

# THE GREAT GATSBY

*"I want to write something new, something extraordinary and beautiful  
and simple and intricately patterned."*

—F. Scott Fitzgerald

From the uniquely imaginative mind of writer/producer/director Baz Luhrmann comes the new big screen adaptation of F. Scott Fitzgerald's novel *The Great Gatsby*. In his adaptation, the filmmaker combines his distinctive visual, sonic, and storytelling styles in 3 Dimensions, weaving a Jazz Age cocktail faithful to Fitzgerald's text and relevant to now. Leonardo DiCaprio stars in the title role.

"The Great Gatsby" follows would-be writer Nick Carraway as he leaves the Midwest and comes to New York City in the spring of 1922, an era of loosening morals, glittering jazz, bootleg kings, and sky-rocketing stocks. Chasing his own American Dream, Nick lands next door to a mysterious, party-giving millionaire, Jay Gatsby, and across the bay from his cousin, Daisy, and her philandering, blue-blooded husband, Tom Buchanan. It is thus that Nick is drawn into the captivating world of the super rich, their illusions, loves and deceits. As Nick bears witness, within and without of the world he inhabits, he pens a tale of impossible love, incorruptible dreams and high-octane tragedy, and holds a mirror to our own modern times and struggles.

Academy Award® nominee DiCaprio ("Django Unchained," "The Aviator") plays Jay Gatsby, with Tobey Maguire starring as Nick Carraway; Oscar® nominee Carey Mulligan ("An Education") and Joel Edgerton as Daisy and Tom Buchanan; Isla Fisher and Jason Clarke as Myrtle and George Wilson; and newcomer Elizabeth Debicki as Jordan Baker. Indian film legend Amitabh Bachchan plays the role of Meyer Wolfshiem.

Oscar® nominee Luhrmann ("Moulin Rouge!") directed the film in 3D from a screenplay he co-wrote with frequent collaborator Craig Pearce, based on

Fitzgerald's novel. Luhrmann produced, along with Catherine Martin, Academy Award® winner Douglas Wick ("Gladiator"), Lucy Fisher and Catherine Knapman. The executive producers are Academy Award® winner Barrie M. Osborne ("The Lord of the Rings – The Return of the King"), Shawn "JAY Z" Carter, and Bruce Berman.

Two-time Academy Award®-winning production and costume designer Catherine Martin ("Moulin Rouge!") designed the film, as well as produced. The director of photography is Simon Duggan, and the editors are Matt Villa, Jason Ballantine and Jonathan Redmond. The music is by Craig Armstrong, with Anton Monsted serving as executive music supervisor and co-producer.

Warner Bros. Pictures presents, in association with Village Roadshow Pictures, in association with A&E Television, a Bazmark/Red Wagon Entertainment Production, a Film by Baz Luhrmann, "The Great Gatsby." The film will be distributed in RealD 3D, 3D and 2D by Warner Bros. Pictures, a Warner Bros. Entertainment Company, and in select territories by Village Roadshow Pictures.

[www.the-great-gatsby-movie.com.uk](http://www.the-great-gatsby-movie.com.uk)

## **ABOUT THE PRODUCTION**

*"Is all this made entirely from your own imagination?"*

—Daisy Buchanan

Nick Carraway, the narrator (who, in the novel itself, is writing the story of *The Great Gatsby* – “Gatsby, the man who gives his name to this book...”), describes his neighbor—the shadowy and seemingly corrupt but ultimately aspirational and inspiring Jay Gatsby—as a man with “some heightened sensitivity to the promises of life...an extraordinary gift for hope...such as I have never found in any other person and which it is not likely I shall ever find again.” For almost a century, the story of that Gatsby, written by F. Scott Fitzgerald between Long Island, New York and St. Raphael, France, about 15 miles from Cannes, and between 1923 and 1924, has moved through time and space, and has found audiences across geographies.

Writer/producer/director Baz Luhrmann first encountered *The Great Gatsby* on the screen, in 1974, in remote Heron's Creek, Australia, where his father ran the gas station and, briefly, the cinema.

Cut to 2004. Cold, northern Russia. The clatter of train tracks. The flicker of light through the frosty window. “I had just wrapped ‘Moulin Rouge!’ and was off on ‘a debriefing adventure’ Luhrmann recalls. “Crazily enough, I’d decided to take the Trans-Siberian Express from Beijing, across northern Russia, and then on to Paris to meet my wife and newly born daughter, Lilly.” And it was in Siberia, in a sardine-box of a cabin, that Luhrmann again re-encountered *The Great Gatsby*, this time as an audio book, one of two he had with him.

“I poured some wine, looked out and saw Siberia racing by, and started listening. It was four o'clock in the morning before I fell asleep,” he recalls. “The next day, I could not wait for night to come, to get back in my little box, pour the second bottle of wine, and listen to the last part. At the end of it I realized three things: One, that I hadn't really known *The Great Gatsby* at all; two, that it was structurally really concise; and three, there's a really great film in it. Of course there's a huge inherent challenge—the expression of Nick Carraway's inner life, his inner voice—but it's an incredibly cinematic book. I thought, 'I'd like to make this movie one day.'" And so, as the train beat on against the rusty tracks, the first imaginings of Luhrmann's adaptation of *The Great Gatsby* were born.

Eventually Luhrmann joined forces with producers Douglas Wick and Lucy Fisher who, like Luhrmann, had been trying to secure the film rights for some time. “We spent two years trying to get the rights. It was very complicated,” says Fisher. “Then one day there was a knock on our door at the office, and it was Baz Luhrmann saying, ‘I, too, am trying to do *The Great Gatsby*.’ We were very excited because, in our minds, there could be no better director for it. It was like a dream come true. It was suddenly a way to see and be part of the ‘20s. When you work with Baz, you take a time machine to a different world.”

Securing the rights was the first step, but Luhrmann knew that, ultimately, the project would be pinned on the title character. He needed to find an actor who could express Gatsby’s core complexity, smile “*one of those rare smiles with a quality of eternal reassurance in it,*”<sup>\*</sup> and then, in a flash, look “*as if he had killed a man.*”<sup>\*</sup>

Luhrmann says, “I’d been secretly working on it for some time, knowing all along who I’d like to play Jay Gatsby. Really, it wasn’t difficult to think of someone! Hmm, I don’t know—complex, romantic, dark, glamorous, great actor...” Leonardo DiCaprio, with whom Luhrmann had worked on “William Shakespeare’s *Romeo + Juliet*,” and whom Luhrmann counted as a friend and collaborator, was the obvious choice.

