”

Describing his role, Redmayne says, “Newt is most comfortable around beasts and is seemingly content to be on his own in the company of his animals, which are the be all and end all of his life. What I love about Newt is his passion; his only agenda is to teach the value of these creatures to the rest of the magical world, which considers them dangerous because they could give away the existence of wizards.”

Rowling explains that, regardless of their magical nature, the animals have no way of knowing that their very being presents a threat. “When you think about this hidden world, you immediately run across the problem of the beasts. They don't understand that they're supposed to hide. So I had this idea that Newt was the lone voice saying, ‘We have to preserve these creatures. We shouldn't be exterminating them,’ which was the standard practice at the time to maintain secrecy. But Newt has an affinity for these creatures and accepts them on their own terms. He's an exceptionally broadminded wizard, who also has an understanding of those who

might be stigmatized. He constantly questions where the lines are drawn and why certain life forms are considered more important than others.”

Challenging the status quo, “Newt believes that with proper education, wizards could come to appreciate how magnificent these animals are and learn to coexist with them,” says Redmayne. “At the beginning of the film, he’s spent a year in the field, traveling around the world doing research for his book. Along the way he’s rescued some of these endangered species, which he keeps in his case, containing a wondrous plethora of terrains. He has amazing empathy with his creatures, although he’s not particularly good with humans. But through the people he meets on this journey, he starts to realize there has been a hole in his life.”

Not long after arriving in New York City, Newt meets three people who will change everything: a witch named Tina Goldstein; her younger sister, Queenie; and, most surprising of all, a No-Maj named Jacob Kowalski. It isn’t long before these strangers find a common bond and form an uncommon friendship. Redmayne offers, “Newt essentially stumbles onto them, and throughout the film, their growing camaraderie becomes an essential element of the story.”

“The friendship that develops between the four of them is the most important thing in the movie,” Rowling declares. “It’s always the relationships between the characters in my stories that carry you through.”

Katherine Waterston, who plays Tina, observes that the way these four strangers come together is almost instinctual. “It can be lonely being an oddball until you find other oddballs. Their friendship is not a mere byproduct of the extreme set of circumstances they go through together; it is their common experience as outsiders that draws them to one another.”

“They aren’t caricatures,” insists Alison Sudol, cast in the role of Queenie. “There is a genuine humanity to each of these characters. The things they face are not unlike the things we face in our own lives, but it’s seen through a wizarding angle in a very interesting way.”

Yates adds, “Jo has always been interested in outsiders—people who are misunderstood or who are slightly out of kilter with the rest of society.”

Perhaps the ultimate outsider is Jacob, who is the only one in the foursome without magical powers. Dan Fogler, who plays the role, shares, “Even though ‘Fantastic Beasts’ is an adventure that runs the gamut of action and humor, and with gigantic sets and effects, they did an amazing job honing in on the relationships and the chemistry between these characters. I

think audiences will really see themselves in these people...these quirky misfits who form this little team.”

Yates reveals that finding the chemistry began in the audition process. “We started with Eddie as Newt and then built the world around him. It was a bit like putting a band together,” the director laughs. “Eddie flew to New York with us and we auditioned lots of Tinas and Jacobs and Queenies with him in a room. Over a 48-hour period, he did the same scenes over and over again with different people, and out of that process we found our core cast—four actors who all bring something different to the movie in interesting ways that complement one another.”

Redmayne says the results were worth it. “The film revolves around this quartet of people who start out moving in completely opposite directions and end up cohered as friends. It was wonderful getting to work with three such brilliant actors as Katherine, Alison and Dan. We were all bound by this sense of responsibility: we all love the ‘Potter’ films and the world that Jo created for this film and just wanted to do the characters proud.”

“A genuine friendship developed between us, and that really shows up on screen,” Sudol adds. “There was an air of spontaneity that generated when we were together, which made every day quite fun.”

When Tina Goldstein first spies Newt Scamander, making a friend is the furthest thing from her mind. A one-time Auror, Tina wants more than anything to return to the prestigious ranks of the MACUSA investigators, so when something suspicious catches her attention, she can’t help but act on it. Waterston affirms, “The moment Tina sees Newt, she knows something is going on with him even if she doesn’t know exactly what. That is the first clue that, although Tina is no longer an investigator, she still has good instincts.

“She was really proud of being an Auror,” the actress continues, “and still has hopes of earning back her job, but she was demoted when she broke the rules to protect someone in trouble and is now relegated to the menial work of the Wand Permit Office...in the basement. Tina had always acted ‘by the book,’ so I found it really touching that, when push came to shove, helping someone was more important to her than preserving the status she devoted her life to achieving.”

Waterston says she enjoyed exploring the all-too-human contradictions within her character. “Tina seems to simultaneously possess a strong belief and a deep doubt in her own

potential and talent. I found that quality of seesawing between confidence and insecurity fascinating to explore and something I think most anyone can relate to.”

Yates says that Waterston had all the facets they were looking for in Tina. “She is a terrific actress who can be quite deeply intense and then also do funny very well, and I love that combination.”

Tina’s fears are confirmed when one of Newt’s beasts escapes from his case, and she witnesses Newt employing magic in trying to retrieve him. That alone would be a serious breach of the Statute of Secrecy, forbidding the use of spells in the presence of non-wizards, but Newt makes matters worse by actually involving a No-Maj, the incredulous Jacob Kowalski.

“At his core, Jacob is just a simple palooka who just happens into this magical situation, something he’s clearly not used to,” Fogler states. “He’s a baker who has been trying to open his own bakery because he loves making people happy with his cooking. He may not be able to perform magic, but he can make a little pastry that’ll knock your socks off. I felt like I knew the character well because my great-grandfather was a baker, who was known for the best pumpernickel in New York, so it’s in my blood.”

Yates notes, “Jacob is an everyman with a big heart who believes in the best of everyone. He accepts people for who they are. He’s a No-Maj who suddenly finds himself in this remarkable world and embraces the joy of that world for all its differences and idiosyncrasies. And Jacob is one of us, so we get to experience it all from his point of view.”

“Imagine getting caught up in this wizarding universe as someone who has never experienced real magic before,” Heyman suggests. “That sense of wonder is seen and felt by the audience through Jacob.”

Fogler could easily relate to that aspect of his character. “I felt like Jacob entering this world and being in awe of everything,” says the actor who was a fan long before being cast in “Fantastic Beasts.” In fact, he learned he won the role while attending the largest fan gathering on the planet. He recalls, “I was at Comic-Con in San Diego when I got the call from David Yates and David Heyman. They asked me where I was and I said, ‘I’m at Comic-Con,’ and they said, ‘Well, Comic-Con is going to be a lot different for you next year!’ They were both so supportive and excited for me; it was such a warm, happy feeling and that remained for the whole shoot. I will always think of them as the people who came into my life and changed it forever.”

Yates remembers that Fogler stood out from the rest because he did the exact opposite of what they expected. “We read lots of good actors, but Dan surprised us more than any of the others. He was more playful than anyone else and more inventive. He’s a very gifted comedian, as well as a gifted actor.”

When Jacob first encountered Newt, their almost identical cases somehow became switched. The unfortunate exchange led to Jacob accidentally setting some of Newt’s beasts loose on an unsuspecting No-Maj world, but not before one of them leaves him with a rather nasty bite. With no alternative, Tina winds up bringing Newt and Jacob to the only place she knows they can’t get into any more trouble: home. Entering the apartment, Jacob can’t help but be instantly smitten by Tina’s beautiful and warmhearted sister, Queenie.

The last thing Queenie expected was for her always sensible sibling to show up at their door with a couple of strange men in tow, especially a No-Maj, considering the American wizarding world’s strict rules against fraternization. “You have these two sisters who basically raised each other, so they have a very deep bond,” Sudol comments. “But it’s a somewhat isolated and lonely existence, and then these two men, who are very different and exciting, come into their world and their lives are suddenly transformed.”

Waterston, who has a sister of her own, says she loved the way J.K. Rowling captured the special bond between Tina and Queenie. “There is a soulful connection between sisters who are close, and it was right there on the page so there was no need to force it. I loved the way it was written; the way they interact with each other is very sweet and felt very true to me.”

As close as they are, the Goldstein sisters are total opposites. Whereas Tina is bookish and determined, “Queenie is playful and fun,” Sudol shares, “so meeting Newt and Jacob and going on an adventure that might scare other people is thrilling for her. She is also very perceptive and empathetic and has a big heart. Having the opportunity to be Queenie was simply delightful.”

Heyman says Sudol fit the role in every way. “Alison is a wonderfully talented actress, but what she brought to the role of Queenie went beyond her talent. It’s her very essence. Queenie is good and warm and sensitive, and that is Alison.”

“Alison has a bubbly effervescence about her that was perfect for Queenie,” Fogler concurs. “When Jacob meets up with her, she’s luminescent, like an angel to him, and it gives him a good reason to wanna stick around.”

Queenie instantly knows exactly what Jacob is thinking...and she is equally charmed. Rowling explains, “She is a Legilimens, meaning she can read minds. What’s interesting about her is she is constantly underestimated because of her appearance. She is very beautiful, but people who look just at the surface don’t realize that she can see more deeply than anyone else. She was a fun character to write.”

Sudol says, “J.K. Rowling creates the most exceptional characters and yet they are very relatable. There is so much meaning in her stories and so much heart and wisdom. She has an incredible way of making this extraordinary universe feel intimate and attainable, and it was such an honor for us to be part of it.”

Eager to receive any insights Rowling could provide, all the actors loved when she paid them a visit during production. Redmayne recounts, “The best days were when Jo came on set because she has such total knowledge of this complex world and such a full take on the characters. She could give us the back stories and even where she sees Newt and the others going in the future. For an actor, that’s the dream—to have the actual inspiration and imagination of the creator of this world to guide me through was invaluable.”

The actors also shared a great appreciation for the guidance of their director, who had navigated the vast wizarding world through four “Harry Potter” films. Sudol offers, “David is so sincere and joyful and his enthusiasm was contagious. You could see how much he loves this world and we all got excited and fed off of that. He’s very gentle, but knows what he wants to see, so it’s very comforting to work with him as a director.”

Waterston adds, “We completely put our trust in David, but that’s easy to do with someone who is so creative and focused. The way he would describe a scene was so expressive, and he could tell us exactly what we’d be seeing and experiencing in the story at that moment. But he also gave us room to contribute our own ideas, which was awesome.”

“David took me under his wing and basically told me that it was safe to improvise,” says Fogler. “It was so freeing and made it an amazing playground to work in.”

MACUSA

Newt, Tina, Queenie and Jacob might never have become friends had anyone at MACUSA, the American wizarding world’s governing body, heeded Tina’s initial warnings

about Newt and his magical beasts. However, the disgraced Auror's concerns are first met with skepticism by President Seraphina Picquery, played by Carmen Ejogo, and the enigmatic Director of Magical Security, Percival Graves, portrayed by Colin Farrell. It isn't until tragedy strikes that the president and Graves turn their attention to Newt and his missing beasts.

Defining his role, Farrell says, "Graves is very high up on the chain of command in MACUSA. He is basically the head Auror, whose job is to uphold the safety and security of the magical world and to contain anything that could potentially be detrimental to wizardkind. He is very powerful and incredibly driven and highly skilled with a wand."

