

UNIVERSAL PICTURES Presents

In Association with RELATIVITY MEDIA

A WORKING TITLE FILMS / CAMERON MACKINTOSH Production

A Film by TOM HOOPER

HUGH JACKMAN
RUSSELL CROWE
ANNE HATHAWAY
AMANDA SEYFRIED

Les Misérables

EDDIE REDMAYNE
with HELENA BONHAM CARTER
and SACHA BARON COHEN

Executive Producers
ANGELA MORRISON
LIZA CHASIN
NICHOLAS ALLOTT
F. RICHARD PAPPAS

Music by
CLAUDE-MICHEL SCHÖNBERG

Lyrics by
HERBERT KRETZMER

Screenplay by
WILLIAM NICHOLSON
ALAIN BOUBLIL
CLAUDE-MICHEL SCHÖNBERG
HERBERT KRETZMER

Produced by
TIM BEVAN
ERIC FELLNER
DEBRA HAYWARD
CAMERON MACKINTOSH

Based on Cameron Mackintosh's Production of the Original Stage Musical
BOUBLIL AND SCHÖNBERG'S *LES MISÉRABLES*

Directed by
TOM HOOPER

CAST

Jean Valjean	HUGH JACKMAN	Sailor 2	ROSS MCCORMACK
Javert	RUSSELL CROWE	Sailor 3	JAYGANN AYEH
Fantine	ANNE HATHAWAY	Toothman	ADRIAN SCARBOROUGH
Cosette	AMANDA SEYFRIED	Whore 1	FRANCES RUFFELLE
Thénardier	SACHA BARON COHEN	Whore 2	LYNNE WILMOT
Madame Thénardier	HELENA BONHAM CARTER	Whore 3	CHARLOTTE SPENCER
Marius	EDDIE REDMAYNE	Head Whore	JULIA WORSLEY
Enjolras	AARON TVEIT	Client	KEITH DUNPHY
Éponine	SAMANTHA BARKS	Pawn Broker	ASHLEY ARTUS
Gavroche	DANIEL HUTTLESTONE	Organ-Grinder	JOHN SURMAN
Convict 1	CAVIN CORNWALL	Magistrate	DAVID CANN
Convict 2	JOSEF ALTIN	Champmathieu	JAMES SIMMONS
Convict 3	DAVID HAWLEY	Nursing Sister	POLLY KEMP
Convict 4	ADAM JONES	Babet	IAN PIRIE
Convict 5	JOHN BARR	Brujon	ADAM PEARCE
Overseer	TONY ROHR	Clacquesous	JULIAN BLEACH
Mairie Officer	RICHARD DIXON	Montparnasse	MARC PICKERING
Innkeeper	ANDY BECKWITH	Young Cosette	ISABELLE ALLEN
Jailer	STEPHEN BENT	Young Éponine	NATALYA WALLACE
Bishop	COLM WILKINSON	Customer 1	PHIL SNOWDEN
Madame Baptistine	GEORGIE GLEN	Customer 2	HADRIAN DELACEY
Madame Magloire	HEATHER CHASEN	Baby	LOTTIE STEER
Constable 1	PAUL THORNLEY	Tall Customer	SAM PARKS
Constable 2	PAUL HOWELL	Portly Customer	MARK DONOVAN
Fauchelevant	STEPHEN TATE	Handsome Soldier 1	LEWIS KIRK
Foreman	MICHAEL JIBSON	Handsome Soldier 2	LEIGHTON RAFFERTY
Factory Woman 1	KATE FLEETWOOD	Father Christmas 1	PETER MAIR
Factory Woman 2	HANNAH WADDINGHAM	Father Christmas 2	JACK CHISSICK
Factory Woman 3	CLARE FOSTER	Inn Whore 1	DIANNE PILKINGTON
Factory Woman 4	KIRSTY HOILES	Inn Whore 2	ROBYN NORTH
Factory Woman 5	JENNA BOYD	Mother Whore	NORMA ATALLAH
Factory Woman 6	ALICE FEARN	Gillenormand	PATRICK GODFREY
Factory Woman 7	ALISON TENNANT	Citizens	MARK ROPER
Factory Woman 8	MARILYN CUTTS		PAUL LEONARD
Factory Woman 9	CATHY BREEZE	Gavroche's Urchins	MILES ROUGHLEY
Factory Onlooker	JOHN ALBASINY		CAMERON STREFFORD
Bamatobois	BERTIE CARVEL		ALFIE DAVIS
Brevet	TIM DOWNIE		JOSEPH WEST
Cochepaille	ANDREW HAVILL	Beggar 1	JOEL PHILLIMORE
Bamatobois' Valet	DICK WARD	Beggar 2	JACQUELINE DANKWORTH
Hair Crone	NICOLA SLOANE	Beggar 3	AMELIA JEFFORD
Pimp	DANIEL EVANS	Beggar 4	CHRIS BARNES
Sailor 1	DAVID STOLLER	Duc De Raguse	RICHARD CORDERY
		Combeferre	KILLIAN DONNELLY

Courfeyrac	FRA FEE	AMY GRIFFITHS
Feuilly	GABRIEL VICK	FANIA GRIGORIOU
Grantaire.	GEORGE BLAGDEN	AMANDA HENDERSON
Joly.	HUGH SKINNER	ALEXIA KHADIME
Lesgles.STUART NEAL	LUISA LAZZARO
Prouvaire	ALISTAIR BRAMMER	GEMMA O'DUFFY
Madame Hucheloup.	KATY SECOMBE	ROSA O'REILLY
Army Officer	HADLEY FRASER	AMY ELLEN RICHARDSON
Turning Woman 1	LINZI HATELEY	OLIVIA ROSE-AARON
Turning Woman 2	GEMMA WARDLE	ROBYN MIRANDA SIMPSON
Turning Woman 3	GINA BECK	RACHEL STANLEY
Turning Woman 4	KATIE HALL	NANCY SULLIVAN
Turning Woman 5	LISA HULL	REBECCA SUTHERLAND
Turning Woman 6	ANDREA DECK	TABITHA WEBB
Turning Woman 7	JESSICA DUNCAN	Ensemble "Master of the House".
Turning Woman 8	KERRY INGRAM	GERARD BENTALL
Majordomo	JOHN WARNABY	TONY BIGNELL
Father Mabeuf	MIKE SARNE	MICHAEL CAHILL
Café Barmaid	FREYA PARKS	RICHARD COLSON
Mother	ELLIE BEAVEN	KERRY ELLIS
Ensemble "At the End of the Day"	RICHARD BREMMER	SIMON FISHER-BECKER
	ALEXANDER BROOKS	SARAH FLIND
	ELEANOR BRUCE	KELLY-ANNE GOWER
	EMMA DUKES	JAMES GREENE
	STEPHEN MATTHEWS	NICK HOLDER
	PETER SARACEN	CHRIS HOWELL
	SEBASTIAN SYKES	ALISON JIEAR
	PHIL ZIMMERMAN	TERENCE KEELY
Ensemble Factory Women	BESSIE CARTER	MARTIN MARQUEZ
	HELEN COTTERILL	SALLY MATES
	TRICIA DEIGHTON	JEFF NICHOLSON
	MANDY HOLLIDAY	ADAM SEARLES
	CHARLOTTE HOPE	SIMON SHORTEN
	JACKIE MARKS	Ensemble Paris Beggars
	SARA PELOSI	JULIET ALDERICE
	MARY ROSCOE	SEAN BUCKLEY
	AMELIA SCARAMUCCI	VALERIES CUTKO
	CAROLINE SHEEN	SPIKE GRIMSEY
Ensemble "Lovely Ladies"	RACHAEL ARCHER	MATT HARROP
	LORNA BROWN	GEORGINA JACKSON
	ANTONIA CLARKE	PERRY MILLWARD
	MARY CORMACK	PHIL PHILMAR
	SONYA CULLINGFORD	JOYCE SPRINGER
	HOLLY DALE SPENCER	JULIE STARK
		Ensemble Students
		DOMINIC APPLEWHITE
		MATTHEW CORNER

	ANDY COXON	ROB COOPER
	JONATHAN D. DUDLEY	KELLY DENT
	RHIDIAN MARK	LEVAN DORAN
	CHRIS MILFORD	JAMIE EDGELL
	JAMIE MUSCATO	DANIEL EUSTON
	JOSEPH PETERS	BRADLEY FARMER
	JONNY PURCHASE	SARAH FRANZL
	DAVID ROBERTS	DAVID GARRICK
	STEEVEE ROSS-DAVIES	DAVID GRANT
	MATT SEADON YOUNG	JAMES GROGAN
	JOS SLOVICK	PAUL HEASMAN
	SAMUEL J. WEIR	GARY HOPSTROUGH
Ensemble Turning Women	SOPHIE HUCHINSON	PAUL HOWELL
	ELLA HUNT	PAUL KENNINGTON
	CLAIRE MACHIN	MIKE LAMBERT
	BRENDA MOORE	PAUL LOWE
	MISCHA PURNELL	TONY LUCKEN
	ANNETTE YEO	KAI MARTIN
Ensemble Wedding Dancers	JOSEPHINE DARVILL-MILLS	KIM MCGARRITY
	JENNIFER ESSEX	CHRIS NEWTON
	VICKY EVANS	DAVID NEWTON
	EDWARD LEWIS FRENCH	JAMES PAVEY
	NIGEL GARTON	IAN PEAD
	LYNN JEZZARD	HEATHER PHILLIPS
	NICHOLAS KEEGAN	ANDY PILGRIM
	STEVE KIRKHAM	MARCUS SHAKESHEFF
	VANESSA LEAGH-HICKS	MARTIN JAMES SHENTON
	IAN PARSONS	CC SMIFF
	GEMMA PAYNE	HELEN STEINWAY-BAILEY
	CLINTEN PEARCE	SHANE STEYN
	CLAIRE PIQUEMAL	RYAN STUART
	AARON SILLIS	AARAN TOPHAM
	RACHEL STANLEY	ANDY WAREHAM
	IAN WALLER	REG WAYMENT
Stunt Coordinator	PAUL HERBERT	SIMON WHYMAN
Assistant Stunt Coordinator/Javert Stunt Double	ROWLEY IRLAM	MARTIN WILDE
Valjean Stunt Double	RICHARD BRADSHAW	WILL WILLOUGHBY
Stunt Performers	RACHELLE BEINART	BEN WRIGHT
	ANDY BUTCHER	STEEN YOUNG
	MICHAEL BYRCH	
	NICK CHOPPING	
	TONY CHRISTIAN	
	JONATHAN COHEN	
		<u>CREW</u>
	Directed by	TOM HOOPER
	Produced by	TIM BEVAN
		ERIC FELLNER

DEBRA HAYWARD
CAMERON MACKINTOSH
Screenplay by WILLIAM NICHOLSON
ALAIN BOUBLIL
CLAUDE-MICHEL SCHÖNBERG
HERBERT KRETZMER
Music by CLAUDE-MICHEL SCHÖNBERG
Lyrics by HERBERT KRETZMER
Based on the Original Stage Musical BOUBLIL and
SCHÖNBERG'S LES MISÉRABLES
From the Novel by VICTOR HUGO
Produced on Stage by CAMERON MACKINTOSH
Co-Producer BERNARD BELLEW
Executive Producers ANGELA MORRISON
LIZA CHASIN
NICHOLAS ALLOTT
F. RICHARD PAPPAS
Director of Photography DANNY COHEN BSC
Production Designer EVE STEWART
Costume Designer PACO DELGADO
Production Sound Mixer SIMON HAYES AMPS
Hair & Makeup Designer LISA WESTCOTT
Editors MELANIE ANN OLIVER
CHRIS DICKENS ACE
Orchestrations by ANNE DUDLEY
STEPHEN METCALFE
Musical Director STEPHEN BROOKER
Music Producers ALAIN BOUBLIL
CLAUDE-MICHEL SCHÖNBERG
ANNE DUDLEY
Music Supervisor BECKY BENTHAM
Re-Recording Sound Mixers ANDY NELSON
MARK PATERSON
Music Recorded and Mixed by JONATHAN ALLEN
Supervising Sound Editors JOHN WARHURST
LEE WALPOLE
Visual Effects Supervisor RICHARD BAIN
Choreographer LIAM STEEL
Casting by NINA GOLD
Original French Text by ALAIN BOUBLIL &
JEAN-MARC NATEL
Additional Material by JAMES FENTON
Adapted by TREVOR NUNN & JOHN CAIRD
Original Stage Orchestrations by JOHN CAMERON

New Stage Orchestrations by CHRIS JAHNKE
Additional Stage Orchestrations by
STEPHEN METCALFE and
STEPHEN BROOKER
Unit Production Manager PATRICK SCHWEITZER
First Assistant Director BEN HOWARTH
Second Assistant Director HARRIET WORTH
Original London Production Produced in Association with
the Royal Shakespeare Company
Directed by TREVOR NUNN & JOHN CAIRD
25th Anniversary Production Directed by
LAURENCE CONNOR &
JAMES POWELL
Associate Producers THOMAS SCHÖNBERG
FRANCESCA BUDD
Additional Music by ANNE DUDLEY
Financial Controller MICHELE TANDY
Location Manager CAMILLA STEPHENSON
Script Supervisor PAULA CASARIN
Supervising Art Director GRANT ARMSTRONG
Set Decorator ANNA LYNCH-ROBINSON
Construction Coordinator MALCOLM ROBERTS
Visual Effects Producer TIM FIELD
Postproduction Supervisor TIM GROVER
Supervising Music Editor GERARD McCANN
Music Editors ROB HOUSTON
JAMES BELLAMY
Additional Orchestrator, Music Editor and Programmer . . .
RAEL JONES
Dialogue and ADR Supervisor TIM HANDS
Dialogue Editor MATTHEW SKELDING
Co-Supervising Sound Editor STEFAN HENRIX
Musical Staging LIAM STEEL
Dialect Coaching VOX BARBARAE LTD.
Head Dialect Coach BARBARA BERKERY
Dialect Coach ELSPETH BRODIE

FOR WORKING TITLE

Executive in Charge of Production . . . MICHELLE WRIGHT
Production Executive SARAH-JANE ROBINSON

Crane Technicians	LAURENCE EDWARDS	THEOFANO PITSILLIDOU
	GEORGE POWELL	
Trainee Grip	PETER OLNEY	Art Department Trainee
Gaffer	PAUL MCGEACHAN	CHRIS PETERS
Best Boy	WILL KENDAL	Storyboard Artist
Desk Op/Electrician	CHRIS GILBERTSON	DOUGLAS INGRAM
Electricians	THOMAS HYDE	Assistant Set Decorator
	THOMAS TANN	SARAH WHITTLE
	ANDREW BAILEY	Production Buyer
	ANDREW O'DRISCOLL	JAMES HENDY
Rigging Gaffer	ROSS GRAINGER	Assistant Production Buyer
Rigging Electricians	EMILY-JANE GRAINGER	CARRIE GARNER
	ALAN MCPHERSON	Petty Cash Buyer
	JAMIE HUNT	KATIE TURNER
	CHARLIE COX	Product Placement and Clearances Coordinator
	ROY FURNESS	CASSANDRA SIGSGAARD
Supervising Electrical Rigger	GUY COPE	Greens
Chargehand Electrical Riggers	PETER GRAFHAM	JON MARSON
	DARREN RASHBROOK	PETER HOOPER
Stunt Rigger	LENNY WOODCOCK	Modelmakers
Wire Supervisors	CLIVE GOBLE	LIZZIE BRAVO
Wire Assistants	ROB HAYNS	FIONA GOURLAY
	BEN MAHONEY	LIZ PECK
	SCOTT SPEARPOINT	CADI ROWLANDS
Key First Assistant Sound	ARTHUR FENN	ALICE SUTTON
First Assistant Sound	ROBIN JOHNSON	EMMA SAUNDERS
Music Sound Maintenance	PAUL SCHWARTZ	CARA WALKER
Second Assistant Sound	JAMES GIBB	Barricade Construction
Sound Trainee	DUNCAN CRAIG	LEON MCCARTHY
Sound & Music Assistant	ANDREW ROWE	ALAN CHESTERS
Art Directors	GARY JOPLING	STEPHEN CREWE
	HANNAH MOSELEY	JOHN CREWE
Standby Art Directors	BEN MUNRO	Scenic Artists
	SARAH-JANE PRENTICE	ROHAN HARRIS
Assistant Art Director	JANE HARWOOD	NIGEL HUGHES
Art Department Coordinator	JULIA CASTLE	STUART CLARKE
Senior Draughtsman	KETAN WAIKAR	Armourer Supervisor
Draughtsman	GAVIN FITCH	JON BAKER
Junior Draughtsmen	PATRICK HARRIS	Armourer Coordinator
	SOPHIE NEIL	BEN ROTHWELL
Graphics Artists	AMY MERRY	Armourers
	ANITA DHILLON	DAN OSBORNE
Art Department Assistant	KRISTY PARNHAM	KEN GARSIDE
BBC Skillset Art Department Trainee		SIMON NEVILLE
		LIAM BYRNE
		DAVID MAIN
		Production Accountant
		JAMES RICHARDSON
		First Assistant Accountant
		CHRIS NORMAN
		Assistant Accountants
		ANN ORMESHER JOHNSON
		CLAIR HANSON
		SOPHIE OLIVER
		Accounts Assistants
		HARRIET EASTGATE
		OLIVER MITCHELL
		Vocal Coaches
		JOAN LADER
		ROBERTA DUCHAK
		CLAIRE UNDERWOOD
		LIZ CAPLAN
		MARY HAMMOND &
		LINDA KERNS

	MARY MEYLAND	REBECCA COLE
On-Set Pianists	ROGER DAVISON	JAN SEWELL
	JENNIFER WHYTE	JANE WALKER
Crowd Chorus Preparation.	MICHAEL ENGLAND	CARMEL JACKSON
Costume Supervisor.	MARCO SCOTTI	Crowd Hair and Makeup Artists.
Assistant Costume Designers	SONIA ISLA	CHARMAINE FULLER
	SALLY TURNER	LOIS MCINTOSH
Crowd Costume Supervisor.	TIM ASLAM	LAURA MORSE
Costume Department Coordinator.	HELEN TURPIN	JULIE KENDRICK
Wardrobe Master	MARCO DE MAGALHAES	CAROLYN COUSINS
Principal Standbys	BRUNO DE SANTA	MARALYN SHERMAN
	LUCILLA SIMBARI	SHARON COLLEY
	SHEARA ABRAHAMS	NIK BUCK
Costume Assistants	LUCILLE ACEVEDO-JONES	EMMA SCOTT
	JANINE CUNLIFFE	NIKITA RAE
	ANA CUERDA HERMIDA	Prosthetics Makeup Designer
	OLIVER SOUTHALL	KRYSTYAN MALLET
	TRACY MCGREGOR	Hair and Makeup Trainee
	HARRIET KENDALL	SARAH HAMILTON
	YVONNE DUCKETT	Crowd Hair and Makeup Trainees
	ANNETTE ALLEN	KIRSTY McQUEEN
	HENRY CHRISTOPHER	GEORGINA WHITTLE
	LINDA O'REILLY	BBC Skillset Hair and Makeup Trainee
Junior Costume Assistants	JESSIE GELPKE	LUCY ALLEN
	CARLOS FONTANARROSA	Property Master
Costume Trainees.	KIRSTY ALLEN	TERRY WOOD
	HARRY HEWITT	Property Storeman
BBC Skillset Costume Trainee	JASON AIREY	LEIGH BRYANT
Costume Buyers.	KAY MANASSEH	Chargehand Prop Dresser
	MIRANDA CLARKE	JOHN BOTTON
Head Cutter (Ladies)	MELANIE CARTER	Standby Propmen
Head Cutter (Men)	SHARON MCCORMACK	BILLY EDWARDS
Costume Makers	FELICITY CHRISTIAANS	MATT WYLES
	SAM KEYTE	MARK VENN-McNEIL
	GEMMA RASMUSSEN	Dressing Propmen
	MARCIA SMITH	GERRY ATKINSON
	TRETHANNA TREVARTHEN	STEPHEN DOYLE
	STEPHANIE HUAM	TERRY WELLS, SR.
Head of Breakdown	JOHN COWELL	TERRY WELLS, JR.
Assistant Breakdown Artists	CAMILLA BARTHOLOMEW	Additional Propmen
	JOSE RUIZ DORADO	TERRY STINSON
Crowd Hair and Makeup Supervisor	JULIA VERNON	TERRY WOOD, JR.
Hair and Makeup Artists.	KAREN COHEN	MARK SMITH
	HELEN BARRETT	Standby Carpenter.
		ROBERT SANSOM
		Standby Painter
		PETER EDGE
		Standby Riggers.
		DAVID BRIMMING
		GARY LAMBERT
		Standby Stagehand
		CLIVE DRINKALL
		Construction Coordinator.
		MALCOLM ROBERTS
		Construction Manager
		ROB VOYSEY
		Construction Buyer
		BRIGITTE WARD-HOLMES
		HOD Carpenter.
		MARTIN HUBBARD
		HOD Engineer/Metal Works
		NIGEL GRAY
		HOD Painter
		DAVID MEEKING
		HOD Plasterer
		STEPHEN WATTS

