



Final Production Notes

In Disney's "Mary Poppins Returns," an all new original musical, Mary Poppins is back to help the next generation of the Banks family find the joy and wonder missing in their lives following a personal loss. Directed by Rob Marshall from a screenplay by David Magee and a screen story by Magee & Marshall & John DeLuca based upon the Mary Poppins Stories by PL Travers, the film stars: Emily Blunt as Mary Poppins; Lin-Manuel Miranda as Jack; Ben Whishaw as Michael Banks; Emily Mortimer as Jane Banks; Julie Walters as Ellen; Pixie Davies, Nathanael Saleh and Joel Dawson as the Banks children; with Colin Firth as William Weatherall Wilkins; and Meryl Streep as Cousin Topsy.

"Mary Poppins Returns" is produced by John DeLuca, p.g.a., Rob Marshall, p.g.a., and Marc Platt, p.g.a., with Callum McDougall serving as executive producer. The film features all-new original songs with music by Marc Shaiman and lyrics by Scott Wittman and Shaiman, as well as an original film score by Shaiman.

~ A New Story to Tell ~

Michael Banks was just a child when the practically-perfect nanny Mary Poppins first visited the Banks home, but he is now a grown man with children of his own. A struggling artist temporarily employed by Fidelity Fiduciary Bank—the same financial institution where his father and grandfather worked before him—Michael lives at 17 Cherry Tree Lane with his children: Annabel, John and Georgie. Times are tough in Depression-era London. It's the 1930s, and the city is in the midst of the "Great Slump," so money is tight, people are anxious and the future is uncertain.

The family is struggling to cope with the recent death of Michael's wife, and the house is rundown and in a constant state of chaos, despite the best efforts of their inefficient yet well-meaning and warmhearted housekeeper, Ellen. With the harsh reality of the times and the burden of their loss weighing heavily on the family, the children find themselves taking on additional responsibilities around the house...and growing up much too fast in the process.

His sister Jane has inherited her mother's enthusiasm for good causes, and, while busy herself promoting workers' rights, finds time to help Michael and his family every chance she gets. As it becomes more and more difficult for Michael to connect with his children while processing his own sorrow, the chairman of the bank, Mr. Wilkins—who appears to be a congenial and altruistic mentor to Michael but is actually duplicitous and shrewd—is in the process of foreclosing on the Banks home, sending the already frazzled Michael into a further tailspin.

Fortunately, the winds begin to change, and the enigmatic governess whose unique magical skills can

turn any ordinary task into a fantastic adventure, enters the lives of the Banks family once again, having not aged a single day. Teaming up with an old friend, Jack, a charming and eternally optimistic street lamplighter, they take the Banks children on a series of whimsical adventures and introduce them to colorful characters like Mary's eccentric Cousin Topsy and Jack's lovable band of leeries, bringing life, love and laughter back into the home.

~ Off We Go ~

It has always been a dream of Rob Marshall's to conceive an original musical specifically for film. The Oscar®-nominated ("Chicago"), Emmy® and DGA Award-winning director, who began his career on the Broadway stage as a choreographer and director, is responsible for the successful screen adaptations of "Chicago," "Nine" and "Into the Woods" and knows how to construct a musical. He understands the world of film and the world of Broadway musicals in a unique and personal way, and "Mary Poppins Returns" was a chance for him to create an homage to the classic movie musicals of his youth.

Following the successful collaboration with Marshall, his producing partner John DeLuca and producer Marc Platt on "Into the Woods," Disney was eager to partner with the filmmakers on another project and suggested a sequel to one of its most treasured titles, "Mary Poppins," a film that turned out to have a deep personal connection for each of them.

"Mary Poppins' was the first film I saw as a child, and it opened up my mind to movies and to the love of musicals, adventure and fantasy in film," says Marshall. "But when they came to me it was quite daunting, because how do you follow that iconic film? But I was thrilled at the same time and excited about the idea of taking on something like this...I'd never had the chance to create an original musical for film before."

Marshall continues, "This is probably the most personal film I've ever done because of the profound nature of what it says about finding the child inside and keeping hope alive in a very dark time. It also feels especially timely to me because of the current world climate that we are in."

Author PL Travers first introduced the no-nonsense nanny to the world in 1934 with her children's book "Mary Poppins," and over the next 50 years wrote seven more books featuring a myriad of magical adventures with the beloved governess ("Mary Poppins Comes Back," "Mary Poppins Opens the Door" and "Mary Poppins in the Park," among others). In the books, the umbrella-carrying governess with a penchant for witty retorts, surreptitiously imparts wisdom in a way that only Mary Poppins can.

For the film's narrative, Marshall envisioned an original story that would have something emotional and meaningful to impart, yet still deliver the wonder and exuberance of the magical escapades. "It was obvious there were many more stories to be told," says Marshall, "and once we read all the books we were able to combine elements from a number of them that emphasized Travers' recurring theme that, as we become adults, we become disillusioned and cynical and forget how to look at life through a child's eyes."

David Magee, two-time Academy Award®-nominated screenwriter ("Finding Neverland," "Life of Pi"), came on board to draft the screenplay. Working closely with Marshall and DeLuca, they developed a completely original storyline set in Depression-era London of the mid-'30s (the actual time period of

PL Travers' books), and 25 years after the events that transpired in the first film. While Jane and Michael Banks are children in all of Travers' books, they chose to create a new narrative that would revolve around Michael and Jane as adults.

Says Magee, "When we first sat down and started talking about it with John DeLuca and Rob Marshall and myself, we were all instantly speaking the same language. We all remembered the same film from our childhood with the same fondness, and we found ourselves completing each other's sentences and adding to each other's ideas. So by the end of our first meeting it was obvious that we would work well together."

"The interesting thing about the PL Travers books is that virtually every chapter is a stand-alone adventure that starts with Mary Poppins and the children at the beginning of the day," continues Magee. "They go off on an adventure, and by the end of the day she denies the experience ever happened. And the very next day it happens again. We wanted to build a story that incorporated those elements into an original narrative."

Included in the books were little sayings of Mary Poppins—comments she made on the nature of wonder and belief in the impossible—and Magee, Marshall and DeLuca went through every page of Travers' books to find the best ones. "We called them Mary Poppisms," says Magee, "things that she said that could only have come from her. 'Everything is possible, even the impossible,' is classic PL Travers, and it became an important line in our film."

"The film itself is about moving out of a very difficult situation and finding joy and wonder in a dark time, and Mary Poppins is the key to that," says two-time Oscar®-nominated and Emmy® and Tony®-winning producer Platt ("La La Land," "Bridge of Spies"). "The Banks children are living in a home without a Mother, so there's a loneliness in the house, a sadness, just as there is in the world outside their home, so the possibility of joy and magic in worrisome times felt very contemporary to us."

Adds Marshall, "It's essential to see things from a different angle, and Mary Poppins understands that and helps the children understand that as well."

"We tried to keep the essence of Travers' work by embracing the classic nature and beauty of the books and continuing the legacy of the beautiful worlds she created," says Golden Globe®-nominated and Emmy®-winning producer DeLuca. "We live in a time when people need some hope. Everyone could use a Mary Poppins in their own lives right now."

~ Putting the Cast in Place ~

"There is a classic nature to the telling of 'Mary Poppins.' It requires the essence of classical musical filmmaking, but at the same time is very contemporary and feels very alive and very in the moment," says producer Marc Platt. "Rob is a master at coordinating all of that. His approach is precise, and he never settles. He finds the magic in every frame, in every scene, in every musical number."

But without the right actors to bring that magic to life, the work would be in vain. For the role of the proper, peculiar and enigmatic nanny, the filmmakers had only one person in mind: Emily Blunt.

“Emily is a brilliant actress who is funny, warm, quick-witted and deeply-feeling. She can also really sing and dance,” says Rob Marshall. “Mary Poppins is actually a very layered character, stern and reserved on the outside, yet warm-hearted and child-like on the inside. Emily was able to play all of those layers with such a specificity and sophistication.”

Having just worked with Blunt at the time on “Into the Woods,” the director understands her. “I get what she does, I get her humor...we’re very simpatico,” he explains. “She created her own version of the character in a very distinctive and special way, which focused more on the eccentric Mary Poppins from the books. I don’t know who else could have played the role besides her, to be quite honest.”

Blunt, whose most recent credits include “A Quiet Place” and “The Girl on the Train,” worked with Marshall, John DeLuca and Marc Platt on “Into the Woods” and with Platt on “The Girl on the Train.” The actress was flattered to be considered for the titular character, and knew it would be challenging, which is one of her key prerequisites when choosing a role. “Rob pitched the character to me in a really exciting way, with Mary Poppins having this enigmatic master plan and being stylish and vain, but funny as well,” she says.

“She’s the most empathetic character I’ve ever played,” says the Golden Globe®-winning actress. “There’s nothing manipulative about her generosity. She expects nothing in return; she makes it completely a voyage of self-discovery for you, for [the Banks] family. And then she leaves. I think that’s probably the ultimate form of empathy, to recognize what people need and give it to them and not expect anything in return.”

As a director, Marshall also knows what people need...especially actors. He knows how to bring actors and their performances to life and gives them confidence in themselves, creating an environment in which they are able to do their best work. “Rob has a way of reaching people and bringing out the best in themselves,” explains DeLuca. “He has a rapport with his actors and always knows what’s going to make them flourish.”

“Rob is meticulous in every aspect of the production. He is so collaborative, and he really listens and really cares. He understands human beings on a sort of molecular level,” says Blunt. “He understands the material with such depth that you don’t really have to think about anything and work too hard, because he’s already thought of everything.”

A new character in “Mary Poppins Returns” is one of Mary’s old cohorts. “We created this character of Jack the lamplighter, who literally—and metaphorically—lights up London in a dark time,” says Marshall. “He is an optimistic guy who sees light, even in darkness, and he holds onto that wonderful child-like spirit.”

“One of the most exciting things for us was casting Lin-Manuel Miranda in the role of Jack,” Marshall continues. “He brings such an exciting, contemporary sensibility to the film. Everyone knows he’s a brilliant composer and writer, but he’s also a great actor and a wonderful singer and dancer with an authentic and pure spirit that is very rare.”

Best known for his multi-hyphenate roles on stage (“Hamilton,” “In the Heights”), the Pulitzer Prize-

Tony Award®- and GRAMMY®-winning actor was thrilled by the opportunity to create a role on screen. “There’s something very magical about this character,” says Miranda. “Jack takes care of the lights in London, but he also goes on these incredible adventures with Mary Poppins and brings light to all those around him, especially children.”

In the '30s, lamplighters like Jack were responsible for dimming the gaslights in the morning and turning them back on in the evening, all across London. These lamplighters, or “leeries” as they were referred to at the time, traveled by bicycle with ladders for use when climbing the lampposts and poles to reach the gas igniters. As of 2016 when the film was in production, there were still over 2,500 gas lamplights in service in London.

Miranda quickly found himself becoming immersed in the world of PL Travers. His character once served as an apprentice to Bert, Dick Van Dyke’s character from the first film, and Jack, like Bert, has been able to retain a child-like sense of imagination.

“Lin is awesome,” says Blunt. “He is incredibly confident and has an infectious personality that is a joy to be around, and he throws himself head first into any situation he’s given. Whether it’s sliding down ladders or climbing Big Ben or hanging upside down, he’s just very gung-ho about everything, and we needed that for a character like this, who has a sense of magic to him.”

She continues, “Jack and Mary Poppins are sort of in cahoots with each other. Even though he’s not quite of her world, he gets it and understands it, and he’s great at cajoling the kids to come along with her, so it’s a great chemistry to play because there’s not anything romantic—they’re just sort of kindred spirits.”

One of the best actors of his generation, Ben Whishaw (“SPECTRE,” “A Very English Scandal”), was cast as the adult Michael Banks. Mary Poppins comes back to help Michael, who has lost his way, and while there she realizes how much the children need her as well. Michael and Jane remember Mary Poppins from their childhood; however, they have convinced themselves that their magical adventures with the nanny were just imagined.

The first film had an enormous impact on Whishaw as a child. “I was transfixed by it and watched it a million times and knew every word of every song and even dressed up as the characters and acted it out for my family, so it has a profound place in my memory,” he explains. “I was excited and curious and intrigued about the idea of a sequel, and when I met with Rob was just so charmed by him and won over by what he wanted to do with the story...it was just irresistible to me.”

“Michael has lost his wife, and the children their mother, and she hasn’t been replaced,” says Platt. “Michael is adrift, and we find the children, particularly the older two children, having to almost parent the father as it were.”

According to DeLuca, Michael is the beating heart of the film, and Whishaw’s ability to convey his character’s struggle and transformation was nothing short of extraordinary. “He is brilliant and has such depth that you can’t help but feel for him,” he says.

Jane Banks is played by accomplished actress Emily Mortimer (“Hugo,” “The Newsroom”). While she had some initial questions about playing the adult version of a beloved character, it was her own children who helped her put the role in perspective. “In the end, I just focused on the spirit of that young girl from the first film who gave such an amazing performance, and tried not to get hung up on any of her physical characteristics or particular quirks. I looked at video footage of my own children from just a few years ago and realized they’re completely different people now physically.”