MACUSA is intent on the protection of the North American wizarding world, which they believe is dependent upon the enforcement of the Statute of Secrecy. Complicating matters, there is widespread fear generated by the alarming activities of the infamous Dark wizard Gellert Grindelwald, who, after wreaking havoc in Europe, has gone underground. When he will emerge and where he will strike next is anyone's guess.

The looming threat of Grindelwald, coupled with strange and violent occurrences on the streets of New York, has MACUSA on high alert. Ejogo notes, "At the same time all this is happening, President Picquery is confronted by this anomaly in Newt Scamander. Even if his intentions are pure, she has no choice really but to nip this bizarre situation in the bud because there is growing concern at MACUSA about exposure, and they believe with exposure could come war."

"Graves has his own ideology about the segregation between wizards and No-Majs," Farrell shares. "The fact that wizards have been repressed and forced to live in the shadows eats away at him. To him, it's an injustice. Even those at MACUSA don't know much about Graves, and I enjoyed the degree of mystery about the character."

The actor says he was drawn to "Fantastic Beasts" from his first reading of J.K. Rowling's screenplay. "It was just so imaginative and provocative; there was a kind of poetry and symmetry to everything. And while the story is fantastical and set in the 1920s, it is also grounded in a truth that is very relevant today. So on the one hand, the film is a huge departure from reality, but there are also significant human themes explored in it. First and foremost though, it was total blast for me."

“Colin Farrell is a terrific actor who contributed a good deal to the development of Percival Graves,” Yates remarks. “Colin is curious, generous and provocative, and he brings all of that to the process and the character. It was a great pleasure working with him.”

NO-MAJS

One of the intrigues surrounding the prominent wizard Percival Graves is why he has taken such a keen interest in Credence Barebone. The painfully withdrawn young man is not only a complete outsider to the wizarding community, but is the adopted son of the founder of the New Salem Philanthropic Society (NSPS), a vehemently anti-magic organization that is an enemy to MACUSA.

Farrell observes, “Credence is someone who seems lost and always on the outside looking in and that makes him especially vulnerable to Graves, who obviously believes Credence has some insight or information he needs. He gives Credence a sense of belonging that is lacking in his life, but his motives are questionable at best.”

Cast as Credence, Ezra Miller adds, “Their relationship in the film becomes quite disturbing because it has an element of manipulation that is tangible. It’s an interesting dynamic because there is a certain amount of ambiguity about who is good and who is bad and you won’t really know until all the chips have fallen. That is one of the amazing dimensions of J.K. Rowling’s writing—the understanding that all of the dualities of good and evil don’t necessarily exist apart from one another. There are many sides to every person. I think fans will be extremely tickled to discover some of the familiar threads that run through this film, but it’s its own entity and very much its own story.”

Miller, it turns out, is in an excellent position to comment on his fellow fans. “I have been obsessed with J.K. Rowling’s Wizarding World since I was seven years old,” he reveals, “so I am very well-versed. Getting to actually step into this universe was the fulfillment of my dreams more than anyone can imagine.”

“Ezra is a big fan of Jo’s world and was determined to be part of this journey and this film,” Yates recalls. “As an actor, he’s fearless, curious and open, and brought a lot to the process as well as to the set in terms of energy and ambition. He captured Credence in a way that was both haunting and moving.”

Credence lives in fear of the wrath of his strict adoptive mother, Mary Lou Barebone, played by Samantha Morton. Mary Lou is the leader of the NSPS, whose nickname, the Second Salemers, is a clear warning of their intention to root out and eradicate the wizards and witches she is sure live amongst them. Outwardly, she embodies the philanthropy in her organization's full name—opening her home to Credence and her two adopted daughters and feeding the poor children of the neighborhood. However, her generosity belies her more odious true nature.

Rowling notes, “Mary Lou is quite charismatic and, on the surface, a very kind woman. But, in fact, she is physically and psychologically abusive to the children she has adopted. She is aware magic exists and vindictive towards anyone who practices it.”

Jenn Murray appears as Mary Lou's middle child, the dutiful Chastity Barebone. Newcomer Faith Wood-Blagrove makes her film debut as the youngest member of the family, a precocious little girl named Modesty, who chants anti-witch rhymes while playing hopscotch in earshot of her severe mother. But despite her tender age, Modesty finds ways to defy Mary Lou when away from her watchful gaze.

In an effort to amplify her anti-magic message, Mary Lou tries to enlist the city's influential Shaw family, headed by newspaper magnate Henry Shaw, Sr. Jon Voight, who plays the role, says, “He's a big mogul who owns several newspapers. He has a lot of power, but he's a No-Maj. But,” the actor admits with a wry smile, “truth be told, I would love to have been a wizard.”

Henry Shaw, Sr. has two sons, the elder of which, Henry Shaw, Jr., is a senator and his pride and joy. His younger son, Langdon, is what Voight calls “a bit of a wastrel.”

Like his father, Henry Shaw, Jr., played by Josh Cowdery, dismisses the Second Salemers and the existence of wizards out of hand. Langdon Shaw, however, is convinced. Cast in the role, Ronan Raftery says, “Langdon tries to get his father to blow this story open and tell the world that wizards are causing the strange disturbances in the city, but he won't listen.”

Voight says he enjoyed his days on the set, noting, “Everyone was tremendously professional and had so much enthusiasm for the project. I was deeply impressed by everything and that comes from the top—from David Yates and the producers.”

“We truly had a phenomenal cast,” Lionel Wigram remarks. “Every single actor was so devoted to the project and so invested in their characters, it was a joy to watch.”

FANTASTIC BEASTS...

As the title suggests, there is another ensemble of characters who play a vital role in the story: the collection of magical animals that Newt has rescued during his global expedition. The beasts were designed and then given depth, dimension, color, light, movement and individual personalities via CGI. The complicated process involved a close collaboration between David Yates, J.K. Rowling, visual effects supervisors Tim Burke and Christian Manz and their team, and the VFX computer animation development department, led by Pablo Grillo, among others.

Burke affirms, “We tackled it from every angle, involving the creative perspectives of concept artists, sculptors, designers and animators. We picked the best bits from different people and melded them together to come up with the most fantastic beasts.”

Going to the source, they started with the Newt Scamander textbook that Rowling had written years ago. Manz recalls, “The big leaping off point was the book, which became our encyclopedia, and we evolved them from there. The main challenge was to create animals that you believe could live in the animal kingdom of the wizarding world.”

Yates emphasizes, “My big note to everyone was that the beasts had to be fantastic, but they couldn’t be fantasies. For inspiration, we looked for organic, anthropological references in the natural world, which is full of wonders and beautiful amazing animals.”

“I’ve worked with David Yates for over ten years now and he is always very hands-on throughout the process,” says Burke. “Everything is about capturing truth in the performances, and it’s the same for a CG character as it is for an actor. The film only works if you accept that these creatures exist in the same space as the human characters.”

Part of the task of instilling that belief fell to the actors, primarily Eddie Redmayne, who shares the most amount of screen time with the animals and had to convey Newt Scamander’s abiding love and compassion for his menagerie. In preparing for that aspect of his role, Redmayne spent time with real-life animal handlers, studying how they related to the beings in their care. He details, “I met with zoologists and people who track animals to observe them in the wild, and they all talked passionately about feeling at one with the environment and celebrating nature. I did quite a bit of work on the extraordinary relationships between humans and animals and it lent a lot of physical and emotional elements to my performance.”

Katherine Waterston states, “Watching Eddie engage with the beasts was one of my favorite things about working with him, because every relationship is distinct and he developed unique ways of communicating with each of them. It sometimes manifested in the smallest gesture, but you know he’d been figuring out for months how to move with an animal or how to make every last, little bit of Newt’s work with the creatures very specific.”

Redmayne remembers that another actor’s response to the beasts affected both him and his character. “When Newt takes Jacob down into the case, I’ll never forget the look of wonder in Dan Fogler’s eyes. Newt sees Jacob’s empathy, and he’s so used to people being cruel to these creatures that he begins to love Jacob, and even trusts him to feed some of the animals. Dan was standing there looking at nothing and giving food to them with such joy and acceptance. I was mesmerized.”

To help the actors perform opposite beasts that weren’t actually there, the filmmakers often utilized puppeteers “to give the actors something real to interact with, something they could touch, which reacted to their performance in the moment,” says supervising creature puppeteer Robin Guiver. “They could act opposite the puppets, which additionally gave the camera a size and shape to frame up on. Having a physical representation on set was key for several departments.”

The variety of beasts is as wide as what can be found within our own animal kingdom and encompasses every genus: from mammals to birds to reptilians to insects, and combinations thereof that defy classification. Pablo Grillo says, “We wanted to create as much range as possible to give some insight into the gamut of magical wildlife that could exist—from the charming to the awe-inspiring to the terrifying and magnificent. We also considered where they originated, whether it was the Arizona desert or the African plains, and echoed that in the design and function. A lot went into the development of how they might perform in different situations, expanding their dramatic potential.”

In bringing the beasts to life, Grillo says that they sought input from the person whose imagination had spawned the entire project. “Over the course of the production, J.K. Rowling would come in to see how the creatures were going and her approval was obviously very important to us. On some occasions, she would say, ‘No that’s not right. Newt wouldn’t have that in his case because it’s a domesticated creature; Newt’s special interest is more rare and

vulnerable species.’ She obviously knows this world intimately, so that kind of feedback was invaluable.”

With any cast, some roles are more prominent than others, and the same holds true for the title characters in “Fantastic Beasts.” The first of Newt’s creatures to escape the confines of his case is the mischievous Niffler, a small, furry rodent with a duck-bill for a mouth and a marsupial-type pouch that magically expands to store a seemingly endless amount of purloined treasures. “The Niffler loves shiny things, so anything that glints or sparkles is irresistible to him,” Redmayne explains. “Newt has a love/hate relationship with the Niffler because he’s such a character that Newt can’t help but be fond of him, despite the fact that he is endlessly causing trouble. He is a canny little fellow, and once out, a surprisingly fast and agile one as well.”

Though Newt adores all the beasts in his care, Redmayne admits to having a favorite: the tiny, twig-like Bowtruckle named Pickett, which, tucked out of sight, is Newt’s constant companion. “I love the Bowtruckles so much, especially Pickett. He has attachment issues and prefers to hang out in Newt’s pocket rather than with the rest of the Bowtruckles.”

If the Bowtruckle is among the smallest of Newt’s menagerie, by far the biggest is the Erumpent, which leaves a path of destruction in its wake. Grillo says, “Just through her sheer size and weight, she goes crashing through walls and her momentum is unstoppable. But we also wanted her to have a delicate charm because she’s in heat and hankering for love,” he laughs.

The fact that the Erumpent is in season gives Newt a way to coax her back into his case: combining a drop of Erumpent musk with what Redmayne teasingly calls “one of the more humiliating moments in the film”: mimicking an Erumpent mating dance.

Aiding both the actor and Yates, Redmayne had a physical on-set partner to work opposite—a giant puppet built to replicate the size and shape of the Erumpent, operated by a team of three puppeteers who had brought the title character of “War Horse” to life on the stage. “But,” Guiver points out, “the Erumpent puppet was absolutely huge—five meters high, three meters wide and eight meters long—so balancing the weight while having freedom of movement wasn’t easy. The advantage was that David Yates was able to direct the puppet as he would an actor, dictating moves as he needed to and determining the blocking of the sequence in a very real way.”