“I’d read the book in junior high school and I was very moved by the story,” says DiCaprio of the project. “When I picked up the novel again, it was when Baz had handed me a copy and said, ‘I’ve got the rights to this.’ It was a very daunting concept; there was a responsibility to make a memorable film that will be forever connected with one of the greatest novels of all time.”

That novel reveals a world and a story of New York City, the city that Fitzgerald called his “splendid mirage,” the city where Fitzgerald found early success and initial inspiration for the book. For Luhrmann and the Bazmark caravan, that city was the critical first stop. At a suite at the Ace Hotel in Midtown Manhattan, and then on the corner of Canal and Broadway, on the 24<sup>th</sup> and 26<sup>th</sup> floors of building number 401, Bazmark set up shop, including: his wife, Oscar®-winning costume and production designer Catherine Martin, who has collaborated with Luhrmann on the distinctive look of all his films and theatre productions for over 20 years; Anton Monsted, executive music supervisor and co-producer on the film; Craig Pearce, scriptwriter, friend and writing partner on Luhrmann’s “Red Curtain Trilogy”; and the rest of their creative production team.

New York City, “*the racy, adventurous feel of it at night...the constant flicker of men and women and machines*,”\* was a source of inspiration. The whole team fed off the energy and the history of the place, in its way its own character in F. Scott Fitzgerald's novel.

“While in New York, we did a lot of reading about the time—particularly the financial system, the bond and stock markets,” says Pearce. “We were in the middle of the global financial crisis...or just coming out of it.”

“I think *The Great Gatsby* feels more relevant now than ever,” Wick offers. “In a time with a glittering but unreliable economy, and a prevalent sense that we have lost our way, *Gatsby* could have been written yesterday. But it wasn't. The book takes you to another time and place, a lost world of blinding allure, of extravagant hope and crashing dreams, which we knew Baz, more than anyone imaginable, could deliver for an audience.”

“Fitzgerald, I think, sensed a fundamental crack in the moral fabric of the 1920s, that things could not keep going up, up, up, as they were, couldn't last,” says Luhrmann, “and that felt very relevant to the global financial crash of 2008. It felt parallel. If I think about it now, this fact is what told me I had to do *Gatsby* now and in this way. We came to New York because we had to be in New York to learn about and understand for ourselves those parallels of place, culture and mindset—Jazz Age and today.”

“Baz is a very literary director. If he's going to make a movie based on a book, it's because he wants to reveal what he believes is the center of the story,” Martin explains. “So, we always start with the descriptions in the book and then we try to make discoveries and, like a detective, unearth certain things.”

“When I first start working on any project, I always begin by collecting,” Luhrmann describes his process. “In terms of a visual language, I'll just start collecting photographs and making collages and my terrible scribbles. This is how I start with CM: terrible scribbles that no one can read, and she's so lovely. She says, ‘No, they're full of emotion!’ What she means is only I know what that scribble is, right?”

“We're blessed because the photographic image and also filmmaking was extremely prevalent in the '20s,” adds Martin. “So, the time was captured not only in illustrations and drawings—cartoons of the times—but there are extensive photo archives. It's very exciting, because you see the birth of our modern contemporary culture.”

In addition to collating paraphernalia from the era, Luhrmann and his team meticulously explored the *Gatsby* text, and Fitzgerald's other writings, in particular the author's first draft of *The Great Gatsby*, titled *Trimalchio* (a tribute to the famous Roman party-giver who appears in the Roman novel *Satyricon*), and consulted with its editor, Pennsylvania State University professor and Fitzgerald scholar James L. West III.

The team also undertook a variety of field trips, from the grand mansions of Long Island to the highline in Astoria, and the green lawns of Louisville, where Daisy grew up and first met Gatsby. Luhrmann also visited Don Skemer, Curator of Manuscripts at the Princeton University Library, where Fitzgerald was a student and where the F. Scott Fitzgerald Papers and related collections are kept.

"Baz always recreates these worlds that are part of his imagination, but this adaptation is incredibly specific to this book," says DiCaprio. "Not many liberties were taken as far as storytelling is concerned. The integrity of the story and Fitzgerald's words are intact throughout."

This is due in part to the discovery and evolution of "Fitzlish." Pearce explains, "Fitzlish is language that grew out of our reverence for, and desire to include, as much of Fitzgerald's prose as we could, to write voice-over or dialogue that sat within the style of Fitzgerald's prose and captured its power and beauty, but that was also accessible to a modern ear. Also, when you read the book cover to cover it runs for seven hours, so on a purely technical level we had to condense and we had to take interior thoughts and put them into action that was externalized, because it is a film. At a certain point we found we needed to come up with some rules for a language that could do that, and that is what 'Fitzlish' grew out of."

Luhrmann wanted to be faithful to the book and the epoch and also to make the story accessible for a new generation, to create a cultural weave. Using contemporary music for the soundtrack—collaborating with ground-breaking artist and executive producer on the film, Shawn "JAY Z" Carter—was an integral part of this weave.

"We wanted to allow people to feel what it would've felt like to live in that incredibly modern time, when the world was being born and everyone was so young and so beautiful and so drunk and so crazy and so rich and living like that," Pearce says. "We wanted it to feel exactly how it would feel to us to be going to the most amazing nightclub in the world and driving the fastest car you've ever driven."

We had to make some decisions early on about what music we'd use, and how to present the story using music."

It was a page out of Fitzgerald's own storytelling playbook. He himself included over 70 popular songs in his writings, including the 1922 number one hit "Three O'Clock in the Morning" in *Gatsby*.

"I think that anything that becomes a classic is a classic because it moves through time and geography," says Luhrmann. "Now, what I mean by that is it's relevant in any country and at any time. You know, usually these things are like that because the stories are universal human stories, and we know the people. And *Gatsby* is like that. And so that is the story all of us set out to tell right from the start."

"I felt really excited about the film," says Tobey Maguire, who plays Nick Carraway. "I think it's certainly got a lot of beauty and spectacle, but it's very grounded in character stories."