Mortimer had the chance to meet and discuss her character with the actress who played the young Jane Banks in the first film, Karen Dotrice. Dotrice visited the set to film a cameo (where she delivers a line sure to make fans of the first film smile). “When we walked onto the Cherry Tree Lane set together for the first time, it literally took her breath away,” says Mortimer. “She was speechless, which was just so sweet and incredibly touching.”

Julie Walters (“Mamma Mia!” the “Harry Potter” films) plays Ellen the housekeeper, who is basically part of the Banks family, having worked at 17 Cherry Tree Lane since Jane and Michael were children. Colin Firth (“The King’s Speech,” “Kingsman: The Secret Service”) is Fidelity Fiduciary Bank’s William Weatherall Wilkins, the bank executive more concerned with his own ambition than the predicament of the Banks family. Meryl Streep (“The Post,” “Into the Woods”) is Topsy, Mary Poppins’ eccentric cousin of vaguely Eastern European descent who has an amusingly contentious relationship with Mary, and whose fix-it shop turns upside down the “Second Wednesday” of every month.

Pixie Davies (“Miss Peregrine’s Home for Peculiar Children,” AMC’s “Humans”) plays Annabel, the bright and strong-willed daughter of Michael Banks; Nathanael Saleh (“Game of Thrones”) is John, Michael’s perceptive and thoughtful elder son; and newcomer Joel Dawson is Georgie, his spirited 8-year-old son. “We searched all over the world for these children,” says Marshall. “I wanted to find real kids—not showbiz kids—who have the skills to act and sing and dance, but can also bring a freshness and a truth to their roles, and we really lucked out.”

Of all the characters, these three were the most challenging to cast. “We wanted the children to have distinct personalities,” says DeLuca, “and it was a long search, but these characters are so crucial to our story, and the actors we found bring so much to the film.”

Also cast in the film were Disney legends Angela Lansbury and Dick Van Dyke. The illustrious Lansbury, who starred in “Bedknobs and Broomsticks” and the animated “Beauty and the Beast” for the studio, plays the magical Balloon Lady, a treasured character from the PL Travers books. Dick Van Dyke, from “Mary Poppins,” “Chitty Chitty Bang Bang,” “Bye Bye Birdie” and countless other films, plays Mr. Dawes, Jr., the retired chairman of the bank now run by Firth’s character, and the son of the character he played in the first film.

At 92, Van Dyke had more energy than most of the cast and crew. “Watching him work was like a Master Class in performing,” says Miranda, “and in between takes I would barrage him with questions, and he told the best stories. Those were some of the most emotional days we had shooting the film.”

~ The Unforgettable New Music ~

New film musicals are rare these days, and a musical on a scale like “Mary Poppins Returns” even more so. “The event movies growing up for me were films like ‘The Sound of Music,’ ‘My Fair Lady,’ ‘Oliver!’...movies that you would go to see with your entire family and would literally have programs and intermissions,” says Rob Marshall.

According to producer Marc Platt, “Rob always visualized the film as having a grand scope to it...that’s what we set out to create, and I believe that’s what we achieved.”

Lin-Manuel Miranda is convinced the director was born in the wrong decade. “If Rob had been born during the MGM era he would have made 50 musicals by now,” he explains. “One of the hardest things to do is to make a successful film musical. I don’t mean financially successful, I mean artistically, where all the art forms—the choreography, the music, the dancing, the sets, the songs—build toward these moments. When they’re all working in tandem, there isn’t a more thrilling art form, full stop.”

Tony Award® and GRAMMY® winner Marc Shaiman (“Hairspray,” “South Park”) and Tony winner and three-time Emmy® nominee Scott Wittman (“Hairspray,” “Smash”) are big fans of the genre and huge fans of Richard M. Sherman and Robert B. Sherman’s music from the first film. When Shaiman was given the opportunity to compose an all-new original score and the music for new songs and, together with Wittman, write the lyrics, it was a dream come true.

It’s hard for Shaiman to put into words the profound impact the Sherman brothers have had on his career as both a composer and songwriter. “The movie and the soundtrack were everything to me as a child and taught me everything I know about film scoring,” he says. “The songs from ‘Mary Poppins’ are, in a word, perfect. The music and the lyrics are perfectly joined and have such a wonderful, sparkling yet emotional feeling to them, so it’s quite a bar to even aspire to come close to.”

Because the script is an integral part of any musical, the duo was brought on board to write the music and lyrics when the script was being written, allowing the score to function dramatically from its inception. “What was really exciting is that we were making a live-action original musical, and it was wonderful to see the new songs take shape, to learn the music, to see the echoes of the first film in Marc and Scott’s incredible work,” says Miranda, “and as someone who’s been a part of the process of making new musicals, it was really exciting to be there as an actor and be a part of it all.”

Says Wittman, “The collaboration with the director and screenwriter is so important, because these things only work if everyone has the same vision. Rob is really wonderful in the way that he can construct something and let you see what’s in his head, which in turn helps you to create the musical aspects.”

“There are elements of the very best of the Sherman brothers, but it’s all Marc Shaiman and Scott Wittman,” says Platt. “You feel that you are in the world of Mary Poppins, yet it feels new and fresh at the same time. There are tuneful melodies. There is wit. There is charm, and there is beautiful poetry in some of the ballads.”

Shaiman and Wittman crafted nine original songs, each one with a soulful quality that helps advance the plot and enhance the characters. “We didn’t stray too far from the tone of the first movie,” adds Shaiman. “We wanted it to feel like we were picking up where the last film ended.”

The new songs include: the film’s central ballad, “The Place Where Lost Things Go,” a lullaby performed by Mary Poppins; the boisterous music hall number with Mary Poppins and Jack, “A Cover is Not the Book”; “Underneath the Lovely London Sky,” the opening number performed by Jack, and a love letter to the city itself; “Turning Turtle,” a show-stopping musical sequence performed by Mary’s eccentric Cousin Topsy; “A Conversation,” a bittersweet song performed by Michael in which he tries to come to terms with his grief; and the buoyant finale “Nowhere to Go But Up.”

The vocabulary of the characters is key when developing a musical, and as songwriters, Shaiman and Wittman were able to create songs that feel authentic to the ‘30s, yet modern at the same time. In the big song-and-dance production number, “Trip a Little Light Fantastic,” the lamplighters, who call themselves ‘leeries,’ were given their own unique language. “We called it leerie speak,” says Wittman. “It’s a Cockney rhyming slang that, of course, Mary Poppins speaks quite well, as does Jack.”

“The musical element of this film was an utter joy,” says Emily Blunt. “I was a part of the process from early on, and we all felt it was such a collaboration. Rob is so very attentive to your needs as an actor and acknowledges your vision for the part.”

Shaiman and Wittman were quite impressed with Blunt’s talent and dedication to her character. Says Wittman, “Emily was fantastic to work with, and she worked very hard, too. She would come from her voice lesson straight to work with us, so we saw her range grow as the weeks went on.”

As with all of Marshall’s musical films, the production schedule required a lengthy amount of rehearsal time. Song and dance rehearsals for the cast took place on stages at Shepperton Studios from October, 2015 through January 2016. Marshall explains, “Marc and Scott wrote multiple versions of songs, exactly what you do when you take a Broadway show out of town. We were given the time to experiment and work and change, tailor-making the musical numbers and building an original musical from the ground up.”

“Coming from the theater world, I felt so spoiled,” says Miranda. “When you make a movie you never get as much rehearsal time as we had, and it was more than most Broadway shows, too.”

The frequency and intensity of the dance rehearsals were especially crucial, as choreographers Marshall and DeLuca wanted the choreography to feel spontaneous, as if it had grown organically from the story and the characters. “It takes a lot of hard work to make something feel natural,” says Miranda, “but that was our process and it was truly joyous.”

Adds Blunt, “There’s a big musical number with Lin and myself called ‘A Cover is Not the Book,’ and that was probably the most dancing I had to do. We started to dance on day one of rehearsals and ran that thing for eight weeks over and over and over again because, as Rob and John said, you need it in your body. It’s got to be in your body so that on the day when the cameras are rolling and there’s all that crew and you’re in costume, you won’t have to think about it, you’ll just feel safe...and that’s a

dancer's mentality. That's where Rob and John come from. They understand that, when creating a spectacle like this, you need an intense amount of rehearsal."

Marshall brought on Mike Higham ("Into the Woods," "Sweeney Todd: The Demon Barber of Fleet Street") as executive music producer and music supervisor, to work closely with Shaiman and Wittman and oversee all the music rehearsals and recording sessions for the songs and score. The orchestral tracks and cast vocals were prerecorded with an 82-piece full symphony orchestra conducted by music supervisor Paul Gemignani ("Into the Woods," "Sweeney Todd: The Demon Barber of Fleet Street") at AIR Lyndhurst Studios in Hampstead.

Marshall wanted to make sure the film's vocals were integrated seamlessly into the film, so cast vocals were recorded again, this time live on set so as to capture the energy of live vocals. "Rob understands music," says Higham. "He's got a great ear, which made my job that much easier, because I could speak to him on the same level, musically. So when we were in the recording sessions, he was able to dictate his comments to the musicians in the proper Italian terms (forte, pianissimo, etc.), which is so invaluable and is actually really hard to do."

The many worlds of Poppins—from the real London of the '30s, to Mary's stylized adventures— were enhanced by talented artists behind the camera like award-winning sound designers René Tondelli (Oscar® nominee for "Deepwater Horizon") and Eugene Gearty (Oscar winner for "Hugo"). Their roles on "Mary Poppins Returns" were even more challenging due to the many musical aspects of the original film musical. In addition to combining dialogue, live and prerecorded songs, they layered in period sounds and created an entire new "sound language" for the animation sequence set inside a Royal Doulton china bowl.

Equally as daunting were the tasks facing Marshall's long-time collaborator, editor Wyatt Smith, ACE ("Into the Woods," "Pirates of the Caribbean: On Stranger Tides"). The challenges involved seamlessly integrating intimate scene work with large scale musical sequences, supervising complicated visual effects and coordinating live action and key frame animation, all the while creating a consistent visual flow and strong pace to the film.

"People love music...music has no filter...it transcends language. Music makes us feel things," says Platt. "There's great joy in musical storytelling, as it allows us to go where real life often can't take us, and music is very much 'Mary Poppins Returns.'"

~ Visually Bringing the Story to Life ~

Crafting an original musical is challenging for any filmmaker, but Rob Marshall is a classic director who brings a modern sensibility to the table. His background as a choreographer has had a profound impact on his work as a filmmaker, something Oscar®-winning cinematographer Dion Beebe, ACS, ASC ("Memoirs of a Geisha," "Into the Woods"), has observed working with him over the past decade. "With Rob it is all about movement, interaction and character and story enhancement," Beebe says.

Two-time Oscar®-winning production designer John Myhre ("Chicago," "Memoirs of a Geisha") agreed, saying, "The opening musical number starts out with Jack on the embankment of the Thames, just as dawn is breaking, with the clock tower, Big Ben and the Houses of Parliament coming into view that

then proceeds throughout London to Cherry Tree Lane. But with Rob it's never Jack just riding down the street in a straight line, but moving in a musical way that's also telling a story, enhancing the richness of the setting and telling us more about the nature of the character."

Looking to provide a wide-screen movie experience, Beebe chose digital capture over film and shot with Alexa XT and Alexa Mini cameras and Panavision Anamorphic G Series lenses and in 2:4.0 aspect ratio. "Rob is so detail-orientated that the large, high-definition screens became an important part of his ability to direct action, choreography and monitor the details within the frame," says Beebe.

Emily Blunt was thrilled with the scope of the production but appreciated Marshall's ability to not let it overshadow the story. She explains, "It felt like a very big film cinematically, from the sets to filming outside Buckingham Palace to shutting down the Strand to shoot this massive scene outside the Royal Exchange...it was a huge film with big stunts and big sets, so you felt the largesse of it, but at the same time it still felt quite intimate to me."

To execute his vision on screen, Marshall enlisted the support of some of the most talented artisans working today. They include: Beebe; Myhre; Smith; three-time Academy Award® winner Sandy Powell ("The Young Victoria," "Shakespeare in Love," "The Aviator") as costume designer; Matt Johnson ("Jack Ryan: Shadow Recruit," "World War Z") as visual effects supervisor; and Oscar® winner Peter Swords King ("The Lord of the Rings: The Return of the King," "Star Wars: The Last Jedi") as make-up and hair designer.

As production designer, Myhre worked closely with Marshall and Beebe to create the visual world audiences see on screen. From locations to backgrounds and practical sets, his department of art directors, draftsmen, concept artists and model makers, helped to support the story and the story of the characters from a visual standpoint.

Myhre first worked with Marshall in 2003 on the Oscar®-winning "Chicago." Since then they have re-teamed on numerous projects and developed a mutual appreciation for each other's craft and a shorthand of communication. Because this film is not a remake but an entirely new film, Marshall suggested early on that Myhre not dwell too much on the look of the first film and focus on the eight books by PL Travers instead. It was from those books that the visual look for the film came about, with the story's setting and the '30s time period having a strong influence as well.

Myhre explains, "The theatrical designs by Tony Walton and Peter Ellenshaw's beautiful glass matte paintings, which we both love and think are so beautiful, gave the first film a heightened sense of fantasy and a painterly look, but Rob wanted to make this film more tangible and real and grittier. Instead of just a beautiful storybook London, Rob wanted it to be a real London with real problems and hardships."