Not everything goes according to Newt's plan. Jacob splashes an unfortunate amount of musk on himself, diverting the attention of the lovesick animal. The ensuing chase is extremely dangerous for Jacob, because, in addition to its massive bulk and heavily armored hide, the Erumpent has a sharp, glowing horn containing a fluid that causes anything it pierces to explode. Nevertheless, Fogler says, "We really had a good time filming that sequence. The slapstick humor made it my kind of scene."

Among the winged creatures in Newt's possession are the Thunderbird and the Swooping Evil, and while both can fly, that is where the similarity between them ends. At first glance, the Swooping Evil appears to be nothing more than a small, green, spiny cocoon. But when it is correctly flung, "similar to a yo-yo," Redmayne illustrates, "it expands into this beautiful but vicious-looking creature that swoops around until Newt calls him back and he wraps back into the cocoon again." With the body of a reptile and the multi-colored wings of a large butterfly, the Swooping Evil can be dangerous as it has been known to suck out brains.

By contrast, Yates says, "The Thunderbird is a regal creature that was being trafficked when Newt rescued him and named him Frank. In fact, he is the reason Newt came to America; his intention was to take Frank back to his native habitat in Arizona and release him back into the wild."

J.K. Rowling adds, "I wanted to have one thing that was quintessentially American, and the Thunderbird is. I feel a special kinship for birds. I loved Dumbledore's Phoenix, and I wanted a bird in this film with its own mythology. When the Thunderbird flaps its multiple wings, it creates storms, so it's a powerful, mythic creature."

However, Rowling acknowledges that her favorite is not a bird, but rather the Demiguise, a medium-sized, silver-haired primate with big, doleful eyes. "They have the ability to become invisible at will, which is a power that has always appealed to me, so I love the Demiguise."

Newt's Demiguise also has a special friendship with the Occamy, a two-legged, serpentine creature with plumed wings that give it the appearance of a winged dragon and whose eggs are shelled in the purest silver. The Occamy is "choranaptyxic," meaning it will grow or shrink to fit the available space, which made it one of the more difficult beasts to render. Tim Burke says, "At the point when they track down the Occamy, it's in a larger space, so it has a very long body that we basically wrapped around the room. And when the Occamy is startled, it

has an iridescent light that moves through its body, so we had to work out how to create that refractive light moving across feathers.”

The two other beasts that make it out of Newt’s case are the Murtlap, a bald, rat-like creature with a spiny growth on its back, that leaves Jacob with a painful bite early in the film; and the sapphire-blue Billywig, a beetle-like insect with a long stinger and wings on its head that allow it to spin as it flies. There are myriad other creatures residing within Newt’s case, which include the gray Mooncalves, with big, round eyes on the tops of their heads; and the last breeding pair of Graphorns, which have grayish-purple hides and multiple long, pointed horns; among many others.

...AND WHERE TO FIND THEM

All of the beasts rescued by Newt over the course of his travels have been given safe haven inside his case, which he has magically expanded to accommodate their needs.

Production designer Stuart Craig says they considered a number of concepts in coming up with the interior of the case, almost immediately eschewing the idea of cages. “We went through many iterations of what it might look like, but it is not a zoo. Newt cares about the preservation of these creatures, and he cares about their comfort and happiness. So we ended up with distinct environments that have an element of the homemade but are still very magical.”

The end result resembles a series of dioramas, and while they are all juxtaposed together, each was fashioned to approximate the respective terrain and climate of its inhabitants’ origins. Wizardry notwithstanding, the surroundings were intentionally made to appear a little rough around the edges. Art director Toby Britton explains, “It’s more about Newt trying to give the animals the illusion that they are in their own natural territories, so every section has its own backdrop and climate, but it’s obviously theatrical. We used timber as the main construction material, but you can see throughout that nothing is built perfectly straight.”

Grillo expands, “What that’s meant to indicate about Newt is that he’s not an infinitely powerful wizard who can create unlimited biospheres. There had to be a contained quality throughout, so we tried to find the balance between awe and realism.”

Burke’s and Manz’s visual effects teams played a crucial role in extending the different habitats, especially the ones that housed larger beasts, like the Graphorns or the Erumpent.

They also provided each with the appropriate atmospheric conditions and generated or augmented the corresponding topography, ranging from the Arctic to a bamboo forest to an arid desert landscape and more.

Manz notes that they worked with director of photography Philippe Rousselot on the lighting of each setting. “As we step into each environment, the lighting has to change to fit the terrain, so we were constantly sharing the previz footage with Philippe to show him where the divides would be and to make everything as seamless as possible.”

All of the habitats were built on soundstages at Warner Bros. Studios Leavesden, where Craig and his team also created both the wizarding and No-Maj realms of 1926 New York wholly from scratch. “It was a broad, new challenge,” says Craig, “with a totally different period, different country, and a different culture from the ‘Harry Potter’ films.”

The filmmakers began their research by going to New York City, which has grown exponentially and bears little resemblance to the city of 90 years ago. Nevertheless, they gathered a great amount of reference material. “We compiled thousands of photographs and put together an archive of buildings that we could either replicate exactly or that would inspire the period but with a twist,” Craig relates. “There are two worlds with one hidden from the other, and there had to be a contrast between them.”

Taking up a large piece of the studio backlot, the city of New York was constructed in separate sections in a T pattern, each containing a different segment of the city. Craig describes, “One area had the tenement buildings of the Lower East Side, where Jacob lives. Another section is based on Tribeca, with the classical cast iron details that you don’t see everywhere and are very appealing to anyone interested in architecture. At the top of the T, we built the bank where Newt first meets Jacob. It’s a grand institution with steps leading to a columned portico on the exterior and a lavish interior with bronze gilding and a lot of beautiful marble. That same area held the façade of the Woolworth Building, then the tallest in the world, which, unbeknownst to the No-Majs, houses the secret headquarters of MACUSA. We also fabricated the brownstone apartment building where Tina and Queenie live. It was an immense undertaking, but it needed to be to show the characters moving through this great city.”

Yates asserts, “It was much bigger than anything we built on the ‘Potter’ films and I dare say larger than anything Stuart has ever built in his career. And then Tim Burke and Christian Manz extended that world further in our digital effects realm.”

Burke adds, “Stuart creates these amazing physical sets that ground the film and give us something very tangible to expand on, lengthwise and vertically. It was great collaborating with him on what the perspective would be from different angles, because we were often adding specific buildings or parts of the skyline as they would have appeared in 1926, and Stuart designed the canon of what those views looked like.”

Even without seeing the sets with the VFX extensions, Eddie Redmayne says it wasn’t hard for him to imagine Newt’s reaction upon arriving in New York. “Having spent a year by himself in the field and suddenly stepping foot into this frenzied, noisy, colorful place, there is wonder and a curiosity about everything around him. The scope and the scale of the sets were staggering.”

Waterston agrees, “No detail was spared; it was extraordinary. Walking onto the set for the first time was like stepping out of a time machine.”

The actors’ admiration was shared by Rowling, who recalls the first time she saw the set. “We were on one of the little golf buggies that take you around Leavesden, and we turned a corner and there was New York. It was unbelievable. Stuart is an absolute genius at what he does. You hand him the written page and he produces exactly what you would have done if you had the gift to make it happen yourself. That is the hallmark of the entire team at Leavesden; you’ve got all these people at the top of their game.”

Another portion of the backlot held the Central Park Zoo, which Newt and Jacob find slightly in ruins, thanks to the over-eager Erumpent. Craig allows that they took a bit of creative license with that set, noting, “The zoo didn’t actually exist in 1926. There was an armory, which is still there today, and someone started a collection of animals, but it didn’t become the Central Park Zoo until 1934.”

The action-packed zoo sequence was shot at night, posing a challenge to Rousselot and his lighting crew. “The clouds are going across the moon casting light and shadows that are constantly changing so we didn’t want anything static,” the cinematographer says. “We devised a system using 40-foot-by-40-foot panels of LED lights that allowed us to move the light from one end to the other and control the speed to simulate the shifting natural moonlight.”

The centerpiece of the American wizarding world is the grand headquarters of MACUSA, the interiors of which were built on soundstages at Leavesden. Like Britain’s Ministry of Magic, MACUSA is an impressive complex, befitting a seat of government, but there

are distinct dissimilarities. Built underground, the Ministry was constructed horizontally with long, rounded hallways. MACUSA was conceived vertically, in keeping with the fact that it is concealed within a skyscraper. Both feature busy wizards and witches rushing about their business, but while the Ministry conveys messages via owls winging here and there and flying notes, paperwork at MACUSA is magically folded into origami rats that crawl into tubes to be dispatched.

Coming through the entrance to MACUSA, there is a flight of stairs leading up to the magnificent lobby, which Craig designed in the Art Deco style that became popular in the 1920s. Black-and-white-striped walls are broken up by tall, narrow windows going up more than 750 feet to the top of the building, “making it a cathedral of light and giving it a very distinctive character,” says Craig. The walls are lined with ceramic tiles in light and dark bands—Art Deco in style but actually inspired by the Siena Cathedral in Italy. Black cage-style elevators operate on either side, and amidst the hustle and bustle, there are the usual amenities, like a wand-polishing station, run by a house-elf.

Impossible to miss is the striking Magical Exposure Threat Level Barometer that looms over the lobby. Framed in gold, its four glass-domed faces—one on each side so it can be read from any direction—is a constant reminder of the wizarding world’s fear of being revealed to the No-Majs. Colors indicate the threat level: from Green, meaning low danger, all the way to Red, indicating emergency conditions. At the moment, it is set at Orange for “severe unexplained activity” as a result of the mysterious occurrences happening on the streets of New York. Other prominent set pieces include a larger-than-life moving portrait of President Seraphina Picquary; imposing gold Phoenix statues that are perched on the columns of a golden arch and keeping a watchful eye over the activities; and, at the center of the lobby floor, a large, bronze statue emotionally memorializing the witches of Salem.

From the lobby atrium, one can look straight down to the offices below. Craig details, “The further down in the building you go, the more menial the work and the more dreadful the conditions. For example, the Aurors’ offices are upstairs, while Tina’s office in the Wand Registration Department is in the cramped basement.”

At the time of “Fantastic Beasts,” MACUSA is hosting a meeting of the International Confederation of Witches and Wizards, akin to the United Nations in the No-Maj realm. This austere body is engaged in a serious discussion of the unexplained disturbances in New York

and their possible repercussions, when Tina comes barging in, unannounced...holding Newt's case. Telling how he envisioned the setting, Craig says, "I wanted a conference chamber, loosely based on the House of Lords in the UK, with seats on both sides and President Picquery presiding from one end with a throne-like chair. Those tiered seats, with everybody bearing down on Tina while she's being questioned, made it a very intimidating space, which is exactly what it was supposed to be."

Newt, Tina, Jacob and Queenie later have a very different kind of meeting in a far less prominent location: a sordid wizarding world speakeasy called The Blind Pig. "Prohibition was still fully in force in 1926, so we created an underground speakeasy," Craig remarks. "There are moving Wanted posters on the walls and it's absolutely dripping in nicotine-stained filth. We had some good fun making it as dodgy as we could."

Burke and Manz had equal fun populating the bar. Burke offers, "It has a jazz band, but to put a magical spin on it, we made it a goblin jazz band with a sexy goblin lead singer, and the barman and waiter are both house-elves."