Luhrmann recalls one of the highlights of the experience, when he and Pearce had just installed themselves in the suite at the Ace Hotel, where many of the surrounding buildings were built in Fitzgerald's time. "There was a bay window, New York was outside, and Leonardo sat down in the window, and literally there was someone playing a trumpet somewhere, or something...it was so Fitzgerald," recalls Luhrmann. "Leonardo just started reading and Tobey started reading, and then suddenly the sun set and Tobey read Nick's final line, 'So we beat on, borne back, ceaselessly into the past.' I remember Leonardo just clapping, and I clapped, and off we all went on this journey, into Fitzgerald and into his story and his time and place, as well as into our own."

### **CASTING A CLASSIC**

*"My life has got to be like this... It has got to keep going up."*

—Jay Gatsby

"I'll bet he killed a man."

"It's more that he was a German spy during the war."

"He doesn't want any trouble with anybody."

"I'm scared of him. I'd hate to have him get anything on me."

At first, everything we know about Gatsby is drawn from “*the bizarre accusations that flavored the conversations in his halls*”<sup>\*</sup>—he is the fabulous but mysterious party-giver, the man who drifted “*coolly out of nowhere to buy a palace on Long Island*,”<sup>\*</sup> who opens the towering doors to that palace each and every weekend to anyone and everyone, but who no one has actually met. That is, until he invites his new neighbor and the narrator of the story, Nick Carraway, to one of his lavish parties. This begins a chain of events through which Gatsby will ultimately reveal and be ruined by his romantic obsession, Nick’s cousin, “*the golden girl*”<sup>\*</sup> Daisy Buchanan.

“What is eventually revealed is that Gatsby grew up poor. When he was younger, Gatsby had this grand vision for his life. And then, one day, he happens to fall in love with this girl, Daisy,” says Luhrmann. “He’d known other women, so he thought he might just take what he could get from her and go off to the war, and that it’d be nothing. But she’s this extraordinary girl and he gets hooked. He goes away to the war, and she promised to wait for his return, but then the rich and powerful Tom Buchanan sweeps in and steals her away. Gatsby loses his girl, comes back from the war penniless, and so begins his quest to erase and then repeat the past more in line with that grand vision he has always had for himself.”

Gatsby hopes to win Daisy back by “making something of himself.” His entire existence—the ostentatious mansion, the extravagant parties, the library full of books he’s never read, the hundreds of silk shirts he’s never worn, the flashy fast car—is an accumulation for which he cares not, but with which he intends to recapture Daisy’s heart.

“Gatsby is an incredible character to play,” acknowledges DiCaprio. “I think he’s very much the manifestation of the American dream, of imagining who you can become... and he does it all for the love of a woman. But even that is open to interpretation: Is Daisy just the manifestation of his dreams? Or is he really in love with this woman? I think that he’s a hopeless romantic but he’s also an incredibly empty individual searching for something to fill a void in his life.”

“What Gatsby represents is this romantic ideal,” notes Pearce. “By saying that, I don’t mean he’s just a lovely guy, because actually there are some really dark aspects to Gatsby. I mean he represents this purity of vision, of what he is prepared to do for love.”

DiCaprio sought to bring new depth and an arresting darkness to his version of Gatsby—a version closer to the character in the novel. “When James West first



saw footage of Leonardo as Gatsby, he said, 'Now, this is Gatsby, Gatsby's dark obsession, his absolutism,'" says Luhrmann, who adds, "He's the Gatsby who will not let anyone rewrite the script he has written for his life."

Although Gatsby is a tragic figure, his "*incorruptible dream*"\* and his commitment to that dream, are what ultimately make him inspiring, "*worth the whole damn bunch put together*"\* in Nick's eyes. "Nick realizes that Gatsby, for all his flaws, is 'great' because Jay Gatsby has a gift for hope that is unparalleled; even if it is ultimately out of reach or doomed, his purpose is pure and real," says Pearce.

"Characters like Gatsby are inherently wedded to tragedy," Luhrmann observes. "What they seek to attain is unattainable. And they don't change. We know that Fitzgerald was a fan of Joseph Conrad's *Heart of Darkness* (1899), which has that Orpheus-like structure where an innocent journeys into the underworld and meets an iconic figure; the iconic figure, in the case of Gatsby, doesn't transform, he lives and dies with 'Daisy' on his lips. In the process though, he inspires us mere mortals to be better, to transform ourselves, to look for a purposeful life. And Nick does. Nick begins the story turning his back on his artistic inclinations in order to focus on making money on Wall Street, but ultimately comes to the realization, through finally writing a story about this guy Gatsby, that he, too, must pursue a meaningful and purposeful life, as Gatsby did."

And what is it that Nick gives to Gatsby?

"I think Nick is Gatsby's only real friend in this world," says DiCaprio. "And that's shocking to Gatsby... he has no real friends. Nick is the one guy who actually takes an interest in him as an individual, and not as this sort of mega rich spectacle that is 'Gatsby.'"

*"I have always tried to see the best in people."*

—Nick Carraway

The role of Nick Carraway is played by one of DiCaprio's closest friends, Tobey Maguire, who recalls, "I got a call from Leo and he said, 'I just talked to Baz and he's thinking about doing *The Great Gatsby*... He was talking about me for Gatsby and you for Nick. He's in town... What are you up to tonight?' So, the three of us got together and hung out for a few hours, and then I picked up a copy of *The Great Gatsby* and read it for the first time."

Nick Carraway is the story's narrator. Like Fitzgerald did, Nick comes to New York from St. Paul, Minnesota, to make his fortune in New York (Fitzgerald's attempt was in advertising, Nick's in the blossoming bond business). In doing so Nick is, by his own admission, giving up his dream of being a writer. He rents a small bungalow on Long Island's West Egg, the *nouveau riche* part of town, and, unwittingly, right next door to the mysterious Mr. Gatsby. Nick just so happens to be the cousin of Daisy Buchanan, the object of Gatsby's affection. He is lured into Gatsby's world, first to a "little party" and from there into doing Gatsby the favor of inviting Daisy over to tea so that Gatsby can happen to drop by.

"Nick represents any person on a journey who's searching for the right path. He's sensitive, artistic...an observer," says Maguire of his character.

"Nick is stuck between these two worlds, his allegiance to Daisy and Gatsby and this kind of wild ideal of love that they've got, and also this more traditional tie to Tom as Daisy's husband, though he's not the nicest guy in the world, nor the most trustworthy," explains Joel Edgerton, who plays Tom Buchanan.

"Nick is the innocent who comes into this world and is changed—he becomes terribly affected by the world and by what happens," notes Pearce.