HOD Rigger	JOHN FIELD	JOHN DAYNES
HOD Sculptor	JONATHAN MOORE	ALAN GOOCH
HOD Stagehand	KEITH SMITH	LARRY GOOCH
Supervising Carpenter	ARTHUR HOLLAND	MICHAEL GUNNER
Chargehand Carpenters	WAYNE HAMMOND	KAVIN HALL
	DARREN HAYWARD	DARYL KING
	PAUL NOTT-MACAIRE	GEORGE ROBERTS
Carpenters	RAY BARRETT	STEVEN SIBLEY
	DENNIS BOVINGTON	DORIAN SMITH
	MARK BRADY	JAY SOTHERAN
	WARREN BROWNE	MARCUS SPIVEY
	DANIEL BYRNE	MICHAEL WEAVER
	MICHAEL DAVIS	BRADLEY WOODBRIDGE
	ROSS DAVIS	Painter Improver
	WAYNE DAY	Apprentice Painters
	KEVIN DEARDON	
	RICHARD DENYER	Painters Laborers
	TREVOR DYER	
	JAMES GILBERT	Chargehand Metalworker
	IAN GREEN	Metalworkers
	KEVIN HARRIS	
	ROBERT JACKSON	
	STEVEN LAW	
	SIMON MARJORAM	Supervising Plasterers
	ROBERT MAY	Chargehand Plasterer
	DAVID MAYHEW	Plasterers
	PETER MAYHEW	
	TOM McCARTHY	
	KEVIN McNEIL	
	JOSH O'NEILL	
	TOM O'NEILL	
	ALEX ROBERTS	
	ROB SUTTON	
	LEIGH THURBON	
	BARRY WELLER	
	DEAN WELLER	
	JASON WEST	
	JOHN WHITBY	
Carpenter Improver	HARRY CAEN-REILLY	
Apprentice Carpenters	BEN ANGLISS	
	JOE GREGORY	
	HARRY WILSON	
Chargehand Painter	JOHN ROBERTS	
Painters	JOHN CLOKE	
		AIMEE FRANCIS
		ASHLEY NELHAMS
		DANNY WELLER
		DEAN BUDD
		PAUL BUDD
		ANTHONY WASS
		HISHAM EJJAYHA
		SID EJJAYHA
		NORRIE HENDERSON
		BRUCE MAYHEW
		STEPHEN PAGE
		DOUGLAS ALLAM
		ADRIAN AITKEN
		ALEX AITKEN
		OTIS BELL
		JOHN BROWN
		STEVEN COOK
		ROBERT COOTES
		CLIFF ETHERIDGE
		MATTHEW GREEN
		ALAN HOPKINS
		PETER LANGFORD
		BEN LELLIOTT
		GEOFF LOWEN
		CHARLES POLLECUTT
		TONY PUTT
		JEREMY ROSE
		TERRY SIBLEY
		DEREK SMITH
		GARY STOKES
		DAVID STOPPS

	JIM TAYLOR	Special Effects Supervisor	MARK HOLT
	ANDY TOMBS	Special Effects Floor Supervisor	JAMIE WEGUELIN
	STEVE TRANFIELD	Special Effects Senior Technicians	PATRICK O'SULLIVAN
	DANIEL WATTS		DAVID HOLT
	BRIAN WHITE		JAMES DAVIS
	DOUGLAS WOODS		JOHN BOUNDY
	LAWRENCE WRIGHT		MARK VANSTONE
Plasterers Laborers	ROY HARWOOD		PAUL CLARK
	CALLUM HOOK		DAVID WOODS
	DAVID KELLY		PAUL MCGUINNESS
	DAVID SILVERTON		HUGH GOODBODY
	BARRY WHITE	Special Effects Workshop Supervisor	DICKON MITCHELL
Apprentice Plasterers	LEE BRYANT	Special Effects Technicians	LEE HALES
	GEORGE LEIGH		HANNAH WILSON
	CHARLIE WATTS		NICOLE SAUNDERS
Supervising Rigger	STEVEN SANSOM	Special Effects Assistant	KAREN HOLT
Riggers	WESLEY BAIN	Co-Visual Effects Supervisor	SEAN MATHIESEN
	WILLIAM BIMPSON	Visual Effects Coordinator	JENNIE MILWARD-OLIVER
	STEVE DEVLIN	Data Wrangler	ADRIAN RATLEY
	GREG EVANS	Previsualization Artists	JORGE DEL VALLE
	ROBERT GURNEY		JULIEN FOURVEL
	AARON MUIR	Casting Associate	ROBERT STERN
	MARK FOX POTTON	Casting Assistant	LAUREN EVANS
	MELVYN SANSOM	Double/Stand-In for Mr. Jackman	TARIS TYLER
Apprentice Riggers	JAMES LOVELL	Double/Stand-In for Mr. Crowe	DAVID OLIVER
	JAKE RAINSLY-SANSOM	Unit Publicist	STACY MANN
Supervising Sculptor	STEVEN HUNTER	Stills Photographer	LAURIE SPARHAM
Sculptors	JOEL BELSHAM	EPK Producer	PIP AYERS
	ANNIKA HELLGREN	Health and Safety Advisor	MICK HURELL
	DAVID HERBERT	Health and Safety Officer	MALCOLM PEARCE
	JODY KING-BROTHERS	Fireman	DEREK WARMAN
Assistant Sculptor	ROB MULLENDER	Unit Nurse	MORAG WEBSTER
		Pickpocketing Consultant	JAMES FREEDMAN
Sculptor's Laborer	DANIEL MUMMERY	Asset Manager/Green Coordinator	
Supervising Stagehand	GARY DAVIES		MARIA PIA FANGLIULO
Stagehands	STEPHAN BATTERHAM	Transport Coordinator	DEAN MORAN
	EDWARD COOKE	HOD Security	SEAN DESMOND
	JOHN MCNEIL	Security Guards	ANDREW WHITING
	GERARD O'CONNOR		LEE SIMMONDS
	MARTIN O'CONNOR	VFX Editors	JENS BAYLIS
	EDDIE O'NEILL		TONY TROMP
	DAN SMITH		BILLY CAMPBELL
	DAVID SMITH	First Assistant Editors	ALEX ANSTEY
Construction Electrician	PAT MILLER		ALISON LUCY CARTER

Second Assistant Editors	ALEX KALMAKRIAN ANGUS MUNRO LUCY MITRA	End Titles Arrangement	ADAM LANGSTON
Editorial Trainees	RUTH ANTOINE DANIELLE EL HENDI	Music Preparation	DAKOTA MUSIC SERVICES
Postproduction Coordinator.	NICHOLAS HATTON	Harp	SKAILA KANGA
Supervising Music Editor	GERARD McCANN	Cello	DAVE DANIELS
Music Editors and Programmers	NEIL STEMPEL CHRISTOPHE BAUCHSCHINGER MATT ROBERTSON DAVID HEARN	Piano	ANNE DUDLEY
Assistant Programmer	NICK HILL	Master of the House Band	OLLIE LEWIS MARCUS TILT DAVE HARTLEY
Sound Effects Editors.	NIGEL STONE DOMINIC GIBBS SAMIR FOCO ALISTAIR HAWKINS JOHN WARHURST	Assistant Music Supervisor for Hot House Music Ltd.	CATHERINE GRIEVES
Dialogue Editor.	ALASTAIR SIRKETT	Visual Effects by	DOUBLE NEGATIVE
ADR Editor	PAUL CONWAY	VFX Producer	KATE PHILLIPS
Assistant Dialogue Editor	JAY PRICE	VFX Supervisor Singapore	NATHAN MCGUINNESS
Supervising Foley Editor.	KEVIN PENNEY	VFX Producer Singapore	DARCIE MUANGMAN
U.K. Foley Artists	SUE HARDING JASON SWANSCOTT	3D Supervisors.	ALISON WORTMAN DAN NEAL
U.K. Foley Recordists.	KEITH PARTRIDGE BILLY MAHONEY	2D Supervisor.	IAN SIMPSON
Location Foley Recordist	TIM WHITE	FX Supervisor.	FEDERICO FRASSINELLI
Location Foley Boom Operator	NICK GILLETT	Associate VFX Producer.	MATTHEW PLUMMER
Australia Foley Artist.	JOHN SIMPSON MPSE	VFX Line Producers	SAMANTHA TRACEY DARRYL LI
Australia Foley Recordist	PETER SMITH	VFX Coordinators	ALICE INGHAM KATIE BELL NURUL KHAIRIAH MICHELLE KUGINIS ADRIAN STEELE
Australia Foley Facility	FEET'N FRAMES	CG Sequence Leads	STEPHEN ELLIS ROBERT DEAS TANIA RICHARD BENJAMIN HUBER
ADR Voice Casting	LOUIS ELMAN AMPS MPSE ABIGAIL BARBIER	Comp Sequence Leads	ALASTAIR CRAWFORD JELENA STOJANOVIC JOHN GALLOWAY JULIAN GNASS WALTER GILBERT
Additional Engineers	SAM OKELL SIMON RHODES	Matte Painting Supervisor	LUDOVIC IOCHEM
Assistant Engineers	CHRIS BARRETT FIONA CRUICKSHANK OLGA FITZROY PAUL PRITCHARD	VFX Editor.	REUBEN LLOYD- PACK
Music Recorded at	AIR STUDIOS, LYNDHURST HALL, LONDON	Concept Artists.	SIMON GUSTAFSSON HOVIG ALAHAIDOYAN DAN HEE RYU RASMUS JORGENSEN
Music Mixed at	ABBEY ROAD STUDIOS, LONDON	Previsualization Coordinator	AMIE WILLIAMS
Orchestra Contractor	ISOBEL GRIFFITHS	Previsualization Artists	EDUARDO SCHMIDEK THOMAS CARRICK
Assistant Contractor.	LUCY WHALLEY		
Orchestra Leader	ROLF WILSON		

	SOREN PEDERSEN	PETER OCAMPO
	JENNIFER KITCHING	PIERSON LIPPARD
Lead Modellers	KEVIN HUDSON	RACHAEL HENDER
	JOSHUA ROBINSON	RICHARD SIMKO
Modellers	TIMOTHY RUSSELL	ROBERT CONNOR
	ALEXIS LEMONIS	STEVEN KHOURY
	DIRK LAMBERT	SYLVIA KRATZSCH
	EFFANDI MOHAMED	WILLIAM FOULSER
	DUNCAN KUAH	FX TDs GARETH HARBUZ
	TERENCE LAM	XAVIER LESTOURNEAUD
	YONG JIN KIM	SHAUN ROTH
	EIJI KITADA	TIMO-PEKKO NIEMINEN
	NIZHEN PHANG	MATT SADLER
	EDWARD LIM	ANDRAS IKLADI
	ZHIHONG LEO	MENGDI WANG
	CHRIS HART	Lead Matte Painter TIM CLARK
	JUSTI ROMERO	Matte Painters CEDRIC MENARD
Texture Artists	JAMES LEE	CLAUDIA TORRES
	JIYOUNG LEE	DICCON ALEXANDER
	STELLA NG	DONG HUN KANG
	SHIHUA NG	JASMINE WONG
	LUAN NGUYEN	KOUJI TAJIMA
	KRIS JASPER	MFAIZAL KHAMIS
Rigger	FERNANDA MORENO	NATHALIE MATHE
Animators	BEN WIGGS	NGOC HENG
	ALPER AKSIT	NICK MARSHALL
Lead Lighting TDs	GEOFFREY COPPIN	NIGEL WAGNER
	RHYS SALCOMBE	ROMAIN BOUVARD
	JENNI EYNON	Lead Compositors ALICE MITCHELL
Lighting TDs	AMANDA JOHNSTONE-BATT	DAVID MAN
	CHRIS THOMAS	PETER MORAN
	CORI CHAN	JULIA REINHARD
	DANIEL BALDWIN	CHRISTOPH KELLER
	ED PULIS	RICHARD ROBERTS
	ERIC WONG	TREVOR YOUNG
	JASON HUE	JULIEN DUCENNE
	JOHN LAI	Compositors AGUSTIN CAVALIERI
	JON CAPLETON	ALEXANDRE GENY
	KATE CHOI	ANTONIO MEAZZINI
	KEZIAH BAILEY	BRETT STAPLETON-FRENCH
	MARK TAMNY	CHARLOTTE MERRILL
	MARTIN CUTBILL	CHRISTOPHER TAYLOR
	MARTIN JOHANSSON	DANIEL CAIRNIE
	MATTHEW ROBINSON	ELLEN MIKI

EMELINE TEDDER	WARWICK CAMPBELL
ENRIK PAVDEJA	WESLEY ROBERTS
ERIC CHAN	Matchmove Supervisors BENJAMIN COURTIN
FRANCESCA DARE	MATTHEW SALISBURY
FRANCESCO COSATTI	SIMON PYNN
GARTH REILLY	Matchmove Lead CAO YE
GRAHAM DAY	Matchmove Artists FABRIZIA BONAVENTURA
HELEN JOHNSON	THOM CHANG
JAMIE MCPHERSON	DAVID CHIA
JEAN-FRANCOIS LEROUX	LIAM COLLINS
JESSICA SMITH	TOM COULL
JOEL BAUTISTA	PETER DRISCOLL
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JOHN O'LONE	DANIEL GEORGIU
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KAIHSIN CHIN	TZE KEN LIM
KRIS ANDERSON	WILLIAM LIN
KUNAL CHINDARKAR	VIKRAM MOHAN
LIES VELDEMAN	LUAN NGUYEN
MARC RICE	ELAINE ORMES
MARCIN KOLENDO	DIONE QUEK
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OLIVER HEINRICH	TAYHWAH TANG
OLIVIER RYARD	JONATHAN WEBB
PATRICK BURKE	YING XIONG
PAUL SCOTT	HELGA YEO
PO YAN CHAN	Roto/Prep Supervisor. CORINNE TEO
RICHARD STAY	Prep Artists. ELHAM BINSENIN
RODRIGO DORSCH	INDAH MARETHA
RONAN CARR	JOEL AGUILAR
SABINA BIHLMAIER	JULIAN CHONG
SAPTARSHI CHAKRABORTY	LOUISE FONTILLAS
SHAHIN TOOSI	MICHELLE GOH
STEVEN MUANGMAN	PHILIP SWART
TAMMY SMITH	PRERANA JAISWAL
TONY MAN	RICKY CHEUNG
VICTOR PEREZ	SAM REED
VINCENT CHANG	THOMAS STEINER

Roto Lead	HUI YING GOH	WILLIAM WONG
Roto/Prep Artists	AARON NOORDALLY	Lighting and Rendering Supervisor
	ALEXANDER KIRICHENKO	ELAINE KIERAN
	ALFRED ZHUO	Pipeline TD
	AMIRAH BUSAIRI	JAMIE BRIENS
	ANDREA CHUA	Shader Writer
	ANIRUDDHA SATAM	PHILIPPE LEPRINCE
	ASHWINI PRABHU	Research and Development
	BUN YUE CHOY	PETER SUMNER
	CALVIN FONG	HARRY BIDDLE
	CAROLINA KOESNADI	TED WAINE
	CAROLINE CHAI	JONATHAN STROUD
	CHEOWHONG CHIA	AARON CAREY
	CHOON ONG	ADRIAN JEAKINS
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	DANIEL LEATHERDALE	AL CRATE
	DAVID SCHOTT	RACHEL BROOK
	DIANA WANG	MARIA BAROT
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	EWA LAURSEN	SUNDAR KRISHNAMURTHY
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	MORAY CALDWELL	SAUYAN WONG
	NEIL JIANORAN	VFX Editorial
	NICHOLAS LI	VALERIA ROCHA
	PETER WELTON	SIMON ARNOLD
	PHILIP SMITH	BENJAMIN CHUA
	RACHEL FOO	DHUHA ISA
	ROBIN WALSH	Onset Services
	SAMMY WU	CRAIG CRANE
	SHRAMANA HALDAR	KEN McGAUGH
	SOPHIE HILLS	Visual Effects by
	WAYNE CHAN	THE MILL
		Executive VFX Producer
		WILL COHEN
		VFX Producer
		NICK DREW
		VFX Line Producer
		LORNA DUMBA
		VFX Coordinators
		NATALIE REID
		ALEX FITZGERALD
		VFX Editors
		MARK BRIGHT
		ROBIN HINCH

VFX Supervisor	SARA BENNETT	GUSTAF NILSSON
2D Supervisor	GREG SPENCER	LIAM SPENCER
CG Supervisor	NICOLAS HERNANDEZ	NAVEEM MEDARAM
Previsualization Supervisor	JEAN-CLAUDE DEGUARA	
Previsualization Artist	JASON MACDONALD	Visual Effects by
Lead Technical Director	DOMINIC ANDERSON	RUSHES POSTPRODUCTION LIMITED
Technical Directors	DAVID HEMPSTEAD	Digital Effects Supervisors
	JAN SCHUBERT	HAYDEN JONES
		JONATHAN PRIVETT
FX TD	ANDY GUEST	Senior VFX Producers
Modellers	SAM LUCAS	CARL GRINTER
	ADAM DEWHIRST	LOUISE HUSSEY
Texture Artist	JEFF NORTH	VFX Producer
Matchmove Artists	AMY CUTHBERTSON	PAUL JONES
	JACOB FLINT	VFX Coordinator
	DAVID JONES	CHRISTINE LEMON
Matte Painters	CHRISTOPH UNGER	VFX Support
	TURLO GRIFFIN	SARAH BREAKWELL
Compositors	MATT MCDUGAL	Lead CG artist
	HENNING GLABBART	MARK PASCOE
	THEAJODHARAN NAGARAJAN	CG Artists
	CLEMENT HINGRAI	ALAN WILLIAMSON
	LUCIANO LOPES	CRAIG TRAVIS
	FRANK HANNA	MICHAEL DUONG
	BRYAN BARTLETT	LIAM HOFLEY
	VINCE GOODSSELL	ANDY HARGREAVES
	JULIEN RECORD	CHRIS HUTCHISON
	NEIL ALFORD	Compositors
	ELEANOR SUTTON	SIMONE COCO
	SHIZUKA FUKUDA	DAN ALTERMAN
	LUKE SIKKING	NOEL HARMES
	TIM WALKER	ELEANOR ROGERS
	PETER DUDLEY	
	ERI ADACHI	Visual Effects by
Roto/Prep	ELEANOR SUTTON	LOLA VFX
	IYI TUBI	CLIFF WELSH
	SANDRA CHOCHOLSKA	BRIAN HAJEK
		TRENT CLAUS
		ROB OLSSON
		JOSH SINGER
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		MILES FRIEDMAN
		EDSON WILLIAMS
		THOMAS NITTMANN
Visual Effects by	UTOPIA	Additional Visual Effects by
Visual Effects Supervisors	STEVE STREET	WEBvFX
	JOHN LOCKWOOD	
Lead Composer	BRUNO FERNANDES	
Compositors	DAVID STÖDGE SJÖDIN	

Miniature Elements Unit

SFX Supervisor	MIKE KELT
Senior Technicians	MATT LOADER
	TOBY STEWART
	ROBIN SAUNDERS

Technicians	WILL WYATT	NEVILLE YOUNG
	TREVOR "TROG" WILLIAMS	KEN JONES
	NATHAN CHIDGEY	ALAN HUNTER
Trainee Technicians	JOHN MOSS	MARK BELLETT
	HOWARD MOORE	Construction Driver
	OSKARS PANTELEJEVS	KEITH BRESSINGTON
		Facilities Captain
		CHARLES MANNING
		Camera Car Drivers
		RONNIE KLOST
Caterer	RED CHUTNEY	MARTIN FOARD
Director of Operations	FIONA GILBERT	Costume Truck Driver
Head Chefs	TREVOR WILLIAMS	JAMES EVANS
	ADAM GILBERT	Facilities Crew
		DAVE TATE
Personal Chef	JENNY PRITCHARD	JAMES CROWE
Craft Services	AMY DENNING	VICTOR WYNNE
	HONEY MONTAZEMI	CARL MCGREEVEY

FRENCH UNIT

Unit Drivers	LEE EDWARDS	Production Services in France Provided by	FIRSTSTEP
	KEITH WHITHAM	Co-Producer	RAPHAËL BENOLIEL
	ALFIE CAIN	Production Manager	MATTHIEU RUBIN
	DANNY JARMAN	Production Accountant	ASTRID MONARQUE
ROB HEMPENSTALL	NIGEL BIRTCHNELL	Set Dresser	DIDIER DAVIN
MARK CROWLEY	RICHARD CAIN	Painter	YVES MOREAUX
EDDIE CAIN	PAUL ANDREWS	Location Manager	ARNAUD DUTERQUE
BARRY GOODWIN	FRANCISCO PINTO	Assistant Location Manager	JEREMY BAU
CHRIS POPHAM	KITCH YOUNG	Locations Assistant	TIMOTHEE ASPERT
ALAN BRISTOW	ALAN BRISTOW	Director's Driver	DAMIEN CLEMENT
SIMON DENIS	MARK DILLIWAY	Cast Driver	STEPHANE MARTEL
MARK DILLIWAY	KASH HAMEED	Unit Drivers	SEBASTIEN GUERRIERI
JERRY HAMSHAR	JERRY HAMSHAR		RENAUD SCHIFF
CHAS MCCA HILL	CHAS MCCA HILL		BAUDOIN CREPAT
TONY MOLYNEUX	TONY MOLYNEUX		TARA DREYFOUS
PATRICK EARLS	PATRICK EARLS		CIPRIANI ALEXIA
DAVID O'DONOGUE	DAVID O'DONOGUE	Cast Trailer Driver	YOANN LAURO
BRENDAN O'GORMAN	BRENDAN O'GORMAN	Makeup Trailer Driver	MOISE LABIDI
DAVE SKILLINGS	DAVE SKILLINGS	Wardrobe Trailer Driver	SEBASTIEN MICHELON
BILLY PIDGLEY	BILLY PIDGLEY	Aerial Equipment Provider Company	ACS FRANCE
Minibus Drivers	CHRIS HAMMOND	Helicopter Pilot	LUC POUILLAIN
		Aerial DOP/Operator	JIM SWANSON
		Aerial Focus Puller	FREDERIC VIAL
		Main Titles and End Roller by	RUSHES MGFX

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RiggingBLITZ HIRE LTD.
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Child Extras Casting BONNIE & BETTY
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Smoke Operator ANDREW MERLINO
Digital On-Line Editors EMILY GREENWOOD
JUSTIN TILLET
RUSSELL WHITE
Digital Intermediate Head of Department
PATRICK MALONE
Digital Intermediate ProducersMARIE FERNANDES
ROB FARRIS
Digital Film Technical Supervisor . . LAURENT TREHERNE
Data Wrangler DAN HELME
Sound Re-Recording Facility . . HALO POST PRODUCTION
SFX Pre-Mixing GOLDCREST POST PRODUCTION
ADR Recorded at GOLDCREST POST PRODUCTION
DE LANE LEA
Mix Technicians JOHNATHAN RUSH
SIMON HILL
ADR Mixers NICK KRAY
ANDY STALLABRASS
ROB EDWARDS

PETER GLEAVES

MARK APPLEBY

Dolby Consultant CHRISTOPHER QUESTED

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Michael Le Poer Trench
The Osborne Family

Special thanks to all the casts and creative teams that
have kept *LES MISÉRABLES* so thrillingly alive on stage
since 1985, and everyone at Cameron Mackintosh for
their unstinting devotion to our darling Cosette.