The foursome is there to see the owner of The Blind Pig: a goblin named Gnarlak, who was an informant for Tina when she was an Auror. Six-foot actor Ron Perlman is almost unrecognizable as the four-foot Gnarlak, but his voice is unmistakable. "I was absolutely thrilled to be invited to the party," Perlman says. "I'm not gonna lie; he wasn't hard for me to play. I grew up in New York and saw guys like this. Gnarlak's establishment caters more to the underbelly of this world—a broad range of unsavory types, and he's the most unsavory of them all because he's the master of all he purveys. It's seedy, but it's a place you can have a drink, pick up a broad, gamble and let your hair down. It's like, 'You want a real good time? Show up at The Blind Pig.'"

In order to transform Perlman into Gnarlak, the VFX team employed facial capture. Manz defines, "Ron had seventy-odd dots stuck to his face and a camera helmet mounted on his head to capture his performance. We also had six more cameras shooting everything he did for the animators, which was important for them to show what Ron would be like if he were goblin-sized. The key thing is you have to believe that Gnarlak exists. He's not a cartoon; he's a living, breathing character within this universe."

Other sets created on Leavesden soundstages included Henry Shaw, Sr.'s sumptuous office and the adjacent busy newsroom; Jacob's sparsely furnished room; and Tina and

Queenie's quaint brownstone flat, where the sisters treat Newt and Jacob to a magically prepared home-cooked meal. Craig also designed a subway platform in the Art Deco style of the day, which is the site of a dangerous showdown between the forces of dark and light.

Two scenes were shot outside of Leavesden in the port city of Liverpool, England. The Cunard Building doubled for an empty department store where Newt and his new friends find two of his missing beasts. The grand St. George's Hall became a banquet hall for an ill-fated black tie event honoring Senator Shaw.

JAZZ AGE STYLE

Making her first foray into the wizarding world, costume designer Colleen Atwood wanted to stay true to the 1920s but with touches of the magical realm. "I enjoyed blending those elements in a subtle way, so it was not in-your-face but something you suddenly take notice of," she says.

In her discussions with the director, Atwood shares, "David wanted to capture the kind of frenetic energy of New York at a time when there was an explosion of people of all different ethnicities coming from all over the world. I love the 20s; it was a major time of optimism and change in America, before the Depression...a time of crazy excess in every way."

"Colleen is amazing," declares Yates. "She brought tremendous experience, great conviction and a bold vision to her work on every costume, from the largest to the smallest roles. She was an absolute pleasure to work with."

Starting with Newt Scamander, Atwood says, "He's traveled the globe, so he has to be able to adapt and blend into the real world. The trick was incorporating the silhouette of the period, but making his clothes a little mismatched and ill-fitting to add a feeling of quirkiness to the character. There were a lot of warm tones in the clothing at the time, especially menswear, so to separate him, I chose a deep peacock blue for his coat, which he wears most of the time." One accessory that might catch the eyes of "Harry Potter" fans is Newt's black and yellow Hufflepuff scarf, a keepsake from his years at Hogwarts.

The designer adds that she gave the coat another feature in keeping with Newt's profession. "We put in all kinds of pockets, where he could keep potions and cures and, of

course, some of his little friends,” she smiles. “Most of the secret pockets are inside his coat, so we’ll probably see very little of them, but they all have a reason for being there.”

Atwood created costumes for the Goldstein sisters that are virtually dichotomous, based on their individual personalities. “Tina is something of a modern girl, so I made the decision to put her in trousers from the start. It wasn’t so common at that time, but it did exist,” she allows. “And though she was thrown out of the Auror ranks, she still wears facets of the leather trench coats they wear, so I gave her a cloth trench coat with a really big collar, so she could tuck her head down and do the kind of stealthy spying work that is still who she is in her heart.”

Queenie’s taste in fashion is decidedly more feminine than her sister’s. Atwood details, “The dress we first see her in is a take on a witch’s dress, but with a bit of a ‘20s slant and a little flirty fun to it. The coat I designed for her was woven out of 30,000 feet of silk thread in all different ombred shades of peach. I thought it looked like a sunset or sunrise with an element of air and light that I liked for Queenie.”

In costuming the only No-Maj member of the group, Atwood notes, “Jacob is kind of what might have been described as a schlub back in the day. His clothes are a little baggy in contrast to most men of that era who—even those without wealth—always tried to be pulled together. But Jacob has so little money that he has to buy used clothes that don’t quite fit the way they should. To convey that even more, I used softer fabrics than I normally would so his suit has more bagginess instead of the more structured look of the period.”

For the inscrutable Percival Graves, “I wanted to empower him,” Atwood says, “so I exaggerated certain things, like the length of his boots and his shoulders. His coat is almost a cloak—very sleek but with a kick at the hem to give it sweep. I found this amazing fabric that had a metallic Lurex thread through it, so it wasn’t blingy but had a trace of shine to it.”

On the other hand, Atwood describes Credence’s costume as “very narrow in the shoulders, and the collar is very high and tight. Ezra has nice long legs, so I emphasized them with a striped trouser and an edge on his short jacket. He and Jacob are the only main characters in the movie that don’t have an overcoat, which I did on purpose. There’s a sense of poverty to not having a coat in the cold, which is an impression that worked for both of them.”

Atwood reserved her most opulent design for MACUSA President Seraphina Picquery, who presides over the International Confederation of Witches and Wizards in a stunning dark

black silk gown, heavily embroidered in gold, with a beaded Thunderbird emblem across her chest. A jewel-encrusted headdress crowns the ensemble.

The other members of the Confederation are dressed in equally formal costumes, distinctly reflecting their different countries and cultures. “When you see them all together, you do get the sense they are representing other parts of the wizarding world,” Atwood says. “They all look very dignified, but there are little touches to indicate they are leaders in the magical community.”

Atwood added another magical touch to the vintage cloche hats worn by women in the ‘20s. “The real cloche hats are domed and fit close to the head, but we made versions of them with little points to give them a bit of a witch’s vibe,” she tells.

The one accoutrement carried by every wizard and witch is their individual wand, and choosing their characters’ wands was a highlight for the cast. Prop modeller department head Pierre Bohanna says, “Every actor was involved in the design of their wand, so you need to respect how important they are to them.”

Eddie Redmayne attests, “The first moment I got to pick up a wand was that moment of wish fulfillment you never thought you’d have. And then I got complete stage fright because I realized I had no idea what to do with it,” he laughs.

“Sometimes I’d walk around with my wand in my hand and forget just for a moment that I can’t really make things move,” Alison Sudol discloses with a smile. “Even as adults, we all, deep down, want there to be magic, so it’s incredible to be part of a world where that is possible.”

The final artistic element in “Fantastic Beasts and Where to Find Them” is the score, composed by James Newton Howard. “This is the kind of movie that’s every composer’s dream,” he states. “The scope of the film is very broad—there are beautiful, magical moments and also some dark, scary moments, so it required complex themes that are able to move between them, while, more than anything else, helping to tell the story.”

Howard also included subtle hints of the era in his score. “The 1920s have a rich musical heritage, so we tip our hat to it in a few places to create a sense of being there.

“My main goal,” he adds, “was to write some fun and memorable themes for the main characters and even a few of the beasts to capture their personalities, and to give the new movie a musical identity.”

In addition, the composer weaved in a few echoes of the instantly recognizable “Hedwig’s Theme,” to connect back to the “Harry Potter” films.

David Heyman says, “James is one of the great composers of our time. He created an incredibly deft score that is not only truthful to the characters but also skips with ease between the various tones.

“That was vitally important,” the producer continues, “because this film, like all of Jo’s work, at once moves and entralls you with a rich tapestry of emotion and adventure.”

“I hope people care deeply about these characters,” J.K. Rowling reflects. “I hope audiences become invested in their stories and want to see where their adventures take them in the future.”

David Yates concludes, “For everyone who’s grown up with Jo’s books and the movies that followed them, it’s thrilling to be able to take them back to her world once more as she extends her universe in ambitious and surprising ways, writing directly for the screen and creating new stories and characters that feel timeless and captivating.”

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ABOUT THE CAST

EDDIE REDMAYNE (Newt Scamander) is an award-winning actor who has been honored for his work on the stage and screen. In 2015, he won an Oscar for Best Actor for his stunning portrayal of Dr. Stephen Hawking in “The Theory of Everything.” Redmayne also won a Golden Globe, BAFTA Award, Screen Actors Guild (SAG) Award, all in the category of Best Actor, and was lauded by several critics organizations, including the Broadcast Film Critics with a Critics’ Choice Award nomination. He also shared in a second SAG Award nomination for Outstanding Motion Picture Cast. Directed by James Marsh and also starring Felicity Jones, “The Theory of Everything” was nominated for four additional Oscars, including Best Picture, among other honors worldwide.

Redmayne received his second consecutive Best Actor Oscar nomination in 2016 for his performance in the title role of Tom Hooper’s “The Danish Girl,” opposite Alicia Vikander. His portrayal of Danish painter Einar Wegener, who finds her true identity as Lili Elbe, also brought him Golden Globe, BAFTA Award, SAG Award, and Critics’ Choice Award nominations, among other accolades.

Previously, Redmayne starred in Tom Hooper’s 2012 award-winning big-screen adaptation of the hit musical “Les Misérable,” alongside Hugh Jackman, Russell Crowe, Anne Hathaway and Amanda Seyfried. For his performance as the romantic Marius, Redmayne received an Evening Standard British Film Award nomination for Best Actor and won the Virtuoso Award at the 2012 Santa Barbara International Film Festival, and received a BAFTA Rising Star Award nomination. In addition, the film’s ensemble earned a SAG Award nomination for Outstanding Motion Picture Cast.

Upcoming, Redmayne lends his voice to the role of a plucky caveman named Dug in the prehistoric stop-motion animated comedy adventure “Early Man,” being directed by Nick Park.

Redmayne made his feature film debut in 2006 in Robert De Niro’s dramatic thriller “The Good Shepherd,” starring Matt Damon and Angelina Jolie as his young character’s parents. He went on to have supporting roles in Shekhar Kapur’s “Elizabeth: The Golden Age,” starring Cate Blanchett, Geoffrey Rush and Clive Owen; and “The Other Boleyn Girl,” with Natalie Portman and Scarlett Johansson.

In 2011, he starred as Colin Clark in Simon Curtis's "My Week with Marilyn," opposite Michelle Williams, Judi Dench, Emma Watson and Kenneth Branagh. His other film credits include the indie films "The Yellow Handkerchief," with Kristen Stewart and William Hurt, and Tom Kalin's controversial "Savage Grace," opposite Julianne Moore; and the Wachowskis' sci-fi action adventure "Jupiter Ascending."

Redmayne has been seen on British television, including the "Birdsong," a two part BBC1 adaptation of Sebastian Faulks' World War I love story; and "The Pillars of the Earth," an Emmy and Golden Globe-nominated epic mini-series adaptation of Ken Follett's best-selling novel. His other television credits include the leading role of Angel Clare in the acclaimed BBC adaptation of "Tess of the D'urbervilles."

In 2010, Redmayne won both Tony and Olivier Awards for his outstanding performance in Michael Grandage's critically acclaimed theatrical production "Red," which transferred from the Donmar Warehouse in London to Broadway's Golden Theatre. He starred opposite Alfred Molina in this two-hander play, which marked Redmayne's Broadway debut. He previously received acclaim for his 2004 West End performance opposite Jonathan Pryce in Edward Albee's "The Goat or Who is Sylvia?" For his performance, Redmayne won a London Evening Standard Award and Britain's Critics Circle Theatre Award, both for Outstanding Newcomer, and earned his first Olivier Award nomination, for Best Performance in a Supporting Role. His subsequent stage work includes Christopher Shinn's play "Now or Later," at the Royal Court Theatre, and the title role in Shakespeare's "Richard II," which opened at the Donmar Warehouse, for which he won a another Critics Circle Award.