In the end, tragedy strikes, and Nick's proximity to, and involvement with, that tragedy—to Gatsby, the Buchanans, New York City, the parties, the speakeasies, the "*profusion of champagne*"\*—it all causes him to crack-up. "He's disgusted by everyone's behavior," Maguire says. "And this is a character who, in the beginning of the book, is described as someone who reserves all judgments. Essentially, he still wants to believe that people, at their core, are good, so it breaks his heart to learn that they are not. And I think his own culpability and indulgence with these people adds to his disgust."

"I don't know if Nick is the moral compass, but he's definitely our moral conductor," Luhrmann says. "I think he takes us through the moral landscape of the story, and by the end he's ready to find out who he is and what he wants."

"Early on, Tobey was searching for the real Nick and I think he made an incredible discovery," says Luhrmann. "Much like Fitzgerald was, Nick is something of an outsider, an awkward goose, an honest but out-of-his-element Midwestern guy grappling with life in the East. And Tobey took the grand step of expressing that, at first, in somewhat comic turns, but then, as Nick breaks down and becomes psychologically distraught, so, too, does Tobey's performance become more psychological until finally we meet, at the end of the film, the Nick that we met at

the beginning, a totally destroyed human being, not comic at all. This progression was a very brave choice on Tobey's part—his Nick moves deftly between comic outsider, observer, broken, and, finally, changed man."

"Tobey does such an incredible job of portraying Nick," adds DiCaprio. "Here he is experiencing life, he's with these people, but he's reflecting because he really is an outsider. He never really belongs."

Comparisons have long been made between Nick and Fitzgerald. Fitzgerald himself famously confessed, "Sometimes I don't know whether I'm real or whether I'm a character in one of my novels." Indeed, Fitzgerald and Nick share a birth year, 1896, a hometown, St. Paul, Minnesota, a temperament, and a passion for writing—it is, in fact, Nick Carraway who is writing about Gatsby in F. Scott Fitzgerald's novel.

"We've made no bones about the idea that Nick Carraway is F. Scott Fitzgerald in a way, and so much of what happens in *Gatsby* happened to Fitzgerald," acknowledges Luhrmann.

In his collection of autobiographical essays, *The Crack Up*, Fitzgerald admits, "I have spoken in these pages how an exceptionally optimistic young man experienced a crack up of all values, a crack up he scarcely knew of until long after it had occurred." Nick Carraway, in the pages of *Gatsby*, undergoes a similar crack up, and then retreats back to St. Paul to write his book.

Luhrmann notes, "It is clear in the book that Nick is writing a book. 'Reading over what I have written so far...' writes Nick. He is, in fact, penning a book about a guy called Gatsby, but there is no hint as to why he is writing, where, or whom it might be for. Craig and I really struggled with this. We wanted Nick's voice not to be just a disembodied voiceover. We wanted to see Nick struggling with his thoughts and feelings. So we needed some combination of editor and/or priest, someone to whom Nick could essentially confess the tragedy that had occurred and then start to write. And that is how the idea of a Doctor came into our minds. We were very lucky then to engage with Dr. Menninger, whose family were some of the earliest advocates of progressive psychoanalysis techniques in the States, as far back as the 1920s, and it was an explosive moment for us when Dr. Menninger explained that it is very reasonable to think that patients would have been encouraged to come to terms with their experiences through self-expression, writing for example. And then came the bombshell. We discovered that in Fitzgerald's notes for his final, unfinished novel, *The Last Tycoon*, he intended to have his narrator writing the book from a sanitarium, and the Doctor 'device' and Nick's narration grew from there."

“Baz put Tobey on tape very early in the process, and we heard his voice do the narration. He immediately brought such a human element to the story,” says Lucy Fisher. “He put away any concerns of ‘Does this feel old-fashioned?’ or ‘Does it feel too literary?’”

*“That’s the best thing a girl can be in this world, a beautiful little fool.”*

—Daisy Buchanan

Daisy is the phantasmal object of Gatsby’s obsessions, ethereal and completely captivating, especially her voice, *“the kind of voice that the ear follows up and down as if each speech is an arrangement of notes that will never be played again.”*\* Daisy is Gatsby’s “green light,” his “enchanted object” beckoning from across the bay, but forever out of reach, *“high in a white palace the king’s daughter, the golden girl...”*\*

Maguire notes, “As soon as I heard the words come out of Carey’s mouth as Daisy, she drew me in, just like Daisy is meant to draw you in. I was swept away by her.”

Carey Mulligan, who stars as Daisy, offers, “The main thing about Daisy is her duality. She wants to be protected and safe and live in a certain way. But, at the same time, she wants epic romance. She’s just swayed by whatever is the strongest and most appealing thing. She’s not a grounded person or a genuine person, in a way.”

When we first meet Daisy, she is at a somewhat melancholic juncture in her life. Once a much-admired Southern belle, *“the most popular girl with all the officers from Camp Taylor,”*\* she’s still very charming and beautiful, but she’s sadly aware that her husband is a serial and unapologetic philanderer, prone to “sprees.” It is thus, when Nick reintroduces her to Gatsby, her lost love of five years ago, that she is tempted into a return to the past.

Luhrmann took his time to find the right actress for the part. “I don’t think it’s an exaggeration to say that every actor you can imagine was keen to play that part; it’s one of the great, iconic roles. So we found ourselves in somewhat of a ‘Gone with the Wind’ situation, where we were exploring all the possibilities, not so much as auditions but as little rehearsals.”

“We did a big, wide net of a search for Daisy, which is the old-fashioned Hollywood way,” echoes Fisher.

“Leonardo was a constant partner in this search,” says Luhrmann, who immediately solicited his reaction after Mulligan read for the part. “Leo said the most brilliant thing: ‘You know, I’ve been thinking about it... Gatsby has had a lot of very beautiful women thrown at him. Carey’s very beautiful, but she’s also very unusual. Daisy needs to be sort of precious and unique and something that Gatsby wants to protect. Something that he’s never experienced before.’ We looked at each other and said, ‘It’s her.’”

“We knew we’d found our Daisy Buchanan,” DiCaprio recalls of that moment. “Daisy is such an incredibly important character in the film. She has to be a combination of the beautiful innocence that Jay sees in her, but she also has to have that whimsical carelessness. It takes not only a very intelligent actress, but also someone who can do both of these things simultaneously.”