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FILMED ON LOCATION IN ENGLAND AND FRANCE
AND ON THE NEW RICHARD ATTENBOROUGH STAGE,
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THIS MOTION PICTURE USED SUSTAINABILITY
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Credits as of November 17, 2012.



Javert (RUSSELL CROWE) confronts Jean Valjean (HUGH JACKMAN) in *Les Misérables*.

Les Misérables

Les Misérables is the motion-picture adaptation of the global stage sensation seen by more than 60 million people in 42 countries and in 21 languages around the globe that is still breaking box-office records everywhere in its 28th year.

Helmed by *The King's Speech*'s Academy Award[®]-winning director, TOM HOOPER, the Working Title Films/CAMERON MACKINTOSH production stars HUGH JACKMAN (*The Prestige*, upcoming *The Wolverine*), Oscar[®] winner RUSSELL CROWE (*Gladiator*, *A Beautiful Mind*), ANNE HATHAWAY (*The Dark Knight Rises*, *The Devil Wears Prada*), AMANDA SEYFRIED (*Mamma Mia!*, *Dear John*),

EDDIE REDMAYNE (*My Week With Marilyn*, *The Other Boleyn Girl*), AARON TVEIT (television's *Gossip Girl*, *Premium Rush*) and newcomer SAMANTHA BARKS, with HELENA BONHAM CARTER (*Harry Potter* series, *Sweeney Todd*) and SACHA BARON COHEN (*Hugo*, *Borat*).

Set against the backdrop of 19th-century France, *Les Misérables* tells an enthralling story of broken dreams and unrequited love, passion, sacrifice and redemption—a timeless testament to the endurance of the human spirit. Jackman plays ex-prisoner Jean Valjean, hunted for decades by the ruthless policeman Javert (Crowe) after he breaks parole. When Valjean



Valjean and his fellow prisoners in Toulon haul a massive ship into port.

agrees to care for factory worker Fantine's (Hathaway) young daughter, Cosette, their lives change forever.

With its story's bands of the disenfranchised joining together to challenge corruption and demand change, Victor Hugo's 150-year-old tale that inspired the world's longest-running musical has never been timelier. Now, *Les Misérables* brings its power to the big screen in Hooper's sweeping and spectacular interpretation of this classic epic. With international superstars and beloved songs—including "I Dreamed a Dream," "Bring Him Home," "One Day More" and "On My Own"—the show of shows is reborn as the cinematic musical experience of a lifetime.

Adapted from ALAIN BOUBLIL and CLAUDE-MICHEL SCHÖNBERG's original stage musical, produced for the stage by Cameron Mackintosh, the screenplay for *Les Misérables* is by two-time Oscar®-nominee WILLIAM NICHOLSON (*Gladiator*, *Shadowlands*), Boublil and Schönberg, and HERBERT KRETZMER (*Les Misérables in Concert: The 25th Anniversary*). The music is by Schönberg, and the lyrics are by Kretzmer.

Working Title Films' TIM BEVAN and ERIC FELLNER (*Atonement*, *Notting Hill*, *Pride & Prejudice*,

Frost/Nixon) produce the film alongside DEBRA HAYWARD (executive producer of *Tinker Tailor Soldier Spy*, *Anna Karenina*) and Cameron Mackintosh (the stage's *Miss Saigon*, *The Phantom of the Opera*, *Cats*).

The accomplished behind-the-camera team includes a who's who of expert craftspeople, led by Oscar®-nominated director of photography DANNY COHEN (*The King's Speech*, *This Is England*), Oscar®-nominated production designer EVE STEWART (*The King's*

Speech, *Topsy-Turvy*), editors MELANIE ANN OLIVER (*Anna Karenina*, *Jane Eyre*) and Academy Award® winner CHRIS DICKENS (*Slumdog Millionaire*, *Paul*), as well as costume designer PACO DELGADO (*Beautiful*, *Bad Education*). The music production and orchestrations are by ANNE DUDLEY (*The Full Monty*, *Tristan + Isolde*), while the orchestrations are by STEPHEN METCALFE (*Les Misérables in Concert: The 25th Anniversary*) and the live-singing recordings are by production sound mixer SIMON HAYES (*Mamma Mia!*, *Prometheus*).

FILM SYNOPSIS AND MUSICAL NUMBERS

1815, Toulon/Digne: After 19 years on the chain gang ("Look Down"), Jean Valjean (Jackman)—prisoner 24601—is released by Javert (Crowe), the officer in charge of the convict workforce. As Valjean struggles to make his way from Toulon to Digne ("Freedom Is Mine") in search of food, lodging and work, he discovers he is an outcast, shunned by everyone. Only Bishop Myriel of Digne (COLM WILKINSON, who originated the role of Valjean in London and on Broadway) treats him

kindly, but Valjean, embittered by years of hardship, repays him by stealing the church's silver candlesticks. Valjean is soon caught and returned, but is astonished when the bishop denies the theft to the police to save him. Henceforth, Valjean decides to start his life anew ("What Have I Done?").

1823, Montreuil-sur-Mer: Eight years have passed, and Valjean, having broken his parole and vanished, has used the money made from selling the bishop's silver to reinvent himself as Monsieur Madeleine—a respected town mayor and factory owner. One of his workers, Fantine (Hathaway), has a secret illegitimate child named Cosette to whose guardians she must send every franc she earns. The other women have discovered this, and when they think Fantine is behaving above her station by rebuffing the factory foreman because of his advances, they demand her dismissal ("At the End of the Day"). She is thrown out without mercy. Fantine pleads with Valjean to help her, but his attention is elsewhere.

Javert, now the inspector of police, has appeared at the factory to see Madeleine. Although Javert thinks they may have met before, Valjean quickly informs him he is mistaken. They are interrupted by a crash from outside, and they hurry out. There, Javert watches in amazement as Valjean lifts a cart, which has toppled onto a driver named Fauchelevent (STEPHEN TATE, a London stage Thénardier for several years). The extraordinary show of strength reminds Javert of the convict Valjean, but he is not confident enough to say so.

Desperate for money to pay for her daughter's medicine, Fantine goes to the red-light district ("Lovely Ladies"), where she sells her beloved locket, her hair and her teeth, then joins the whores in selling herself ("I Dreamed a Dream"). Utterly degraded, she gets into a fight with a violent customer and is about to be arrested by Javert when the

mayor arrives and demands she be taken to the hospital instead. Fantine tells Valjean that she was thrown out by his foreman, that Valjean did nothing to help her, and that her daughter is close to dying. Stunned, he promises to go to the inn in Montfermeil, where her daughter is living, and reunite her with her mother.

Later, Javert hears that the convict Valjean—whom he has been hunting for eight years—has been recaptured, and he goes to see Madeleine to apologize for his suspicions. Valjean conceals his shock and hurries home, preparing to leave before the mistake is discovered. Unable to see an innocent man go to prison, Valjean bursts into the courtroom to confess that he is in the fact the real Valjean, prisoner 24601 ("Who Am I?"). Valjean then goes to the hospital, where he promises the dying Fantine that he will find and raise Cosette as his own ("Take My Hand"). Just as Fantine dies, Javert arrives to arrest Valjean. The two men fight ("The Confrontation"), but Valjean manages to escape.



Javert leads his men through the streets.



Valjean is caught with the Bishop of Digne's silver candlesticks.

In Montfermeil, Young Cosette (newcomer ISABELLE ALLEN) has been living (“Castle on a Cloud”) with Monsieur and Madame Thénardier (Baron Cohen and Bonham Carter), who horribly abuse her while spoiling their own daughter, young Éponine (newcomer NATALYA WALLACE). Keepers of an inn, they run a bawdy business, where they frequently pick the pockets of their customers (“Master of the House”). Valjean finds Cosette freezing in the woods by the inn and takes her back to her guardians, whereupon he pays the Thénardiers to let him take her away to Paris (“The Bargain”).

Just after Valjean and Cosette leave, Javert arrives, cursing the fact that Valjean has eluded him once more. As they make their way to Paris, Valjean is overwhelmed by the love he has for Cosette (“Suddenly,” written for the screen), but there is no time for him to indulge in his paternal feelings. Javert is hot on their heels, and when they arrive in Paris, Valjean and Cosette seek sanctuary in a convent. They find it when they run straight into the very man whom Valjean rescued from certain death, Fauchelevent. That night, Javert pledges to the sleeping city that he will hunt Valjean until he is back behind bars (“Stars”).

1832, Paris: Nine years later, the unrest in the city has been simmering because of the imminent death of

the popular leader General Lamarque, the only man in government who has shown sympathy for the poor citizens who are dying in the streets. We follow the indomitable street urchin Gavroche (DANIEL HUTTLESTONE, West End production of *Les Misérables*) as he jumps from coach to coach, literally dancing over the heads of the elite (“Look Down”), and a group of politically minded students led by Marius (Redmayne) and Enjolras (Tveit) as they gather in the streets. Enjolras rallies the crowd for support, and a pretty young street girl, the now-grown Éponine (Barks), gazes longingly

at Marius, clearly and desperately in love with him.

Later the same day, a street gang led by M. and Mme. Thénardier sets upon Valjean and a beautiful young woman, the grown Cosette (Seyfried), who are giving alms to the beggars. Marius catches sight of Cosette, and he cannot take his eyes off her. It is simply love at first sight. Just then, Javert arrives and breaks up the brawl but fails to recognize Valjean until the former prisoner has vanished. For her part, Éponine reluctantly agrees to help Marius find Cosette, for whom he only has eyes.

As news of Lamarque’s death spreads throughout Paris, the students gather again to rally support for a revolution (“Red and Black”). However, Marius is distracted by thoughts of Cosette, as is Cosette of Marius (“In My Life”). Éponine guides Marius to Cosette (“In My Life”/“A Heart Full of Love”), while her scurrilous father tries to rob Valjean’s house. Valjean, convinced it is Javert who has come after him, tells Cosette they must flee the country. Cosette hastily scribbles a letter to Marius so that he will know where to find her. She sees Éponine and asks her to give the note to Marius. Éponine takes the letter and walks despondently through the lonely streets of Paris (“On My Own”), arriving at the apartment where Marius lives. Heartbroken, she keeps the letter but tells him that Cosette has gone to England.

Set to the ensemble song “One Day More,” we follow the many threads of the story: Valjean and Cosette as they flee, while Marius pines for Cosette and Éponine grieves for a love she’ll never know; Enjolras and the students prepare ammunition for the uprising, while Javert rouses his forces and promises to suppress it. Marius leads the students to the streets, and bolstered by the crowd, they ambush Lamarque’s funeral (“Do You Hear the People Sing?”) and make their call for the people to rise up. A soldier lets off a round of ammunition, and the funeral explodes into a riot. The students break away and race off to their home base, where they prepare to build a barricade and to make their final stand. Disguised as a boy, Éponine decides to rejoin Marius there, and Javert, who has been operating undercover throughout the funeral, also arrives at the growing barricade. Gavroche soon unmasks Javert’s true identity, and the spy is taken hostage by the students.

The barricade continues to grow, and the revolutionaries defy the warning by soldiers to give up. Éponine is killed while protecting Marius (“A Little Fall of Rain”), but she just manages to give him Cosette’s note before she dies. Marius asks Gavroche to take a letter to Cosette, which is intercepted by Valjean. He understands now that Marius and Cosette have fallen in love, and knowing that the students won’t stand a chance, he goes in search of Marius. Valjean gains entry to the barricade and soon sees Javert held captive. Warning the students of snipers and proving his allegiance, Valjean asks Enjolras to release Javert into his custody. Valjean is given the chance to kill Javert but shows him the mercy denied himself. The students settle down for a long night on the barricade (“Drink With Me”), and in the deadly quiet, Valjean prays to God to spare Marius (“Bring Him Home”).

The next day, as Gavroche volunteers to go for more ammunition (“Little People”), the little boy is killed by a soldier. The rebels now face a bombardment by the army, and in the onslaught, Marius is shot. Valjean carries the unconscious Marius away from the carnage, escaping into the sewers. Enjolras and the few remaining rebels are killed. Javert walks through the bodies, grimly surveying the victory of law over rebellion, but the official does not find Valjean until he sees a drain has been lifted...

Valjean pulls Marius through the sewers, and after he meets Thénardier robbing the corpses of the rebels, he emerges from the gutter only to find Javert waiting for him once more. Valjean pleads for time to deliver Marius to the hospital, but Javert threatens to kill him if he attempts to escape. Valjean continues to walk on, but Javert cannot pull the trigger. Javert lets Valjean go, but unable to live knowing that his immutable principles of justice have been broken, he leaps from a bridge to his death.

Marius, unaware of the identity of his rescuer, awakes from the nightmare in his grandfather Gillenormand’s (PATRICK GODFREY, *The Remains of the Day*) home. Still weak, Marius returns to the café where the students



Fantine (ANNE HATHAWAY) is thrown out of Monsieur Madeleine’s factory in Montreuil-sur-Mer.



Forced into prostitution, Fantine is utterly degraded.

ABOUT THE PRODUCTION

**Fight. Dream. Hope.
Love.**

From Novel to Stage to Screen

The story of the musical *Les Misérables* began in 1978, when French composers Alain Boublil and Claude-Michel Schönberg started work on a musical adaptation of Victor Hugo's opus. It was inspired during Boublil's visit to London

plotted their uprising and grieves for his comrades who died for the cause ("Empty Chairs at Empty Tables"). As he turns to leave, he finds Cosette awaiting him. Back at his grandfather's house, Marius recovers in Cosette's care and goes to Valjean to hear his rescuer's confession of his past. Knowing that he must flee so as not to disgrace Cosette in case he is caught ("Who Am I?"), Valjean makes Marius swear that Cosette will never know of his true history.

Marius and Cosette are married, and at the wedding banquet, the Thénardiens try to blackmail Marius in exchange for their silence on Valjean's identity. However, when Marius sees that the ring Thénardier stole that night in the sewer is his own, Marius understands that it was Valjean who rescued him. He fells Thénardier with a blow, and the Thénardiens are thrown out singing in protest as they go ("Beggars at the Feast"). Cosette joins Marius as they rush to the convent so she may learn her true history. They stay with Valjean as he dies, joined by the ghost of Fantine and the bishop ("Take My Hand").

Many years later, the people of Paris have risen in their thousands, and a new Republic is born. An immense barricade is populated by thousands of people ("Do You Hear the People Sing?"). We see amongst them the ghosts of Enjolras and the students, Gavroche and Éponine, Fantine and Valjean—all singing together in triumph.

when, while watching producer Cameron Mackintosh's revival of *Oliver!*—though Mackintosh had no idea of this at the time—Boublil realized the character of the Artful Dodger reminded him of Gavroche, the young street urchin allied with the revolutionary students in Hugo's story. The seed of "Les Misérables" as a stage musical was sown, and Boublil and Schönberg's concept album was released in 1980 and sold 260,000 copies. In September of that year, French director Robert Hossein staged their work in a show seen by more than 500,000 people at the Palais des Sports in Paris.

It was some two years later that a Hungarian director named Peter Farago took the concept album to Mackintosh to see if he might consider staging *Les Misérables* as an English-language musical. Mackintosh at once realized this was something very special and tracked down Boublil and Schönberg. Though Mackintosh didn't speak fluent French, he was entranced. The producer explains: "The music was so phenomenal in its storytelling. I got through only four tracks on the album, and I was so excited I knew I wanted to produce the show."

Mackintosh wanted Boublil and Schönberg to remain a key part of the process, and he put together a brilliant creative team with Trevor Nunn and John Caird as directors and with James Fenton as lyricist. Fenton was

later replaced by Herbert Kretzmer, but he is still credited for giving the show some of its shape and form.

The rest is theater history.

Les Misérables originally opened in London at the Barbican Theatre on October 8, 1985, transferred to the Palace Theatre on December 4, 1985, and after 19 years moved to its current home at the Queen's Theatre on April 3, 2004. When *Les Misérables* celebrated its 21st London birthday on October 8, 2006, it became the world's longest-running musical, surpassing the record previously held by *Cats* on London's West End. In January 2010, the West End production broke another record by celebrating its historic 10,000th performance. Seen by more than 60 million people worldwide in 42 countries and in 21 languages, *Les Misérables* has grown to become undisputedly one of the world's most popular musicals ever, with new productions continually opening around the globe.

Explaining the phenomenon, Mackintosh reflects: “*Les Misérables*’ is one of the greatest social novels ever written. Hugo created characters and wrote of situations both timeless and universal. When you add to that the power of Claude-Michel Schönberg’s score, the brilliance of Alain Boublil’s original French lyrics, and the fantastic, timeless style of Herbert Kretzmer’s writing, the success of the show can be easily understood.”

Over the years, Mackintosh had been approached by multiple filmmakers to translate the show into a film. In fact, the movie rights had once been sold 25 years ago, after the show opened to huge acclaim on Broadway, but the option lapsed and the rights reverted to Mackintosh. The producer would wait, ultimately choosing to work with the U.K.’s most prolific and esteemed production company, Working Title Films. For their part, producers Tim Bevan and Eric Fellner had been interested in producing a musical for some time, but it was a social encounter between Fellner and NICHOLAS ALLOTT, the managing

director of Cameron Mackintosh Ltd., that triggered their interest in *Les Misérables*. Soon after, Bevan and Fellner met with Mackintosh, and conversations about a film adaptation of *Les Misérables* began in earnest.

“It was a daunting task,” provides Fellner, “to turn arguably the theater’s greatest musical into a musical for the big screen. But with it came a privilege that we were inheriting greatly loved material and the opportunity to work alongside the people who had created the show.”

Bevan, Fellner and Mackintosh all agreed that it was crucial to keep the core group who had achieved such success with the stage musical at the heart of the project. From the beginning, Boublil, Schönberg, Mackintosh and Kretzmer remained very much involved in the process.

Until a director was chosen, the producers didn’t know how much of the original team would be part of the process. It was decided, however, that a screenwriter should be brought in to adapt their work for the screen. Soon after the filmmakers’ initial meeting, William Nicholson was charged with the task of penning the screenplay. Debra Hayward, former head of film at Working Title Films, who reunited with the company to produce *Les Misérables* alongside Bevan, Fellner and Mackintosh, explains the rationale: “We instinctively knew Bill was the right person. We had worked with him a number of times, so we knew



Javert stays on the hunt for his archnemesis, Valjean.



Valjean embraces a very ill Fantine.

his work intimately. As well as being a great dramatist, he has a great understanding of music.”

Nicholson, a two-time Academy Award® nominee for his work on *Gladiator* and *Shadowlands*, had previously partnered with Working Title Films on the epic period piece *Elizabeth: The Golden Age*. Says Nicholson: “I came along with screen expertise to take the stage musical and nudge it into a cinematic one. It’s been a fascinating job because I had seen the show many times and absolutely loved it. The theater experience is so powerful and driven by the music, whereas film is more naturalistic, forcing the question of realism and credibility. It was my job to strengthen the plotlines.”

Mackintosh had a clear mandate from the start: He didn’t want to put the show on film; he wanted it to have a life of its own. Expounds Fellner: “Our job was to validate its existence and lead an audience to want to see it, but to retain the core of what this show is—absolutely at the heart of every single frame of the film. We hoped we could maintain what Cameron describes as the ‘DNA of what the show is’ and why it appeals to so many people throughout the world.”

Fittingly, the stars were aligned during the search for a director. Except in this case, the director, Tom Hooper, sought out the project even before the astonishing global success of his Academy Award®-winning *The King’s Speech*. When Hooper heard that Nicholson, with whom he was working on another project, was also crafting an adaptation of *Les Misérables*, he felt ready to tackle it. The director says: “A light bulb went off in my head. I thought it a really interesting idea.” Hooper had not seen the show but knew the music well and was intrigued by the period in which it was set. He wasted no time in going to see the musical. “I saw it on a very hot day in August. There were those three or four

moments where the nerves in my spine were set on fire, and it was extraordinarily emotional. I was struck by how unbelievably addictive the melodies were. Having seen it once, I could not get them out of my head. Claude-Michel had tapped into something very deep with the melodies, their patterns, the structures and the motifs.”