The filmmakers chose to shoot on locations throughout London to give the film a more grounded sense of realism, so that the wonder, color and fantasy that comes when Mary Poppins arrives, are the perfect departure from the real-world issues taking place at the time.

Locations included: St. Paul's Cathedral, Buckingham Palace, the Tower of London, Cowley Street,

Queen Anne's Gate, the Royal Exchange, Cornhill, Middle Temple and King Charles Street, many of which required detailed set dressing to obscure any modern additions. And each was carefully lit and shot so as to best showcase the city's true beauty. In fact, the opening musical number, "Underneath the Lovely London Sky," while visually establishing the darker times of London, is "a love letter to London," which eventually became Myhre's design philosophy.

Myhre did extensive research to ensure the London on screen was authentic to the London from the '30s, but at the same time showed an enormous amount of creativity and imagination when designing the numerous environments constructed on soundstages. "John's mind took us to places you could never have imagined," says producer John DeLuca.

Eight soundstages at Shepperton Studios were used to build and house the astounding practical sets for Cherry Tree Lane, Topsy's Fix-It Shop, Big Ben, the interiors of the Banks home and the enormous abandoned park.

The Cherry Tree Lane set on H Stage was the largest, taking 18 weeks to complete. It was designed to take audiences back to the first film and create a feeling of having been there before, but at the same time needed to visually tell a story taking place in Depression-era London.

As a result, the homes were scaled back, and the height of the ceilings was reduced so they would appear in camera range and make the homes appear less grand. Interiors of the Banks home, including those for the nursery, bathroom, living room, hallway and attic, were constructed on D Stage, and fans of the first film may recognize some familiar props and set decoration, including the white marble-topped table in the entry hallway (on loan from Club 33, a members-only club in Disneyland).

The set for Topsy's Fix-It Shop—which took seven months to complete—was the most difficult and time-consuming to construct and decorate. Oscar®-winning set decorator Gordon Sim ("Chicago," "Nine") and his team began shopping at antique markets throughout England for items to decorate the set, ending up with more than 538 in total. The next several months were spent hollowing out the heavier items purchased—including a grand piano and 14-foot marble statue—and making plastic duplicates of the fragile items—including Staffordshire figurines and china serving ware.

From there, all the items were bolted and secured to the ceiling of an actual upside-down set on C Stage, which was then flipped. "When you were looking up at the front door, we had Mary Poppins walking on the ceiling, climbing 12 feet down to the bottom of the shelves and across the arms of an upside down statue," says Myhre. "Welcome to the crazy, wonderful world of Topsy."

Scenes requiring green and blue screens for visual effects were first filmed on J and K Stages with physical set pieces for the cast to interact with, called proxies, which were then replaced with animation in post-production. This included the Royal Doulton Music Hall sequence, where, following the carriage ride, Mary Poppins' two-foot parasol turns into an 800-foot tent that houses a giant, turn-of-the-century vaudeville music hall.

That's where she and Jack are invited on stage and perform the musical number "A Cover Is Not the Book." The stage was decorated with Victorian books of all sizes and each verse of the song featured a

different set, which would appear from a Victorian pop-up book on the stage, all of which were based on different moments from the PL Travers books.

The abandoned park set used to shoot portions of the film's biggest production number, "Trip a Little Light Fantastic," took 26 weeks to complete. The dance sequences alone, which featured up to 50 dancing leeries on screen at one time, took two weeks to film. Exteriors for the massive, eight-minute production number were filmed at Middle Temple in London, taking advantage of its famed cobblestone streets, archways and tunnels.

Marshall and DeLuca always knew they wanted a big, rousing, masculine dance number for Jack and all the lamplighters, and it was decided early on that lighting the way for Mary Poppins and the children, both literally and symbolically, would be the motivation behind the song. Marshall says, "John and I were so excited to start work on this massive production number because it's really in our DNA."

"It's a real homage to large-scale musical production numbers of the golden age," says Blunt. "It's basically Mary and the children getting lost in the fog and the leeries help light our way home, which is such a wonderful metaphor. But then, of course, in the midst of the walk home, there's a big dance number!"

The set featured five different levels, an ornate, three-tiered fountain, bridge and greenhouse, all of which were constructed on A Stage, and decorated with: 25 hybrid electric/gas lamplights. Five cameras captured the breadth and scope of the action, including a stationary camera, two cranes, an aerial camera and a dolly.

The choreography incorporated tools of the lamplighter trade, including lampposts, bikes, light poles and ladders, which all became elements of the number. Twenty-eight bespoke lampposts, featuring spinning foot plates and post sections to help facilitate the spinning moves, were created especially for the production number, as were 18 leerie ladders made of metal, rubber and/or balsa wood.

In addition to the complex and physical choreography performed by the dancers, there is a multitude of stunts taking place simultaneously, for which 100 modern BMX stunt bikes were purchased and aged as appropriate for use by parkour stunt bike riders (a freestyle form of biking that incorporates gymnastics-like moves performed in mid-air and required the construction of multiple stunt ramps). "The BMX bikes were especially exciting because they feel so contemporary," says Marshall.

The film presented numerous challenges for visual effects supervisor Matt Johnson. He and his team used a combination of many styles of VFX work and created beautiful effects that look and feel fresh to contemporary audiences. Having worked with Marshall on "Into the Woods," he was familiar with his work style. "Rob comes from a background in Broadway and very much likes everything to happen on set in real time with the cast to music, so he can make sure he's completely happy with every aspect of the performances," Johnson says. "This meant we had to limit the use of technical toys like digi-doubles, Robomoco and multi-pass photography and come up with ways to achieve much of the effects work while filming live."

Portions of the Spring Fair scene, where the cast floats into the sky with magic balloons (over 600 16-

inch balloons filled with helium), were shot both on location and on soundstages with the actors wearing harnesses that could be hoisted upwards via enormous cranes set against backdrops of actual period locations and blue screens.

Upon completion of principal photography, visual effects companies Framestore, Cinesite and Luma Pictures got to work, doing everything from digitally erasing any modern structures visible in the background of the London exterior shots to digitally creating period London landscapes and extending Cherry Tree Lane.

~ Fashioning New Looks for the Characters ~

Sandy Powell assembled a team to design and build the costumes, which included: textile artists (both printers and painters), milliners, jewelry makers, shoemakers, dressers, cleaners, administrators, supervisors and crew members assisting with props and overseeing continuity.

The acclaimed costume designer began working on the film in September 2016, studying vintage street photography and fashion advertisements for inspiration. She would go on to create 448 original costumes over the next nine months.

“There’s nobody quite like Sandy Powell, says producer Marc Platt. “She understands character, she understands narrative, she has an amazing intuitive sense with color and she has a wild imagination, and when you combine all those together you get singular, distinctive costumes.”

Because the story takes place in London during the “Great Slump,” director Rob Marshall wanted the world depicted on screen to reflect the setting and period, or in Powell’s words, look “really wintery and dark and gray and foggy, which is basically London in the winter.” With cinematographer Dion Beebe planning to light the interior sets with mostly warm tones and exterior sets with more cool colors and lots of blues, Powell devised a color palette consisting of dark tones and colors for the bulk of the film. Closer to the end of the story when spring arrives, the color palette grew to include pastels and fresher, floral colors.

Powell tries to link specific colors and silhouettes to individual characters to make them easily recognizable, citing the iconic arrival look of Mary Poppins from the first film as an example. “I specifically remember the silhouette of her in a hat and a coat with a narrow waist that came down just above her ankles so her little feet were sticking out.”

That look, which was, in turn, inspired by Mary Shepard’s illustrations from the original PL Travers books, was, in fact, a conservative style for nannies from that time period. With “Mary Poppins Returns,” Powell wanted to design something similar—but more relevant to the later ‘30s setting—and quickly set out to create a more modern look for the eccentric nanny that would still honor the essence of the character from the first film.

“Her arrival look is probably the most important costume in the entire film because it is what everyone will remember,” says Powell. “Mary Poppins is a governess and, while there is something a little bit

strict about her, she is kind at heart. There is a sharpness to Mary Poppins in her practically-perfect fashions, so I needed her to look both sensible and stylish and sophisticated, but not frivolous.”

She continues, “Soft and floral colors aren’t right for her character, so I went with quite strong, bold, geometric shapes and patterns within the fabrics—lots of zigzags, chevrons and polka dots—which were popular at the time.”

Blunt makes her entrance as Mary Poppins in a white cotton blouse with polka dots, a red bow tie, a blue wool skirt and a narrow, high-waisted, belted, blue wool coat with a cape. The style and shape of the coat is not that different from the Edwardian style of the coat in the first film, but has a longer hemline and features 1930s-style buttons created especially for the outfit.

The coat and skirt are a brighter blue which has more depth and strength and actually shows up like a real color in the daylight but still looks dark in silhouette against the sky. Powell gave the coat some interesting textures, and while the coat initially had a small cape, it was switched to a double cape to create some additional movement and to enhance her silhouette and accentuate her small waist. “It made this nice shape, and since I knew we would be seeing this silhouette quite often, I wanted to get it just right,” she says.

As for her accessories, they were quite minimal. “Mary Poppins is not over-accessorized,” explains Powell. “She doesn’t have any jewelry, which goes back to that practical quality about her, but a lady from that period would always be wearing a hat and gloves and matching shoes, so we knew she had to have a hat. Rob Marshall wanted some sort of little eccentricity like the funny little daisies from the first film.”

She chose a traditional 1930s straw hat dyed red to match the shoes, which was adorned with a small robin (another homage, this one to the animatronic bird from the first film). The robin, which was carved from cork and had a bead eye and embroidered feathers made from silk thread, is attached to a hatpin so it can be removed and used with other hats (and Mary Poppins does, in fact, wear it on a different hat later on in the story). The embellishment turned out to be the smallest and most intricate piece of work created by the costume department.

When it came to dressing the live-action characters in the Royal Doulton bowl fantasy sequence, Powell decided to literally paint the costumes, so the live-action characters would look like characters in the 2D, hand-drawn animated world. The challenge was making the actors appear as if they truly belonged in this hand-drawn world and not out of place when interacting with the animated characters.

Over the next few months, Powell experimented with different materials, textures and paint to determine which surfaces worked best with the paint and which paints worked best on those surfaces. Fortunately, the film was still in the pre-production design stage, so there was time to experiment, and she was able to create 19th-century fashions made out of canvas (similar to the painted characters on the Royal Doulton bowl), which eight textile artists painted with fabric paint, so that, even though they were flat, they looked three dimensional on screen.

For the Royal Doulton Music Hall scene when Mary Poppins and Jack perform “A Cover is Not the Book”

on stage, they are both dressed in pink and purple painted costumes in a slightly masculine cut and style. Blunt wears a men's-styled jacket and tie with a long skirt and layers and layers of petticoats. Both wore matching bowler hats and accompanying canes.

The costume Emily Blunt wears for the majority of her screen time, as well as for the "Trip a Little Light Fantastic," dance-heavy number, however, is red with a blue hat. "It's not actually a coat, but a two-piece, red wool suit with a full skirt that was made specifically for the dancing," Powell says. Blunt wears the suit with a cotton blouse, silk bow, blue straw hat, blue dance shoes and blue gloves.

Lamplighters from the 1930s didn't have uniforms or any kind of customary work wear; they simply wore their old, grubby suits and hats. Powell and team designed, built and styled original outfits from scratch for each of the lamplighters, and their doubles...120 in total. But with Jack, she needed Lin-Manuel Miranda's character to stand out from the sea of other lamplighters. His signature look, the outfit he wears for the aforementioned scenes with Blunt, is a red wool mix waistcoat and neckerchief with a blue striped T-shirt underneath the shirt. "I just gave him the clothes and he brought them to life all on his own," laughs Powell.

Topsy, the eccentric cousin of Mary Poppins played by Meryl Streep, works from a messy and chaotic shop where she fixes things and which turns upside down the "Second Wednesday" of every month. Powell wanted her wardrobe to convey her job and the unusual environment and make it as colorful, fun and stylish as possible. "I looked at photographs of eccentric ladies of a certain age for reference, she says. "British women like Edith Sitwell and Nancy Cunard and American women like Iris Apfel and other ladies who dressed really colorfully and bold with tons of makeup and an 'I don't care' attitude."

She based her look on a 1920's art deco pajama suit and created an oriental-styled top with baggy pants made of silk velvet and silk crepe. This particular costume took the most amount of time for the department to build. Eight people spent five weeks printing and hand-painting the pattern onto the fabric before creating six identical versions.

In terms of accessories, Topsy is the polar opposite of Mary Poppins. She wears 12 bracelets composed of clock and watch faces and a necklace made from items she would have had lying around her shop, like pencils, paint brushes and sewing machine bobbins.

~ The Classic Animation ~

When Mary Poppins takes the Banks children on a series of out-of-this-world adventures, director Rob Marshall decided to use the traditional style of hand-drawn animation to create the fantasy sequences, as he wanted people to retain the nostalgia from the first film. Classic 2D animation is today considered somewhat of a lost art, so this was a unique opportunity for the production to bring a classic art form back to life while paying homage to the first film.

Over 70 animators were recruited to design and create the animated live-action sequences, which included some of the top animators in 2D animation from Walt Disney Animation Studios and Pixar, many who came out of retirement for the chance to work on a sequel to such a classic Disney title. Working out of Duncan Studio in Pasadena, the animators spent 16 months working to complete all the animation.