It turns out that Mulligan was equally impressed by DiCaprio. “I remember the first audition that I had,” she says. “We were doing a scene right towards the end of the film, and Leonardo was playing Gatsby, *and* he was playing Tom Buchanan, *and* Nick Carraway. So, he’d sit in one chair and play his character, then he’d jump in another chair and play Tom, and then be standing up and he’d be Nick. He was learning all the different lines. He was incredible.”

Mulligan portrays Daisy as complex, more than just a vacuous heroine. “I think that when Daisy says something, she really means it, but five minutes later she might not mean it at all,” Mulligan observes. “She’s almost living in a movie in her own life, looking in on herself, which makes for a rather thin personality that was probably typical of women in her circumstances, and interesting for me to play.”

*“We were born different. It’s in our blood.”*

—Tom Buchanan

Tom Buchanan is Daisy’s husband, and therefore Gatsby’s rival.

“Tom is the bad guy, he’s a bully, he’s very destructive and he’s also super rich and entitled,” comments Joel Edgerton on his character. “It’s my job to present that, but it’s also my job to present Tom as a real person and not to judge him.”

“I know from reading a lot about Fitzgerald that he kind of hated guys like Tom; he’s a guy who embodies the ultra-wealthy kind of characters of that era, and he is married to a woman who actually had a chance at love with someone who didn’t have that money. Instead, she chose Tom,” marvels Edgerton. “I’m fascinated

by that. I understand that there's a love there, but there's also something deeper about the culture of money."

Despite Daisy's unhappiness, Mulligan points out that there is more than meets the eye when it comes to her relationship with Tom. "Daisy and Tom have such a great dynamic. When they walk into a room, they know they are the most powerful people there because of their wealth and status," she says. "There is a reason they are together and a reason that they were, at one point, really in love. So, that's what we had fun playing with. I think it's really easy to make them an unhappy couple, but they're not necessarily."

Luhrmann found the part of Tom difficult to cast. "Honestly, all sorts of actors wanted to play that role, but finding exactly the right quality was really hard," he says. "Joel is a talented young Aussie guy, and he was coming in to read for Tom Buchanan, but I cannot say that I thought at the time, 'Well, that'll be a slam-dunk.' But from the moment Joel walked in until the moment he left, he was Tom Buchanan."

Edgerton was so immersed in his character that he continued using his upper-class American accent on set, long after the cameras stopped rolling. Luhrmann recalls, "I forgot what Joel Edgerton—the guy who has the Aussie accent that I know well—sounded like, and I really think it would be very hard to find anyone who won't see the Tom Buchanan that is on the pages of F. Scott Fitzgerald's *The Great Gatsby* in the interpretation that Joel found, because he's boorish and you love to hate him. But he has his own kind of moral universe. And to that he is faithful. As Nick says, 'I couldn't forgive him or like him but I saw that what he had done was, to him, entirely justified.' It's both complex and entertaining."

"Fitzgerald said Tom Buchanan was one of the best characters he ever created," adds Doug Wick. "Joel owns it all. He owns the bigotry, he owns the energy, and he makes him multi-dimensional. He did a brilliant interpretation."

*"I like large parties. They're so intimate. At small parties there isn't any privacy."\**

—Jordan Baker

A regular visitor at the Buchanans' home and reveler at Gatsby's parties, socialite pro-golfer Jordan Baker is played by newcomer Elizabeth Debicki in her first major movie role. Nick finds Jordan extremely elegant, beautiful...and profoundly intimidating.

"She's sort of terrifying," admits Mulligan, "but she's got this underlying warmth that she reserves for very few people, and you know that she has it for Daisy."

Fisher calls Debicki, who held her own with the Hollywood heavyweights, "The Discovery!"

"We didn't know her work, we didn't know who she was," explains Wick. "Baz said he'd found Jordan and that she was extremely athletic and tall. We said, 'What movies has she done?' and there weren't a lot of them. But then we went to a reading she was part of, and though she was relatively inexperienced, she brought a wit, a comedy and a presence. The fact that she was in the company of such extraordinary actors and she was comfortable was amazing."

"I hope that Jordan comes across as a modern woman," says Debicki of her performance. "Fitzgerald is very specific about the way he writes her: she's the new breed of woman that has literally just appeared out of thin air. One day everyone's walking around in corsets; and the next day some brave woman picked up a pair of scissors and chopped her hair off. She's not married and doesn't appear to have any intention of marrying; she's feisty and brave; and she's got attitude as well—she's not a people pleaser."

*"You can't live forever; you can't live forever!"\**

—Myrtle Wilson

In stark contrast to the women of East Egg is Myrtle Wilson, Tom Buchanan's illicit paramour, who lives on the other side of the tracks. Australian actress Isla Fisher plays the character as a smoldering vamp with a tragic vitality.

"I love Myrtle. She's trying to be independent and having an affair and living this life, and she's desperately trying to be sophisticated," says Fisher of her character. "She also has this kind of sensuality. She's totally in love: she has a beating heart for Tom Buchanan and she wants out of this Valley of Ashes, and, quite naturally, she sees him as the ticket to freedom. She's just a really great, complex character who ultimately meets a very dramatic fate."

"Isla is one of the true surprises of the movie," says Fisher. "In the book she was written as stout, but Isla is sultry, so you really understand Tom's attraction to her."

"I think the relationship between Tom and Myrtle is very important," says Edgerton. "Tom is the most powerful, wealthy guy in the story, and even he can't have what he really wants."

*"I'm sick. I been sick all day. I'm all run down."\**

—George Wilson

Myrtle's cuckolded, down-on-his-luck husband, George Wilson, is played by Australian actor Jason Clarke. The impoverished mechanic gets caught in the web of deceit surrounding the Buchanans, Gatsby, and his own wife, and, ultimately, it is he who takes the story to its very tragic end.

"George Wilson runs Wilson's Garage shop, in the Valley of Ashes. He pumps gas, fixes cars, and also sells second-hand cars," Clarke says. "He's married to Myrtle and he's basically a very good man who just can't give his wife the life she wants, and it tears him apart."

Rounding out the cast of "The Great Gatsby" are Jack Thompson as Carraway's confidant, Dr. Walter Perkins, and legendary Indian actor Amitabh Bachchan as Gatsby's shady business partner, Meyer Wolfshiem.