Around that time, Hooper met with Hayward, who was still Working Title Films’ head of production. “It was one of those great serendipitous moments that Tom came to see us just at the time Nicholson had delivered the script,” she says. “He read it, loved it and knew he wanted to do it.”

Agrees Fellner: “Tom Hooper was our first choice. He was the only director to whom we ever gave the screenplay, and from the moment he signed on, it has been a thrilling ride. He is passionate, obsessive in the detail, incredibly hard-working and deeply committed.”

Hooper reflects that he was drawn to the material on many levels: “One of the things that was so exciting about doing *The King’s Speech* was the emotion it provoked in audiences around the world. It made me very much want to make my next film with a subject that would provoke

even stronger emotions.” Moved to tears while reading Nicholson’s script on a flight from London to Los Angeles, Hooper knew that he had found his next film. “With the combination of how the musical made me feel and the effect the screenplay had on me, I thought there was an amazing opportunity to work in a very emotional way. I was drawn to the combination of this extraordinary story and the transcendence and pull of the music.”

In spite of the powerful material they were inheriting, the filmmakers needed to go back to the story’s original source to fill in some of the gaps that appear seamless on the stage but would not be invisible on the screen. Says Hayward: “The book has been a great inspiration for Tom. It was a deceptively difficult adaptation, and whenever we encountered problems, we went back to the book and the answers were there. Bringing in some of the great story elements to fill the gaps without affecting the overall architecture and integrity of the score has been one of the most enjoyable challenges as we embarked upon the adaptation.”

Hooper concurs: “It’s a colossal and masterful work, and it was a great joy to have an excuse to read it and go back to it in adapting the material. The musical has been interpreted in a unique way for film. It’s something Cameron, Claude-Michel and Alain all empowered me to do from the beginning. They didn’t just want a filmed musical; they wanted me to reinterpret it to make it work for film. That’s one of the things that has been so exciting. Claude-Michel’s music is so brilliant and Alain and Herbie’s lyrics so strong that they have allowed for that interpretation. There is tremendous elasticity in the work, and like all great literature, the language allows you to play with the meaning and the pace.”

The first draft of the screenplay that Nicholson wrote was divided into dialogue interspersed with songs. Shares Hooper: “All the new story material that Bill had

come up with and the story material I wanted to add from the book, Bill wrote in the form of spoken dialogue. Yet, the musical itself is through-sung. After a great deal of thought and reflection, I decided that I wanted to honor the musical’s through-sung form. I wanted to create an alternate reality on film where people communicate through song. So at that point, we welcomed the musical’s original creative team—Claude Michel Schönberg, Alain Boublil and Herbie Kretzmer—into the process of creating the screenplay as we asked them to write entirely new lyrics and create a new musical structure and a new song [“Suddenly”] inspired by the spoken dialogue Bill had written. It was a hugely exciting moment where we re-created the original conditions of the musical’s creation in order to interpret it newly on film.”

There was another major attraction for Hooper when he considered a filmic adaptation of a fully through-sung musical. He explains: “I wanted to take a risk and do something very different in a different genre. From the beginning, what excited me was the idea of doing it live. I don’t think I would have done it if it turned out not to be possible to direct the film live, because no matter how good the synchronization is of actors singing to playback, an audience can tell that there’s something unreal about it. It doesn’t feel connected to what is occurring on the screen.”



Valjean admits that he is the real prisoner 24601.



Fantine accepts her fate.

With Hooper’s passionate assurance that the actors would sing live, Mackintosh had no doubts that they’d discovered the right director for the job. He comments: “The only way you can make this music work is by capturing it in the moment. That was one of the first things Tom said when he gave me the reasons why he wanted to do this. Plus, he loved the *Les Misérables* of it. With most of the other directors I’ve talked to over the years, they’d say, ‘I know how to do this song or that song; what I don’t know how to do is have *Les Misérables* sing.’ But that is what Victor Hugo’s novel is about; it’s about all of us, not just the story of Jean Valjean and Javert. I knew the moment Tom had grasped that, that this actually was the person who was going to find his own way of making the story and actually putting us all to work.”

The Perfect Storm of Actors: *Casting the Musical Epic*

The filmmakers set out to find what Hooper often refers to as “the perfect storm of actors.” Elaborates Fellner: “We needed three things from our cast: star power, gifted actors and accomplished singers, and we were blessed to hit a moment in time where that group of actors exists. The cast

that we see in the film is pretty much everyone we originally went after.”

Central to the story is the relationship between Jean Valjean and Inspector Javert, which is more complex than the typical hero versus villain scenario. Released on parole after serving a 19-year sentence for a petty crime, Valjean is branded an outcast and shunned wherever he goes. Two decades of hard labor have turned him into a man who hates the world, and most significantly, hates himself. An act of mercy from a bishop, whom he meets when he is first released from

prison, sets him on the path to redemption. Still, Valjean will spend his life running from Javert, a dedicated and righteous police inspector who relentlessly pursues him. “It’s a particularly muscular story,” reflects Hayward. “The clash between these two men through time is the engine that drives the whole film.” Accurately casting these two central characters was vital to the success of the endeavor.

Both Mackintosh and Hooper required the entire cast to audition, and the director sat with Hugh Jackman approximately nine months before the film was to start principal photography. Of the meeting, Hooper exclaims: “It was the most thrilling audition I’ve ever done. Hugh’s command of acting through the medium of song is completely extraordinary. He can access an emotional life in himself through song almost more profoundly than through conventional dialogue. He is so fluent and so comfortable when he sings that one completely believes it’s his first choice of communication. He was the holy grail for me, a genius at both acting and singing.”

An incredibly charismatic performer of stage and screen, the Tony Award- and Emmy Award-winning Jackman had wanted to do a movie musical for some time. The Australian actor shares Hooper’s memory of his audition: “It lasted three hours. It was Tom’s first working session with the material, and it turned into a workshop. It

was undoubtedly the most exhilarating audition of my life, but I eventually had to tell Tom I needed to go home and put my kids to bed.”

Already a fan of the show, Jackman had seen *Les Misérables* three times and had in fact sung “Stars” during one of his first auditions just out of drama school. “Valjean is one of the greatest literary characters of all time,” he notes. “You follow him for a 20-year span, having been released on parole as an ex-convict, to becoming mayor of a town, to becoming an outcast again. Throughout that time, you see all the ups and downs, the pain and the ecstasy that life brings. He is incredibly human, remarkably stoic and powerful and, ultimately, completely inspiring. His life is truly epic.”

Drawn as well to the universal themes of redemption that Hugo’s story evokes, Jackman says: “Valjean is the recipient of one of the most beautiful and touching moments of grace from the bishop and, in the shame of that moment, he decides to mend his ways and dedicate his life and his soul to God and to being of service to the community. He is constantly striving to be a better person, to live up to what he thinks God wants from him.”

Known as an action star, Jackman has endured grueling training regimens to play James Howlett, better known to legions of fans as Logan/Wolverine. Still, discussing the physicality of the part of Valjean, he says: “I’ve never had a role require more of me or take as much of a physical and emotional commitment. Valjean required everything I’ve done. All the things I’ve done leading up to this, whether it be on the stage or in film, I feel came together in this role. It’s the role of a lifetime.”

Jackman embraced the physical challenges and the changes required of the character as he goes from convict to outcast to mayor over several years. It was decided to shoot the scenes of the convict Valjean at the start of principal photography to allow Jackman to not

only lose weight, but also to grow his own beard. “It was important to tell the story that he had been in prison for 19 years,” notes Jackman. “I was surviving on very limited food, but Valjean was also known for his strength, so I was spending three hours in the gym. It was a tough beginning.” So committed was Jackman to the part, for 36 hours before he shot the opening sequences of the film, the performer also decided to go without water. This gave him the hollowness and gauntness befitting a convict of the era.

As the film’s lead, Jackman would go through war with Hooper and his fellow cast and crew, and the actor admits he can’t think of another director with whom he would do so: “Tom’s a perfect match for the material. He’s a slave to detail and history, as was Hugo. He’s incredibly smart, has a complete grasp of the material and total confidence with the musical form. I think he’s a great filmmaker, and he decided to take on the Mount Everest of filmmaking. He’s our fearless leader.”

Once they had their Valjean, the filmmakers were determined to find a performer powerful enough to act opposite Jackman in the role of Javert. Academy Award®-winning actor Russell Crowe immediately came to mind. Hooper recalls: “I didn’t know Russell was such a commanding singer, or that he had started his career in musical theater. He had this burning passion



Young Cosette (ISABELLE ALLEN) finds hope in Montfermeil.



Madame Thénardier (HELENA BONHAM CARTER) and Monsieur Thénardier (SACHA BARON COHEN) try to exploit Cosette.

to do a musical. We could not believe our luck that one of the biggest movie stars on the planet and one of the world's great actors was a passionate musical man with a background in music."

Unlike the majority of his co-stars, Crowe did not see the show until after the filmmakers had approached him, but he understood its longevity right away. "There were so many powerful songs and themes with universal appeal," he says. Very quickly, Crowe became excited about the challenge. "It was something I wanted to do. I wanted to spend that time with music in my life, surrounded by it, which so much of my life has been."

Crowe, like Jackman, had no problem auditioning for Hooper and the producers, and the call was set two months after his initial meeting with the director. Explains Fellner: "The actors understood auditioning was for their sake as much as ours. We wanted to make sure that they were comfortable singing and acting, and confident they could deliver over a 12-week shoot."

The actor admits he took an unusual approach to the follow-up. Recalls Crowe: "I had this idea on the day of the audition that I should walk there, something I would have done when I was starting out, when the audition was basically the difference between eating and not eating or

being able to pay the rent or not. It was 28 blocks from where I was staying and pouring rain. I had the opportunity to jump in a cab, but I knew if I did the audition wouldn't go right." To the astonishment of the producers, Crowe arrived at the audition soaked to the skin. "I don't think I'd been more excited about playing a character since John Nash in *A Beautiful Mind*."

Key to Crowe's portrayal of the legendary antagonist was fleshing out Javert's motivation for why he doggedly tracks Valjean over the decades...and why he makes the ultimate sacrifice for law and order. Reflects Hayward: "It needed an actor of immense skills to plumb the depths

of the character, as Russell has done, to understand why ultimately this man would take his own life."

Crowe offers some insight into the crucial dilemma Hayward mentions: "Javert is a man with a very specific morality and a specific understanding of the way the world works: what is good and what is evil. When he is proved wrong, when a man he believes to be bad turns out to be good, Javert is broken."

As was true of his Valjean, Hooper's Javert was fully committed to bringing the character to life. "Russell's preparation for this role has been extraordinary, and he has been such an amazing person to work with," compliments Hooper. "He has such fine intellect and such an extraordinary amount to bring to storytelling, which I have so enjoyed and benefitted from."

Echoing Jackman, Crowe recognizes the Herculean challenge Hooper gave himself: "Tom's put every ounce of his being into this. He worked seven days a week and still managed to keep himself balanced. He's a tough guy; when he wants something, he wants it and he's going to have it, but that's the kind of director you want to work with."

Anne Hathaway's connection with the project began long before the filmmakers approached her to try out for

the role of Fantine. When Hathaway was seven years old, Mackintosh had cast her mother in the U.S. national tour of *Les Misérables* as a factory girl; she also played Fantine a number of times during her time with the company. Truly, Hathaway had grown up with the music and loved it. Supplies Hooper: “Annie is the female equivalent of Hugh in terms of having that extraordinary facility at knowing how to act through song. And it’s not just acting through song. It’s acting in *close-up* through song, the demands of which make it quite different from performing on stage.”

The actress was in good company with Jackman. Hathaway also spent a three-hour audition with Hooper and waited a month before she learned she had the part of perhaps the most tragic of characters in Hugo’s story. Forced into prostitution after she is thrown out of the factory, her descent into utter degradation is heartbreaking. “She just wants love and to be free to love,” explains Hathaway, “but the heart she wants to share becomes damaged and disregarded. The depth of Fantine’s suffering gives life to the love you experience in the rest of the film.”

Hathaway’s dedication to the role was by all accounts extraordinary, and her physical journey, as well as the emotional one, was just as intense as Jackman’s. Not only did she choose to have her own hair cut in the scene where Fantine sells her tresses, the already slim actress lost a great deal of weight to make completely believable Fantine’s physical decline from, and ultimately her death because of, consumption.

“Over the course of five weeks, I lost 25 pounds,” relays Hathaway. “It was very intense and very extreme and to be honest, if I had stopped and really thought about what I was doing, it probably would have felt too hard. I knew that I had an end moment, and all I needed to do was keep my spirits up and keep my focus on that point. I’m not method,

but I was playing a martyr. So any kind of suffering that I was going through I wouldn’t feel it as suffering. I would have felt as she would, which was instant transformation.”

While many musicals have good portions of dialogue, *Les Misérables* is almost completely through-sung. That would prove an enormous challenge to the cast and crew as production was underway. Hathaway and Hooper discussed that she would be singing live, and she was prepared for the task. “I was supportive of the idea of singing it live,” says the performer. “There are musicals that have a certain sensibility to them, where doing it live wouldn’t make much of a difference. It’s probably easier to have a track and do it that way. But when you have a story this dramatic, where there’s no dialogue to see you through—and where everything is so in the moment—it’s a lot of pressure to have to sing all the time, but it’s still so spontaneous. You’re able to keep that and honor that and explore that. It’s a risk, but the benefits outweigh the potential cost.”

The filmmakers had specific ideas about the talent who should play Cosette and Marius, and in Amanda Seyfried and Eddie Redmayne, the team found their embodiment of the young lovers. “I searched long and



Cosette holds on tight to her savior, Valjean.



Éponine (SAMANTHA BARKS) is devastated by her unrequited love.

hard for my Cosette,” sums Hooper. Known to audiences for her portrayal of Sophie, the young bride-to-be trying to find her real father in the global smash hit *Mamma Mia!*, and more recently for her starring roles in *Dear John* and *Letters to Juliet*, Seyfried delivered astonishing vocals that distinguished her from all others. On Hooper: “Amanda has that amazing ability to command both disciplines, and on top of that she is mesmerizing on screen.”

Seyfried’s exposure to *Les Misérables* first happened when she encountered the regional tour at age 11 in Philadelphia. Then at 15, she played Cosette at a school recital. “Cosette is the main source of light, hope and love in the story,” says the actress. “There’s a responsibility to bring this positivity to the role because it is so tragic in so many ways. It’s a wonderful character to play. She’s so full of life and possibility.”

Eddie Redmayne has been a colleague of Hooper’s since Hooper directed him in the television series *Elizabeth I*. Encouraged by Schönberg, who knew Redmayne socially, the actor decided to submit himself on tape to the filmmakers. For his audition, he sang Marius’ signature number, “Empty Chairs and Empty Tables.” Redmayne elaborates: “I’d heard Tom was doing this. I was in a trailer in North Carolina playing a cowboy, and I recorded the song on my iPhone. That was the start of the most

intensely rigorous audition process. It was completely terrifying.”

Hooper admits that he was thrilled to hear from his former actor: “That first taped audition got me incredibly excited. Eddie was my dream casting, and to learn he could sing at that level was the most fantastic discovery.”

Like Seyfried, Redmayne had discovered *Les Misérables* long before Hooper’s film was on his radar. “I saw the show as a child, and I obsessed about being Gavroche,” he laughs. “As a nine-year-old, I wanted to be the street urchin jumping in and out of

barricades.” He was beyond thrilled when he landed the part of Marius, the politically engaged student who is passionate about the inequality in France and ready to fight for his cause when he falls in love with Cosette. Redmayne describes the event as “a Romeo and Juliet moment, which sends him spinning. It feels incredibly special to be part of this.”

The beautifully tragic Éponine is played by British actress Samantha Barks, making her feature-film debut in this production. Barks starred as Éponine in the London production of *Les Misérables* (from June 2010 to June 2011), and was handpicked by Mackintosh to play the role in the 25th anniversary concert of *Les Misérables* at the O2 arena. After he saw her play the role in her opening night at the Queens Theatre in London’s West End, the producer knew she was perfect to immortalize Éponine at the event. But, in fact, she was on Mackintosh’s radar since she had competed in a reality television series called *I’d Do Anything*. In the show, she was one of the finalists in the search for an unknown lead to play Nancy in Mackintosh’s *Oliver!*

Barks came in third, but eventually played Nancy in the U.K. tour of the show that opened in December 2010, and she is currently starring in the U.K. tour of *Oliver!*, having been given a leave of absence to appear in *Les Misérables*.

It was on stage at the end of a performance in Manchester that Mackintosh announced she'd won the role of Éponine in the filmic version of *Les Misérables*. She tweeted that it was "the most incredible moment of my life." Barks shares her connection to the classic figure: "I only have to hear the opening two bars of 'On My Own,' and it breaks my heart. I feel so close to Éponine. I've traveled so far with her. It makes me so proud to be playing her because she's such a beautifully written character."

Hooper and Mackintosh's fellow producers knew Mackintosh had discovered a very special talent. Sums Fellner about Barks' time on the set of the film: "Samantha is a wonderfully trained theatrical singer, and you could just sit on the stage and listen to her singing 'On My Own' all day."

Bringing their fascinating choices and respective comedic geniuses to the roles of the bawdy innkeepers-cum-professional thieves, Monsieur and Madame Thénardier, are Sacha Baron Cohen and Helena Bonham Carter. The film reunites Hooper with Bonham Carter, who was nominated for her second Oscar® for her role as Queen Elizabeth in *The King's Speech*. As well, she shared screen time with Baron Cohen as Pirelli in director Tim Burton's movie musical *Sweeney Todd*.

Hayward offers the impact of these characters upon the production: "Monsieur and Madame Thénardier provide much needed comic relief. With such demanding material, you have to have moments of levity, and Cameron and the creators of the original stage show knew this. 'Master of the House' is one of the best-loved numbers in the musical. We did not have to look further than Helena Bonham Carter and Sacha Baron Cohen to find that perfect comic pairing. The fact that they have both got great voices was the icing on the cake."

The principal cast of *Les Misérables* is rounded out by American actor and rising Broadway star Aaron Tveit, who plays the

impassioned student revolutionary Enjolras. He is joined by youngsters Daniel Huttlestone (who played Gavroche in the West End and is currently starring as the Artful Dodger, opposite Barks, in *Oliver!* on tour) as Gavroche, Isabelle Allen (who is also playing the part in the London stage production) as Young Cosette and Natalya Wallace as Young Éponine.

Coming aboard in supporting roles are multiple stars of the London stage. They include Colm Wilkinson, the original Jean Valjean in the 1985 London and 1987 Broadway productions of *Les Misérables*, in the pivotal role of the Bishop of Digne; FRANCES RUFFELLE, who originated the role as Éponine, for which she won a Tony Award, as one of the Lovely Ladies; BERTIE CARVEL, winner of the 2012 Olivier Award for his turn as Miss Trunchbull in *Matilda: The Musical* (which is about to repeat on Broadway), as Bamatabois; well-known star of stage and screen MICHAEL JIBSON as the factory foreman; DANIEL EVANS, a two-time Olivier Award winner for Best Actor, most recently for *Sunday in the Park With George*, as the pimp; KATY SECOMBE, who has played Mme. Thénardier at the Queen's Theatre several times, as Mme. Hucheloup; KILLIAN DONNELLY, who played Enjolras at the Queen's Theatre, as the student Combeferre; FRA FEE, who recently starred in *Les Misérables* at the Queen's Theatre, as the



Marius Pontmercy (EDDIE REDMAYNE) holds off the French soldiers.



Enjolras (AARON TVEIT) leads the students in rebellion.

student Courfeyrac; CAROLINE SHEEN—who recently played Fantine at the Queen’s Theatre—leading actress KATE FLEETWOOD—who played Lady Macbeth at the National Theatre—and HANNAH WADDINGHAM—star of *A Little Night Music* and *Kiss Me Kate*—as factory women; and Olivier Award-winning actor ADRIAN SCARBOROUGH as the Toothman.

With an amazing cast in place, an accomplished crew embracing Hooper’s vision and bringing enthusiasm and passion to the project, it was time to begin principal photography at Pinewood Studios and at historical and landmark locales in the U.K. and France.

Singing Live:

The Music of Les Misérables

The creators of one of theater’s greatest scores of all times were a welcome presence on set throughout production, appreciating the latest incarnation of their life’s master work. For the cast, having Schönberg and Boubil present raised the bar for their self-expectations. Hathaway speaks for the group: “You absolutely want to please them and impress them and bring their vision to life, and they have been really supportive of the process and very understanding that certain adaptations have had to be made.”

The transition from stage to screen was always going to be a challenging one, but Hooper’s vision that every actor sing live raised the bar even further. Relays Fellner: “Tom wanted to bring the audience as close as possible, and quite simply, an audience connects best with a live performance. But it was a risk, not only from a technical point of view, but because of the demands it put on the actors having to sing all day.”

Musical director STEPHEN BROOKER, one of Britain’s leading musical theater conductors and figures,

heads Mackintosh’s worldwide music team—conducting and supervising the music on many of his shows. Brooker shares his thoughts on the decision to have the cast sing live: “It was without a doubt the right choice. It gave the actors the real chance to be very emotionally connected to the text.”