“Some of the artists were in their 70’s and had been so influenced and inspired by the classic hand-drawn animation that they couldn’t pass up this kind of opportunity,” says animation sequence supervisor Jim Capobianco, “but then we also had these young kids who were relatively new to the industry, so it was this wonderful pool of animators working together to create this throwback to old-school animation.”

He continues, “You can really feel the magic and the artistry on screen, and it’s the same magic you felt so viscerally in the first film, but there were still a number of challenges we faced with the 2D animation. Nobody really does the level of 2D animation that we did on this film, and you’re bringing this three-dimensional world together with a two-dimensional world and trying to make that believable, which is quite hard to do.”

“What we did was create a world right out of PL Travers’ books, with real-life animals who have personalities and voices and are very distinctive from this world,” says producer Marc Platt. “There is a Royal Doulton china bowl that is a Banks family heirloom with a drawing on it and the kids and Mary literally launch into this bowl, directly into this magical animated world.”

Recent advances in technology did offer the filmmakers a chance to blend traditional animation with 3D modern tools and allowed the camera to move all throughout the hand-drawn and digital CG environments.

As with the previous screen musicals he has directed, Marshall covered the animated sequences just as he would any film. First, the live action was shot against a green background, with the principal cast interacting with actors and dancers dressed in green suits from head to toe.

In the Royal Doulton bowl scenes, all the characters Mary Poppins, Jack and the children interact with are animals. So, life-size standees, including a 20-foot giraffe, were used during filming to give the actors—the children, in particular—a point of reference. Everything the talent came into contact with had to be represented in some manner on the set. The animated background environments, which were more dynamic with greater depth, were inserted later in post-production.

These sequences also presented Marshall and DeLuca the rare opportunity to do a big, Broadway-style musical number in a fully animated world, which they did with “A Cover is Not the Book,” performed by Jack and Mary Poppins on the stage of the Royal Doulton Music Hall. All the lighting for the sequence is practical, as it would be for any theatrical production, which then was replicated in the 2D animation.

Says Platt, “I think all of us felt, almost every day we were on set, that we were a part of something special. We loved the work we were doing, and everybody worked so hard, yet there was a tremendous joy in the work, and I think most of that came from being under the guidance of Rob Marshall.”

~ Nowhere to Go But Up ~

Bringing “Mary Poppins Returns,” an original film musical, to the big screen was a massive undertaking. From developing a new story about the next generation of the Banks family to creating new music that feels fresh but with nostalgic elements, Rob Marshall and his team faced numerous challenges.

Author PL Travers created a world where magical things could happen in ordinary life more than 80 years ago, and Rob Marshall firmly believes that right now is the perfect time for audiences to enter that world again. “This is clearly a delicate time for the world,” the director says. “People feel unsure and vulnerable, so it’s important to have something that can lift us out of our day-to-day existence and remind us that there is still hope and wonder in the world.”

“The magic, the optimism, the emotion, the hope and the joy that Mary Poppins brings are the same things we’re looking for in our lives today,” says producer Marc Platt. “We want to be uplifted and transported and entertained. We want to be moved. We want to laugh and we want to cry. And ‘Mary Poppins Returns’ delivers all that...and more.”

~ About the Cast ~

Golden Globe®-winning actress **EMILY BLUNT’s (Mary Poppins)** transformative ability and versatile performances make her one of the most in-demand actresses of today. Blunt recently starred in the Paramount/Platinum Dunes modern horror thriller, “A Quiet Place,” opposite John Krasinski, who also wrote and directed the film. The film opened in April to \$50 million and topped the \$300-million mark at the worldwide box office. “A Quiet Place” is also critically acclaimed, earning a 95% rating on Rotten Tomatoes.

Blunt recently wrapped production on Disney’s “Jungle Cruise,” opposite Dwayne Johnson. The film, based on the classic theme park attraction, is directed by Jaume Collet-Serra and will be released in theatres in July, 2020.

In 2016, Blunt received critical acclaim for her portrayal of Rachel Watson, an alcoholic caught in the middle of a murder mystery, in the film adaptation of Paula Hawkins’ best-selling novel, “The Girl on the Train.” Her performance earned her nominations for SAG® and BAFTA awards. Blunt also received rave reviews as FBI agent Kate Macer in Denis Villeneuve’s “Sicario,” which centers around the escalating war against drugs and premiered at the Cannes Film Festival to great acclaim. Earlier, Blunt earned a Golden Globe® nomination and critical praise as the Baker’s Wife in Rob Marshall’s film adaptation of the musical “Into the Woods,” which was released by Disney in December 2014.

Other notable films include: “The Huntsman: Winter’s War,” “Edge of Tomorrow,” “Salmon Fishing in the Yemen,” “Looper,” “Your Sister’s Sister,” “Arthur Newman,” “The Adjustment Bureau,” “The Wolfman,” “The Young Victoria,” for which she received BAFTA and Golden Globe® nominations, “Charlie Wilson’s War,” “Sunshine Cleaning,” “The Devil Wears Prada,” for which she received BAFTA and Golden Globe nominations and “My Summer of Love.”

Blunt started her career at the 2002 Chichester Festival, where she played Juliet in a production of “Romeo and Juliet.” Her London stage debut was a production of “The Royal Family,” opposite Dame Judi Dench. In addition to her Golden Globe® win for the BBC television movie “Gideon’s Daughter,” Blunt was nominated for four additional Golden Globe Awards as well two BAFTA and two British Independent Film Awards.

LIN-MANUEL MIRANDA (Jack) is an award-winning composer, lyricist, and performer, as well as a 2015 MacArthur Foundation Award recipient. His current musical, “Hamilton,” with book, music and lyrics by Miranda, in addition to him originating the title role, opened on Broadway in 2015. “Hamilton” was awarded the 2016 Pulitzer Prize in Drama and earned a record-breaking 16 Tony Award® nominations, winning 11 Tony Awards, including two personally for Miranda for book and score of a musical. The Original Broadway Cast Recording of “Hamilton” won the 2016 GRAMMY® for best musical theater album. Both Miranda and “Hamilton” won the 2016 Drama League Awards for distinguished performance and outstanding production of a musical, respectively.

For its sold-out off-Broadway run at The Public Theater, “Hamilton” received a record-breaking 10 Lortel Awards, as well as three Outer Critics’ Circle Awards, eight Drama Desk Awards, the New York Drama Critics’ Circle Award for best new musical, and an Obie for best new American play. Material from the show was previewed at the White House during its first-ever Evening of Poetry, Music and Spoken Word in 2009, Lincoln Center Theater’s 2012 American Songbook Series and New York Stage and Film’s 2013 Powerhouse Theater Season at Vassar College. The Chicago production of “Hamilton” opened in October 2016, with a 1st National Tour and London production both opening in 2017. The London production went on to win seven Olivier Awards in 2018, including best new musical and outstanding achievement in music for Miranda and orchestrator Alex Lacamoire. “The Hamilton Mixtape,” a concept album inspired by the show’s score featuring top rappers and musicians in the music industry, was released on December 2, 2016. Miranda received a 2017 MTV VMA Award in the Best Fight Against the System category for the video “Immigrants (We Get the Job Done)” off of “The Hamilton Mixtape.”

Miranda’s first Broadway musical, “In the Heights,” received four 2008 Tony Awards® (best orchestrations, best choreography and best musical), with Miranda receiving a Tony Award for best score, as well as a nomination for best leading actor in a musical. “In the Heights” also took home a 2009 GRAMMY® for its original Broadway cast album and was recognized as a finalist for the 2009 Pulitzer Prize in Drama. In 2016, Miranda won the Olivier Award for outstanding achievement in music for the original London production of “In the Heights.” Off-Broadway, “In the Heights” received a Drama Desk Award for outstanding ensemble performance, the Lucille Lortel Award and Outer Critic’s Circle Award for best musical, and Miranda received an Obie Award for outstanding music and lyrics.

Miranda is the co-composer (with Tom Kitt) and co-lyricist (with Amanda Green) of Broadway’s “Bring It On: The Musical” (2013 Tony Award® nomination for best musical, 2013 Drama Desk Award nomination for best lyrics). He contributed new songs to the revival of Stephen Schwartz’s “Working” and Spanish translations for the 2009 Broadway revival of “West Side Story.” In 2014, Miranda received an Emmy® Award with Tom Kitt for their song, “Bigger” from the 67th Annual Tony Awards®. Miranda contributed music, lyrics and vocals to several songs in Disney’s feature film “Moana,” earning him an Oscar® nomination and a GRAMMY® Award for the original song, “How Far I’ll Go.”

Miranda played Charley Kringas in the 2012 City Center Encores! production of “Merrily We Roll Along” and can be heard on the 2012 cast recording released by PS Classics. He also appeared in the 2014 City Center Encores! Off-Center production of “tick, tick... BOOM!” as Jonathan.

Miranda is a recipient of the National Arts Club Medal of Honor and the ASCAP Foundation's Richard Rodgers New Horizons Award. He serves as a Council Member of The Dramatists Guild and was appointed by Mayor Bill de Blasio to New York City's Theater Subdistrict Council in 2015. On July 8, 2016, Miranda and Jennifer Lopez released the charity single, "Love Makes the World Go Round" as a tribute to the victims of the 2016 Orlando nightclub shooting. He has continued to respond to tragedy with music, teaming with composers Benj Pasek & Justin Paul and Tony® winner Ben Platt for "Found/Tonight," supporting the March for Our Lives Initiative.

Miranda has actively supported the relief efforts in Puerto Rico following Hurricane Maria in September 2017, creating the benefit single, "Almost like Praying" as well as releasing its Salsa Remix, benefitting the Hispanic Federation's UNIDOS Fund, helping relief and recovery efforts on the island.

He is a co-founder and member of *Freestyle Love Supreme*, a hip-hop improv group that has toured the Edinburgh Fringe Festival, as well as the Aspen, Melbourne and Montreal Comedy Festivals and now performs in NYC. The group's eponymous television series premiered on Pivot TV in 2014.

Miranda has lent his voice to the audiobook recordings of "The Brief Wondrous Life of Oscar Wao," by Junot Diaz and "Aristotle and Dante Discover the Secrets of the Universe," by Benjamin Alire Saen. TV and film credits include: "The Electric Company," "Sesame Street," "The Sopranos," "House," "Modern Family," "Polar Bears," "Do No Harm," "Smash," "How I Met Your Mother," "Inside Amy Schumer," "Difficult People," "Hamilton's America," "Saturday Night Live" (2017 Emmy® nom. Guest Actor), "Drunk History," "DuckTales," "BoJack Horseman," "Curb Your Enthusiasm," "The Odd Life of Timothy Green," "200 Cartas," "Speech and Debate" and "Moana." He received his B.A. from Wesleyan University in 2002. Miranda lives in NYC with his wife, sons and dog.

After graduating from the Royal Academy of Dramatic Art in spring 2003, **BEN WHISHAW (Michael Banks)** appeared in "Enduring Love," a film adaptation of Ian McEwan's novel directed by Roger Michell and "Layer Cake," a feature directed by Matthew Vaughn. That same year he starred in the popular comedy-drama "The Booze Cruise" for ITV.

Whishaw made his West End debut at the National Theatre in its stage adaptation of Philip Pullman's "His Dark Materials" and starred as Hamlet in Trevor Nunn's electric "youth" version of the play at the Old Vic, for which he received tremendous critical acclaim and an Olivier Award nomination (2005).

It was during this run that "Perfume" producer Bernd Eichinger and director Tom Tykwer discovered Whishaw's extraordinary talent. He played the lead character, Grenouille, in the highly acclaimed "Perfume," which debuted in the U.K. in December, 2006. He also shot the feature film "Stoned," in which he played Keith Richards from the Rolling Stones, released in 2006. In the same year, Whishaw completed filming "I'm Not There," Todd Haynes' film portrayal of Bob Dylan's life alongside the likes of Cate Blanchett, Richard Gere and Christian Bale. He played the young, poetic Dylan, which was seen on screens in the fall of 2007. He also appeared on television in "Nathan Barley," from director Chris Morris for TalkBack Productions. Whishaw returned to the theatre for Katie Mitchell's version of "The Seagull" at the National Theatre in the summer of 2006, for which he again received great reviews.

Whishaw appeared in "Brideshead Revisited," which was released to critical acclaim in September

2008. The film featured Whishaw as Sebastian Flyte, a young, troubled aristocrat. The project was directed by Julian Jarrold and produced by Robert Bernstein. In 2008, Whishaw also starred in the hugely popular BBC drama "Criminal Justice," which saw him pick up the awards for best actor at the 2009 Royal Television Society Awards and best actor at the International Emmy Awards 2009 and a nomination for Best Actor at the 2009 BAFTA Television Awards. 2008 also saw Whishaw star in "The Idiot" at the National Theatre.

2009 was another busy year for Whishaw, as he played poet John Keats in "Bright Star." The film focused on Keats' relationship with Fanny Brawne, played by Abbie Cornish. Whishaw then played the lead at the Royal Court Theatre in Mike Bartlett's play "Cock," a story that takes a candid look at one man's sexuality and the difficulties that arise when you realize you have a choice. Whishaw then played Ariel opposite Helen Mirren and Russell Brand in "The Tempest."