KATHERINE WATERSTON (Tina) is a stage and film actress who first received widespread critical acclaim for her breakout role in Paul Thomas Anderson's 2014 film "Inherent Vice," opposite Joaquin Phoenix. The cast and filmmakers behind "Inherent Vice" shared in the Independent Spirit Awards' Robert Altman Award for their work on the feature.

Waterston has since positioned herself as one of Hollywood's most sought-after leading ladies, working with a number of top filmmakers.

Waterston has a wide range of films upcoming, including "Alien: Covenant," the second chapter in Ridley Scott's prequel trilogy that began in 2012 with "Prometheus." The sci-fi actioner, which also stars Michael Fassbender, is slated for release in Summer 2017. Waterston

has also wrapped filming on Meredith Danluck's independent drama "State Like Sleep," with Luke Evans and Michael Shannon; and the Steven Soderbergh-directed heist film "Logan Lucky," joining an all-star ensemble cast, including Channing Tatum, Daniel Craig, Adam Driver and Hilary Swank.

In 2015, she starred in Danny Boyle's critically acclaimed biopic "Steve Jobs," alongside Fassbender and Kate Winslet. That same year, Waterston appeared in the indie films "Manhattan Romance," "Queen of Earth" and "Sleeping with Other People."

Previously, Waterston was seen in "The Disappearance of Eleanor Rigby," opposite Jessica Chastain and James McAvoy, which premiered at the 2013 Toronto Film Festival. She also appeared in Kelly Reichardt's "Night Moves," opposite Dakota Fanning, Peter Sarsgaard, and Jesse Eisenberg, which also screened at the 2013 Toronto Film Festival.

Her other credits include Tony Gilroy's "Michael Clayton," starring George Clooney; "Taking Woodstock," directed by Ang Lee; and "Being Flynn," directed by Paul Weitz.

In 2012, Waterston was seen on the small screen in a recurring role on the critically acclaimed HBO series "Boardwalk Empire."

DAN FOGLER (Jacob Kowalski) is a Tony Award-winning actor who is quickly making a major name for himself on the big screen. Fogler debuted on Broadway in 2005 in the musical "The 25th Annual Putnam County Spelling Bee," directed by James Lapine. His breakthrough performance earned him a Tony Award for Best Featured Actor in a Musical. He was also honored with an Outer Critics Circle Award and a Theatre World Award, and shared in a Drama Desk Award for Best Ensemble. He also won *New York Magazine's* Culture Award for Best Breakthrough Performance and the Lortel Award for his previous work in the off-Broadway presentation of the musical. In 2007, he reprised his role for the West Coast run.

On the feature front, Fogler starred in "Take Me Home Tonight," alongside Topher Grace, Chris Pratt, and Anna Faris; co-starred with Jennifer Aniston and Aaron Eckhart in "Love Happens"; and joined the ensemble cast of Ang Lee's "Taking Woodstock," with Liev Shreiber and Emile Hirsch. Fogler also earned praise for his performance in the indie film "Scenic Route," which premiered at SXSW in 2013. Earlier, Fogler starred in the 2007 ping pong comedy "Balls of Fury," with Christopher Walken. His other film credits include "Barely Lethal," opposite Samuel L. Jackson, and "Good Luck Chuck," with Dane Cook and Jessica

Alba. He recently reunited with director James Lapine for the feature film “Custody,” opposite Viola Davis and Ellen Burstyn.

Fogler has lent his voice to a number of animated features, including the hits “Kung Fu Panda,” starring Jack Black and Jackie Chan, and “Horton Hears a Who!” with Steve Carell and Jim Carrey. He more recently voiced a lead role in “Mars Needs Moms,” produced by Robert Zemeckis and also starring Seth Green.

On television, Fogler starred opposite Ryan Phillippe and Juliette Lewis in the ABC drama “Secrets and Lies” and was a series lead in the ABC comedy “Man Up.” He has also had recurring guest roles on ABC’s hit comedy “The Goldbergs” and NBC’s critically acclaimed series “Hannibal.”

Fogler made his film directorial debut with “Hysterical Psycho,” which premiered at the 2009 Tribeca Film Festival. In his second feature as a director, “Don Peyote,” Fogler put together an ensemble cast that included Topher Grace, Anne Hathaway, and Jay Baruchel.

His stage directorial debut, “Elephant in the Room,” which he also wrote, inspired by Ionesco’s “Rhinoceros,” premiered at the 2007 Fringe Festival in NYC.

Fogler also passes time as a member of the rock band “Second Rate,” with his friend Law Tarello.

ALISON SUDOL (Queenie Goldstein), an immensely talented actress and musician, is a true artist in every sense of the word.

New to the acting scene, Sudol recently made her screen acting debut in the critically acclaimed Amazon series “Transparent,” created by Jill Soloway. On the multiple award-winning series, she played the recurring role of Kaya, an artist and love interest to the character of Josh (played by Jay Duplass).

Prior to acting, Sudol cultivated a vibrant musical career that started as A Fine Frenzy, and has now expanded into exploring many different facets of music, including composing, performing and songwriting.

A Fine Frenzy made its worldwide debut in 2007 with the album release of *One Cell in the Sea*. The first single, “Almost Lover,” peaked at number 25 on *Billboard’s* Hot Adult Contemporary Tracks chart. The album reached #1 on *Billboard’s* Heatseeker chart and A Fine Frenzy was chosen as a VH1’s ‘You Oughta Know’ artist. *One Cell in the Sea* has sold over

300,000 copies worldwide. In 2008 the album was released in Germany, Austria, Switzerland, and Poland, peaking within the top 30 in all countries. “Almost Lover,” which was again the first single off the album there, reached number eight in Germany, number ten on the Swiss charts and number five in Austria.

Sudol released three studio albums, one live album and four EPs as A Fine Frenzy, and has been featured on the soundtracks of many films. She has toured extensively, performing in the USA, Canada, Germany, Belgium, France, Switzerland, Austria and Portugal.

She is currently recording a new album, under a new musical project which is soon to be announced.

Additionally, being enormously devoted to environmental awareness, conservation, and preservation, Sudol serves as a Goodwill Ambassador for the International Union for Conservation of Nature (IUCN).

COLIN FARRELL (Percival Graves) won a Golden Globe Award for Best Actor in a Motion Picture – Comedy or Musical for his performance as an Irish hitman in Martin McDonough’s “In Bruges.” In 2012, he reunited with McDonough for the crime comedy “Seven Psychopaths.”

More recently, Farrell starred in Yorgos Lanthimos’s critically acclaimed independent feature “The Lobster,” opposite Rachel Weisz. The film, which became an instant cult classic, won the Jury Prize at the 2015 Cannes Film Festival and was nominated for a BAFTA Award for Best British Film. For his performance in “The Lobster,” Farrell earned a British Independent Film Award and European Film Award nominations. He reteamed with Lanthimos on the director’s second English language film, “The Killing of a Sacred Deer,” in which Farrell stars opposite Nicole Kidman.

Currently, Farrell is in production on the Sofia Coppola-directed period film “The Beguiled,” in which he stars with Elle Fanning, Kirsten Dunst and Kidman. Coppola also wrote the screenplay for the film, which is a remake of the 1971 Clint Eastwood movie, based on the book by Thomas Cullinan.

Farrell’s other recent film work includes starring roles in “Miss Julie,” “Saving Mr. Banks,” “Winter’s Tale,” “Dead Man Down,” “Total Recall,” and Seth Gordon’s hit comedy “Horrible Bosses.” His long list of credits also includes “Fright Night,” Peter Weir’s “The Way

Back,” Neil Jordan’s “Ondine,” Scott Cooper’s “Crazy Heart,” Gavin O’Conner’s “Pride and Glory,” Woody Allen’s “Cassandra’s Dream,” Michael Mann’s “Miami Vice,” Robert Towne’s “Ask the Dust,” Terrence Malick’s “The New World,” Oliver Stone’s “Alexander,” Roger Donaldson’s “The Recruit,” “S.W.A.T.,” Steven Spielberg’s “Minority Report,” and the Joel Schumacher-directed films “Phone Booth” and “Tigerland.”

In 2015, he made his television debut in the second season of HBO’s acclaimed crime drama series “True Detective.”

Born and raised in Castleknock in the Republic of Ireland, Farrell is the son of former football player Eamon Farrell and nephew of Tommy Farrell. Both Tommy and Eamon played for the Irish Football Club, Shamrock Rovers in the 1960s. It was Farrell’s early teenage ambition to follow in his father and uncle’s footsteps; however his interest soon turned towards acting and he joined the Gaiety School of Drama in Dublin.

Before completing his course, Farrell landed starring roles in Dierde Purcell’s miniseries “Falling for a Dancer” and the BBC series “Ballykissangel.” A featured role in Tim Roth’s directorial debut, “The War Zone,” followed soon after.

EZRA MILLER (Credence) recently completed work on the “Justice League” movie, in which he stars as the DC Super Hero The Flash a.k.a. Barry Allen. Directed by Zack Snyder, the film also stars Henry Cavill, Ben Affleck, Gal Gadot, Jason Momoa and Ray Fisher as the other members of the Justice League. It is slated for release in November 2017.

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

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

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

In 2011, Miller delivered a breakout performance in the title role of the disturbing drama “We Need to Talk About Kevin,” in which he starred with Tilda Swinton and John C. Reilly

under the direction of Lynne Ramsay. The film premiered at the Cannes Film Festival, where it was nominated for a Palme d'Or. For his performance as Kevin, Miller earned a British Independent Film Awards nomination for Best Supporting Actor and a Critics' Choice Award nomination for Best Young Actor. He also starred with Ellen Barkin, Ellen Burstyn, Kate Bosworth, Demi Moore, and Martin Landau in Sam Levinson's "Another Happy Day," which premiered at the 2011 Sundance Film Festival.

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

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

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

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

SAMANTHA MORTON (Mary Lou Barebone) is an award-winning British actress and a two-time Academy Award nominee.

Morton first came to the attention of international film audiences in 1997 with her performance in Carine Adler's harrowing feature "Under the Skin." Morton's performance in the film brought her widespread acclaim and the Boston Film Critics Award for Best Actress.

In 1999, Woody Allen cast her as the mute, Hattie, in "Sweet and Lowdown," for which she received both Oscar and Golden Globe Award nominations for Best Supporting Actress. Morton then starred in Julien Temple's "Pandaemonium," receiving a Best Actress British Independent Film Award (BIFA) nomination; Lynne Ramsay's highly acclaimed "Morvern Callar," for which she won a BIFA for Best Actress, and Steven Spielberg's sci-fi thriller "Minority Report," opposite Tom Cruise.

She earned her second Oscar nomination, for Best Actress, for her performance in Jim Sheridan's 2002 drama "In America," also sharing in a Screen Actors Guild Award nomination for Outstanding Motion Picture Cast. She went on to star in Michael Winterbottom's "Code 46," and opposite Daniel Craig in Roger Michell's "Enduring Love," for which she received another BIFA nomination for Best Actress.