"To me, this story shows everything that is pure and beautiful about the American dream, as well as its Achilles' heel, everything that's problematic," Wick observes. "The cast that Baz put together really brought to life the characters I've envisioned as I've read it, over and over, and made these inhabitants of Fitzgerald's world feel even more real to me than I ever imagined."

### **DRESSING FOR THE DAY**

*"You look so cool. You always look so cool."*

—Daisy Buchanan

Recreating the fashions of the Roaring Twenties—the glamour, the sparkle, the innovation—was an exciting challenge for costume designer Catherine Martin. "The '20s was basically the birth of 20<sup>th</sup>-century fashion as we know it. Just after World War I, we saw the abandonment of the heavy Victorian undergarment, we saw short skirts coming in, and a kind of sexual liberation for women that allows them to be much more scantily clad. It brought about an exuberant, decorative style that is a key point for design."



Fitzgerald's prose in *The Great Gatsby* is rich and full of description, and Martin mined it extensively for information on everything from what each character's upbringing would have been like, to where they lived and the clothes they wore.

"It always starts with the script, the ideas, the images and the story that Baz brings to the table. He will always have a kind of visual philosophy that he wants to follow in order to help tell the story," Martin explains. "So, certainly we did an enormous amount of literary study about F. Scott Fitzgerald, about his world, his context, his life, but we also did an enormous amount of historical study on the visual context of the world. That ranged from everything from accessing the large library at the Metropolitan Museum of Art, which has a huge costume library and costume archive, to accessing all kinds of things on New York and the surrounding boroughs."

Some flexibility was allowed for the timeframe, ensuring they had some of the best fashion moments of the era to work with. "The book was set in the summer of 1922, published in 1925, and it foreshadowed the Crash, so we made a rule that we could use that decade," Martin establishes. "In the costumes, for the men, we erred closer to the beginning of the decade—because we went for a much slimmer silhouette. For the women it was later in the decade, when there was much more of a body-conscious silhouette."

When he sees Gatsby's choice of attire, Tom may be in disbelief at such a preposterous choice, but it would be hard to find a more defining look for Gatsby's character—the pink suit, so incredibly stylish but decidedly out of place in the world in which he so desperately wishes to belong.

For a lot of the male costumes, Martin worked closely with Brooks Brothers, the American heritage brand, who provided more than 2000 garments for the film, including both formalwear—200 tuxedos—and daywear, helping to comprise the approximately 1200 costumes in total.

"One of the reasons we felt this association was so important is that Brooks Brothers have been *the* purveyor of preppy clothes, and in fact they sold to Fitzgerald," she says. "They had a huge archive of Fitzgerald's letters where he was ordering clothes by mail."

Martin researched the rationale behind every minute detail in the book—from the robin's egg blue of Gatsby's chauffeur's uniform to Daisy's tricorn hat—and she also added extra details to the costumes to help the actors get into character.

"This is an example of the genius of CM," says Edgerton. "Tom Buchanan is described as being Yale educated and part of the upper echelons of Yale society,

and he and Nick were part of a secret society. The research the team did at Bazmark led them to the Skull and Bones, which is probably the most secret of those societies. So, as a detail on the costumes, CM lined my suits with a skull and crossbones print. She didn't need to do that, and you'll probably never see it, but I knew it was there."

"That's the job of a costume—the actor is the transformer. The actor with the script and the director really make the story, and the costume is there to support the process," Martin says.

Some traditional styles were slightly modernized, in particular for some of the more dazzling party costumes. "Baz is always interested at looking at the past through very modern eyes," explains Martin. "So, it's a process of making a very erudite study of costume history and of the details of manufacture that were interesting in the past, and reapplying them in a very modern, very interesting way to the clothing."

One way contemporary style was incorporated was by collaborating with Italian designer Miuccia Prada on some of the female costumes. "Miuccia designed 40 of the background dresses for the party scenes. So, 20 for the 'glamorous party' and 20 for the 'sad and tawdry party,' which is what we called it," says Martin with a smile.

In addition to the party dresses, Prada also made the "chandelier" dress and the fur that Daisy wears for her first and only appearance at one of Gatsby's parties—a pinnacle moment in the film. To complete the look, Daisy wears a pearl and diamond headband from Tiffany's, as well as the stunning engagement ring she wears throughout the film.

"I've never worked on a film that's had such scale but also such intricate detail in the design of it—in every costume I wear and on every set that I walk into," says Mulligan. "Every time I put on a pair of Daisy's shoes or I wear some Tiffany jewelry... For example, the engagement ring that Daisy has is just this enormous diamond, and every time I put it on, I feel so different, so...Daisy."

### **DOING UP THE TOWN, DOWN UNDER**

*"New York in 1922. The tempo of the city had changed. The buildings were higher, the parties were bigger, the morals were looser and the liquor was cheaper. The restlessness approached...hysteria."*

—Nick Carraway

From 1920s costumes to New York in the 1920s, for the filmmakers, topography was equally integral to the story: the hot, gritty, bustling streets of New York City; the lushness of the playground of the rich, Long Island; and The Valley Of Ashes, the dusty wasteland in between.

"The book is really set in Manhattan and East and West Egg on Long Island," explains Pearce. "We had to understand the geography. We studied maps but then we went there and it was a very hot summer, and we purposely stayed in the garment district, which is sort of one of the few parts of Manhattan that isn't terribly gentrified. It was a bit like New York would've been in Fitzgerald's time. And that really informed us."

Although much of the research and writing process took place in New York—including numerous field trips to Long Island to visit the stately homes—most of the film was shot at Sydney's Fox Studios.

"If you say to a New Yorker that the film was shot in Australia, they sort of laugh. 'Are you kidding me? You made the film in Australia?'" says producer Catherine Knapman. "Of course, Baz would have loved to make the movie in New York, but the opportunity to make most of the film here came up as being the most efficient. Building sets is really what Catherine Martin does best with her team. Filming in Australia brought a lot of advantages, including generous incentives from the Australian and New South Wales governments. There are a lot of talented people in Australia. We had an enormous crew, in excess of a thousand people, and a background cast of 960. We had close to 300 extras on set on the 'party days.'"

So, 1920s New York was brought to Sydney, carefully recreated in great detail, from the most lavish sets to the smallest props.

"What was amazing to me was the storytelling in the sets. I would notice certain elements that were incorporated into the set, and everything felt so authentic, it made it easy to believe it was real," Maguire remarks.