He went on to star as Freddie Lyon in "The Hour" for the BBC opposite Dominic West and Romola Garai. This was followed by the lead role alongside James Purefoy and Patrick Stewart in the BBC's adaptation of Shakespeare's "Richard II," which was released in summer, 2012 and earned him a TV BAFTA. Whishaw replaced John Cleese as the new Q in the most recent Bond movies, including "Skyfall," alongside Daniel Craig and Ralph Fiennes. The beginning of 2013 saw the release of "Cloud Atlas," in which Whishaw starred alongside an all-star cast including Tom Hanks, Jim Sturgess and Halle Berry. He also appeared on stage starring alongside Judi Dench in "Peter and Alice," which received rave reviews.

In 2013, Whishaw played the dark and tragic character of Baby in Jez Butterworth's "Mojo" in the West End. In 2014, he was the lead in the sensationally moving independent film "Lilting," and he also voiced the title role of Paddington Bear in the box-office-smash family movie, "Paddington."

Premiering at the Venice International Film Festival in 2015, Whishaw starred alongside Eddie Redmayne in "The Danish Girl." Autumn 2015 saw him starring alongside Meryl Steep, Helena Bonham Carter and Carey Mulligan in "Suffragette," returning to the role of Q in the next Bond film, "Spectre," directed by Sam Mendes, and starring alongside Colin Farrell and Rachel Weisz in the sci-fi thriller "The Lobster," produced by the BFI film fund production company.

In November 2015, Whishaw also played the lead role in the BBC's new spy drama, "London Spy." He then starred as Herman Melville in Warner Bros.' "In the Heart of the Sea." Whishaw finished on stage in "Bakkhai" at the Almeida Theatre at the end of 2015 and moved straight to New York to appear in the Broadway version of Arthur Miller's "The Crucible" in early 2016.

2017 saw Whishaw reprise his role in "Paddington 2." He also returned to the Almeida Theatre to appear in "Against," and played "Julius Caesar" at the Bridge Theatre. Earlier this year, Whishaw starred in "A Very English Scandal," opposite Hugh Grant. He is currently filming Armando Iannucci's "The Personal History of David Copperfield."

A talented and charming actress, **EMILY MORTIMER (Jane Banks)** continues to challenge herself with a variety of roles that have audiences fully captivated by her onscreen presence.

Most recently, Mortimer starred in Isabel Coixet's "The Bookshop," opposite Bill Nighy and Patricia Clarkson. Based on the novel by Penelope Fitzgerald, the film centers on a middle-aged widow (Mortimer), who decides to open a bookshop against polite but ruthless local opposition in 1950s England. The critically acclaimed film was the recipient of three Goya Awards, including best film, best director and best adapted screenplay. Mortimer also appeared in Sally Potter's "The Party," opposite Timothy Spall, Kristin Scott Thomas and Patricia Clarkson, and in Stacy Cochran's "Write When You Get Work," which debuted at the 2018 SXSW Film Festival.

Previously, Mortimer was seen in the second season of "Doll & Em" on HBO, co-written by and co-starring her real-life best friend Dolly Wells. The critically acclaimed six-episode series is a half-hour comedy with Emily and Dolly starring as slightly fictionalized versions of themselves. With their friendship having nearly ended in Season 1 after Emily hired Dolly to be her personal assistant in L.A., the two women looked to rekindle their mutual admiration in Season 2 by sequestering themselves in a lighthouse to write a play, which they hoped to produce on Broadway or, at least, off-Broadway. Having secured a venue through ballet legend Mikhail Baryshnikov, and with two Hollywood stars, Olivia Wilde and Evan Rachel Wood, agreeing to play the lead roles in the play, Doll and Em excitedly made preparations for the show. But, as always, life seemed to get in the way. Doll bristled while living in the basement of Em's family's brownstone, Em became sidetracked by an enticing film offer and Wood and Wilde began to lose faith in the project as the two creators started rewriting the play to reflect their growing frustrations with each other.

Throughout her career, Mortimer has worked with some of the most legendary film directors of our era, including Martin Scorsese and Woody Allen. Mortimer marked her second collaboration with Martin Scorsese, opposite Sacha Baron Cohen, in "Hugo," which received 11 Academy Award® nominations and took home five. She had previously worked with Scorsese on the box-office-hit thriller "Shutter Island," opposite Leonardo DiCaprio. Mortimer also starred in one of Woody Allen's most beloved films of the last 10 years, "Match Point," for which she received glowing reviews.

Mortimer's break-out performance was in Nicole Holofcener's critically acclaimed "Lovely & Amazing," opposite Catherine Keener. The film won her rave reviews and an Independent Spirit Award for best supporting actress. She went on to star in David Mackenzie's "Young Adam," opposite Ewan McGregor and Tilda Swinton, and earned nominations for best British actress at the Empire Awards as well as best British actress in a supporting role at the London Film Critics Circle Awards. Following that, she starred opposite Ryan Gosling in the Oscar®-nominated comedy "Lars and the Real Girl."

Among her numerous other film credits are: Ritesh Batra's "The Sense of an Ending"; Nic Mathieu's "Spectral"; Paolo Sorrentino's "Rio, eu te amo" ("Rio, I Love You"); Hisako Matsui's "Leonie"; Jesse Peretz' "Our Idiot Brother," opposite Paul Rudd, Elizabeth Banks and Zooey Deschanel; Brad Anderson's "Transsiberian," opposite Woody Harrelson and Ben Kingsley; David Mamet's "Redbelt"; "Dear Frankie," opposite Gerard Butler, which earned her a London Film Critics' Circle Award nomination; "City Island," opposite Andy Garcia; "Harry Brown," opposite Michael Caine; Stephen Fry's "Bright Young Things"; Kenneth Branagh's "Love's Labour's Lost"; Shekhar Kapur's "Elizabeth"; "The Ghost and the Darkness," with Michael Douglas and Val Kilmer; "Formula 51," with Samuel L. Jackson; Wes Craven's "Scream 3"; "The Kid," opposite Bruce Willis; and "The Pink Panther 1 and 2," opposite Steve Martin.

Mortimer lent her voice to the John Lasseter sequel “Cars 2,” as the beautiful British spy car Holley Shiftwell, as well as to the character of young Sophie in Walt Disney Studios’ English-language version of “Howl’s Moving Castle,” directed by the renowned Japanese animator Hayao Miyazaki.

In addition to her film projects, Mortimer has starred in a range of television projects for the BBC and played the recurring role of Phoebe, a love interest for Alec Baldwin’s character, during the 2007 season of the hit NBC series “30 Rock.” Additional television credits include three seasons of HBO’s “The Newsroom,” created by Aaron Sorkin, and co-starring opposite Jeff Daniels.

On stage, Mortimer’s theatre credits include her off-Broadway debut at the Atlantic Theater in the world premiere of Jez Butterworth’s “Parlour Song,” directed by Neil Pepe. In November 2007, Mortimer was invited by Eric Idle (“Monty Python”) to take part in two special performances of his play, “What About Dick?,” with a stellar cast that included Billy Connolly, Tim Curry, Eric Idle, Eddie Izzard and Tracey Ullman. Additional theatre credits include productions of “The Merchant of Venice” for the Lyceum Theatre and “The Lights” for the Royal Court.

On the production side, Mortimer and her husband, Alessandro Nivola, run King Bee Productions. Most recently, they premiered their latest film, “To Dust,” at the 2018 Tribeca Film Festival. Starring Matthew Broderick and Géza Röhrig, the story follows Shmuel, a Hasidic cantor in upstate New York, distraught by the untimely death of his wife, as he struggles to find religious solace while secretly obsessing over how her body will decay.

The production company has several projects in development including the film “The Man Who Never Died,” which it is producing in partnership with Blumhouse Productions. Based on the book of the same title by William Adler, the movie is a biopic about folk hero Joe Hill, whose trial and execution have been the cause of speculation for the last century. King Bee is also producing “Respectable,” written and directed by Louis Mellis in partnership with producers Jim Wilson and Ted Hope. In addition, King Bee is developing a television series based on Kathy Lette’s comic novel “The Boy Who Fell to Earth,” about her relationship with her son who has Asperger’s.

Mortimer was born in London, England, the daughter of famed writer Sir John Mortimer. She attended St. Paul’s Girls’ School in Hammersmith, London, and went on to study English and Russian at Oxford University. She currently lives in Brooklyn, New York, with her husband and their two children.

JULIE WALTERS (Ellen) is an award-winning British actress who came to prominence in the title role in “Educating Rita” in 1983 opposite Michael Caine. This won her an Academy Award® nomination as well as BAFTA and Golden Globe® awards for best actress. Walters received her second Academy Award nomination and won a BAFTA for her supporting role as the ballet teacher Mrs. Wilkinson in “Billy Elliot,” directed by Stephen Daldry, in 2000. Walters is perhaps best known internationally to young audiences for her role in one of the most successful franchises in big-screen history, playing Mrs. Weasley in seven of the eight “Harry Potter” films.

In a career spanning more than 30 years, Walters has appeared in countless British film productions, both highly successful and critically acclaimed, such as Roger Michell’s “Titanic Town” in 1998, Nigel

Cole's "Calendar Girls" (2003), Richard E. Grant's "Wah-Wah" (2005), Jeremy Brock's "Driving Lessons" (2006), Julian Jarrold's "Becoming Jane" (2007), Phyllida Lloyd's "Mamma Mia!" (2008) and Simon Curtis' "A Short Stay in Switzerland" (2009), for which she won an International Emmy Award.

Walters has also been honored for her extensive work on television, recently coming fourth in the ITV network's poll of the public's 50 Greatest Stars in the U.K. One of her first stand out acting roles on TV was in the classic "Boys from the Blackstuff" (1982), directed by Philip Saville, and which was followed by a string of significant dramatic and comedic roles, including "The Secret Diary of Adrian Mole, Aged 13¾," "G.B.H.," "The Wedding Gift" and "Pat and Margaret." Through the late 1990s, productions included Elijah Moshinsky's "Brazen Hussies" (1996); Brian Percival's "The Ruby in the Smoke" (2006); as well as WGBH/PBS's "Oliver Twist" (1999), directed by Renny Rye; Andy De Emmony's "Canterbury Tales" (2003); and the lead role of outspoken politician Mo Mowlam in Philip Martin's "Mo." Walters is perhaps best known to British television audiences for her collaborations with Victoria Wood, appearing with her in the award-winning sitcoms "Wood and Walters," "Acorn Antiques," "Victoria Wood: As Seen on TV" and "Dinnerladies."

Having studied at the Manchester Polytechnic School of Theatre, Walters has also appeared extensively on the stage: in regional theatre, stand-up comedy and cabaret. "Educating Rita" (Mike Ockrent, RSC, Donmar Warehouse) launched her into the limelight earning her Variety Club and London Film Critics' awards for best newcomer. She then went on to play Lady Macbeth (Haymarket Theatre Leicester); Judy in "The Last of the Hausmans" (Howard Davies, National Theatre); "Fool for Love" (Sam Shepard, NT Cottesloe Theatre) which won her an Olivier Award nomination for best actress, and as Kate in "All My Sons" (Arthur Miller, NT Cottesloe Theatre) for which she won the 2001 Olivier Award for Best Actress.

In 2013, Walters was awarded the Richard Harris Award for Outstanding Contribution by an Actor at the British Independent Film Awards, celebrating her extensive contribution to the British film industry. In 2014, Walters received the prestigious BAFTA Fellowship Award. In 2015, Walters returned to television with the role of Cynthia Coffin in the British drama "Indian Summers" for Channel 4. That same year she appeared in the Academy Award®-nominated film "Brooklyn," a role which won her a BAFTA Award nomination for best supporting actress.

Walters most recently appeared in "Mamma Mia! Here We Go Again," "Paddington 2" and "Filmstars Don't Die in Liverpool," and can be seen later this year in "Wild Rose," alongside Jessie Buckley.

PIXIE DAVIES (Annabel Banks) is a 12-year-old English actress who has starred in many notable films and TV series. Her credits include AMC's "Humans," "Miss Peregrine's Home for Peculiar Children," Roald Dahl's "Esio Trot," "The White Queen" and "Utopia." She was cast in her first film, "The Secret of Crickley Hall," at the age of five.

Pixie loves baking, fashion and art, and recently started secondary school.

NATHANAEL SALEH (John Banks) was born in 2006 in Redditch, Worcestershire, to mum Carey (priest in the Church of England) and dad Phil (retired training manager in financial services). He has three older siblings: Leanne, Matt and Asher.

Nathanael started performing as a three-year-old, singing songs and giving recitations to family and friends. At age five he followed older brother Asher to become a member of Playbox Theatre at the Dream Factory in Warwick, England, gaining his first speaking role just a year later as Brian in "O.U.T. Spells Out," a powerful recollection of the forced emigration of children from the U.K. to Australia in the 1950's.

This was followed by roles in a number of Playbox Theatre productions: Lone Wolf in "Peter Pan" (2014); ensemble and understudy for Flounder in "The Little Mermaid" (2015); and Chip in "Beauty and the Beast" (2016).

At the beginning of 2015, Nathanael was signed to the Playbox Theatre Agency and almost immediately began receiving calls for auditions. In April 2015 he was cast as Arthur Fleabottom in "Game of Thrones" for HBO, appearing in two episodes during Season 6. In September 2016 he landed the role of John Banks in Disney's "Mary Poppins Returns." In May 2018 he was cast as Alex in "Days of the Bagnold Summer" (Stigma Films), and in June as Jimmy Petifer in "The Snatcher" (Dusthouse Films). In addition, he has appeared in two short films: "Drawing a Blank" and "Engagement" (Firewood Pictures).