Her other notable film credits include "The Libertine," opposite Johnny Depp; the New Zealand epic "River Queen"; Anton Corbijn's "Control," for which she received a BAFTA Award nomination; Shekhar Kapur's "Elizabeth: The Golden Age," playing Mary Queen of Scots; Charlie Kaufman's "Synecdoche, New York," with Philip Seymour Hoffman; "The Daisy Chain," for which she received another BIFA nomination; "The Messenger," opposite Woody Harrelson; David Cronenberg's "Cosmopolis"; "The Harvest"; and "Miss Julie," adapted and directed by Liv Ullman.

In 2006, Morton starred opposite Jim Broadbent as the notorious child-murderer Myra Hindley in the NBC/Channel 4 telefilm "Longford." For her performance, she won a Golden Globe for Best Supporting Actress in a Series, Miniseries or Television Movie, and garnered BAFTA TV Award and Emmy nominations. More recently, Morton was seen in the BBC adaptation of "Cider With Rosie" and in SKY's BAFTA TV Award-nominated "The Last Panthers." She also stars in the BBC true-life miniseries "Rillington Place," alongside Tim Roth, and she is currently filming the ITV drama series "Harlots."

In 2009, Morton made her directorial debut with "The Unloved," a film looking at the British government's care system for orphans and children in danger, as seen through the eyes of an 11-year-old girl. The film won the BAFTA TV Award for Best Single Drama.

Morton is a very keen supporter of children's charities and is distinguished for her work on pushing for reform within the care system.

JON VOIGHT (Henry Shaw, Sr.) is an Oscar winning actor, and has also won four Golden Globes for his performances on the big and small screens. He won his most recent Golden Globe, for Best Actor in a Supporting Role in a Series, Mini-Series or Motion Picture Made for Television, for his work on the Showtime drama series "Ray Donovan." He also received another Golden Globe nomination and an Emmy nomination for his role on the series.

Voight launched his career in 1969 with the starring role of hustler Joe Buck in the groundbreaking Best Picture Oscar winner “Midnight Cowboy,” for which he received his first Oscar nomination, for Best Actor. In 1978, he won the Best Actor Oscar for his portrayal of a paralyzed Vietnam War veteran in “Coming Home,” for which he also won a Golden Globe and was named Best Actor by a number of critics organizations.

He received an Oscar nomination for Best Supporting Actor, and won another Golden Globe for his performance in “Runaway Train,” and was Oscar- and Golden Globe-nominated in the same category for his portrayal of Howard Cosell in the biopic “Ali.”

Voight’s long list of film credits also includes such notable titles as “Catch-22,” “Deliverance,” “The Champ,” “Heat,” “Mission: Impossible,” “The Rainmaker,” “Enemy of the State,” “Varsity Blues,” “Pearl Harbor,” “Lara Croft: Tomb Raider,” “Zoolander,” “National Treasure” and “National Treasure: Book Of Secrets.”

On television, he also starred in the seventh season of the hit drama series “24.”

His upcoming films include “Same Kind of Different as Me,” slated for 2017, and “Reagan,” in which he will portray Secretary of State George P. Schultz.

CARMEN EJOGO (Seraphina Picquery) has established a distinguished career in both feature films and television.

In 2014, Ejogo starred opposite David Oyelowo in Ava DuVernay’s acclaimed historical drama “Selma.” For her portrayal of the courageous Coretta Scott King, Ejogo won an Image Award and received an Independent Spirit Award nomination.

Upcoming, Ejogo will star in Ridley Scott’s science fiction action adventure “Alien: Covenant,” reuniting with her “Fantastic Beasts” co-star Katherine Waterston, and the horror thriller “It Comes at Night,” with Riley Keough and Joel Edgerton.

Hailing from England, Ejogo made her feature film debut in “Absolute Beginners,” followed by her U.S. debut opposite Eddie Murphy in the 1997 comedy “Metro.” Ejogo went on to co-star in such films as Kenneth Branagh’s adaptation of Shakespeare’s “Love’s Labour’s Lost”; “What’s the Worst that Could Happen?” opposite Martin Lawrence; Neil Jordan’s “The Brave One,” starring Jodie Foster and Terrence Howard; and Gavin O’Connor’s “Pride and Glory,” with Edward Norton and Colin Farrell. She more recently starred in Sam Mendes’ 2009 indie hit “Away We Go,” with John Krasinski and Maya Rudolph; Salim Akil’s “Sparkle,”

opposite Whitney Houston; Rob Cohen’s “Alex Cross, with Tyler Perry and Edward Burns; and “Born to Be Blue,” opposite Ethan Hawke.

On the small screen, Ejogo earned praise from television critics and audiences for her portrayal of Sally Hemmings, the title character in the 2000 CBS miniseries “Sally Hemmings: An American Scandal.” The following year, she delivered her first portrayal of Coretta Scott King in HBO’s critically acclaimed film “Boycott,” opposite Jeffrey Wright and Terrence Howard, earning an Image Award nomination for Outstanding Actress in a TV Movie or Miniseries. In 2005, Ejogo starred in HBO’s Emmy nominated “Lackwanna Blues,” for which she gained her second Image Award nomination, for Outstanding Actress in a TV Movie or Miniseries. Ejogo has also starred in several series, most recently including “Zero Hour,” with Anthony Edwards, and has guest starred on several shows.

ABOUT THE BEASTS

NIFFLER

The mischievous Niffler is small, furry and black with a long, rounded snout, making it look like a cross between a mole and a duck-billed platypus. With an irrepressible predilection for *anything* glittery, this burrowing but remarkably fast and agile little beast will snatch or steal whatever shiny object catches its eye. The Niffler stores its treasures in the pouch on its belly, which holds considerably more than seems possible. Though gentle and even affectionate, the Niffler can be quite destructive in its pursuit of sparkly things, so, word to the wise: they do *not* make good house pets.

BOWTRUCKLE

The sprig-like Bowtruckle can be immensely difficult to spot in a natural environment as it is not only very small but also can easily blend into any foliage. It is a maximum of eight inches in height and appears to be made out of a tree stem with roots, tiny leafy branches and two brown eyes. Newt has at least six of these little beasts—named Pickett, Titus, Finn, Poppy, Marlow and Tom—though he can’t help but play favorites with Pickett, whom he keeps safe in his

breast pocket. The Bowtruckle, which eats only insects, is a peaceable and intensely shy creature.

THUNDERBIRD

The Thunderbird is a large, regal avian creature native to the arid climate of Arizona. Its head is similar to that of an eagle or, in the wizarding world, a Hippogriff. Its multiple powerful wings shimmer with cloud- and sun-like patterns and their flapping can create storms. Thunderbirds can also sense danger. After rescuing a Thunderbird from traffickers in Egypt, Newt named him Frank and promised to return him to his natural habitat in Arizona. Sadly, one of Frank's legs bears the wounds of having been chained, but his gratitude to Newt for having rescued him is evident.

SWOOPING EVIL

The unfortunately named Swooping Evil looks like a cross between a reptile and an extremely large butterfly. When at rest, it lives in a green spiny cocoon. But when it spreads its colorful, spiked wings, it is strangely beautiful. It can be dangerous, as it is capable of sucking out brains, but, conversely, if properly diluted, its venom can be quite useful to erase bad memories.

ERUMPENT

Native to Africa, the Erumpent is one of the largest and most intimidating of Newt's fantastic beasts, despite its friendly, playful disposition. With its horn, heavily armored hide and long rope-like tail, it could easily be mistaken for a rhinoceros from a distance...until you notice that its horn is glowing and it's considerably larger. Its thick hide can repel most spells and charms and its sharp horn contains a lethal fluid that will cause whatever it pierces to explode. Newt is in possession of a female Erumpent, which is unfortunately in season and seeking a mate.

DEMIGUISE

The Demiguise is a primate-like creature that resembles a silver-haired orangutan with large, doleful black eyes. It has the remarkable ability to become invisible at will, and has precognitive sight, so the only way to catch it is to do something completely unpredictable. The Demiguise is fundamentally a peaceful beast, but it will give a rather nasty nip when provoked or feels threatened. Unfortunately for the Demiguise, its long, silky, silvery hair can be spun into Invisibility Cloaks, making its pelt highly valuable.

OCCAMY

The Occamy is a plumed, two-legged, winged creature with a serpentine body, making it look like a cross between a dragon and a bird. It is hatched from eggs, the shells of which are made of the purest silver and worth a fortune. The Occamy is native to the Far East and India, and the size of its habitat matters a great deal, as the Occamy is choranaptyxic—meaning it will grow or shrink to fit available space.

MURTLAP

The Murtlap is a bald, rat-like creature with anemone-like growth on its back. A wizard or witch bitten by a Murtlap might get an itchy rash and a minor resistance to curses and jinxes. However, there are some who are more sensitive to its bite and suffer far more embarrassing symptoms. On the extremely rare occasion that a Muggle or No-Maj is bitten by a Murtlap, he would experience profuse sweating. Murtlaps are found on the coasts of Britain, so be careful where you step because, although they primarily eat crustaceans, the stray foot of an unsuspecting Muggle would make a tasty treat.

GRAPHORN

The Graphorn is a large, carnivorous beast that was once found in mountainous European regions. Unfortunately, there is only one breeding pair left in existence, but now in the safe hands of Newt Scamander, they have already had one baby. They have grayish-purple hides that are even tougher than a dragon's and capable of repelling most spells. They have a humped back and two very long, sharp horns and walk on four-thumbed feet. Graphorns are known to have an extremely aggressive nature and are not easily tamed.

MOONCALF

The Mooncalf is rare sight as it is extremely timid and it only emerges from its underground burrow at the full moon. Its smooth skin is pale gray, and it has four spindly legs with large flat feet. The Mooncalf has huge round eyes on the top of its head and when it fixes its gaze—especially when being fed—it's adorable even to a No-Maj. Found worldwide, Mooncalves have inadvertently confounded Muggles and No-Majs alike with intricate geometric patterns left behind in wheat fields—a result of complicated dances performed unseen in the moonlight, believed to be a prelude to mating.

ABOUT THE FILMMAKERS

DAVID YATES (Director) helmed the last four of the blockbuster “Harry Potter” films: “Harry Potter and the Order of the Phoenix,” “Harry Potter and the Half-Blood Prince,” “Harry Potter and the Deathly Hallows – Part 1” and “Harry Potter and the Deathly Hallows – Part 2,” which brought the record-breaking franchise to an epic conclusion.

He more recently directed the action adventure “The Legend of Tarzan,” starring Alexander Skarsgård, Margot Robbie, Samuel L. Jackson and Christoph Waltz.

Yates won his first BAFTA Award for his work on the BBC miniseries “The Way We Live Now,” a period drama starring Matthew Macfadyen and Miranda Otto. In 2003, he directed the drama series “State of Play,” for which he received a BAFTA Award nomination and won the Directors Guild of Great Britain (DGGB) Award for Outstanding Directorial Achievement.

The following year, Yates directed the gritty two-part drama “Sex Traffic,” winning another BAFTA Award and earning his second DGGB Award nomination. The unflinching look at sex trafficking also won a number of international awards, including eight BAFTA and four RTS Awards, both including Best Drama, as well as the Jury Prize for Best Miniseries at the Reims International Television Festival, and a Golden Nymph at the Monte Carlo Television Festival.

Yates earned an Emmy Award nomination for Outstanding Directing for a Miniseries, Movie or Dramatic Special for his work on the 2005 HBO movie “The Girl in the Cafe,” a love story starring Bill Nighy and Kelly Macdonald.

Yates grew up in St. Helens, Merseyside, and studied Politics at the University of Essex and at Georgetown University in Washington, DC. He began his directing career with the award-winning short film “When I Was a Girl,” which he also wrote.