Hooper expands upon the conundrum: “The problem when you’re singing to playback is that it denies the actor of being in the moment because they have to stick to the millisecond of a plan laid down months before. Whereas, when they sing live, an actor has the freedom to create the illusion that the character is acting in the moment, which has a profound effect on the power and the realism of the performance. There’s so much emotion in *Les Misérables*, and I wanted the actors to have options which might be created by the performance—options which they would be unlikely to have in a recording studio months before.” Another bonus? This meant that the actors’ performances were not restricted and dictated by the tempo of an earlier recording.

Though production sound mixer Simon Hayes was charged with the enormous task of capturing the live sound, he was hugely supportive of Hooper’s vision. He commends: “I knew instinctively that when Tom first started talking to me about this project, his vision to record the sound live was right. There are probably only 15 to 20 lines of dialogue

in the whole film. I don't think the audience would have accepted actors lip-synching for an entire film."

The performers were supported by vocal coaches with whom they would warm up daily before going on set. Once on location, actors were given earpieces, which allowed a live on-set pianist to play into their ears. The instrumentalist watched the live performance on a monitor so that the actors could dictate, by their movements, where the melody and the tempo should come. The voices were also recorded without the piano accompaniment, which allowed an orchestra to score correctly in the postproduction phase of the film.

Hayes describes that it was never easygoing: "On the first day of the shoot, we had Hugh up a mountain. We were pretty high up, the air was getting thin, and it had taken us an hour and a half to carry all the equipment up. What was immediately evident to me in the live recording was that, as Hugh is striding across the mountain, you can hear that he's out of breath. He's a fit man; he trains very hard but you can hear that he's struggling with a lack of oxygen, and it comes across in his voice. He sings it beautifully, but he's clearly walking across a mountain range. It's an extraordinary performance. At once, I understood Tom's vision and knew how well it was going to work. There was something in the way that you connect on a human basis with that piece of singing that you wouldn't do if he was lip-synching to a prerecord."

Likewise, the actors appreciated their director's unorthodox decision, one that could have been proved insane by absolutely anyone's vocals being off for the day. Surmises Jackman: "It was a bold but correct choice and daunting for the actors, but it gave us a freedom we would not have had in our performance. It meant I could just get on with the acting and not be locked into a performance I'd done on a soundstage three months before. It made it feel real and immediate."

Agrees Crowe: "The benefit that recording it live brings is that you are not restricted emotionally. By being able to explore in the moment, we made some interesting and fascinating discoveries about the characters and the relationships between them. I think it has been key to why this experience has been so fulfilling."

Hathaway, who performs a gut-wrenching, bravura performance of the iconic song "I Dreamed a Dream," adds, "Not only did you have to open yourself to something you've never done before, but you're with a bunch of other actors who've never done this before, a crew that has never shot a movie like this, and a director who's never done anything like this. Although we were all at different levels of experience within our careers, we were all at square one when it came to this."

"It was wonderful to have that same level of vulnerability but also to feel supported and support each other," Hathaway continues. "I learned the song backwards and forwards and then applied the reality of the scene. The reality is that Fantine is devastated, and she's just become a prostitute. The song is in a different place than it is in the show. In the show, it comes just after she's been fired from the factory, so there's still that little bit of hope. But in the movie, she's literally at the bottom of a hole... looking up and realizing she's never going to



Eponine seeks comfort from Marius.



A wounded Marius is reunited with the love of his life, Cosette (AMANDA SEYFRIED).

climb out of this. There seemed to me to be something almost selfish about trying to go for the pretty version of it. I decided to apply the truth to the melody. It was scary to bring this rawness to the song, which has been sung by some of the greatest singers who have ever lived. But I had the support of Tom, Cameron, Claude-Michel and Alain, so we just went for it.”

For her part, Seyfried describes the intense experience this way: “There’s no way to prepare for live singing in film. When I did *Mamma Mia!*, we spent two days in the recording studio. We listened to our voices, as much as we could without going insane, to memorize timing and breath...and so we could lip-sync. On *Les Misérables*, the experience was like living the life of a singer.”

Although Barks has the additive experience of appearing in the show on stage, she also found singing live on film quite daunting. She reflects: “When I performed ‘On My Own,’ I sang that song from start to finish, take after take after take, probably 15 times. That was a new experience for me. In the theater, I did it once a night, eight shows a week. But during the shoot, we were doing it every day, all day, and it’s a different kind of discipline. You really had to look after yourself staminawise, and everyone was in the same boat.”

Magical Realism:

Sets and Locations

Lensing in France

Following several weeks of rehearsals, costume fittings, and makeup and camera tests, the *Les Misérables* production began a 12-week shoot with a reduced unit in Gourdon in the south of France. In this locale, Hooper and his regular production designer, Eve Stewart, had found an unrivaled mountainous landscape against which to shoot Valjean’s walk to freedom. Says Stewart: “It was important spiritually that we shoot in France, and Gourdon

offered us something so special and unmatched.”

The filmmakers knew one of their biggest challenges in translating material from the theater to the big screen would be in opening it up to make it cinematic. Extrapolates Hayward: “There’s the entire story in the book, the passages of time, the great landscapes, Paris in the 19th century—all incredibly visual and hard to render in the theater. We took huge advantage of the visual elements of the musical and book and expanded upon them. We were determined to make an epic visual experience, as well as a great musical one.”

Drawing her inspiration from both rich sources, the designer immersed herself in reams of research to inform the shared vision she and Hooper had for the look of the film. “It was important to pay homage to the musical, which we chose to do with the theatricality of the sets, and the colors and textures,” says Stewart, “but we felt it was equally important to make the reality believable. Otherwise, the drama and misery of the situations our characters were living in would not be as poignant and emotional.”

Les Misérables marks Hooper’s fourth collaboration with Stewart, and the director acknowledges the shorthand that has developed between them. Hooper says: “Eve has done a remarkable job. There’s something great about the creative collaboration that deepens each time you do it.

Eve knows the way I shoot, and she creates opportunities for me to shoot that she knows will excite me. I have been very guided by extreme historical accuracy in much of my work, and it was great that Eve set me slightly free from some of those structures while still creating a very real world.”

Life on the Docks

Once the production returned to England from France, principal photography moved into full swing. The ensuing locations provided the cast and crew with a tour of landmark historical sites in the U.K., as well as the opportunity to film a timeless story against some truly inspiring backdrops.

Portsmouth Historic Dockyard in the south of England, a world-class tourist destination and working naval base that welcomes approximately 500,000 visitors a year—and where the legendary HMS *Victory* is moored—gave Hooper the almost biblical backdrop he needed for the film’s opening sequence. We first meet Valjean, alongside the other convicts, as they haul a massive ship in for repair. Soon after, Javert hands Valjean his precious ticket of leave.

Using one of the base’s dry docks, normally used to repair vessels—and which the crew ironically filled with water so it would appear as if the convicts were pulling the battered ship out of the water—presented one of the biggest logistical challenges on the film. The camera crane, the wave- and wind-machines and the rig with the ship’s ropes had to be craned into the dock during a very short window of preparation, given that the production had chosen to use one of the massive functioning docks. On shooting days, navigating cast and crew down the very steep and wet steps to the docks was seriously hair-raising, and it was a small miracle that the unit left that location without injury.

Now that it had its sea legs, the unit relocated to Chatham, another working historic dockyard and museum in Kent in the southeast of England. This rather wonderful location provided the production with several huge sets,

which were prepped for more than a month prior to shooting. The site included Fantine’s factory set, created in the Tarring Yarn House, which was built between 1786 and 1791 and historically used for dipping molten yarn for rot proofing. Discovered by Stewart, the beautiful building offered the perfect space in size, color palette and texture; Stewart and her team only had to add the set dressing. Says the production designer: “It was a rope barn where they made rope for Nelson’s boat to fight Napoleon, a rather magical, if ironic, connection with our story.”

Next up, the cast and crew shot the hospital for Fantine’s death scene and the confrontation between Valjean and Javert. Filmed in the cockloft of the ropery, the scenes were staged some four floors up in a space that is approximately a third of a mile long. It was the first time permission had been given to lens in the gorgeous historical building, the only one of its kind left in the world. The crew had to tread very lightly. The old timbers—some



Javert stands among the bodies of the fallen rebels.



Madame Thénardier is a born opportunist.

of which date back to the 15th century—have absorbed the fumes that resulted from the making of rope. This made the setting a virtual tinderbox. Use of naked flames and SFX smoke was strictly forbidden by the grounds, so the crew had to develop artificial methods to create flickering flames and smoke for dressing the set.

Chatham also provided the location for the streets of Montreuil-sur-Mer and its red-light district, which Stewart and her team integrated credibly with the spectacular *Lovely Ladies* set built at Pinewood Studios (where the unit relocated after Chatham). Inspired by a mix of the work of French artist Gustave Doré, existing docks and warehouses in Toulon, and the historic docks in Chatham, Stewart's spectacular set took eight weeks to create. To build the space, a visual and physical metaphor for Fantine's descent, it required the combined skills of plasterers, carpenters, sculptors, greensmen, marine rigging specialists and scenic artists. The brickwork was made from plaster sheets on a timber base, and the main boat was sculptured from polystyrene on a metal frame, then hard-coated with plaster.

Giant figureheads carved from polystyrene helped to give the set its theatricality; these fantastical yet realistic elements were masterful works of Stewart's paint team. Upon the walls, the crew painted slime and mold effects

and placed nine tons of seaweed that was shipped from the Outer Hebrides in Scotland. Additionally, 10 tons of green sand and mud were brought onto the set, as well as sack loads of mackerel and hake that were hauled in from London's Billingsgate Market at 2:00 every morning (and disposed of every night). Rather uncomfortable for cast and crew alike, it smelled as much like a real harbor as it looked like one.

Standing upright proved a challenge, especially as the team operated equipment and conducted hair, makeup and costume checks. Sums set decorator ANNE

LYNCH ROBINSON: "The set had to be as hellish as possible. We needed to show how Fantine had reached the bare bones of her existence." Setting the "I Dreamed a Dream" number in the rotting hulk of an old ship mired in the mud of Montreuil-sur-Mer intensified the harrowing nature of the descent. Gathered in that cold, dark and damp space, the crew watched in wonder at Hathaway's extraordinary live performance on the remarkably convincing set.

Elephant of the Bastille

The unit next moved to the Old Royal Naval College in Greenwich, Christopher Wren's twin-domed riverside masterpiece and an iconic landmark in South East London. There, Stewart most notably positioned the Elephant of the Bastille, the Paris monument originally conceived by Napoleon and immortalized by Victor Hugo as Gavroche's shelter in the Place de la Bastille. The piece provided a striking centerpiece for Lamarque's funeral procession, the beginning of the student uprising and the film's finale sequence. Carved from polystyrene, the 40-foot-tall elephant took about a month to craft at Pinewood. Once made, it was transported to the location in large disassembled parts and reassembled. The elephant also formed part of the background of the huge barricade in the film's finale, another giant build for the designer's

crew. Mackintosh so loved the elephant that he saved it from the skip at the end of the shoot and moved it to the grounds of his house in the west of England.

As the finale covers the successful French revolution of 1848, by which time the rebels had mastered the art of building barricades, Stewart and Hooper knew they had to make the set as big as possible. Sourcing hundreds of pieces of reclaimed furniture—doors, pews, paneling, chairs and tables—from Wales, Belgium and various house clearances, Stewart and Robinson’s team had only two weeks to build a barricade onto the flatbeds of an Arctic truck, so it could be transported to Greenwich just ahead of shooting. Given the exceptionally large and unusual load, special permission had to be obtained to drive the barricade, as well as the elephant, to Greenwich. By the time the elephant was loaded into the barricade, the structure spread more than 100 feet wide by 40 feet high.

Streets of 1832 Paris

After another stint at Chatham and a brief visit to Winchester to shoot Valjean’s death scene in the beautiful, understated chapel of Winchester College—in addition to using Winchester’s cobbled streets for Javert’s pursuit of Valjean and Cosette through the streets of Paris—the unit returned to Pinewood to begin the extended shoot on the newly built Richard Attenborough Stage. Here, the production designer made full use of the tallest stage at Pinewood, which comes in at 50 feet tall. She needed the space to render 1832 Paris, which she heavily referenced from the work of Charles Marville, a photographer who captured the city before it was largely torn down during the Haussmann Plan of the mid-1800s.

In just under 10 weeks—with a workforce of some 200 carpenters, sculptors and painters—the streets of 1832 Paris rose approximately 40 to 45 feet. Most of the Paris that we recognize

today did not exist at the time the story is set, and there are very few remaining medieval buildings that resemble those photographed by Marville. Stewart and her team relied on a great deal of reference from period books, etchings and paintings of Paris, French museums and historical websites. “The buildings really were that tall,” explains Stewart, “and we took the decision to make them that tall because we didn’t want to overburden the film with computer graphics. We wanted to keep the theatricality but also the texture and the reality of the world we were trying to create. It was amazingly good fun, finding shops and buildings to come together in a mishmash of color of higgledy-piggledy reality.”

The director admits that he stood in awe as he watched his crew create. Hooper says: “Building these colossal sets was great fun. I was trying to achieve a combination of extreme realisms so that the film would feel rooted in a visceral reality and magical realism. There’s an operatic aspect to it and therefore an opportunity to create a style that’s a bit heightened from reality.”

Stewart describes that one of the biggest challenges was getting her carpenters to build in crooked lines. She laughs: “I literally had to drag rulers out of their hands because they couldn’t get their heads around building a window that slanted wildly to the right.” It



Cosette and Marius celebrate their union.



Cosette searches desperately for her father, Valjean.

was particularly important to Hooper and Stewart that the Café Musain, where the revolutionary students gather and where Marius performs “Empty Chairs and Empty Tables,” have an incredibly precarious lean to it, rendering it isolated and fragile and emphasizing the nature of their dwarfed revolution.

Hooper extrapolates on the logic: “This is where the students plan their revolution, where they build the barricade and where they mostly end up dying. I liked the idea of creating through their home a symbol of their fragility. The building has insubstantiality to it, and physically showing the vulnerability of their great dream was very important to me.”

One of the wildest and most unexpected moments during the course of the shoot came when the students, led by Marius and Enjolras, were building the barricade. Describes Hooper: “The plan was to build part of the barricade on screen, and then Eve and her team would complete the work she had prepared on a neighboring stage. But on the day of filming, and in a moment of wild abandon, I let the cameras run, and the students and citizens ripped every piece of furniture, every door, every shop front they could get their hands on and built the entire barricade in real time. It was

exactly the energy and revolutionary spirit I’d wanted to capture.”

Redmayne agrees that singing live in and on the barricade wasn’t the only realistic thing going on at the time: “There were 40 students and 50 extras, and Tom had 10 minutes worth of film put in the cameras. He said, ‘Build a barricade. Action!’ and it was literally 10 minutes of complete carnage. We threw furniture, pianos and cases. Things were literally coming down from above, and we were terrified. Everyone’s reaction was genuine.”

The unit had one more location to visit before returning to Pinewood:

Boughton House, the Northamptonshire residence of the Duke of Buccleuch that has been dubbed the “English Versailles.” Most of the present building is the work of Ralph Montagu, 1st duke of Montagu, who inherited the house in 1683. A former English ambassador to France, Montagu was a passionate builder and patron of artists, craftsmen and decorators of every sort, and his transformation of the house he inherited was the manifestation of his dream to bring French beauty and style to an English landscape. It served perfectly as the location for Marius Pontmercy’s family home, where Valjean brings the wounded Marius back to his grandfather and where Cosette and Marius’ wedding takes place.

For the last few weeks of the shoot, the unit returned to Pinewood, where part of the Richard Attenborough Stage had been revamped to create Montfermeil, the inn where Valjean rescues Cosette from her miserable life with the Thénardiens and where the filming of the popular “Master of the House” number, featuring Bonham Carter and Baron Cohen, took place. One shot was added for Javert’s final suicidal jump into the Seine, which was shot at the spectacular weir on the River Avon in the center of the Georgian City of Bath.

An International Effort:

Costumes of the Film

As Hooper and *Les Misérables*' costume designer, Paco Delgado, began the translation of the characters from stage to screen, it remained of utmost importance for them to showcase clothes, not costumes. Drawing his inspiration from artists who worked in and around the period—such as Eugène Delacroix and Francisco de Goya—Delgado had to reflect all of the styles of clothing worn by many in multiple social castes throughout the story's 33-year span. He reflects: "We have covered so many things. We have made convicts, prostitutes and nuns. We have poor, and we have rich. It has been an amazing job."

Working closely with the production designer and hair and makeup teams, Delgado crafted a fascinating look for each of the characters. What was important to the designer, known for his work in such striking Spanish films as Iñárritu's *Beautiful* and Almodóvar's *Bad Education* and *The Skin I Live In*, was to blend historical accuracy with a bit of the surreal, honoring the period's grittiness while still offering escape from the end of the Napoleonic era. He sums: "When you normally approach a period movie, there's mostly the intention of reproducing reality with a lot of accuracy. Because this is a musical, and that's an unreal situation in life, we had to put some fantasy into it. We knew that we had to walk that line of reality and fantasy."

Discussing the main character's lifelong textural transitions, Delgado reflects: "Jean Valjean starts in a really rough situation. At the beginning, he is a convict with almost no expectations, and he has texture in every sense—in his rough clothes and his beard. He's

dead in his clothes. Then suddenly, little by little, he starts getting more sophisticated and socially accepted, and we have less texture and more fine materials. In terms of color, he comes into a much more sophisticated palette."

Upon Jackman's suggestion, Delgado padded Valjean's finery to help underscore the convict's transformation into Monsieur Madeleine. Although Valjean remains penitent for his sins, he has achieved a good deal of success, and Jackman felt his outfit (and weight) would reflect that growth.

While Valjean embraces change as his convictions are strengthened, the opposite goes for Javert. Delgado describes the men as "two sides of the same coin" and discusses how Javert becomes more calcified. He offers: "We worked with Javert in really dark colors, going from a lighter blue to a really dark, almost black." Delgado notes that Javert appears very similar from one production of the stage show to another. "It's like the character itself is asking you to be dressed that way."

Whereas the other *Lovely Ladies*' slightly transparent costumes were dictated by their choreography, Fantine was determined by her transformation, which is just as drastic as Valjean's. When we are introduced to her in the factory, dressed in simple muslin, she looks quite neat and as refined as a woman of her station would appear. But as her



Director TOM HOOPER and HUGH JACKMAN as Jean Valjean on the set of *Les Misérables*.



(Center) Director TOM HOOPER and DANIEL HUTTLESTONE as Gavroche with cast and crew on the set.

it be the red of Enjolras' jacket at the barricade, the blue of Fantine's dress at the factory, or the white of Cosette's wedding dress and Valjean's garments as he lay dying, every decision was intentional. Vive la France.

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options run out, she is slowly degraded into filthiness. To make his already lean Fantine look even thinner, Delgado used clingy fabrics and airbrushed the sides of Hathaway's costumes with darker colors, to give her the look of a young woman vanishing from consumption.

When first we meet young Cosette, she is a waifish, raggedy girl who is working as a servant in the Thénardiens' inn. Conversely, their daughter, Éponine, is a prettified doll. Delgado explains how that all changes: "Ten years later, it's completely the opposite. It's like Alice in the mirror, but they have crossed in the opposite direction." As to the girls' guardians, Delgado refers to the Thénardiens as "the color of the movie." Always in hiding, the duplicitous pair were chameleons of the era.

It required a large crew to create the approximately 2,200 costumes for the masses of extras, and the team perfected designs across France, Spain, Italy and England. Unfortunately for the costumers, it was imperative that their work be destroyed. To ensure that the outfits looked as if they belonged on beggars and starving poor, Delgado's team literally ripped, shredded and cut (even blowtorched) their way through the outfits. Still, the close observer will note that the design team wove in the colors of the French flag throughout the epic. Whether

production of a film by Tom Hooper: Hugh Jackman, Russell Crowe, Anne Hathaway, Amanda Seyfried in *Les Misérables*, starring Eddie Redmayne, with Helena Bonham Carter and Sacha Baron Cohen. Casting for the film is by Nina Gold. The musical epic's editors are Melanie Ann Oliver and Chris Dickens, ACE; the production designer is Eve Stewart; the director of photography is Danny Cohen, BSC. The music supervisor is Becky Bentham, and the orchestrations are by Anne Dudley, Stephen Metcalfe. The film's musical director is Stephen Brooker. The music producers are Alain Boublil, Claude-Michel Schönberg, Anne Dudley. The film's co-producer is Bernard Bellew, and the executive producers are Angela Morrison, Liza Chasin, Nicholas Allott, F. Richard Pappas. The music is by Claude-Michel Schönberg, and the lyrics are by Herbert Kretzmer. The film's screenplay is by William Nicholson, Alain Boublil, Claude-Michel Schönberg, Herbert Kretzmer. *Les Misérables* is produced by Tim Bevan, Eric Fellner, Debra Hayward, Cameron Mackintosh. The film is based on Cameron Mackintosh's production of the original stage musical Boublil and Schönberg's *Les Misérables*. The musical epic is directed by Tom Hooper. © 2012 Universal Studios. www.lesmiserablesfilm.com

ABOUT THE CAST

Australian native **HUGH JACKMAN** (Jean Valjean)



made his first major U.S. film appearance as Wolverine in the first installment of the *X-Men* franchise, a role he reprised in the enormously successful *X2*, in 2003, and *X-Men: The Last Stand*, in 2006. Most recently in the franchise, he played Wolverine in *X-Men Origins: Wolverine*, which serves as a

prequel to the popular series and grossed an outstanding \$85 million domestically in its first weekend of release in May 2009. Audiences will again see Jackman in the popular role in the next *X-Men* chapter titled *The Wolverine*, which is currently filming in Australia.