Along the way, Nathanael developed an interest in dance, gaining a series of IDTA qualifications in ballet and in contemporary dance between 2010 and 2013. He has also worked on developing his range in acting, specifically in voice training, successfully completing LAMDA examinations in "Speaking Verse & Prose" up to Grade 3 at present, all with distinction.

Away from performance, Nathanael has interests in a range of activities. He loves football (he is an Arsenal fan); he loves creating models with Lego; and his most recent passion is writing, directing and filming stop-motion movies with his iPod and his WWE wrestlers. His next project is to create a new "Doctor Who" stop-motion film. Perhaps his greatest ambition at the moment is to do a back flip from a standing start!

JOEL DAWSON (Georgie Banks) makes his big-screen debut in "Mary Poppins Returns." He currently resides in London with his parents and younger sister and is in the fourth grade. He enjoys music, singing and accents, as well as Minecraft, Pokémon and "Star Wars," and would like to be a singer or an actor when he grows up. He recently appeared as an extra in "Mamma Mia! Here We Go Again."

Academy Award® winner **COLIN FIRTH (William Weatherall Wilkins)** is a veteran of film, television and theater, with an impressive body of work spanning more than three decades. Firth has appeared in three films that have won the Academy Award for best picture: "The King's Speech," "Shakespeare in Love" and "The English Patient." In 2011, Firth's performance as King George VI in "The King's Speech" garnered him an Academy Award as well as a Golden Globe® Award, SAG Award®, British Independent Film Award, Critics' Choice Movie Award and his second consecutive British Academy of Film and Television Arts (BAFTA) Award. In 2010, he won the BAFTA Award and, in 2009, the Volpi Cup for best actor at the Venice Film Festival for his performance in Tom Ford's "A Single Man."

In 2008, Firth starred in Universal Pictures' global smash hit "Mamma Mia!" The film grossed over \$600 million worldwide and is the eighth highest-grossing film of all time in the U.K. He also starred in

Universal Pictures' and Working Title's "Bridget Jones's Diary" and its sequels, "Bridget Jones: The Edge of Reason" and "Bridget Jones's Baby," as well as in Richard Curtis' "Love Actually." At the time of its release, "Love Actually" broke box-office records as the highest-grossing British romantic comedy opening of all time in the U.K. and Ireland, and was the largest opening in the history of Working Title Films.

In 2012, Firth was seen in Tomas Alfredson's "Tinker Tailor Soldier Spy," opposite Gary Oldman and Tom Hardy. The thriller was based on John le Carré's Cold War spy novel and garnered three Academy Award® nominations, including best adapted screenplay, and won the BAFTA Awards for best British film and best adapted screenplay. In 2013, Firth appeared in Jonathan Teplitzky's "The Railway Man," with Nicole Kidman and Jeremy Irvine. The film was based on the true story of Eric Lomax (Firth), who set out to find those responsible for his torture during his time as a prisoner in World War II.

In 2014, he was seen in Woody Allen's "Magic in the Moonlight," which also starred Emma Stone. That same year, he starred in Matthew Vaughn's "Kingsman: The Secret Service," based on the acclaimed comic book of the same name, in which Firth played the role of a secret agent who recruits and trains an unrefined but promising street kid into the agency's competitive training program. The cast included Samuel L. Jackson, Michael Caine and Taron Egerton. In 2015, "Eye in the Sky," Firth's first film produced and distributed by his production company with partner Ged Doherty, Raindog Films, was released.

Firth recently appeared in "Genius," a chronicle of Max Perkins' time as the book editor at Scribner, where he oversaw works by Thomas Wolfe, Ernest Hemingway and F. Scott Fitzgerald. The film premiered at the 2016 Berlin International Film Festival and stars Kidman, Jude Law, Guy Pearce and Vanessa Kirby. That same year, Firth reprised his role of Mark Darcy in "Bridget Jones's Baby."

Raindog Films also produced the British-American feature "Loving," which was inspired by Nancy Buirski's primetime Emmy Award®-winning documentary "The Loving Story." The film was directed and written by Jeff Nichols and starred Joel Edgerton, Ruth Negga, Michael Shannon and Nick Kroll. The drama, set in Virginia in 1958, follows the story of Mildred and Richard Loving, a couple sentenced to prison because of their interracial marriage. The film was released in November 2016, and was nominated in both best actress and best actor categories at the Golden Globe® Awards. The film was also selected to compete for the Palme d'Or at the 2016 Cannes Film Festival.

In September 2017, Firth reprised his role of Harry Hart in "Kingsman: The Golden Circle," the sequel to "Kingsman: The Secret Service." Directed by Vaughn, the film also starred Joel Edgerton, Julianne Moore and Mark Strong. The film grossed \$39 million in its opening weekend and won the best thriller category at that year's Empire Awards.

Earlier this year, Firth starred alongside Rachel Weisz and David Thewlis in the drama "The Mercy." He portrayed Donald Crowhurst, a yachtsman who attempted to win the 1968 Golden Globe Race but ended up creating an outrageous account of traveling the world alone by sea. This summer, he returned to the role of Harry in the iconic musical sequel "Mamma Mia! Here We Go Again!" Joining Colin in the highly successful musical comedy were Meryl Streep, Amanda Seyfried, Lily James, Jeremy Irvine and many more. He also appeared in "The Happy Prince," a film written and directed by Rupert Everett,

depicting the final years of Oscar Wilde. The film was released at this year's Sundance Film Festival and was well received to many four- and five-star reviews. Firth also executive produced the film, which sees Everett, Emily Watson, Colin Morgan and Anna Chancellor among its cast.

Firth recently finished filming "Kursk," directed by Thomas Vinterberg. It follows the 2000 K-141 Kursk submarine disaster and also stars Léa Seydoux and Matthias Schoenaerts. "Kursk" is set to be released in spring 2019. It was recently announced that Firth will play Lord Archibald Craven alongside Julie Walters in "The Secret Garden." This latest adaptation of the 1911 children's book by Frances Hodgson Burnett is directed by BAFTA-winning Marc Munden and written by Jack Thorne.

His others film credits include the Oscar®-nominated "Girl with a Pearl Earring," "Devil's Knot," "Arthur Newman," "Then She Found Me," "When Did You Last See Your Father?," "Easy Virtue," Michael Winterbottom's "Genova," "A Christmas Carol," "The Importance of Being Earnest," Atom Egoyan's "Where the Truth Lies," Marc Evans' thriller "Trauma," "Nanny McPhee," "What a Girl Wants," "A Thousand Acres," with Michelle Pfeiffer and Jessica Lange, "Apartment Zero," "My Life So Far," "Fever Pitch," "Circle of Friends," "Playmaker" and the title role in Milos Forman's "Valmont," opposite Annette Bening.

On the small screen, Firth is infamous for his breakout role as Mr. Darcy in the BBC adaptation of "Pride and Prejudice," for which he received a BAFTA Award nomination for best actor and the National Television Award nomination for most popular actor.

In March 2004, Firth hosted NBC's "Saturday Night Live." In 2001, he was nominated for a primetime Emmy® Award for outstanding supporting actor in the critically acclaimed HBO film "Conspiracy," and in 1989 received the Royal Television Society best actor award and a BAFTA Award best actor nomination for his performance in "Tumbledown." His other television credits include BBC television movies "Born Equal," "Donovan Quick," "The Widowing of Mrs. Holroyd," "The Deep Blue Sea," HBO's "Hostages" and the BBC miniseries "Nostromo." His London stage debut was in the West End production of "Another Country" in the role of Guy Bennett. He was then chosen to play the character Judd in the 1984 film adaptation opposite Everett.

Firth was honored with the Humanitarian Award by BAFTA Los Angeles at its 2009 Britannia Awards. In 2008, he was named Philanthropist of the Year by The Hollywood Reporter and, in 2006, he was voted the European Campaigner of the Year by the European Union.

For almost 40 years, **MERYL STREEP (Cousin Topsy)** has portrayed an astonishing array of characters in a career that has cut its own unique path from the theater through film and television.

Streep was educated in the New Jersey public school system through high school, graduated *cum laude* from Vassar College, and received her MFA with honors from Yale University in 1975. She began her professional life on the New York stage, where she quickly established her signature versatility and verve as an actor. Within three years of graduation, she made her Broadway debut, won an Emmy® (for "Holocaust") and received her first Oscar® nomination (for "The Deer Hunter"). She has won three Academy Awards® and, in 2018, in a record that is unsurpassed, she earned a 21st Academy Award

nomination for her role in “The Post.” Her performance also earned her best actress nominations for the Golden Globes® and Critics’ Choice Awards.

Streep has pursued her interest in the environment through her work with Mothers and Others, a consumer advocacy group that she co-founded in 1989. M&O worked for 10 years to promote sustainable agriculture, establish new pesticide regulations, and ensure the availability of organic and sustainably grown local foods.

Streep also lends her efforts to Women for Women International, the Committee to Protect Journalists, Donor Direct Action, Women in the World Foundation, and Partners in Health.

She is a member of the American Academy of Arts and Letters, and has been accorded a Commandeur de L’Ordre des Arts et des Lettres by the French government and an honorary César. She received the Lifetime Achievement Award from the American Film Institute, a 2008 honor from the Film Society of Lincoln Center, and the 2010 National Medal of Arts from President Obama. In 2011, Streep received a Kennedy Center Honor, and in 2014 the Presidential Medal of Freedom. She holds honorary doctorates from Yale, Princeton, Harvard, Dartmouth, and Indiana universities, the University of New Hampshire, Lafayette, Middlebury, and the Barnard College medal.

Her husband, artist Don Gummer, and she are the parents of a son and three daughters.

In an unparalleled career that has spanned more than seven decades and earned him five Emmys®, a Tony®, a GRAMMY®, the SAG Lifetime Achievement Award, induction into the Television Hall of Fame and the adoration of generations of fans, **DICK VAN DYKE (Mr. Dawes, Jr.)** remains one of the most popular and beloved performers in show business history. He’s conquered Broadway, television, radio, movies, records, barbershop quartet and written several best-selling books. His list of professional achievements is even longer than the word he helped make part of the English language: Supercalifragilisticexpialidocious!

The eternally youthful 92-year-old was born on December 13, 1925, in West Plains, Missouri, and grew up in Danville, Illinois. During a stint in the Air Force he found keeping the spirits of his fellow soldiers aloft as valuable as high-flying combat, and he tirelessly performed for the troops and hosted a radio show called “Flight Time.” His career in television began at the very start of that medium and he made his network debut in 1954. While trying to make his mark in television, in 1961 he starred in the blockbuster Broadway musical, “Bye Bye Birdie.” Although he’d never danced onstage, his performance earned him standing ovations and Broadway’s biggest honor: a Tony Award®.

Signed to CBS, the most prestigious network of its day, he appeared on a variety of programs—from game shows to morning network news—but it was his eponymous 1961 sitcom, “The Dick Van Dyke Show,” that solidified his superstar status. Created by Carl Reiner and co-starring Mary Tyler Moore, the show remains one of the most cherished and respected sitcoms of all time. During its phenomenally successful run, Van Dyke won three Emmys® for outstanding lead actor in a comedy series and the series won outstanding comedy series in four of its six seasons.

During the show's run, he starred in the film version of "Bye Bye Birdie" and, in 1964, made cinema history opposite Julie Andrews in Walt Disney's international blockbuster "Mary Poppins." In what is still one of the most beloved films of all time, Van Dyke introduced the Oscar®-winning song, "Chim Chim Cher-ee."

After "The Dick Van Dyke Show" voluntarily ended its run he starred in a number of films, notably 1968's "Chitty Chitty Bang Bang," 1969's "The Comic," 1990's "Dick Tracy" and, in the new millennium, the series of "Night at the Museum" films, opposite Ben Stiller.

The '70s and '80s kept him busy in a new sitcom, a variety show, several popular films (including the critically acclaimed TV movie, "The Morning After") and national tours in the musicals "The Music Man" and "Damn Yankees." He introduced the character of Dr. Mark Sloan in TV's "Jake and the Fatman." The character was so popular, it spun off into its own series, "Diagnosis: Murder," which ran weekly from 1993 to 2001 and returned as two TV movies in 2002. The show also featured his children, Barry and Stacy, his brother, Jerry and his grandchildren Carey, Shane, Wes and Taryn.

While he's always been in demand on the big and small screens, the new century showed his talents as author of two best-selling books: the memoir, "My Lucky Life In and Out of my Show Business" and "Keep Moving: And Other Tips and Truths About Aging."

In 2017, he joined his dear friend Carl Reiner and other legendary comedy nonagenarians, Mel Brooks and Norman Lear in the HBO documentary, "If You're Not in the Obit, Eat Breakfast." In this film he appeared with his wife, talented dancer Arlene Silver Van Dyke. Together the two have made YouTube videos singing and dancing together that have amassed millions of online hits around the world.

He loves singing with his a cappella harmony group, The Vantastiks, and dropped a new jazz quintet album in 2017, "Step Back in Time." Eternally youthful, impossibly talented, internationally adored, Dick Van Dyke has managed to amass a career of unmatched longevity while remaining the youngest man in Hollywood.