J.K. ROWLING (Screenwriter / Producer) is the author of the bestselling Harry Potter series of seven books, published between 1997 and 2007, which have sold over 450 million copies worldwide, have been distributed in more than 200 territories and translated into 79

languages. They were also adapted into eight blockbuster films, which earned a combined \$7.7 billion worldwide, making it, still, the top-grossing film franchise of all time.

In addition to writing the screenplay of “Fantastic Beasts and Where to Find Them,” Rowling most recently collaborated on the new stage play “Harry Potter and the Cursed Child Parts One and Two,” an original new story by J.K. Rowling, Jack Thorne, and John Tiffany, play by Jack Thorne. The play opened to rave reviews in London’s West End on July 30, 2016.

She has written three companion volumes to the Harry Potter books in aid of charity which are *Quidditch Through the Ages* and *Fantastic Beasts and Where to Find Them* in aid of Comic Relief; and *The Tales of Beedle the Bard* in aid of her children’s charity, Lumos.

Her first novel for adult readers, *The Casual Vacancy*, was published in September 2012 and adapted for TV by the BBC in 2015. Her crime novels, written under the pseudonym Robert Galbraith, include *The Cuckoo’s Calling*, published in 2013; *The Silkworm*, published in 2014; and *Career of Evil*, in 2015. They are to be adapted for a major new television series for BBC One, produced by Brontë Film and Television.

Rowling’s 2008 Harvard commencement speech was published in 2015 as an illustrated book, *Very Good Lives: The Fringe Benefits of Failure and the Importance of Imagination*, and sold in aid of her charity Lumos and university-wide financial aid at Harvard.

DAVID HEYMAN (Producer) was the producer of all eight “Harry Potter” films, which remains the top-grossing film franchise of all time, worldwide.

He is currently in production on “Paddington 2,” the sequel to “Paddington, which is the most successful non-studio family film ever.

In 2014, Heyman earned a Best Picture Oscar nomination and won a BAFTA Award as a producer of “Gravity,” directed by Alfonso Cuarón and starring Sandra Bullock. His other film producing credits include Derek Cianfrance’s “The Light Between Oceans,” starring Michael Fassbender and Alicia Vikander; “Testament of Youth,” also starring Alicia Vikander; the comedy “Yes Man,” starring Jim Carrey; Francis Lawrence’s science fiction thriller “I Am Legend,” starring Will Smith; Mark Herman’s acclaimed drama “The Boy in the Striped Pyjamas,” starring Vera Farmiga, David Thewlis and Asa Butterfield; the independent drama “Is Anybody There?” directed by John Crowley and starring Michael Caine; and “Juice,” starring Tupac Shakur and Omar Epps under the direction of Ernest R. Dickerson.

In 2003, Heyman became the first-ever British producer to be named ShoWest's Producer of the Year. At the 2011 CineEurope trade fair, he was named Producer of the Decade, and later that year, Heyman and J.K. Rowling picked up the BAFTA Award for Outstanding Contribution to Cinema after the final film in the "Harry Potter" franchise.

In 2016, the PGA honored Heyman with the David O. Selznick Achievement Award, which recognizes a producer's outstanding body of work in motion pictures.

STEVE KLOVES (Producer) wrote the screenplays for seven of the "Harry Potter" films, based on the beloved books by J.K. Rowling.

His credits also include "Racing with the Moon," "Wonder Boys," "The Fabulous Baker Boys" and "Flesh and Bone." The latter two he also directed.

LIONEL WIGRAM (Producer) was responsible during his tenure at Warner Bros. Pictures for acquiring J.K. Rowling's *Harry Potter* books for the Studio and was involved with the blockbuster franchise from the very beginning, overseeing all eight films in the series – first as a production executive and then as an independent producer.

He more recently co-wrote and produced the action adventure "The Man From U.N.C.L.E.," starring Henry Cavill and Armie Hammer. The film marked his third collaboration with director Guy Ritchie, and the first venture of their joint production company Ritchie/Wigram Films. Their next release is the period actioner "King Arthur: Legend of the Sword," starring Charlie Hunnam and Jude Law. Wigram co-wrote and is producing the film, which is slated for release on March 24, 2017.

Previously, Wigram was a producer and co-wrote the story for Ritchie's "Sherlock Holmes," teaming Robert Downey Jr. and Jude Law as the legendary detective and Watson, respectively. He was also a producer on the sequel, "Sherlock Holmes: Game of Shadows."

Wigram also served as a producer on "Seventh Son," and an executive producer on "August Rush" and "Legend of the Guardians: The Owls of Ga'hoole."

As a studio executive, Wigram championed such films as "Three Kings," "Charlotte Gray" and "The Big Tease."

Prior to joining Warner Bros, Wigram spent ten years working in the independent world, both as an executive and as a producer. He ran Renny Harlin and Geena Davis's company and

worked for Shep Gordon and Carolyn Pfeiffer at Alive Films. Wigram's first job in Hollywood was as a runner for producer Elliott Kastner. He worked his way up, eventually producing several low-budget films for Kastner in partnership with Cassian Elwes.

Growing up in England, Wigram was educated at Eton College and Oxford University where he was a co-founder of the Oxford Film Foundation.

TIM LEWIS (Executive Producer) was the unit production manager (UPM) on the "Harry Potter" films "Harry Potter and the Prisoner of Azkaban," "Harry Potter and the Goblet of Fire," "Harry Potter and the Order of the Phoenix" and "Harry Potter and the Half-Blood Prince." He also held the dual posts of UPM and co-producer on the final installments: "Harry Potter and the Deathly Hallows – Part 1" and "Harry Potter and the Deathly Hallows – Part 2."

In 2015, Lewis was an executive producer on two feature films based on classic fairy tale characters: Kenneth Branagh's "Cinderella," starring Lily James and Cate Blanchett; and Joe Wright's "Pan," starring Hugh Jackman, Levi Miller and Garrett Hedlund. He also recently served as UPM and co-producer on Doug Liman's actioner "Edge of Tomorrow," starring Tom Cruise and Emily Blunt.

Lewis began his feature film career as an assistant director, working on such films as Steven Spielberg's "Empire of the Sun," Michael Apted's "Gorilla's in the Mist," Neil Jordan's "High Spirits," Clint Eastwood's "White Hunter Black Heart," James Dearden's "A Kiss Before Dying," John Irvin's "Robin Hood," and Philip Noyce's "Patriot Games," among others. He also worked on several Bond films, including as an assistant director on "GoldenEye," and in various production manager positions on "Tomorrow Never Dies," "The World Is Not Enough," and "Die Another Day."

NEIL BLAIR (Executive Producer) is J.K. Rowling's agent, founding partner of The Blair Partnership, and Chairman of Pottermore and Lumos. He has worked with J.K. Rowling for more than 15 years and, in 2011, founded The Blair Partnership, a literary and brand management agency.

Prior to that, Blair was a partner at the Christopher Little Literary Agency, and Vice President, Head of Business Affairs, Europe, at Warner Bros. Studios.

Blair recently served as an executive producer on the BBC's adaptation of J.K. Rowling's *The Casual Vacancy*, and represented her producer interest on her acclaimed new play "Harry Potter and the Cursed Child – Parts One & Two." He is also an executive producer on the TV adaptation of Robert Galbraith's (J.K. Rowling) "Cormoran Strike" series, from Brontë Productions for the BBC and HBO.

RICK SENAT (Executive Producer) has more than 40 years' experience in the film and media world. He will next serve as an executive producer on the sequel to "Fantastic Beasts and Where to Find Them," slated for November 2018.

In 2015, Senat was executive producer on the television miniseries "The Casual Vacancy," based on J.K. Rowling's bestselling novel, which was co-produced with the BBC and HBO.

For the stage, Senat produced the critically acclaimed 2013 production of "Address Unknown," presented in both English and French at the Soho Theatre in London's West End.

Senat previously worked at Warner Bros. Studios for 25 years, coming to the company in 1976 and moving up through the ranks to become Senior Vice-President for Business and Legal Affairs in Europe, the Middle East and Africa. In that position he worked closely with many prominent filmmakers.

After retiring from Warner Bros. in 2001, he went on to act as a consultant on various productions, including the "Harry Potter" films "Harry Potter and The Prisoner of Azkaban" and "Harry Potter and the Goblet of Fire," as well as "Troy," "Alfie," "Sahara," "Batman Begins," "Charlie and the Chocolate Factory," "Corpse Bride" and "Nanny McPhee."

Senat was also a director of the legendary British Film Company Hammer Film Productions.

Presently, Senat is visiting professor at Lincoln University, Chairman of the London Film Museum and is a director of Cineworld, one of Europe's largest cinema operators. In addition, he has served as Vice Chair of the British Film Institute and as Chair of Film Education. For several years, he held the post of Vice Chair of the European Film College in Denmark.

Senat is a graduate of University College London and a Solicitor.

PHILIPPE ROUSSELOT (Director of Photography) won an Academy Award in 1993 for his cinematography on Robert Redford's "A River Runs Through It." He had previously been Oscar-nominated for his work on Philip Kaufman's "Henry & June" and John Boorman's "Hope and Glory," also receiving a BAFTA Award nomination for the latter.

In his native France, Rousselot won a César Award for the films "Queen Margot" ("La Reine Margot"), "Thérèse" and "Diva." He also won a BAFTA Award for his work on Neil Jordan's "Interview with the Vampire," one of four collaborations with the director, also including "The Brave One," "The Miracle" and "We're No Angels." Rousselot's international honors for cinematography also include César and BAFTA Award nominations for Jean-Jacques Annaud's "The Bear"; BAFTA Award nominations for Stephen Frears' "Dangerous Liaisons" and Boorman's "The Emerald Forest"; and César Award nods for Bertrand Blier's "Too Beautiful for You," and Jean-Jacques Beineix's "The Moon in the Gutter."

Rousselot has lensed three films for director Tim Burton: "Charlie and the Chocolate Factory," "Big Fish" and "Planet of the Apes." He most recently lensed Shane Black's action comedy "The Nice Guys," starring Ryan Gosling and Russell Crowe. His additional film credits include Richard LaGravenese's "Beautiful Creatures"; Guy Ritchie's "Sherlock Holmes" and "Sherlock Holmes: A Game of Shadows"; Denzel Washington's "The Great Debaters" and "Antwone Fisher"; Robert Redford's "Lions for Lambs"; Francis Lawrence's "Constantine"; John Boorman's "The Tailor of Panama"; Boaz Yakin's "Remember the Titans"; Sydney Pollack's "Random Hearts"; Jon Turteltaub's "Instinct"; Milos Forman's "The People vs. Larry Flynt"; Stephen Frears' "Mary Reilly"; Jon Amiel's "Sommersby"; Bertrand Blier's "Merci La Vie"; and Tom Hanks' "Larry Crowne," to name only a portion.

Apart from his work as a cinematographer, Rousselot made his feature film directorial debut on the film "The Serpent's Kiss," which was nominated for a Palme d'Or at the 1997 Cannes Film Festival. He more recently directed the short "Rock, Paper, Scissors."

STUART CRAIG (Production Designer), a three-time Academy Award winner, designed the world of Harry Potter on-screen and is one of the industry's most honored production designers. He most recently designed the contrasting worlds of 19th-century England and Africa in David Yates' "The Legend of Tarzan."