In October 2011, Jackman made his return to the Big Way in his one-man show *Hugh Jackman: Back on Broadway*. Backed by an 18-piece orchestra, the revue, which previously opened to rave reviews during its limited engagements in San Francisco and Toronto earlier that year, was comprised of both Broadway hits and a selection of some of his personal favorite standards. Jackman's continued dedication and contributions to the Broadway community was feted at the 2012 Tony Awards, where he received a Special Tony Award from the Tony Awards Administration Committee, recognizing his accomplishments both as a performer and as a humanitarian.

Most recently on the big screen, Jackman starred in DreamWorks' *Real Steel*. Directed by Shawn Levy, this thrilling story is set in the near future where 2,000-pound robots do battle in the boxing ring. The film led the box office two weeks in a row in the fall of 2011.

In the fall of 2009, Jackman returned to Broadway in the Keith Huff-penned *A Steady Rain*. Co-starring Daniel Craig, the play tells the story of two Chicago cops who

are lifelong friends and whose differing accounts of a few traumatic days change their lives forever.

On February 22, 2009, Jackman took on the prestigious role of host of the 81st Annual Academy Awards®. Shown live from the Kodak Theatre in Hollywood, he wowed audiences and helped ABC score a 13% increase in viewership from the previous year. This wasn't, however, Jackman's first foray into awards show hosting. Previously, Jackman served as host of the Tony Awards three years in a row from 2003–2005, earning an Emmy Award for his 2004 duties at the 58th annual ceremony, and an Emmy nomination for his 2005 appearance at the 59th annual ceremony.

In late 2008, Jackman appeared in 20th Century Fox's romantic action-adventure epic *Australia*, directed by Baz Luhrmann. The film, set in pre-World War II northern Australia, sees Jackman as a rugged cattle driver, Drover, who assists an English aristocrat Lady Sarah Ashley (Nicole Kidman) in driving a herd of 2,000 cattle across hundreds of miles of rough terrain, where they must also face the Japanese bombing of Darwin, Australia.

Additionally, Jackman starred in Darren Aronofsky's *The Fountain*, Christopher Nolan's *The Prestige* and Woody Allen's *Scoop*. He also lent his voice to the animated features *Happy Feet* and *Flushed Away*. Other films in which he has had leading roles include *Deception*, *Someone Like You*, *Swordfish*, *Van Helsing* and *Kate & Leopold*, for which he received a 2002 Golden Globe nomination.

For his portrayal of the 1970s singer/songwriter Peter Allen in *The Boy From Oz*, Jackman received the 2004 Tony Award for Best Actor (Musical) as well as Drama Desk, Drama League, Outer Critics Circle and Theatre World awards.

Jackman's previous theater credits include *Carousel*, at Carnegie Hall; *Oklahoma!*, at the National Theatre in London, for which he received an Olivier Award nomination; *Sunset Boulevard*, for which he won an Australian "MO" Award; and Disney's *Beauty and the Beast*, for which he received an Australian "MO" Award nomination.

Jackman's career began in Australia in the independent films *Paperback Hero* and *Erskineville Kings*, for which he won a Film Critics' Circle of Australia Best Actor Award and received an Australian Film Institute Best Actor nomination. In 1999, he was named Australian Star of the Year at the Australian International Movie Convention.

Academy Award® winner **RUSSELL CROWE**



(Javert) is considered one of the finest actors of his generation. Originally from New Zealand, he started making waves in the Australian film industry with his performance in the controversial film *Romper Stomper*—for which he became critically acclaimed around the world. He has

received three consecutive Academy Award® Best Actor nominations for his performances in *The Insider* (1999), *Gladiator* (2000) and *A Beautiful Mind* (2001)—taking home the Oscar® for his performance in *Gladiator*.

In addition to winning the Best Actor Oscar® for his performance as Maximus, the Roman general-turned-gladiator, in Ridley Scott's *Gladiator*, Crowe earned Best Actor honors from several critics' organizations, including the Broadcast Film Critics Association, and he received Best Actor nominations from the Hollywood Foreign Press Association, the Screen Actors Guild and BAFTA.

In Ron Howard's *A Beautiful Mind*, Crowe's masterful portrayal of Nobel Prize-winning John Forbes Nash, Jr., earned him his third Academy Award® nomination and garnered him Best Actor awards from the Hollywood Foreign Press Association, the Broadcast Film Critics Association, the Screen Actors Guild, BAFTA and other critics' groups.

Crowe received his first Academy Award® nomination for his work in Michael Mann's nonfiction drama *The*

Insider, as tobacco company whistle-blower Jeffrey Wigand. He also earned Best Actor awards from the Los Angeles Film Critics Association, the Broadcast Film Critics Association, the National Society of Film Critics and the National Board of Review, and nominations for a Golden Globe Award, a BAFTA and a Screen Actors Guild Award.

Crowe appeared in Universal Pictures' *The Man With the Iron Fists*, with Lucy Liu and RZA; in Universal Pictures' *Robin Hood*, with Cate Blanchett; in Paul Haggis' *The Next Three Days*, with Elizabeth Banks; in Universal Pictures' *State of Play*, with Rachel McAdams and Ben Affleck; in Ridley Scott's drama *Body of Lies*, for Warner Bros., with Leonardo DiCaprio; in Lionsgate's *3:10 to Yuma*, with Christian Bale; and in Universal Pictures' *American Gangster*, with Denzel Washington, reteaming with director Ridley Scott.

Before his award-winning acclaim, Crowe made his mark on Hollywood in Curtis Hanson's crime drama *L.A. Confidential*, as vice cop Bud White. His other film credits include Ron Howard's *Cinderella Man*, in which he starred as Jim Braddock; Ridley Scott's *A Good Year*, based on the book by Peter Mayle; Jay Roach's *Mystery, Alaska*; Taylor Hackford's *Proof of Life*; and Brett Leonard's *Virtuosity*, with Denzel Washington.

He made his American film debut in the Western *The Quick and the Dead*, with Gene Hackman and Sharon Stone. His additional film credits include *Heaven's Burning*, *Breaking Up*, *Rough Magic*, *The Sum of Us*, *For the Moment*, *Love in Limbo*, *The Silver Brumby* (based on the classic Australian children's novel), *The Efficiency Expert* and *Prisoners of the Sun*.

Born in New Zealand, Crowe was raised in Australia where he has also been honored for his work on the screen. He was recognized for three consecutive years by the Australian Film Institute (AFI), beginning in 1990, when he was nominated for Best Actor for *The Crossing*. The following year, he won the Best Supporting Actor award for *Proof*. In 1992, he received Best Actor awards from the AFI and the Australian

Film Critics for his performance in *Romper Stomper*. In 1993, the Seattle International Film Festival named him Best Actor for his work in both *Romper Stomper* and *Hammers Over the Anvil*.

Crowe will soon be seen in Allen Hughes' *Broken City* and Zack Snyder's *Man of Steel* as Jor-El, and is currently in production on Darren Aronofsky's *Noah*.



ANNE HATHAWAY (Fantine) is one of the industry's most exciting and versatile young actresses whose diverse body of work is a testament to her talent as a performer. Hathaway recently starred opposite Christian Bale, Marion Cotillard and Joseph Gordon-Levitt in Christopher Nolan's *The Dark Knight Rises*—the third installment of Warner Bros.' *Batman Begins* franchise. Hathaway played the role of iconic femme fatale Catwoman. In 2008, Hathaway starred in Jonathan Demme's critically acclaimed *Rachel Getting Married*, for which she was nominated for an Academy Award®, a Golden Globe, a Film Independent Spirit Award and a Screen Actors Guild Award in the Best Actress category. The National Board of Review, the Chicago Film Critics Association and the Broadcast Film Critics Association all named Hathaway Best Actress for her performance in the film.

Her other recent film credits include Lone Scherfig's *One Day* (based on the novel written by David Nicholls); Edward Zwick's *Love and Other Drugs* (for which Hathaway received her second Golden Globe nomination); Tim Burton's *Alice in Wonderland*; Garry Marshall's *Valentine's Day*; *Bride Wars*; *Get Smart*; *Becoming Jane*; Rodrigo García's *Passengers*; *The Devil Wears Prada*, opposite Meryl Streep; and Ang Lee's *Brokeback Mountain*.

Her early career credits include Garry Marshall's *The Princess Diaries* and *The Princess Diaries 2: Royal*

Engagement; *Havoc*; *Ella Enchanted*; *Nicholas Nickleby*; and *The Other Side of Heaven*.

Hathaway first gained Hollywood's attention for her turn in the television series *Get Real*. She has also lent her vocal talents to the animated films *Rio* and *Hoodwinked*, in addition to her voice work on the animated television series *The Simpsons*, for which she received an Emmy Award.

Her theater credits include Shakespeare in the Park's *Twelfth Night* (2009), Andrew Lloyd Webber's workshop of *The Woman in White* and *Forever Your Child*. From 2004 to 2005, she participated in the Encores! concert gala as well as the Stephen Sondheim birthday gala. She also appeared in Lincoln Center's Encores! series presentation of *Carnival*, for which she won the prestigious 57th Annual Clarence Derwent Award.

As an actress, Hathaway studied at the Paper Mill Playhouse in New Jersey, The Barrow Group in New York City, and at New York University's Collaborative Arts Projects 21, where she focused on her musical theater training. In April 2005, the award-winning Barrow Group honored Hathaway for her achievements as the first and only teen ever admitted to their intensive acting program.

Hathaway serves on the advisory board for the Lollipop Theater Network, which is an organization that screens movies in hospitals for pediatric patients suffering from chronic or life-threatening illnesses. She recently began working with The Nike Foundation's Girl Effect.

Hathaway currently resides in both Los Angeles and New York.

AMANDA SEYFRIED (Cosette) has established



herself as one of Hollywood's most captivating young leading actresses. She is best known for her starring role in Universal Pictures' hit film *Mamma Mia!*, in which she highlighted her vocal skills as Sophie, the daughter of Donna (Meryl Streep). The film, directed by Phyllida Lloyd,

was released in July 2008, and grossed more than \$600 million worldwide.

Seyfried recently wrapped production on Millennium Films' *Lovelace*, a drama directed by Rob Epstein and Jeffrey Friedman. The film tells the story of Linda Lovelace (Seyfried), the world's first adult film star, who is abused by the industry and by her coercive husband, before fighting back and taking control of her life.

In 2013, Seyfried will be seen in Lionsgate's *The Big Wedding*, in which she stars opposite Robert DeNiro, Diane Keaton and Katherine Heigl. The movie is directed by Justin Zackham (*The Bucket List*). She will lend her voice to 20th Century Fox Animation's *Epic*, in which she plays a teenager who finds herself transported to a deep forest setting where a battle between the forces of good and the forces of evil is taking place.

In 2012, Seyfried starred in Summit Entertainment's *Gone*, a thriller directed by Heitor Dhalia.

In 2011, Seyfried starred opposite Justin Timberlake in New Regency's sci-fi action thriller *In Time*, from writer/director Andrew Niccol. The film, distributed by 20th Century Fox, revolves around a society in which aging stops at the age of 25 and where time has become the currency. Seyfried also starred in Warner Bros.' *Red Riding Hood*, which was produced by Leonardo DiCaprio's Appian Way and directed by Catherine Hardwicke.

In 2010, Seyfried starred opposite Channing Tatum in the box-office hit *Dear John*, the adaptation of the Nicholas Sparks' ("The Notebook") best seller. In the

film, Seyfried plays a young woman who meets and falls in love with a soldier (Tatum) while he's on leave. Lasse Hallström (*The Cider House Rules*, *Chocolat*) directed the film from a script by Jamie Linden. *Dear John* grossed more than \$100 million worldwide and is Sony/Screen Gems' highest-opening film to date.

Seyfried also starred in Summit Entertainment's *Letters to Juliet*, in which she plays a young American who travels to Verona, Italy, to answer letters people write to the fictional Juliet of "Romeo and Juliet" fame. The film was directed by Gary Winick (*Bride Wars*, *13 Going on 30*) and also starred Vanessa Redgrave and Gael García Bernal.

Also in 2010, Seyfried starred in *Chloe*, an Atom Egoyan-directed thriller in which she shared the screen with Julianne Moore and Liam Neeson. Seyfried played an escort hired by a successful doctor (Moore) to test her husband's (Neeson) fidelity.

In 2009, Seyfried starred in 20th Century Fox's *Jennifer's Body*. In the film, written by Diablo Cody (*Juno*), Seyfried plays Needy, the best friend of Jennifer (Megan Fox), a possessed cheerleader who begins killing boys in her small town.

Seyfried received critical praise for her starring role in HBO's Golden Globe-nominated drama *Big Love*, in which she played Sarah Henrickson, a teenage girl who struggles with life in a polygamist family, headed by Bill (Bill Paxton) and Barb Hendrickson (Jeanne Tripplehorn).

A Pennsylvania native, Seyfried started her career by modeling at the age of 11. She soon turned to acting and landed her first contract role in 2000 as Lucy Montgomery on *As the World Turns*. In 2002, she signed on to play the contract role of Joni Stafford on *All My Children*.

In 2004, Seyfried's big break was *Mean Girls*, the Lorne Michaels/Tina Fey/Paramount Pictures film in which she co-starred with Lindsay Lohan, Rachel McAdams and Lacey Chabert. Together, they won the Best On-Screen Team Award at the MTV Movie Awards.

In 2005, Seyfried starred in the Sundance Film Festival favorite *Nine Lives*. Written and directed by

Rodrigo García, the film also starred Sissy Spacek, Glenn Close, Holly Hunter, Robin Wright and Dakota Fanning.

In 2005, she appeared in *American Gun*, which starred Donald Sutherland, Forest Whitaker and Marcia Gay Harden. She followed that with *Alpha Dog*, which was directed by Nick Cassavetes and starred Justin Timberlake, Sharon Stone, Emile Hirsch and Bruce Willis.

Seyfried currently divides her time between Los Angeles and New York.

EDDIE REDMAYNE (Marius) has already made



his mark working alongside the top directors and talent in the industry. He was recently seen in Derick Martini's *Hick*, alongside Chloë Grace Moretz and Blake Lively. The film is adapted from the novel by Andrea Portes.

Among his film credits, Redmayne most recently

starred in The Weinstein Company's *My Week With Marilyn*, in which he played the role of Colin Clark, alongside Michelle Williams, Dame Judi Dench, Emma Watson and Kenneth Branagh. Redmayne was also seen in *The Yellow Handkerchief*, with Maria Bello and William Hurt, and played the role of Osmund in *Black Death*, directed by Christopher Smith. He starred in Stephen Poliakoff's *Glorious 39*, opposite Romola Garai, Julie Christie, Bill Nighy and Juno Temple, and Timothy Linh Bui's *Powder Blue*, with Jessica Biel and Forest Whitaker.

In 2007, Redmayne had a supporting role in *Elizabeth: The Golden Age*, directed by Shekhar Kapur and co-starring Cate Blanchett, Geoffrey Rush and Clive Owen. He also appeared in the crime thriller *Like Minds*, with Toni Collette; *The Other Boleyn Girl*, with Natalie Portman and Scarlett Johansson; and *Savage Grace*, with Julianne Moore.

In 2006, Redmayne appeared in Robert DeNiro's dramatic thriller *The Good Shepherd*, which starred Matt Damon and Angelina Jolie.

Redmayne's vast resume includes his work on British television. He was most recently seen starring in *Birdsong*, with Clémence Poésy. This two-part series for the BBC was an adaptation of Sebastian Faulks' epic love story and set during the first World War. In 2011, he was seen in the Golden Globe- and Emmy-nominated *The Pillars of the Earth*, an epic television miniseries adaptation of Ken Follett's best-selling novel, in which he starred alongside Matthew Macfadyen, Hayley Atwell and Rufus Sewell, with Ridley Scott as executive producer. His other television credits include the leading role of Angel Clare, alongside Gemma Arterton, in the acclaimed BBC adaptation of *Tess of the D'Urbervilles*.

In 2010, Redmayne won Tony and Olivier Awards for Best Supporting Actor for his outstanding performance in Michael Grandage's critically acclaimed theatrical production *Red*, which transferred from the Donmar Warehouse to the John Golden Theatre on Broadway. He starred opposite Alfred Molina in this two-handed production. He received critical acclaim for his West End performance in Edward Albee's powerful drama *The Goat, or Who Is Sylvia?*, in which he played a troubled teen opposite Jonathan Pryce. For his work on the show, he won a 2004 London Evening Standard Award, a 2005 Critics' Circle Theatre Award for Most Promising Newcomer, and was nominated at the 2005 Olivier Awards for Best Performance in a Supporting Role. Following that performance, he took to the stage in Christopher Shinn's new play, *Now or Later*, at the Royal Court Theatre. He was most recently seen portraying Richard II in Shakespeare's *Richard II*, which opened at the Donmar Warehouse in London to fantastic reviews.

Redmayne's impressive body of work earned him an Orange Wednesday's Rising Star Award nomination at the prestigious 2012 BAFTA Film Awards.

Redmayne currently resides in London.

AARON TVEIT (Enjolras) is currently filming the



television series *Graceland*, in which he stars as FBI undercover agent Mike Warren. The series, based on a true story, will debut in the summer of 2013 on USA Network. Prior, Tveit starred on Broadway in *Catch Me If You Can* in the role of Frank Abagnale, Jr., and also created the role of

Gabe in the Pulitzer Prize-winning Broadway musical *Next to Normal*, which he developed off-Broadway at the Second Stage Theatre and debuted on Broadway.

Tveit has received numerous honors for his work in theater, including a Helen Hayes Award for Outstanding Supporting Performer and an Actors Equity Foundation Clarence Derwent Award for most promising male performer for *Next to Normal*. For his work on *Catch Me If You Can*, he received multiple award nominations including a Distinguished Performance Award from the Drama League, Best Male Dancer from the Fred and Adele Astaire Awards, and Outstanding Featured Actor in a Play from the Outer Critics Circle Awards.

In addition to starring in *Wicked* and *Hairspray* on Broadway, Tveit starred in the national tours of *Hairspray* and *Rent* and is featured on the cast recordings for *Catch Me If You Can* and *Next to Normal*.

Tveit's film credits include *Premium Rush*, *Howl* and *Ghost Town*. Television audiences know him from his recurring role of Trip van der Bilt on *Gossip Girl*, as well as numerous guest-starring roles on *The Good Wife*, *Body of Proof*, *Ugly Betty* and *Law & Order: Special Victims Unit*.

SAMANTHA BARKS (Éponine) is emerging as one



of Hollywood's most engaging young actresses. Barks is no stranger to the stage in the U.K., having starred in *Aladdin*, at the Theatre Royal Windsor, and *Cabaret*, directed by Rufus Norris at The Birmingham Repertory Theatre, both for executive producer Bill Kenwright.

Additionally, she played Éponine in *Les Misérables in Concert: The 25th Anniversary*, opposite Nick Jonas.

Les Misérables is Barks' first film.

HELENA BONHAM CARTER (Madame



Thénardier), a two-time Academy Award® nominee, earned her latest Oscar® nod for her performance in 2010's true-life drama *The King's Speech*, directed by Tom Hooper. She also received Golden Globe and Screen Actors Guild (SAG) Award nominations, and won BAFTA

and British Independent Film Awards for her portrayal of Elizabeth, the wife of King George VI. Additionally, the stars of *The King's Speech* won a SAG Award for Outstanding Performance by a Cast in a Motion Picture.

Bonham Carter was honored with her first Oscar® nod, as well as Golden Globe, BAFTA and SAG Award nominations, for her work in the 1997 romantic period drama *The Wings of the Dove*, based on the novel by Henry James. For her performance in that film, she won Best Actress awards from a number of critics' organizations, including the Los Angeles Film Critics Association, the Broadcast Film Critics Association, the National Board of Review and the London Critics' Circle Film Awards.

Bonham Carter also garnered a Golden Globe nomination and won an Evening Standard British Film Award for Best Actress for her performance as Mrs. Lovett in Tim Burton's 2009 screen adaptation of the Stephen Sondheim musical *Sweeney Todd The Demon Barber of Fleet Street*, in which she starred opposite Johnny Depp, who played the title role. In 2010, she reteamed with Burton and Depp for the fantastical adventure hit *Alice in Wonderland*.

In 2011, Bonham Carter appeared as the evil Bellatrix Lestrange in the blockbuster *Harry Potter and the Deathly Hallows Part 2* reprising the role she played in *Harry Potter and the Order of the Phoenix*, *Harry Potter and the Half-Blood Prince* and *Harry Potter and the Deathly Hallows Part 1*.

Bonham Carter was most recently seen in Tim Burton's *Dark Shadows* and will next star in Mike Newell's *Great Expectations*. She just completed filming a starring role in Gore Verbinski's actioner *The Lone Ranger*, with Johnny Depp and Armie Hammer.

Bonham Carter made her feature film debut in 1986 in the title role of Trevor Nunn's historical biopic *Lady Jane*. She had barely wrapped production on that film when director James Ivory offered her the lead in *A Room With a View*, based on the book by E.M. Forster. She received acclaim in two more screen adaptations of Forster novels: Charles Sturridge's *Where Angels Fear to Tread* and Ivory's *Howards End*, for which she earned her first BAFTA nomination. Her early film work also includes Franco Zeffirelli's *Hamlet*, opposite Mel Gibson; *Mary Shelley's Frankenstein*, directed by and starring Kenneth Branagh; Woody Allen's *Mighty Aphrodite*; and *Twelfth Night*, in which she reunited with Trevor Nunn.