ANGELA LANSBURY (Balloon Lady) has enjoyed a career without parallel. It now spans over 76 years during which she flourished, first as a star of motion pictures, then as a Broadway and West End star with five Tony Awards® and an Olivier Award, and also as the star of "Murder, She Wrote," the longest running detective drama series in the history of television. Angela Brigid Lansbury was born in London on October 16, 1925. Her father, Edgar Isaac Lansbury, was a timber merchant. Her mother, Moyna Macgill, was a popular actress. At age 10, she saw John Gielgud in "Hamlet" at the Old Vic and vowed that someday she would become an actress. She attended the Webber-Douglas School of Dramatic Art in London.

Eventually the family relocated in Los Angeles, where Moyna Macgill hoped to find work in the movies. Instead, it was 17-year-old Angela who landed a seven-year contract at MGM after director George Cukor cast her as Nancy, the menacing maid, in "Gaslight." Her cunning performance won her a 1944 Academy Award® nomination for best supporting actress. The following year she received a second nomination, again as best supporting actress, as the doomed Sibyl Vane in "The Picture of Dorian Gray." That poignant role earned her a Golden Globe® Award.

Lansbury has appeared in over 60 motion pictures to date. They include such classics as “National Velvet,” “The Harvey Girls,” Frank Capra’s “State of the Union,” Cecil B. DeMille’s “Samson and Delilah,” “The Court Jester,” “The Long, Hot Summer,” “The Manchurian Candidate” (for which she received a second Golden Globe® Award, the National Board of Review Award and her third Academy Award® nomination), “The World of Henry Orient” and “Death on the Nile” (a second National Board of Review Award). In 1991 she was the voice of Mrs. Potts in the Disney animated feature, “Beauty and the Beast,” and in 1997 she was the voice of the Grand Duchess Marie in the animated movie, “Anastasia.” In 2005 she appeared in Emma Thompson’s “Nanny McPhee,” and in 2011 she starred with Jim Carrey in “Mr. Popper’s Penguins,” and to be released in 2018, the new animated version of “The Grinch that Stole Christmas,” co-starring Benedict Cumberbatch.

“Mame” earned Lansbury the first of her four Tony Awards® as best actress in a musical. She received the others as the Madwoman of Chailot in “Dear World” (1968), as Mama Rose in the 1974 revival of “Gypsy” and as Mrs. Lovett in “Sweeney Todd” (1979). In 1978 she starred as Mrs. Anna for a limited engagement of “The King and I.” In 2006, Lansbury appeared in a one-woman show, “This is on Me: An Evening of Dorothy Parker,” the first appearance in Los Angeles appearance and the second show in New York. In May 2007, Lansbury returned to the Broadway stage for the first time in 23 years in New York in Terrence McNally’s play “Deuce” and co-starred with Marian Seldes. She received a Tony nomination for best actress in a leading role. In January 2009, Lansbury appeared as Madame Arcati in Noel Coward’s “Blithe Spirit” on Broadway at the renowned Shubert Theatre, for which she was honored with her fifth Tony Award as for best featured actress in a play. In December of that year she opened on Broadway in the role of Madame Armfeldt in “A Little Night Music,” and in 2012, she returned to Broadway in Gore Vidal’s “The Best Man.”

In June 2013, she concluded a highly acclaimed six-month Australian tour of Alfred Uhry’s play “Driving Miss Daisy,” also starring James Earl Jones and Boyd Gaines. It was so successful that it was filmed as a live theatre performance and was released in movie theatres later that year. In 2015, it also aired on American Public Television and was released on DVD. Reprising the role of Madame Arcati at the Gielgud Theatre in March 2014 marked her return to London’s stage for the first time in nearly 40 years and she received an Olivier Award for the performance.

She was to find her largest audience on television. From 1984 to 1996, she starred as Jessica Fletcher, mystery-writing amateur sleuth, on “Murder, She Wrote.” In 1992, Lansbury also became executive producer of the series. After “Murder, She Wrote” ended its historic 12-season run in 1996, drawn by her theatrical roots, Lansbury starred in Jerry Herman’s “Mrs. Santa Claus,” the first original musical produced for television in four decades. In 1997, she appeared in “South by Southwest,” the first of four two-hour “Murder She Wrote” movies for CBS. The second, “A Story to Die For,” was filmed in 2000, followed in 2001 by “The Last Free Man” and in 2003, “The Celtic Riddle.” In addition, in 1998 she filmed “The Unexpected Mrs. Pollifax,” which also aired on CBS.

Lansbury and her husband Peter were married in 1949. Peter enjoyed a successful career both as an agent at the William Morris Agency and as a top production executive at M-G-M. In 1972 he resigned to form their own company, Corymore Productions. They worked together until Peter’s death in January 2003. She has three children, Deirdre, Anthony and David and three grandchildren.

~ About the Filmmakers ~

ROB MARSHALL's (Director/Producer) films have been honored with a total of 26 Academy Award® nominations — winning nine, including best picture. His most recent film, “Mary Poppins Returns,” which he directed and produced, stars Emily Blunt and Lin-Manuel Miranda.

His directorial efforts include the Academy Award®-winning films “Chicago” and “Memoirs of a Geisha.” For his work on “Chicago,” winner of six Oscars® including best picture, Marshall received the Directors Guild of America Award; Oscar; Golden Globe® and BAFTA nominations; the National Board of Review Award and the New York Film Critics’ Online Circle Award, both for best directorial debut; as well as the American Choreography Award. His epic film, “Memoirs of a Geisha,” was the winner of three Oscars, three BAFTA Awards and a Golden Globe. Marshall’s film version of the musical “Nine” was nominated for four Academy Awards, five Golden Globes, 10 Critics Choice Awards, and a SAG Award® for best ensemble cast. His film “Pirates of the Caribbean: On Stranger Tides,” starring Johnny Depp and Penelope Cruz, went on to gross over \$1 billion at the worldwide box office. Marshall’s screen adaptation of the Sondheim musical “Into the Woods,” starring Meryl Streep, was nominated for three Oscars and three Golden Globes (including best picture), and was selected one of AFI’s best films of the year.

Marshall executive produced, directed and choreographed the NBC television event “Tony Bennett: An American Classic.” He won his second Directors Guild Award for this production as well as three Emmy® Awards for direction, choreography and outstanding variety, music or comedy special. He directed and choreographed Disney/ABC’s movie musical “Annie,” which received 12 Emmy nominations and won the prestigious Peabody Award. For his work he received an Emmy and an American Choreography Award. He is the recipient of the Cinema Audio Society Filmmaker Award, as well as the Distinguished Collaborator Award for the Costume Designers Guild and the Hamilton Award.

A six-time Tony Award® nominee and George Abbott Award winner, Marshall’s stage work includes Broadway productions of: “Cabaret,” “Little Me,” “Victor/Victoria,” “Damn Yankees,” “She Loves Me,” “Company” and “Kiss of the Spider Woman.”

DAVID MAGEE (Screenwriter) is a screenwriter whose first film, “Finding Neverland,” went on to receive seven Academy Award® nominations, including one for best adapted screenplay. Other nominations for Magee’s screenplay include a Golden Globe®, a BAFTA, a London Film Critics’ Circle Award and the Humanitas Prize. His second film, “Miss Pettigrew Lives for a Day,” starred Frances McDormand and Amy Adams.

Magee’s third film, “Life of Pi,” directed by Ang Lee, received 11 Academy Award® nominations, including one for best adapted screenplay. Other nominations for the screenplay included a second BAFTA nomination and a Writers Guild Award, and in 2013 Magee was honored by UCLA’s film school as screenwriter of the year.

“Mary Poppins Returns” is Magee’s fourth film. He is currently writing a musical fantasy about Hans Christian Andersen with composer Stephen Schwartz (“Wicked”).

JOHN DELUCA (Producer) produced Stephen Sondheim’s “Into the Woods,” starring Meryl Streep, which was nominated for three Oscars®, three Golden Globes® (including best picture) and was chosen as one of AFI’s best films of the year. For his work, DeLuca also received the Hamilton Behind the Camera Award as best producer. He was executive producer of Disney’s “Pirates of the Caribbean: On Stranger Tides,” which went on to gross over \$1 billion worldwide. He produced the film adaptation of the Broadway musical “Nine,” for which he was nominated for his second Golden Globe award. “Nine” was nominated for four Academy Awards, five Golden Globes, 10 Critics’ Choice Awards and a SAG Award® for best cast.

DeLuca was co-producer, second unit director and choreographer of the Academy Award®-winning film “Memoirs of a Geisha,” and collaborated with Rob Marshall on their Academy Award-winning film “Chicago.” He was honored with the American Choreography Award for both films. He won two Emmys® as executive producer and choreographer for the NBC television special “Tony Bennett: An American Classic,” which was honored with seven Emmys.

DeLuca provided choreography for the “75th Annual Academy Awards” and the “Kennedy Center Honors” and also worked on the Steven Spielberg film, “The Terminal.” On Broadway, he choreographed “Dr. Seuss’ How the Grinch Stole Christmas!” and “Minnelli on Minnelli,” as well as directed and choreographed “Broadway Sings Elton John” and “Deborah Voight on Broadway.”

MARC PLATT (Producer) stands among the few producers who have successfully bridged the worlds of theatre, film and television. His projects have garnered a combined 31 Oscar® nominations, 36 Tony® nominations, 24 Golden Globe® nominations and 43 Emmy® nominations, and have grossed over \$5 billion worldwide.

Among Platt’s films are Damien Chazelle’s “La La Land” and Steven Spielberg’s “Bridge of Spies.” His film résumé also includes: “Hotel Artemis”; “The Girl on the Train”; “Billy Lynn’s Long Halftime Walk”; “Ricki and the Flash”; “Into the Woods”; “Drive”; “Scott Pilgrim vs. the World”; “Nine”; “Rachel Getting Married”; “Wanted”; “Legally Blonde”; “Legally Blonde 2”; “Song One”; “Lost River”; “Winter’s Tale”; “2 Guns”; “Charlie St. Cloud”; “Cop Out”; “The Other Woman”; “The Seeker”; “The Perfect Man”; “Honey” and “Josie and the Pussycats.”

In theatre, Platt produced the blockbuster “Wicked,” which celebrates its 15th anniversary on Broadway this year, has been seen by more than 50 million fans worldwide and globally has earned over \$4 billion. His theatre productions also include: “The Band’s Visit,” for which he won the Tony Award® for best musical; “War Paint”; “Indecent”; “Oh, Hello” on Broadway; “If/Then”; “Pal Joey”; “Three Days of Rain”; and Matthew Bourne’s “Edward Scissorhands.”

In television, Platt most recently executive produced “Jesus Christ Superstar Live in Concert” (NBC), which earned 13 Emmy® Award nominations. He received the Emmy for executive producing “Grease Live!” (FOX). Among his other TV productions are: “A Christmas Story Live!” (FOX); “Empire Falls” (HBO); “Taking the Stage” (MTV); “Once Upon a Mattress” (ABC); and “The Path to 9/11” (ABC).

A former film executive, Platt served as president of production for three movie studios (Orion, TriStar and Universal), where he oversaw box office and critical successes, including: “Philadelphia,” “Rudy,”

“As Good As It Gets,” “Sleepless in Seattle,” “Jerry Maguire” and “The Silence of the Lambs.” He currently resides in Los Angeles with his wife, Julie Platt.

CALLUM McDOUGALL (Executive Producer) entered the film industry in 1979 and has steadily worked his way up the ranks from production assistant to third and second assistant director, to unit production manager. As a unit manager, he worked on three seasons of the highly acclaimed television series “The Young Indiana Jones Chronicles” and as unit production manager on feature films such as: “GoldenEye,” “Tomorrow Never Dies,” “Fierce Creatures,” “101 Dalmatians” and “Alien Love Triangle.” During this time he was also executive in charge of production at DNA Films, working on a slate of productions including, “Beautiful Creatures,” “Strictly Sinatra” and “The Final Curtain.”

After serving as co-producer on “The Beach” and “Die Another Day,” and then as producer on the comedy film “The Parole Officer,” McDougall went on to executive produce “Harry Potter and the Prisoner of Azkaban,” “Casino Royale,” “Quantum of Solace,” “Wrath of the Titans,” “Skyfall,” and most recently, the documentary “We Are Many.”

Emmy® and Tony Award®-winning composer, and five-time Oscar® nominee **MARC SHAIMAN (Composer/Music and Co-Lyricist)** has written original songs and scores for a wide range of film, TV and theatre projects.

His film works include: “Sleepless in Seattle” (Academy Award® nomination); “Patch Adams” (Academy Award nomination); “The First Wives Club” (Academy Award nomination); “The American President” (Academy Award nomination); “South Park: Bigger, Longer & Uncut” (Academy Award nomination); “Beaches,” “When Harry Met Sally...,” “City Slickers,” “The Addams Family,” “A Few Good Men,” “Sister Act” and “The Bucket List.”

In addition to the Tony Award®-winning hit musical “Hairspray,” Shaiman’s Broadway credits include: “Martin Short: Fame Becomes Me,” “Catch Me If You Can” and “Charlie and the Chocolate Factory,” which is currently in rehearsals for a national tour. Off-Broadway, he’s composed for “The High-Heeled Women,” “Livin’ Dolls” and “André DeShields’ Harlem Nocturne” at Lamama.