He won his first Academy Award for his work on Richard Attenborough's acclaimed biopic "Gandhi." He subsequently won Oscars for his production design work on Stephen Frears' "Dangerous Liaisons" and Anthony Minghella's "The English Patient," also winning an Art Directors Guild Award for the latter.

He has also received seven more Oscar nominations, including four for his work on "Harry Potter and the Sorcerer's Stone," "Harry Potter and the Goblet of Fire," for which he won a BAFTA Award, "Harry Potter and the Deathly Hallows – Part 1" and, most recently, "Harry Potter and the Deathly Hallows – Part 2," also winning an Art Directors Guild Award for the last. Additionally, Craig garnered BAFTA Award nominations for seven other Harry Potter movies, including "Harry Potter and the Sorcerer's Stone," "Harry Potter and the Chamber of Secrets," "Harry Potter and the Prisoner of Azkaban," "Harry Potter and the Order of the Phoenix," "Harry Potter and the Half-Blood Prince," "Harry Potter and the Deathly Hallows: Part 1," and "Harry Potter and the Deathly Hallows: Part 2." In addition, he was Oscar-nominated for his production designs for David Lynch's "The Elephant Man," for which he also won his first BAFTA Award; Roland Joffe's "The Mission"; and Attenborough's "Chaplin." Craig was also recognized with BAFTA Award nominations for all of those films, as well as Hugh Hudson's "Greystoke: The Legend of Tarzan, Lord of the Apes."

In 2012, he was honored by the Art Directors Guild with a Contribution to Cinematic Imagery Award for his work on all of the "Harry Potter" films.

Craig had a long creative partnership with Richard Attenborough, with whom he first worked as an art director on "A Bridge Too Far." Craig went on to serve as the production designer on Attenborough's "Cry Freedom," "Shadowlands" and "In Love and War," in addition to the director's aforementioned films.

His other film credits as a production designer include Michael Hoffman's "Gambit," Robert Redford's "The Legend of Bagger Vance," Roger Michell's "Notting Hill," Jeremiah Chechik's "The Avengers," Stephen Frears' "Mary Reilly," Agnieszka Holland's "The Secret Garden," Michael Caton-Jones' "Memphis Belle" and Pat O'Connor's "Cal." Earlier in his career, Craig served as art director on Richard Donner's "Superman."

MARK DAY (Editor) has collaborated with director David Yates on a wide range of film and television projects, including "Harry Potter and the Order of the Phoenix," "Harry

Potter and the Half-Blood Prince,” “Harry Potter and the Deathly Hallows – Part 1” and “Harry Potter and the Deathly Hallows – Part 2.” Earlier in 2016, Day reunited with Yates on the period adventure “The Legend of Tarzan.”

An award-winning editor, Day won a BAFTA Award and also earned a nomination for a Royal Television Society (RTS) Award for his work with Yates on the 2003 miniseries “State of Play.” The following year, Day won a BAFTA TV Award and an RTS Award for Best Editor for his work on the Yates-directed telefilm “Sex Traffic.” Day’s work with Yates has also brought him RTS and BAFTA Award nominations for the miniseries “The Way We Live Now,” another RTS Award nomination for the telefilm “The Young Visitors,” and an Emmy Award nomination for the television movie “The Girl in the Cafe.” Day also teamed with Yates on the miniseries “The Sins” and the short film “Rank.”

Day’s more recent credits include Alex Garland’s “Ex Machina,” Richard Curtis’s “About Time,” and Robert Redford’s “The Company You Keep.” He has also had multiple collaborations with other directors, including David Blair on the feature “Mystics,” and the television projects “Anna Karenina,” “Split Second” and “Donovan Quick”; Paul Greengrass on the feature “The Theory of Flight” and the television movie “The Fix”; and John Schlesinger on the telefilms “The Tale of Sweeney Todd,” “Cold Comfort Farm” and “A Question of Attribution.”

Day’s additional television credits include such longform projects as Julian Farino’s “Flesh and Blood,” Paul Seed’s “Murder Rooms,” Richard Eyre’s “Suddenly Last Summer,” and Jack Clayton’s “Memento Mori,” for which he was nominated for a BAFTA TV Award.

COLLEEN ATWOOD (Costume Designer) has won three Academy Awards, for her costume designs in Tim Burton’s 2010 hit “Alice in Wonderland,” and the Rob Marshall-directed films “Memoirs of a Geisha” and “Chicago.” Atwood has also received Oscar nominations for her work on Marshall’s “Nine”; Burton’s “Sweeney Todd: The Demon Barber of Fleet Street” and “Sleepy Hollow”; Brad Silberling’s “Lemony Snicket’s A Series of Unfortunate Events”; Jonathan Demme’s “Beloved”; and Gillian Armstrong’s “Little Women.”

She most recently reunited with Burton on “Miss Peregrine’s Home for Peculiar Children.” Their other collaborations include “Big Eyes,” “Dark Shadows,” “Edward Scissorhands,” “Ed Wood,” “Mars Attacks!,” “Planet of the Apes” and “Big Fish.” She also

worked with Jonathan Demme on his Oscar-winning Best Picture “Silence of the Lambs,” as well as “Philadelphia” and “Married to the Mob.” In addition, she designed the costumes for the Johnny Depp starrers “Public Enemies,” “The Tourist” and “The Rum Diary.”

Atwood has also designed the costumes for such diverse film projects as “Alice Through the Looking Glass,” “The Huntsman: Winter’s War,” “Into the Woods,” “Snow White and the Huntsman,” “Mission: Impossible III,” “Gattaca,” “That Thing You Do!,” “Wyatt Earp,” “Manhunter,” and “Firstborn,” which marked her first film as a costume designer.

JAMES NEWTON HOWARD (Composer) is one of the film industry’s most versatile and honored composers, with a career spanning over thirty years and encompassing more than 150 film and television projects.

His myriad film credits include the Oscar-nominated scores for “Defiance,” “Michael Clayton,” “The Village,” “The Fugitive,” “The Prince of Tides,” and “My Best Friend’s Wedding,” as well as Oscar-nominated songs for “Junior” and “One Fine Day.” Howard also received Golden Globe nominations for his scores for Peter Jackson’s blockbuster remake of “King Kong” and “Defiance,” as well as the aforementioned songs.

In addition, Howard won the 2009 Grammy Award for the score of “The Dark Knight,” co-composed with Hans Zimmer, and received Grammy Award nominations for music from “Blood Diamond” and his song from “One Fine Day.” He also won an Emmy for the theme to the Andre Braugher series “Gideon’s Crossing,” and received three additional Emmy nominations, for the HBO film “All the Way,” and for the themes to the long-running series “ER” and the Ving Rhames series “Men.” In 2008, World Soundtrack Award named him Film Composer of the Year for his work on the films “Charlie Wilson’s War,” “Michael Clayton” and “I Am Legend.”

Howard began his musical training on the piano at age four, and went on to study at the Music Academy of the West in Santa Barbara, and at the USC School of Music as a piano performance major. Though his training was classical, he maintained an interest in rock and pop music, honing his talents as a musician, arranger, songwriter and producer. He racked up a string of collaborations in the studio and on the road with some of music’s biggest names, including Elton John; Crosby, Stills & Nash; Barbra Streisand; Earth, Wind & Fire; Bob Seger;

Rod Stewart; Toto; Glenn Frey; Diana Ross; Carly Simon; Olivia Newton-John; Randy Newman; Rickie Lee Jones; and Chaka Khan.

In 1985, he was offered his first film, “Head Office,” and he quickly knew he had found his calling. He has since created the scores for a broad range of films, recently including all four installments of “The Hunger Games” franchise, “The Huntsman: Winter’s War,” “Concussion,” “Nightcrawler” and “Maleficent.” His long list of credits also includes “The Bourne Legacy,” “Snow White and the Huntsman,” “Water For Elephants,” “Salt,” “Batman Begins,” “Collateral,” “Peter Pan,” “Wyatt Earp,” “The Sixth Sense,” “Unbreakable,” “Freedomland,” “Signs,” “Falling Down,” “Primal Fear,” “Glengarry Glen Ross,” “Waterworld,” “The Devil’s Advocate,” “Dave,” “Pretty Woman” and “Major League,” among many others.

In addition to his contributions to film and television music, Howard has composed two concert pieces for the Pacific Symphony: “I Would Plant a Tree,” which debuted in 2009; and, more recently, his Concerto for Violin and Orchestra, which premiered in 2015, featuring renowned violinist James Ehnes.

Howard has been honored with ASCAP’s prestigious Henry Mancini Award for Lifetime Achievement, and the 2016 BMI Icon Award. He is currently serving as Artistic Director of the Henry Mancini Institute at the University of Miami.

TIM BURKE (Visual Effects Supervisor) is an Academy Award-winning visual effects artist. He earned three more Oscar nominations for the visual effects on the Harry Potter films “Harry Potter and the Prisoner of Azkaban,” “Harry Potter and the Deathly Hallows – Part 1” and “Harry Potter and the Deathly Hallows – Part 2,” for which he won a BAFTA Award. He also received BAFTA Award nominations as a visual effects supervisor on “Harry Potter and the Prisoner of Azkaban,” “Harry Potter and the Order of the Phoenix,” “Harry Potter and the Half-Blood Prince” and “Harry Potter and the Deathly Hallows – Part 1.” In addition, “Harry Potter and the Prisoner of Azkaban,” won the Visual Effects Society Award for Outstanding Visual Effects in a Visual Effects-Driven Motion Picture. Burke joined the franchise as one of the visual effects supervisors on “Harry Potter and the Chamber of Secrets” and also held the post on “Harry Potter and the Goblet of Fire.”

He most recently served as the visual effects supervisor for David Yates’ “The Legend of Tarzan.”

Burke won his Academy Award, and received his first BAFTA Award nomination, as a member of the visual effects team on Ridley Scott's Oscar-winning Best Picture, "Gladiator." He also collaborated with Scott as the visual effects supervisor on "Black Hawk Down" and "Hannibal."

Burke also served as the visual effects supervisor on "A Knight's Tale" and was the digital effects supervisor on "Enemy of the State." His other credits include the films "Babe: Pig in the City" and "Still Crazy," and the television movies "Merlin" and "The Mill on the Floss." Prior to segueing to the film industry, Burke worked for 10 years creating visual effects for television and commercials.

CHRISTIAN MANZ (Visual Effects Supervisor), a VFX Supervisor with nearly 20 years' experience in the field, is the Creative Director of Framestore, Film. He received Oscar and BAFTA Award nominations as a member of the VFX team on "Harry Potter and the Deathly Hallows – Part 1."

In 2013, he served as visual effects supervisor on Carl Rinsch's "47 Ronin," in which he led six facilities delivering just under 1500 native stereo shots. He followed in the same post on Gary Shore's "Dracula Untold."

These projects followed Manz's work at Framestore on "Harry Potter and the Prisoner of Azkaban" and "Harry Potter and the Goblet of Fire," as well as such films as "Nanny McPhee," "The Golden Compass" and "The Chronicles of Narnia: Prince Caspian."

Manz studied Illustration at Kingston University before joining Framestore in 1997. Working in both television and film, he won Visual Effects Society Awards for compositing on Hallmark's "Dinotopia" and BBC's "Space Odyssey: Voyage to the Planets." He also received an Emmy nomination for "Dragons: A Fantasy Made Real."

As a VFX Supervisor, he has also worked on several television shows, including "Spooks," for Kudos/BBC, and ITV's "Primeval," for which he was nominated for two consecutive BAFTA TV Awards.

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