She starred in David Fincher's *Fight Club*, with Brad Pitt and Edward Norton; Tim Burton's *Big Fish*, *Planet of the Apes* and *Charlie and the Chocolate Factory*; and McG's actioner *Terminator Salvation*.

In addition, she has starred in such independent features as *Novocaine*, *The Heart of Me*, *Till Human Voices Wake Us* and *Conversations With Other Women*. She also

lent her voice to the animated features *Carnivale*; Burton's *Corpse Bride*, in the title role; and the Oscar®-winning *Wallace & Gromit in The Curse of the Were-Rabbit*.

On the small screen, Bonham Carter earned both Emmy and Golden Globe Award nominations for her performances in the telefilm *Live From Baghdad* and the miniseries *Merlin*, and a Golden Globe nomination for her portrayal of Marina Oswald in the miniseries *Fatal Deception: Mrs. Lee Harvey Oswald*. She starred in the British miniseries *Henry VIII*, as Anne Boleyn; in the BBC telefilm *Magnificent 7*, as the mother of seven children, including four autistic sons; and in the BBC biopic *Enid*, playing renowned children's storyteller Enid Blyton.

Bonham Carter's stage credits include productions of *The Woman in White*, *The Chalk Garden*, *The House of Bernarda Alba* and *Trelawny of the "Wells,"* to name a few.

SACHA BARON COHEN (Thénardier) made his



mark in the comedy world as his alter ego Ali G, host of HBO's popular multiple-E Emmy-nominated comedy *Da Ali G Show*. Initially regarded as the No. 2 comedy phenomenon in England, the show was an instant success after airing on HBO in 2003.

Baron Cohen originated the character of Ali G in 1998 on the British television comedy *The 11 O'Clock Show*, on which he served as an executive producer, in addition to acting and writing for it.

Fond of performing in character, Baron Cohen has twice hosted the MTV Europe Music Awards to record numbers. In 2001, he hosted as Ali G in Frankfurt, Germany, and in 2005, he hosted as Borat in Lisbon, Portugal. He won the GQ Man of the Year Award four times on both sides of the Atlantic and delivered the 2004 Class Day address at Harvard University as Ali G.

Da Ali G Show received six Emmy Award nominations. In 2003, it was nominated for Outstanding

Nonfiction Program (Alternative), Outstanding Writing for Nonfiction Programming and Outstanding Directing for Nonfiction Programming. In 2005, the show was nominated for Outstanding Variety, Music or Comedy Series; Outstanding Writing for a Variety, Music or Comedy Program; and Outstanding Directing for a Variety, Music or Comedy Program. Prior to its stateside debut, the show also received accolades in the U.K., with Baron Cohen garnering two BAFTAs. After completing two seasons on television, he set out to conquer the world with *Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan*, a feature film starring his second alter ego, Borat Sagdiyev, a Kazakhstani news reporter.

Baron Cohen is known worldwide for creating “one of the greatest comedies of the last decade and perhaps even a whole new genre of film,” according to *Rolling Stone* magazine. *Borat* opened No. 1 in 24 countries, while setting a U.S. box-office record for films opening on 1,000 screens or less by grossing more than \$26 million. Ultimately, the film grossed more than \$250 million worldwide. In 2007, Baron Cohen took home the Golden Globe for Best Actor in a Comedy or Musical and received an Academy Award® nomination for Best Adapted Screenplay.

Since its release in November 2006, *Borat* has garnered numerous awards and honors. The film was named one of the Ten Most Outstanding Movies of the Year by AFI. Individually, Baron Cohen received an award for Writer of the Year at the 2007 British Writers Guild Awards and was nominated for a Writers Guild of America Award in the Adapted Screenplay category. Baron Cohen won Best Actor awards from the Los Angeles Film Critics Association, the Utah Film Critics Association, the San Francisco Film Critics Circle, the Toronto Film Critics Association and the Online Film Critics Society.

His feature film projects include the hit comedy *Talladega Nights: The Ballad of Ricky Bobby*, co-starring Will Ferrell and John C. Reilly. He was also the voice behind the animated character King Julien in DreamWorks Animation’s *Madagascar*, which grossed more than \$500

million worldwide. In 2008, he returned as the voice of King Julien in the sequel *Madagascar: Escape 2 Africa*, which grossed \$594 million worldwide. In 2007, Baron Cohen appeared with Johnny Depp in Tim Burton’s film adaptation of the classic Stephen Sondheim musical *Sweeney Todd: The Demon Barber of Fleet Street*. In this Academy Award®-winning film, Baron Cohen co-starred as Signor Adolfo Pirelli, Todd’s (Depp’s) competitor in the haircutting world.

In 2009, Baron Cohen returned to the screen as Brüno, his other alter-ego character from *Da Ali G Show*. Reteaming with his *Borat* collaborator Jay Roach, Baron Cohen helped produce and write *Brüno*. This Universal Pictures film grossed \$138 million worldwide and won the Peter Sellers Award for Comedy.

Baron Cohen recently wrote and starred in the comedy *The Dictator* and lent his voice to *Madagascar 3: Europe’s Most Wanted*. He also teamed up with renowned director Martin Scorsese in the film *Hugo*, which was produced by Baron Cohen’s *Sweeney Todd The Demon Barber of Fleet Street* co-star Johnny Depp. This mystery, set in the 1930s, is about an orphan who lives inside the walls of a Paris train station and ultimately gets wrapped up in a mystery involving his father (played by Jude Law) and the enigmatic Georges Méliès (played by Sir Ben Kingsley). The film was released in December of 2011 and went on to win five Academy Awards®.

Undoubtedly, Baron Cohen has captured audiences with his characters Brüno and Ali G; however, the true scope of his talent will be seen in the upcoming Freddie Mercury biopic, scheduled for release in 2013. Baron Cohen will star as Freddie Mercury in this highly anticipated film, which tells the story of the years leading up to Queen’s appearance at the Live Aid concert in 1985. The writer for this film is Academy Award® nominee Peter Morgan, who is joined by Academy Award® winner Robert DeNiro, one of the film’s producers.

Baron Cohen resides in both Los Angeles and London with his wife, actress Isla Fisher, and their two daughters.

ABOUT THE FILMMAKERS

TOM HOOPER (Directed by) won an Academy



Award® for directing *The King's Speech*. The 2010 film was nominated for 12 Oscars®, more than any other film of that year, and also won Best Picture, Best Actor and Best Original Screenplay. *The King's Speech* won seven BAFTAs, including Best Film and Outstanding British Film.

Hooper also won a Directors Guild of America Award for his direction. *The King's Speech* also won a People's Choice Award at the Toronto International Film Festival, Best British Film at the British Independent Film Awards, a Film Independent Spirit Award for Best Foreign Film, a Producers Guild of America Award for Producer of the Year and a European Film People's Choice Award for Best European Film. The film made \$414 million at the box office worldwide.

Hooper directed *The Damned United*, starring Michael Sheen and written by Peter Morgan. The film received a South Bank Show Award nomination for Best British Film following its premiere at the Toronto International Film Festival.

Hooper has had an unprecedented run of success at the Golden Globes with his work for HBO, which have won a Golden Globe for Best Mini-Series or Motion Picture Made for Television three years in a row (2007, 2008 and 2009). The actors and actresses starring in these productions have also won Golden Globes for their performances three years running.

Hooper's *John Adams*, starring Paul Giamatti and Laura Linney, won four Golden Globes and 13 Emmy Awards—the most Emmys ever awarded to a program in one year in U.S. television history. Based on the best-selling Pulitzer

Prize-winning biography by David McCullough, *John Adams* tells the story of the American Revolution through the eyes of the second president. Hooper directed all nine hours of the miniseries, which was executive produced by Tom Hanks and Gary Goetzman.

Hooper's *Longford*, which was written by Peter Morgan, won Golden Globes for Jim Broadbent and Samantha Morton and won for Best Mini-Series or Motion Picture Made for Television.

Hooper won an Emmy Award for directing *Elizabeth I*, which starred Helen Mirren and Jeremy Irons. The HBO Films/Channel 4 miniseries won three Golden Globes and nine Emmy Awards, including Outstanding Miniseries and Best Actress for Helen Mirren.

Hooper was nominated for an Emmy for Best Director for helming the revival of ITV's *Prime Suspect 6*, starring Helen Mirren. He directed Hilary Swank and Chiwetel Ejiofor in the BAFTA-nominated film *Red Dust*. Hooper's television work also includes *Daniel Deronda*, which won the Banff Rockie Award for Best Mini-Series at the 2003 Banff Television Festival; *Love in a Cold Climate*, for which Alan Bates received a BAFTA nomination; and the multi-award-winning ITV comedy drama *Cold Feet*. Hooper directed the *EastEnders* one-hour specials that garnered BAFTAs for Best Soap for two years running.

At age 18, Hooper wrote, directed and produced the short film *Painted Faces*, which premiered at the London Film Festival; it was released theatrically and later shown on Channel 4. At Oxford University, he directed theater productions with contemporaries Kate Beckinsale and Emily Mortimer and directed his first television commercials.

Hooper's first film, *Runaway Dog*, was made when he was 13 years old, and shot on a Clockwork 16 mm Bolex camera, using 100 feet of film.

Working Title Films, co-chaired by **TIM BEVAN** and **ERIC FELLNER** (Produced by) since 1992, is one of the world's leading film production companies. **LIZA**

CHASIN (Executive Producer) serves as head of film. **ANGELA MORRISON** (Executive Producer) serves as Chief Operating Officer.

Founded in 1983, Working Title has made more than 100 films, which have grossed more than \$5 billion worldwide. Its films have won six Academy Awards® (for Tim Robbins' *Dead Man Walking*; Joel and Ethan Coen's *Fargo*; Shekhar Kapur's *Elizabeth* and *Elizabeth: The Golden Age*; and Joe Wright's *Atonement*), 30 BAFTAs and prizes at the Cannes and Berlin international film festivals.

Bevan and Fellner have been accorded two of the highest film awards given to British filmmakers: the Michael Balcon Award for Outstanding British Contribution to Cinema at the Orange British Academy Film Awards and the Alexander Walker Film Award at the Evening Standard British Film Awards. They have also been honored with the title of Commander of the Order of the British Empire.

Working Title enjoys ongoing and successful creative collaborations with filmmakers, including the Coen brothers, Richard Curtis, Stephen Daldry, Paul Greengrass, Edgar Wright and Joe Wright, and with actors Rowan Atkinson, Cate Blanchett, Colin Firth, Hugh Grant, Keira Knightley, Saoirse Ronan, Gary Oldman and Emma Thompson, among others.

Working Title's extensive and diverse productions have included Mike Newell's *Four Weddings and a Funeral*; Richard Curtis' *Love Actually*; Stephen Daldry's *Billy Elliot*; Roger Michell's *Notting Hill*; both *Bean* movies (directed by Mel Smith and Steve Bendelack, respectively); Edgar Wright's *Shaun of the Dead* and *Hot Fuzz*; Paul and Chris Weitz's *About a Boy*; Greg Mottola's *Paul*; Adam Brooks' *Definitely, Maybe*; Sydney Pollack's *The Interpreter*; both *Bridget Jones* movies (directed by Sharon Maguire and Beeban Kidron, respectively); Joe Wright's *Pride & Prejudice* and *Atonement*; Baltasar Kormákur's *Contraband*, starring Mark Wahlberg and Kate Beckinsale; both *Nanny McPhee* movies (directed by Kirk Jones and Susanna White, respectively); both *Johnny*

English movies (directed by Peter Howitt and Oliver Parker, respectively); Asif Kapadia's *Senna*, the company's first documentary feature about legendary race-car driver Ayrton Senna; Paul Greengrass' *United 93*; and Ron Howard's *Frost/Nixon*.

The success of *Billy Elliot* has continued on stage with *Billy Elliot The Musical*, directed by Stephen Daldry with book and lyrics by Lee Hall and music by Elton John. The winner of 76 international theater awards, the production is currently enjoying highly successful runs in London, in Toronto and on tour across America. It ran for more than three years on Broadway, winning 10 Tony Awards in 2009, including Best Musical and Best Director. The show previously played in Sydney, Melbourne, Chicago and Seoul. It has been seen by more than seven million people worldwide.

Working Title's 2012/2013 slate includes *Anna Karenina*, directed by Joe Wright and starring Keira Knightley, Jude Law and Aaron Taylor-Johnson; *About Time*, directed by Richard Curtis and starring Rachel McAdams and Domhnall Gleeson; Edgar Wright's *The World's End*, starring Simon Pegg and Nick Frost; John Crowley's *Closed Circuit*, starring Eric Bana and Rebecca Hall; Hossein Amini's *The Two Faces of January*, starring Viggo Mortensen, Kirsten Dunst and Oscar Isaac; Dan Mazer's *I Give It a Year*, starring Rose Byrne and Rafe Spall; the telefilm *Mary and Martha*, directed by Phillip Noyce, written by Richard Curtis and starring Hilary Swank and Brenda Blethyn; and Ron Howard's *Rush*, starring Chris Hemsworth and Daniel Brühl.

Working Title's credits include:

- 2012's *Contraband*, *Big Miracle*, *Anna Karenina* and *Les Misérables*
- 2011's *Senna*, *Paul*, *Johnny English Reborn* and *Tinker Tailor Soldier Spy*
- 2010's *Green Zone* and *Nanny McPhee Returns*
- 2009's *Frost/Nixon*, *Pirate Radio*, *The Soloist* and *State of Play*
- 2008's *Definitely, Maybe*, *Wild Child* and *Burn After Reading*

- 2007's *Smokin' Aces*, *Hot Fuzz*, *Mr. Bean's Holiday*, *Atonement* and *Elizabeth: The Golden Age*
- 2006's *Catch a Fire*, *United 93* and *Sixty Six*
- 2005's *The Interpreter*, *Pride & Prejudice*, *Nanny McPhee* and *Mickybo & Me*
- 2004's *Thunderbirds*, *Wimbledon* and *Bridget Jones: The Edge of Reason*
- 2003's *Thirteen*, *The Shape of Things*, *Love Actually*, *Johnny English* and *Ned Kelly*
- 2002's *About a Boy*, *Ali G Indahouse*, *The Guru*, *My Little Eye*, *40 Days and 40 Nights* and *Long Time Dead*
- 2001's *The Man Who Wasn't There*, *Captain Corelli's Mandolin* and *Bridget Jones's Diary*
- 2000's *The Man Who Cried*, *Billy Elliot*, *O Brother, Where Art Thou?* and *High Fidelity*
- 1999's *Notting Hill* and *Plunkett & Macleane*
- 1998's *The Hi-Lo Country*, *Elizabeth*, *What Rats Won't Do* and *The Big Lebowski*
- 1997's *The Borrowers*, *The Matchmaker* and *Bean*
- 1996's *Fargo* and *Loch Ness*
- 1995's *Dead Man Walking*, *Moonlight and Valentino*, *French Kiss* and *Panther*
- 1994's *The Hudsucker Proxy*, *Four Weddings and a Funeral* and *That Eye, the Sky*
- 1993's *Posse*, *Romeo Is Bleeding* and *The Young Americans*
- 1992's *Bob Roberts*, *Map of the Human Heart* and *Dakota Road*
- 1991's *London Kills Me*, *Rubin & Ed*, *Drop Dead Fred* and the telefilm *Robin Hood*
- 1990's *Chicago Joe and the Showgirl*, *Fools of Fortune* and *Dark Obsession*
- 1989's *For Queen & Country* and *The Tall Guy*
- 1988's *A World Apart* and *Paperhouse*
- 1987's *Personal Services*, *Wish You Were Here* and *Sammy and Rosie Get Laid*
- 1985's *My Beautiful Laundrette*

As head of film at Working Title Films, **DEBRA HAYWARD** (Produced by) frequently served as an executive producer on the company's feature films, working alongside fellow Working Title executive Liza Chasin. In 2011, Hayward left Working Title to set up her own production company called Monumental Pictures.

Hayward joined Working Title Films in 1989, working as a producer's assistant on films that include *Fools of Fortune* and *Dakota Road*. She later became a development executive and produced several films, such as *London Kills Me* and *Map of the Human Heart*. She was creatively responsible for the company's entire slate of feature films in conjunction with her American counterpart, Liza Chasin. Both Hayward and Chasin have served as executive producers on films that include *Bridget Jones's Diary*, *Atonement* and *The Boat That Rocked*. More recently, Hayward has worked on critically acclaimed hits *Tinker Tailor Soldier Spy* and *Senna*.

Hayward is currently developing an adaptation of William Shakespeare's *Taming of the Shrew*, with writer Abi Morgan, and will be working as an executive producer on the upcoming *Bridget Jones's Baby*.

CAMERON MACKINTOSH (Produced by) has been described by *The New York Times* as "the most successful, influential and powerful producer of our time." He has produced more musicals internationally than anyone else in theater history, including the three longest-running of all time—*Les Misérables*, *Cats* and *The Phantom of the Opera*—still huge box-office hits in their third decade. The hauntingly powerful, tragic love story *Miss Saigon* is another enormous global success that, after 25 years, continues to spawn new productions around the world, with companies in Holland, Thailand, Korea and Japan and many more in preparation. Mackintosh also enjoys producing much loved classics, such as *My Fair Lady*, *Oklahoma!* and *Carousel*. *Oliver!*, a show that Mackintosh appeared in at the start of his career in 1965, has recently had another record-breaking two-year run at London's legendary Theatre Royal, Drury Lane.

A spectacular new production has been mounted for its current U.K. tour and will soon open internationally.

Mary Poppins, Mackintosh's co-production with Disney, is globally dispersing her magic with smash-hit productions on Broadway, in Australia, in Holland and on tour in America, with productions soon to open in Mexico, China, France, Japan, Iceland, Hungary, Spain, Singapore and New Zealand.

Mackintosh's other original musical productions include *Little Shop of Horrors*, *Martin Guerre*, *Song and Dance*, *The Witches of Eastwick*, *The Fix*, Tom Lehrer's *Tomfoolery* and, recently, the highly acclaimed *Betty Blue Eyes*, all of which continue to be performed around the world. Mackintosh's first international success was the musical revue *Side by Side by Sondheim*. His additional Sondheim collaborations include *Putting It Together*, in both the U.K. and the U.S., and the most successful, long-running production of Sondheim's *Follies* in London in 1987.

The London stage production of *Les Misérables* is about to hit a further milestone by entering its 28th year. When the show reached its 25th anniversary on October 2010, Mackintosh presented a spectacular star-studded concert of *Les Misérables* at London's O2 arena in front of 30,000 fans. This once-in-a-lifetime event was broadcast live to cinemas around the world and is now an internationally best-selling DVD. *Les Misérables* also made theatrical history in 2010, when three different productions of the same musical were staged at the same time in the same city—the O2 concert, the acclaimed new 25th anniversary production at London's Barbican Theatre and the original production at the Queen's Theatre. The 25th anniversary production has been a huge hit all over again. It is currently breaking box-office records across North America, with other productions due to open worldwide in Canada, Australia, Spain (for the second time), South America, South Africa, Korea, Japan and China in the next three years.

In October 2011, *The Phantom of the Opera* celebrated its 25th anniversary. To mark the occasion, a lavish fully

staged production was mounted at the Royal Albert Hall, and filmed for DVD. Mackintosh is currently presenting a highly acclaimed new touring production of this legendary Andrew Lloyd Webber musical, which was launched in the U.K. in March 2012 and will tour America in 2013 and 2014.

Over the next three years, more than 40 new productions of Mackintosh's musicals are due to open around the world.

Mackintosh owns seven historic theaters in London's West End—Prince of Wales, Gielgud, Queen's, Wyndham's, Noël Coward, Novello and Prince Edward—all of which have undergone spectacular refurbishment, giving him the opportunity to indulge his passion for architecture and the restoration of old buildings. He is also co-owner of Music Theatre International, the world's largest theatrical licensing agency.

In 1990, Mackintosh inaugurated the Cameron Mackintosh Chair of Contemporary Theatre at Oxford University, in recognition of which he was made an honorary fellow and member of the Court of Benefactors of St. Catherine's College. In 1994, he became president of the Royal Conservatoire of Scotland. Among the many international awards he has received are the Richard Rodgers Award for Excellence in Musical Theater, the Oscar Hammerstein Award and the national Enjoy England Award for Excellence for his outstanding contribution to tourism. His company received the 1995 Queen's Award for Export Achievement, and he was knighted in the 1996 New Year's honors for his services to the British theater.

WILLIAM NICHOLSON (Screenplay by) was born in 1948 and grew up in Sussex and Gloucestershire. He was educated at Downside School and Christ's College, Cambridge, and then joined BBC Television, where he worked as a documentary filmmaker. While there, his ambition to write began with writing novels and was channeled into writing television drama. His plays for television include *Shadowlands* and *Life Story*, both of which won BAFTAs for Best Television Drama.

He has also won awards for *Sweet as You Are* and *The March*. In 1988, he received a Royal Television Society Writer's Award.

Nicholson's first play, an adaptation of *Shadowlands* for the stage, won the London Evening Standard Theatre Award for Best Play in 1990 and went on to a Tony Award-winning run on Broadway. He was nominated for an Oscar® for the screenplay of the film adaptation, which was directed by Richard Attenborough and starred Anthony Hopkins and Debra Winger.