Perhaps the most paramount sets to be built were the magnificent homes of Gatsby and the Buchanans, as these showcase the important differences between the neighborhoods, and residents, of East and West Egg.

"East Egg and West Egg were completely different," says Luhrmann. "East Egg was a community of the highborn, of the truly moneyed, of those who would inherit the earth, and it's being attacked by these West Eggers who are all these kind

of riffraff, these new-moneyed folk who have suddenly got all this cash. And that clash between the two worlds is powerful and alive throughout the whole story.”

Martin says that the houses were intentionally designed to impress. “What was very much in Baz’s mind was that these two houses were overwhelmingly huge and in competition, in a way, for Daisy’s love.”

Gatsby’s colossal mansion, with its shining turrets, is based on several real buildings,” says Luhrmann. “But really it’s a bit like Disneyland, because in our mind Gatsby’s holiday concoction is a fantasy—it’s like a playground for adults.”

“Our version of Gatsby’s mansion is an amalgam of a large number of references that Baz pointed me in the direction of,” says Martin. It’s kind of a Gothic French chateau; on the one hand it’s a sad, lonely Gothic house, but it’s also a house of great wealth and beauty. It had to encapsulate Gatsby’s extraordinary ambitions and his optimistic, romantic soul that was willing to do anything to achieve his goal: to capture his great love, Daisy.

Gatsby’s house was built over a number of sets, with the different parts of the house divided up. The pool, a very important part of the story, was built as a separate set, on stage two, and it included part of the terrazzo that continued down to the “beach”—the actual beach was at Doll’s Point, in Sydney. The grand hall, the back garden and the terrazzo were on one set. The map room, the grand ballroom, the stairs, the organ and the three-layered garden were all built on one stage, a frame that made Gatsby’s party scenes that much more spectacular.

The sets were so stunning they even impressed the veteran cast and crew. “There were scenes where we would be by Gatsby’s pool and he’s throwing a big party, and if you look behind the camera you’d see 20 or 30 crew members with their camera phones out,” says Maguire. “That never happens on film sets, but this was such a spectacle, something to behold.”

The front of Gatsby’s mansion, the postern gate, the grotto leading from Gatsby’s to Nick’s cottage, and part of the cottage itself were filmed in Centennial Park in Sydney. Everything was pulled together with the aid of a LIDAR scanner, a small laser scanner that creates a 3D model of each set, allowing the visual effects team, led by Chris Godfrey, to combine and composite all the individual pieces into one location. Godfrey’s group also helped evoke New York City’s construction boom of the time, with new skyscrapers reaching upward from Wall Street to Midtown at a rapid pace.

If Gatsby's wild castle is the ultimate representation of new money, the Buchanan's home across the bay is meant to symbolize the ancestral wealth of many generations. Martin therefore designed the tasteful but grand manor as an example of the American aristocracy, complete with red brick and stables and elaborate manicured gardens. "Baz's idea was that we really needed to juxtapose the ephemeral fantasia that is Gatsby's mansion against an establishment mansion," explains Martin.

The Buchanan house was one of the biggest sets of the film, taking up one of the largest stages at Sydney's Fox Studios. It encompassed the front of the house, the hallway that leads to the salon where we first meet Daisy, and then continued out to the terrace.

"The story of the book really starts here, the night Nick went to the Buchanans' for the very first time," says Martin, "and Baz always points out that in the book it says that the Buchanans were unbelievably wealthy—Fitzgerald uses names of very prominent families at the time whose wealth was unbelievable. So, with the house, you needed to understand how wealthy Tom Buchanan was, and therefore we needed to make Gatsby's wealth feel competitive, because in Gatsby's heart he has always believed that the reason he didn't get Daisy was because he was poor."

"My favorite set was the Buchanan house, and as you walked down the hallway—they called it a Hallway of Champions—there are hundreds of portraits and pictures of Tom Buchanan standing in his polo gear," says Mulligan. "They go from the floor to the ceiling and every single one of them has the intricate print written on it about his sporting achievements. You get sucked in to the world so easily; it sort of does half the work for you."

Another important set created in the studio was the speakeasy where Nick meets Gatsby's dubious associate, Meyer Wolfshiem. The underground club is part of the seedy back story of the prohibition era, when corruption, organized crime, boozing and debauchery ran rife.

"There were many speakeasies," says Martin. "In Harlem you had the very famous Cotton Club, where you had a black review but only white patrons. In our speakeasy you had a mixture of white and black patrons, which was very common, particularly in Harlem."

A sound stage at the studios was also used to create a room in The Plaza Hotel, on an unbearably hot summer's day during which the five key characters play

out one of the most dramatic scenes in the film: the moment Tom confronts Gatsby and demands to know the truth about his past.

"I've never experienced anything like when we were shooting the Plaza suite," remembers Mulligan. "For days we shot conventional coverage of all of us in the scene, quite a long scene, quite a sort of 'dance' of a scene. Then, right at the end, Baz took all the cameras outside of the windows of the suite. So, there was no crew, there were no lights inside, you couldn't see any technical equipment. It was like performing on stage, but with no audience. You really felt like you were alone, but for just the five of us. It was sort of one of the most extraordinary experiences that I've had working, let alone on this film."

"The Plaza scene, when they are just going at each other, is ten pages of pure acting that takes place in one room," explains Luhrmann. "The immersion is somewhat like theatre, and I really wanted to make the most of these wonderfully talented actors."

Beyond the studio, various other scenes were shot in locations in and around Sydney. The picturesque town of Mount Wilson, in the Blue Mountains, and the surrounding area, was the setting for Long Island environs. "There's a beautiful place, a family property, called Breenhold, and it's covered in European trees," says Knapman. "So, it was very suitable for Long Island."

Nick's bungalow was also built there. "Nick's bungalow is described in the book as a 'cardboard bungalow at eighty a month,'" says Martin of her initial inspiration for Nick's house. "So, when we did research into the West Egg of Long Island, which was sort of where the new money went, we realized that there had been early 19<sup>th</sup> century holidaymakers' cottages sandwiched exactly as was described in the book between various piles that were built in the early 20<sup>th</sup> century. So, you had this strange occurrence of enormous houses and then forgotten little bungalows, weekenders, for people that lived in New York. And we felt that probably was the kind of house that Fitzgerald was describing."