On television, Shaiman composed the music for SNL’s “The Sweeney Sisters” and received his eighth Emmy® nomination for the original song “Hang the Moon,” for NBC’s musical series “Smash,” which he produced with Steven Spielberg. Shaiman wrote songs for various televised performances by Billy Crystal, Neil Patrick Harris, Nathan Lane, Jenifer Lewis, Jennifer Hudson, as well as Jack Black, Will Ferrell, and Bette Midler on Johnny Carson’s penultimate “The Tonight Show.” He has also collaborated with Peter Allen, Kristin Chenoweth, Eric Clapton, Christine Ebersole, Diane Keaton, Patti LuPone, Steve Martin, Barbra Streisand, Robin Williams and many others. He co-produced and arranged recordings for Bette Midler and Harry Connick Jr., including “The Wind Beneath My Wings” and “From a Distance,” and is fond of his online opus “Prop 8 – The Musical.” He and co-writer Mariah Carey recently received a Golden Globe® nomination for their title song from the animated film, “The Star.”

Tony®, GRAMMY® and Olivier Award-winning lyricist, director and writer **SCOTT WITTMAN (Co-Lyricist)** co-wrote the lyrics for the hit musical “Hairspray” (Tony, GRAMMY, Olivier Award winner) with

creative partner Marc Shaiman. Wittman also served as an executive producer on the hit film starring John Travolta.

He was nominated for a Golden Globe®, a GRAMMY® and two Emmy® Awards for the original songs on NBC's musical drama "Smash." While working on the show, he co-composed music for Jennifer Hudson, Uma Thurman, Bernadette Peters and Liza Minnelli. In addition, Scott has written new songs for Nathan Lane, Sarah Jessica Parker, Neil Patrick Harris' performance at the "2009 Tony Awards®," Bridget Everett's "Rock Bottom" at the Public Theater and Bette Midler's "Divine Intervention Tour." Shaiman and Wittman's original score for the Marilyn Monroe musical, "Bombshell," was released by Sony Records.

Wittman and Shaiman's Broadway credits include: "Martin Short: Fame Becomes Me," which he also directed; "Catch Me If You Can" (Tony nomination for best musical) and London's Drury Lane Theatre production of "Charlie and the Chocolate Factory." Wittman has created and directed two Broadway musicals, three studio recordings, three sold-out Carnegie Hall concerts for Patti LuPone as well as Christine Ebersole's "Café Carlyle" cabaret show. Off-Broadway, he conceived and directed "Jukebox Jackie," starring Justin Vivian Bond, Cole Escola, Steel Burkhardt and Bridget Everett at Lamama.

DION BEEBE, ASC, ACS (Director of Photography) is an Australian born, South African raised cinematographer whose diverse body of work spans the last three decades in numerous genres and categories of the moving image. A graduate of the Australian Film, Television and Radio School, Dion was first nominated for an Academy Award® for achievement in cinematography for Rob Marshall's "Chicago" and later went on to win the award for his work on "Memoirs of a Geisha."

Beebe is also a two-time BAFTA Award winner for best cinematography ("Memoirs of a Geisha," "Collateral") and winner of the American Society of Cinematographers Award ("Memoirs of a Geisha"). In Australia, he has won six ACS Gold Tripod Awards and is the recipient of the AFI's Byron Kennedy Award. On top of working with directors Rob Marshall and Michael Mann, Beebe has also collaborated with directors Jane Campion, Martin Campbell, Michael Bay, Niki Caro and Doug Liman, among many others.

He is also highly prolific in the world of music videos and commercials, having shot videos for Beyoncé, Rihanna, Lana Del Rey and the Arctic Monkeys, as well as shooting spots for brands such as Burberry, Guinness, Victoria's Secret and BMW. Beebe received the Bronze Lion at Cannes for his work on the Burberry campaign. He lives in Los Angeles with his wife, Unjoo, and their son, Axil.

A film enthusiast from an incredibly early age, **JOHN MYHRE (Production Designer)** began watching television coverage of the Academy Awards® at the age of five. For his seventh birthday he received a Super 8 camera. After graduating from Nathan Hale High School, he studied film at Bellevue Community College, funding his studies through work at a local cinema. He went on to design film posters, meeting several filmmakers in the process. In 1984, he left his native Seattle for Hollywood to be an assistant art director on the horror-comedy film "Night of the Comet." Since then, he has designed dozens of high-profile films, including five collaborations with director Rob Marshall, receiving Oscars® for two of them, "Chicago" and "Memoirs of a Geisha."

Myhre's additional film credits as production designer include: "The Great Wall," "X-Men: Days of Future Past," "Pirates of the Caribbean: On Stranger Tides," "Nine," "Wanted," "Dreamgirls," "Ali," "The Haunted Mansion," "Elizabeth," "X-Men," "Anna Karenina" and "Lawn Dogs."

In addition to his film production design work, Myhre has designed several stage and exhibition projects, including a major exhibit for the Costume Institute of the Metropolitan Museum of Art, "The Model as Muse." He received Art Directors Guild Awards in outstanding production design for "Memoirs of a Geisha" and the "84th Annual Academy Awards®" as well as an Emmy® in outstanding art direction for "Tony Bennett: An American Classic."

SANDY POWELL (Costume Designer) has won three Academy Awards® for her work on "The Young Victoria" for Jean-Marc Vallée, "The Aviator" for Martin Scorsese and "Shakespeare in Love" for John Madden. She has been nominated for an Oscar® nine additional times for her work on "Carol," "Cinderella," "Orlando," "The Wings of the Dove," "Velvet Goldmine," "Gangs of New York," "Mrs. Henderson Presents," "The Tempest" and "Hugo." She has received two BAFTA Awards for "The Young Victoria" and "Velvet Goldmine," and has been nominated an additional nine times. In 2011, Powell was named an Officer of the Order of the British Empire for services to the film industry.

Powell started her career in theatre working with Lindsay Kemp, designing "Nijinsky," "The Big Parade," "Elizabeth's Last Dance" and re-working costumes for "Flowers, A Midsummer Night's Dream" and "Mr Punch's Pantomime." She has collaborated for 25 years with Lea Anderson, choreographer and director of The Cholmondeleys and The Featherstonehaughs. Her opera credits include "Rigoletto" for director Monique Wagemachers and "Doctor Ox's Experiment" for director Atom Egoyan. She also designed "Edward II" for director Gerard Murphy at the RSC.

Powell's work on Martin Scorsese's "The Irishman" marked her seventh collaboration with the director, having previously worked on "The Wolf of Wall Street," "Shutter Island," "The Departed," "The Aviator," "Gangs of New York" and "Hugo." She has also collaborated numerous times with director Neil Jordan ("The Crying Game," "Interview with the Vampire: The Vampire Chronicles," "Michael Collins," "The Butcher Boy" and "The End of the Affair") and with director Derek Jarman ("Caravaggio," "The Last of England," "Edward II" and "Wittgenstein"). Her work can also be seen in "The Other Boleyn Girl," "Sylvia," "Far From Heaven," "Miss Julie" and "Hilary and Jackie."

Powell's recent credits include Kenneth Branagh's "Cinderella" and Todd Haynes' "Carol." She received 2016 Academy Award®, BAFTA Award and CDG nominations for her work on both features. She also served as executive producer as well as costume designer on Todd Haynes' 2017 film "Wonderstruck." In addition to Yorgos Lanthimos' upcoming film "The Favourite," she also designed the costumes for "How to Talk to Girls at Parties," directed by John Cameron Mitchell.

PETER SWORDS KING (Make-up and Hair Designer) began his career in 1970 when he left school and was involved in a variety of small theatre companies. He headed up an arts center for two years before realizing his path would be in makeup and hair.

Swords King began work at the Bristol Old Vic Theatre in 1980 where he met Peter Owen who was head of make-up. After following Owen to the Welsh National Opera, the two Peter's worked together for

five years before forming their wig company, Owen, King and Co.

A major highlight of Swords King's career was designing the original theatre production of "Phantom of the Opera," now playing all over the world. From that point, he has focused on a successful career in film with his forte in wig design and period work. He received the highest of honors winning both an Oscar® and a BAFTA for his exceptional work on the "Lord of the Rings" trilogy, distinguishing himself as a master of his craft.

Swords King has designed the looks for such notable films as: "Youth Without Youth," on which he collaborated with esteemed director Francis Ford Coppola; "King Kong"; "Nanny McPhee"; "Beyond the Sea"; "His Dark Materials: The Golden Compass;" and "How to Lose Friends and Alienate People."

In 2007, Swords King collaborated once again with famed director Peter Jackson on DreamWorks' "The Lovely Bones." 2009 proved to be a very busy year: he designed Rob Marshall's star-studded film "Nine," which included a cast full of Oscar® winners including; Daniel Day-Lewis, Nicole Kidman, Penélope Cruz, Marion Cotillard, Dame Judi Dench, and Sophia Loren. The film brought a seventh BAFTA nomination. He collaborated again with Emma Thompson on the next "Nanny McPhee" installment, "Nanny McPhee Returns."

Swords King designed Anne Hathaway's makeup on Ed Zwick's "Love & Other Drugs" and again teamed with Rob Marshall on "Pirates of the Caribbean: On Stranger Tides." He worked on the "Hobbit" trilogy, which earned him another Oscar® and BAFTA nomination for the first film in the series, "The Hobbit: An Unexpected Journey;" "Alice through the Looking Glass," "Pirates of the Caribbean: Dead Men Tell No Tales" and "Star Wars: The Last Jedi."

Two-time Emmy®-nominated **MATT JOHNSON (Visual Effects Supervisor)** was focused on a career in visual effects from a very early age. At the age of 7, he was given a Standard 8 cine camera and began shooting animals on films with Lego models. A couple of years later, he was reading the VFX magazines, teaching himself the technical aspects of computer-enhanced cinematography.

In 1994, fresh out of university and armed with a BA in film, video and photographic arts, Johnson landed his first job in the film industry working as a runner for world-renowned VFX house, Cinesite. He quickly climbed the ranks and by 1999 was working as supervisor on the NBC miniseries "Cleopatra," starring Timothy Dalton and Billy Zane; Johnson was Emmy®-nominated for the visual effects. A second Emmy nomination came the following year for his work on Hallmark's "The Magical Legend of the Leprechauns." Johnson also worked on the highly-acclaimed mini-series "Band of Brothers," "The Lost Empire" and "Hans Christian Andersen: My Life as a Fairytale."

In 2002, he made the switch over to feature films, serving as visual effects supervisor on "Shanghai Knights," starring Jackie Chan and Owen Wilson. Johnson's other notable film credits include "The Golden Compass" (which won the Oscar® for outstanding visual effects), "V for Vendetta," "The Chronicles of Narnia: The Voyage of the Dawn Treader," "X-Men: First Class," "World War Z," "Jack Ryan: Shadow Recruit," "Into the Woods," "Kingsman: The Secret Service," and, most recently, "Now You See Me 2."

The son of a roadie, **WYATT SMITH (Editor)** had an early education on the inner workings of the entertainment world and worked his first job as a production assistant for a Carly Simon HBO special at the age of 12.

Throughout his teenage years, Smith worked on projects for a variety of artists, including Mariah Carey and Paul Simon. In the early 1990's, Smith discovered editing while working at Sony Music Studios in New York City. His reputation grew as an editor, cutting the critically acclaimed music series, "Sessions at West 54th," documentaries for Black Sabbath, Brian Wilson and A&E Biography, music videos for Pearl Jam, John Mayer and Keith Urban, and television specials that include CBS's "Michael Jackson: 30th Anniversary Celebration" and "Elvis by the Presley's."

Expanding beyond music, Smith edited the groundbreaking comedy series "Chappelle's Show." In 2002, at the request of legendary record producer Phil Ramone, Smith began directing multi-camera shows, including the "Songwriters Hall of Fame" (Bravo), VH1's "The World Series of Pop Culture" and performance specials for GRAMMY Award® winners John Legend and Evanescence.

In 2006, Smith edited the seven-time Emmy Award®-winning NBC special "Tony Bennett: An American Classic," directed by Rob Marshall ("Chicago," "Memoirs of a Geisha"), for which Smith was nominated for an Emmy for outstanding picture editing for a special. At Marshall's request, he was brought on to co-edit the Weinstein Company's feature film musical, "Nine," starring Daniel Day-Lewis, for which he received a Broadcast Film Critics' Choice nomination for best editing. Continuing his work with Marshall, Wyatt edited the 3D Disney adventure epic, "Pirates of the Caribbean: On Stranger Tides," starring Johnny Depp and produced by Jerry Bruckheimer.

Smith edited the feature documentary "The Zen of Bennett," which was part of the 2012 Tribeca Film Festival, and provided additional editing for the Weinstein Company's "My Week with Marilyn," starring Michelle Williams, and Radius' "Bachelorette," starring Kirsten Dunst. In addition to editing the concert segments for Sony Pictures' 3D documentary "One Direction: This Is Us," Smith returned to the action-adventure genre, completing "300: Rise of an Empire" for Warner Bros. before moving over to Marvel Studios to co-edit "Thor: The Dark World."

"Into the Woods" represented Smith's third feature collaboration with Marshall. Since then he has edited "Ricki and the Flash," starring Meryl Streep, and "Doctor Strange," starring Benedict Cumberbatch.