Since then, Nicholson has written screenplays for *Sarafina!*, *Nell*, *First Knight*, *Grey Owl*, *Gladiator* (as co-writer), for which he received a second Oscar® nomination, and *Elizabeth: The Golden Age*. He wrote and directed *Firelight*. In addition to *Shadowlands*, Nicholson has written the four stage plays *Map of the Heart*, *Katherine Howard*, *The Retreat From Moscow*, which ran for five months on Broadway and received three Tony Award nominations, and *Crash*.

Nicholson's novel for older children "The Wind Singer," won a Nestlé Smarties Book Prize Gold Award in 2000 and a Blue Peter Book of the Year Award in 2001. Its sequel "Slaves of the Mastery" was published in 2001, and the final volume in the trilogy, "Firesong," was published in 2002. The trilogy has been sold in every major foreign market, from the U.S. to China.

Nicholson's second trilogy of fantasy novels is called "The Noble Warriors." The first book is titled "Seeker" (2005), the second book is titled "Jango" (2006) and the third book is titled "Norman" (2007). His novels for adults are "The Society of Others" (2004), "The Trial of True Love" (2005), "The Secret Intensity of Everyday Life" (2009), "All the Hopeful Lovers" (2010) and "The Golden Hour" (2011). His love-and-sex novel for teens, "Rich and Mad," was published in 2010.

Nicholson lives in Sussex with his wife, Virginia, and their three children.

ALAIN BOUBLIL (Screenplay by/Music Producer/ Based on the Original Stage Musical) is the author of

the librettos and original lyrics for the musicals *La Révolution Française* (1973), *Les Misérables* (1980), *Miss Saigon* (1989), *Martin Guerre* (1996) and *The Pirate Queen* (2006), all in collaboration with Claude-Michel Schönberg, as well as *Marguerite* (2008), with Michel Legrand, Schönberg and Herbert Kretzmer. Boublil is the recipient of two Tony Awards (Best Score and Best Book), two Grammys, two Victoires de la Musique and a Molière Award for *Les Misérables*. He has received a London Evening Standard Theatre Award for Drama for *Miss Saigon* and a Laurence Olivier Award for *Martin Guerre*. He is the author/librettist of *Abacadabra* (1984), with songs by ABBA, and the stage adaptation of the Demy/Legrand film *Les Demoiselles de Rochefort*. He is also author of the play *The Diary of Adam and Eve* (based upon short stories by Mark Twain) and the prize-winning French novel "Les Dessous de Soi."

Boublil is currently producing *Do You Hear the People Sing?*, a symphonic concert series featuring songs from Boublil and Schönberg musicals, currently playing in major U.S. cities and soon to tour Australia and Asia.

Boublil lives in New York with his wife, actress/singer Marie Zamora, and is the father of four sons.

Born in 1944 of Hungarian parents, **CLAUDE-MICHEL SCHÖNBERG** (Screenplay by/Music by/Music Producer/Based on the Original Stage Musical) began his career in France as a singer, writer and producer of pop songs. In collaboration with Alain Boublil, he is the book co-writer and the composer of *La Révolution Française*, *Les Misérables*, *Miss Saigon*, *Martin Guerre* and *The Pirate Queen*.

In 2008, his then new musical *Marguerite*, which he created in collaboration with Alain Boublil, Herbert Kretzmer and Michel Legrand, opened at the Theatre Royal Haymarket in London.

Schönberg has supervised overseas productions and co-produced several international cast albums of his shows. In 2001, he composed his first ballet score, *Wuthering Heights*, which was created by the Northern

Ballet in 2002. His ballet *Cleopatra*, which opened in early 2011, marks his second collaboration with David Nixon and his seventh complete score.

In 2003, Schönberg married the English ballerina Charlotte Talbot. He is the father of one son and two daughters.

HERBERT KRETZMER (Screenplay by/Lyrics by) was born in South Africa, where he began a career in journalism, writing the commentary for a weekly cinema newsreel. He moved to London in 1954 and has since pursued twin careers as a newspaperman and songwriter. He was feature writer on the *Daily Sketch* and a profile writer on the *Sunday Dispatch*. He joined the *Daily Express* in 1960 and later became its drama critic, a post he held for 18 years, during which he covered approximately 3,000 first nights. From 1979 to 1987, he wrote television criticism for the *Daily Mail*, for which he won two national press awards.

As a lyricist, Kretzmer wrote weekly songs for Ned Sherrin's *That Was the Week That Was* and Sherrin's later television shows. He won an Ivor Novello Award for the Peter Sellers/Sophia Loren comedy song "Goodness Gracious Me." His other award-winning songs include two written with and for Charles Aznavour: "Yesterday, When I Was Young" and the chart-topping "She." In 1987, he won Tony and Grammy awards for his *Les Misérables* lyrics.

Kretzmer wrote the book and lyrics for the West End musical *Our Man Crichton*, which starred Kenneth More and Millicent Martin, and the lyrics for *The Four Musketeers*, which starred Harry Secombe as D'Artagnan and ran for more than a year at the Theatre Royal, Drury Lane. He also supplied the lyrics for the Anthony Newley musical film *Can Heironymus Merkin Ever Forget Mercy Humppe and Find True Happiness?* He was the co-lyricist for *Kristina*, which he wrote with Björn Ulvaeus and Benny Andersson (of ABBA); it premiered at Carnegie Hall in New York in September 2009.

Kretzmer's latest work is *Marguerite*, which he wrote with Michel Legrand, Alain Boublil and Claude-Michel Schönberg

In 2010, Kretzmer was appointed to the Order of the British Empire (OBE).

NICHOLAS ALLOTT (Executive Producer) started work in the theater in 1973 and spent the next eight years as a stage manager all over the U.K., before joining the new Andrew Lloyd Webber musical *Cats* when it opened in London in 1981.

By 1985, Allott was a director and executive producer Cameron Mackintosh Limited, responsible for running the U.K. production side of what was rapidly becoming the largest and most successful independent production company in the world.

Since then, the company has produced hundreds of musicals all over the world, the most famous of which include *Cats*, *Les Misérables*, *The Phantom of the Opera*, *Miss Saigon* and *Mary Poppins*.

Allott was the executive producer of the 25th anniversary concert productions of *Les Misérables*, at The O2 arena, and *The Phantom of the Opera*, at the Royal Albert Hall, and the subsequent DVD releases of these productions.

In 2000, Allott became managing director of the Cameron Mackintosh group of companies, including Delfont Mackintosh Theatres Ltd, which owns seven West End theaters.

In addition to fulfilling his responsibilities with Cameron Mackintosh, he is the chair of the Soho Theatre and a director of The Theatres Trust and the Roundhouse Trust, and he serves on the advisory boards of Tickets for Troops and Children in Need. He is also on the boards of The Society of London Theatre, the Oxford School of Drama, the Foundation for Sport and the Arts and the Cultural Olympiad, and he is managing trustee of The Mackintosh Foundation.

Allott was named as one of London's 1,000 most influential people of 2011 and 2012 by the *London Evening Standard*.

F. RICHARD PAPPAS (Executive Producer) is an entertainment attorney with more than 30 years' experience in the motion picture, television, theater and literary publishing industries.

For the past 20 years, Pappas has represented Cameron Mackintosh in his worldwide stage, film and television endeavors, including Alain Boublil and Claude-Michel Schönberg's *Les Misérables*, *Miss Saigon* and *Martin Guerre*; Andrew Lloyd Webber's *The Phantom of the Opera*; Rodgers & Hammerstein's *Oklahoma!*, starring Hugh Jackman; Stephen Sondheim's *Putting It Together*; Matthew Bourne's *Swan Lake*; Lerner and Loewe's *My Fair Lady*; *Mary Poppins*; and film productions celebrating the 25th anniversary concerts of *Les Misérables*, at The O2 arena, and *The Phantom of the Opera*, at the Royal Albert Hall.

Pappas' other major clients include Mike Nichols, Susan Stroman, the Cy Coleman Trust, DreamWorks Studios and preeminent originating theaters throughout the United States.

In 1990, Pappas co-conceived and produced the groundbreaking charity album "Red Hot + Blue," with contemporary artists such as David Byrne, U2, Annie Lennox and Tom Waits reinterpreting the songs of Cole Porter. He also executive produced the companion ABC/Channel 4 television special featuring short films by Jonathan Demme, Wim Wenders, Neil Jordan and Jim Jarmusch. The album was RIAA-certified gold and generated more than \$5 million for AIDS research and relief organizations.

Before establishing an exclusive private practice in 1992, Pappas was an 11-year member of the entertainment department of the prestigious New York City firm of Paul, Weiss, Rifkind, Wharton & Garrison, where he represented Jonathan Demme, Lincoln Center Theater, August Wilson, Stephen Sondheim, the Cole Porter Trusts and Major League Baseball.

He is a graduate of Yale and lives in Austin, Texas, because he can.

Composer, arranger, producer and performer **ANNE DUDLEY** (Music Producer/Orchestrations by) is a multitalented and critically acclaimed musician. She has composed and produced soundtracks for dozens of award-winning films and television shows, and was a founding member of the Art of Noise. She has contributed string arrangements to many classic albums, including ABC's "The Lexicon of Love" and Robbie Williams' "Reality Killed the Video Star."

Over the course of a long and varied career, Dudley has won an Oscar[®], a Grammy and a Brit Award and has been nominated for several Ivor Novello Awards. She was musical director for Bill Bailey's *Remarkable Guide to the Orchestra*, which toured in 2009. She composed the opera *The Doctor's Tale* with writer Terry Jones, for the Royal Opera House's OperaShots season; the work saw six performances in April 2011.

This summer, Dudley took part in the Royal Thames Pageant for Queen Elizabeth II's Diamond Jubilee, composing a piece inspired by Handel's "Water Music."

Dudley and Jones worked with the Royal Opera House again to produce a staged "floating opera" on London's canals. The ensuing short opera *The Owl and the Pussycat* was part of Secrets: Hidden London, a series of free cultural events that was also held this summer.

STEPHEN BROOKER (Musical Director) is currently music supervisor for *Oliver!* (U.K. tour), *Mary Poppins* (Australia/New Zealand) and *Les Misérables* (London).

He was musical director for productions of *The Woman in White*, *My Fair Lady*, *Miss Saigon*, *Les Misérables*, *Lautrec*, *Cats*, *The Secret Garden* and *South Pacific*. He supervised *The Phantom of the Opera* 25th anniversary celebration performance at the Royal Albert Hall and its DVD, *Betty Blue Eyes*, *My Fair Lady*, *Les Misérables*, *Cats*, *Hair*, *Miss Saigon*, *Dancing on Dangerous Ground*, *Carmen Jones*, *The Phantom of the Opera*, *Grease*, *Fame*, *Saturday Night Fever*, *Peter Pan* and *Chess*, and he was musical consultant for the *Les Misérables* 25th

anniversary tour and supervised the anniversary concert at The O2 arena and its DVD.

Brooker was composer and conductor for the original production of *Burn the Floor*. He has also written and produced music for many corporate clients, including Coca-Cola, Walt Disney, Ford, Toyota, Volvo, Sony Ericsson, British Airways and BMW, for its worldwide launch in 2008.

Brooker's orchestral conducting credits include concerts with the Royal Philharmonic Orchestra, the Atlanta Symphony Orchestra, the West Australian Symphony Orchestra, the Haifa Symphony Orchestra, the Bournemouth Symphony Orchestra, the Hamburg Symphony Orchestra, the Royal Liverpool Philharmonic Orchestra, the London Mozart Players, the Royal Scottish National Orchestra, the London Concert Orchestra, Manchester Concert Orchestra and the National Symphony Orchestra of Ukraine. He conducted the Royal Choral Society in the presence of Queen Elizabeth II.

Brooker's recordings include "Disney Film Classics" and "Crazy for Gershwin" (both with the BBC Concert Orchestra), the studio cast recording of *Hair* and cast recordings of *The Secret Garden*, *The Woman in White* and *South Pacific*. He was orchestrator and conductor for Walt Disney's award-winning *Animator's Palate* and *Cinderellabration* at Disneyland Tokyo. He produced the live recording of *Oliver!*, starring Rowan Atkinson, the new recording of *Les Misérables* (2010) and the Dutch and Australian recordings of *Mary Poppins*.

In 2013, Brooker will supervise the new production of *Barnum* for Cameron Mackintosh.

STEPHEN METCALFE (Orchestrations by) is an arranger and orchestrator for film and theater. For the past 13 years, he has worked as the head of music at Cameron Mackintosh Limited, where he has developed, edited and contributed orchestrations to the scores for all of Cameron Mackintosh's productions in the U.K. and worldwide, most recently providing orchestrations for the U.K. tour of *Les Misérables* and the musical's 25th anniversary celebration

at The O2 arena. Metcalfe produced the 2008 London cast album of *Oliver!*, the new U.K. tour cast album of *Les Misérables*, the Australian cast album of *Mary Poppins*, the DVD release of the *Les Misérables* concert at The O2 arena and the original London cast album of *Betty Blue Eyes*.

Metcalfe's other productions include *Les Misérables* (London, New York, the Netherlands, Spain and U.S. tours), *Miss Saigon* (U.K. and U.S. tours), *The Witches of Eastwick* (London and U.K. tours), *Cats* (London), *Martin Guerre* (Watermill Theatre), *My Fair Lady* (London, U.K. and U.S. tours), *Avenue Q* (London), *Mary Poppins* (London, New York, U.K. and U.S. tours), *Oliver!* (U.K. tour), *Hair* (London) and *Betty Blue Eyes* (London).

BECKY BENTHAM (Music Supervisor) entered the music industry 20 years ago working at the Performing Rights Society before moving into audio postproduction at Goldcrest Films and Roger Cherrill in Soho. She then travelled to Australia, where she managed postproduction audio facilities in Sydney.

Upon her return to the U.K. in 1992, Bentham established herself as a music supervisor and composer agent at Air-Edel Associates until 2002, when she and her business partner Karen Elliott set up Hot^oHouse Music Ltd, which has become Europe's leading composer agency and music supervision company. Hot^oHouse received the Eon Productions Business Award at the Women in Film & Television Awards in 2009.

Bentham's extensive list of composer clients includes Hans Zimmer, James Newton Howard, Harry Gregson-Williams, Angelo Badalamenti and Gabriel Yared. After 15 years working closely with composers, directors and producers, handling all aspects of music production for feature films, Bentham has a knowledge of this industry that is second to none.

Bentham's reputation as a first-rate music supervisor is established not only in the U.K. but also in the U.S., where her clients include Universal Pictures, Warner Bros., DreamWorks, 20th Century Fox, MGM, Sony Pictures, The Weinstein Company and HBO.

Her responsibilities on projects include budget control, composer selection, contract negotiations, track research, track clearances, music team selection (musicians, studios, orchestrators, conductors, programmers, copyists, music editors, engineers, etc.), session attendance and securing soundtrack deals.

Bentham also has a wealth of experience in supervising on-set music and musicians. This involves the organization of everything: pre-recording, on-set filming with musicians, sourcing and clearing tracks, commissioning new material as required, handling negotiations, hiring musicians and singers (including vocal coaches for cast members), coordinating prerecording sessions, distributing rehearsal material to relevant personnel prior to the shoot, liaising with on-set sound, props and costume teams, scheduling and supervising on-set filming with musicians, and providing full budgets and cost breakdowns to producers.

Bentham has supervised on-set music for a range of high-profile films, including *Shakespeare in Love*, *Strictly Sinatra*, *De-Lovely*, *Kingdom of Heaven*, *Mamma Mia!*, *La Vie en Rose* (for which she won a Czech Lion Award in 2008), *The Edge of Love*, *Your Highness*, *Batman Begins* and *The Dark Knight*.

Bentham has score-recording experience throughout the U.K. and Europe, and she uses her vast experience in source music clearances and her broad knowledge of popular and classical music to choose artistically and financially appropriate material in her work with directors and producers.

DANNY COHEN, BSC (Director of Photography) previously collaborated with Tom Hooper on the Academy Award®-winning *The King's Speech*, for which he was nominated for an Academy Award® and a BAFTA for Best Cinematography. He has worked on a number of feature films and television dramas with a variety of artists, including Paul Bettany, Paul Giamatti, Philip Seymour Hoffman, Bill Nighy, Laura Linney and Ray Winstone, as well as an eclectic range of directors, including Richard Curtis, Shane Meadows and Stephen Poliakoff.

Cohen's recent film and television credits include Dominic Savage's *Dive*; *This Is England*; *Dead Man's Shoes*, directed by Shane Meadows; *This Is England '86*, directed by Meadows and Tom Harper; *Pierpoint: The Last Hangman*, directed by Adrian Shergold; Stephen Poliakoff's *Glorious 39* and *A Real Summer*; Richard Curtis' *Pirate Radio*; and *Richard II*, directed by Rupert Goold and starring Ben Wishaw, Patrick Stewart and Clémence Poésy, which was part of a season of Shakespeare that was well received when broadcast by the BBC earlier this year.

In 2007, Cohen received a BAFTA television award nomination for Best Photography and Lighting for his work on *Longford*, and another in 2008 for *Joe's Palace*. He also received a shared 2008 Emmy Award nomination for Outstanding Cinematography for a Miniseries or a Movie for *John Adams*, directed by Tom Hooper.

EVE STEWART (Production Designer) previously collaborated with director Tom Hooper on the Academy Award®-winning *The King's Speech*, the Golden Globe and Emmy Award-winning miniseries *Elizabeth I*, and Hooper's feature film debut, *The Damned United*.

She is also known for her collaborations with Mike Leigh, including *Vera Drake*, *All or Nothing*, *Topsy-Turvy*, for which she was nominated for a 1999 Academy Award®, and *Career Girls*. She also art directed Leigh's *Secrets & Lies* (1996) and *Naked* (1993).

Stewart's other film credits as a production designer include *Becoming Jane*, *The Good Night*, Guy Ritchie's *Revolver*, *De-Lovely*, *Wondrous Oblivion*, *Nicholas Nickleby*, *Goodbye Charlie Bright*, *The Hole* and Nigel Cole's hit comedy *Saving Grace*. Her set designs can also be seen in the British teen comedy *Wild Child*, the 1980s-set IRA drama *Fifty Dead Men Walking* and Nick Love's *The Firm*.

MELANIE ANN OLIVER (Editor) recently collaborated with director Joe Wright on *Anna Karenina*. She also worked with Wright as an editor on the miniseries

Bodily Harm and *Bob & Rose*, as well as the award-winning short films *The End* and *Crocodile Snap*.

She was honored with a BAFTA for her work as editor of Tom Hooper's telefilm *Longford*, starring Golden Globe Award winners Jim Broadbent and Samantha Morton. She also collaborated with the director as editor of the multiple Emmy- and Golden Globe Award-winning miniseries *Elizabeth I*, for which she was an Emmy nominee; the feature *The Damned United*, starring Michael Sheen and Timothy Spall; and the multiple Emmy- and Golden Globe Award-winning miniseries *John Adams*, for which she was again an Emmy nominee and also an American Cinema Editors Eddie Award nominee.

Oliver began her career as an assistant editor, working on such films as Jane Campion's *An Angel at My Table* and *The Portrait of a Lady*, and Anna Campion's *Loaded*. She went on to edit documentaries, television commercials, shorts and features. Among her credits are Cassian Harrison's BAFTA- and Peabody Award-winning documentary *Beneath the Veil*.

Since then, Oliver has been the film editor on Sarah Gavron's *Brick Lane*; Jon Amiel's *Creation*, starring Paul Bettany and Jennifer Connelly; Richard Loncraine's telefilm *The Special Relationship*, starring Michael Sheen, Dennis Quaid, Hope Davis and Helen McCrory; and, most recently, Focus Features' acclaimed *Jane Eyre*, directed by Cary Jojo Fukunaga and starring Mia Wasikowska and Michael Fassbender.

CHRIS DICKENS, ACE (Editor) is best known for his work on the 2009 film *Slumdog Millionaire*, directed by Danny Boyle, for which Dickens won an Academy Award® and a BAFTA for Best Editing.

Dickens' other recent feature film credits include *Paul*, directed by Greg Mottola, Richard Ayoade's *Submarine* and *Berberian Sound Studio*, directed by Peter Strickland. He has collaborated with director Edgar Wright on the films *Hot Fuzz* and *Shaun of the Dead*.

Dickens' other projects include *A Complete History of My Sexual Failures*, directed by and starring Chris Waitt,

Ringan Ledwidge's *Gone*, Danny Cannon's *Goal! The Dream Begins* and Don Mancini's *Seed of Chucky*.

Dickens previously edited Wright and Simon Pegg's much loved television series *Spaced*, and the cult comedy series *Look Around You*. He also edited the television series and films *Lucky Jim* and *Cruise of the Gods*, starring Steve Coogan, David Walliams and James Corden. Dickens is currently working with director Richard Ayoade on the forthcoming film *The Double*.

A longtime collaborator of director Álex de la Iglesia, **PACO DELGADO** (Costume Designer) worked as a costume designer on the filmmaker's *The Last Circus*, for which he received a Goya nomination for Best Costume Design; *The Oxford Murders*; *El Crimen Perfecto*; *800 Bullets*; and *La Comunidad*, for which he also received a Goya Award nomination.

Delgado has also collaborated twice with director Pedro Almodóvar, most recently on *The Skin I Live In*, which starred Antonio Banderas and for which he received a Goya nomination for Best Costume Design, and *Bad Education*.

Delgado also designed the costumes for Alejandro González Iñárritu's *Biutiful*, starring Javier Bardem. His work also includes designs for the theater, the opera and musicals.

— *les misérables* —

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