The Heritage-listed White Bay Power Station in Pyrmont was the Sydney location for The Valley of Ashes, the dusty badlands where the train to and from the city passes through, and where George Wilson, Myrtle's husband, has his struggling business, all under the ever watchful eyes of Dr. T.J. Eckleburg, Oculist. Using the power station as a backdrop, the crew carted in tons of ash and constructed a set that included a road, a disused train-yard, and Wilson's Garage.

"The Valley of Ashes was a real place, a place that Fitzgerald, who actually had a house in Long Island and regularly made trips to New York, would've actually gone through. It's where Citi Field—formerly Shea Stadium—is today and where the World's Fair was once held," says Martin.

During the research period, the filmmakers discovered that every few months, new track had to be laid through the Valley, because so much ash was dumped there, it would cover over the existing train tracks.

"All the boilers of New York using coal had to have somewhere to put the refuse, and it all went out to these great heaps," Martin describes. "So I think it must've really struck Fitzgerald, on his weekly or sometimes daily trips out of Long Island, as such a strange contrast between the buzzing metropolis of New York and this enormous wasteland. We built all the elements that came to create the little township that's described in Fitzgerald's book."

### **MAKING IT POP**

*"He had thrown himself into it with a creative passion, adding to it all the time, decking it out with every bright feather that drifted his way."\**

—Nick Carraway

While Luhrmann wanted his big screen version of *The Great Gatsby* to be faithful to Fitzgerald's vision and the era, he made the unexpected decision to direct the feature in 3D, in order to bring Gatsby's world to life in a way that has never been done before.

"Baz mentioned to me that he didn't want this film to look like a period film—what we *think* the '20s looked like," recalls cinematographer Simon Duggan. "He wanted it to feel like we were right there and then, in a sophisticated world where almost everything is brand new. As such, we were absolutely trying not to create any sort of period feel."

To that end, Luhrmann used 3D technology to enhance both the performance and the presence of his actors. "I had a moment of epiphany one day when I saw a version of Hitchcock's 'Dial M for Murder' in 3D. It wasn't things coming at me that was interesting to me—what was interesting was to see Grace Kelly just moving around in a room in 3D. I mean, I just wanted to reach out and touch her. And the camera's not moving, she's just moving and acting. So, it struck me how

much 3D is like the theatre, how powerful it is in 3D when an actor moves towards the camera as opposed to moving the camera towards an actor.”

“We’re probably one of the first to do a drama in 3D,” says Knapman. “Of course, you would normally associate 3D with special-effects movies and movies that are set in a fantasy world. Ours is a real world and I think that’s quite unusual. I think the way 3D is used in the movie is very successful.”

“I think it is a fantastic medium for Baz’s style of filmmaking, this film in particular,” agrees Duggan. “It really heightens the dramatic and visual sense of what we were trying to achieve. We were going for a very real look—3D helps simulate this—so we tended to use quite wide-angle lenses, which are similar to a human’s field of view.”

“The fact that Baz wanted to use 3D in a dramatic context is very interesting to me,” comments DiCaprio. “You actually feel the intensity the characters have with one another.”

“I think 3D is a very natural progression for Baz,” says Martin. “He’s always trying to break down the barrier between the story and the audience. And this is just another way of allowing the audience into the world, of taking down that wall and getting them to feel as if they’re actually in the room with the characters.”

“Baz is really armed and dangerous in 3D,” says Wick. “From early shots we saw his understanding of, just in dramatic terms, the relationship between actors, but then, in terms of energy and emotion, the creation of a dynamic and an exciting world. I think it’s a great tool, and I think this will inspire a lot of other people to use it in new ways.”

Luhrmann has reason to believe the author would have embraced his approach. “One of the things I think about Fitzgerald is that in all of his work he was really interested in modern technique. He was interested in cinema, in writing screenplays, in new music, in popular culture—he really gave things a go. He went about making novels in a very different way.”

*“Ladies and gentlemen, please make your way to the grand terrazzo for the premiere of Mr. Vladimir Tostoff's ‘A Jazz History of the World,’ and accompanying fireworks!”*  
—Trimalchio the Orchestra Leader



Luhrmann, as he did with “Romeo + Juliet” and “Moulin Rouge!,” has once again taken a classic story and incorporated popular contemporary music with period score, making the audience’s experience of the film as rich and full, and as timeless, as possible.

“Fitzgerald forged new ground, gaining both fame and notoriety for referencing this new and explosive sound called jazz in his work, actively telling story via the immediacy of pop culture,” Luhrmann relates. “As I’ve done in the past, I wanted to bring this tale into the present day, while respecting the time in which it takes place, because no matter how hard one tries we’ll never quite understand what it felt like—what jazz was in 1925.”

Fitzgerald coined the term “the Jazz Age,” and the phrase encapsulated so much more than just the music of the era—it was about being modern, it was about youth culture, and it represented the energy of the time: the *Roaring Twenties*. As such, Luhrmann wanted the music to be a reflection of *our* time, while still helping to tell this classic story.

Anton Monsted, executive music supervisor and co-producer on the film, says, “The soundtrack to ‘The Great Gatsby’ had to meet everybody’s expectations, because on the one hand it’s a heartrending love story about a broken dream, but it’s also a story known so much for its parties and its excessive, decadent world. We knew it needed to include bombastic, loud, exciting party music—hip-hop, music of the streets—as well as music that expresses the tragic romance and a love that can never be fully realized.

“I think Baz certainly identified very early on that to listen to jazz music and to enjoy jazz music in the early 1920s was somewhat to flirt with danger,” Monsted continues. “So, finding a translation to the times that we’re living in and to the times that our audience is living in...that was probably our big musical discussion and our big music challenge.”

Their discussions turned to hip-hop, which has its roots in jazz. “You know, jazz is African-American music, and it’s storytelling music,” says Luhrmann. “Both of those musical forms were about pure, absolute self-expression.”

There could be no one better to collaborate with Luhrmann on his concept of the music than rapper and producer extraordinaire Shawn “JAY Z” Carter, who ultimately served as executive producer on “The Great Gatsby” as well as a contributor to the soundtrack.

“He was recording ‘No Church in the Wild’ in the Mercer Hotel,” says Luhrmann, recalling how they came to work together. “Leonardo said to me, ‘Hey, Jay’s up here, would you like to meet him?’ So, I came up and there’s Jay doing his thing and I’m sitting there watching, thinking, ‘This is fun!’ And then we talked and I showed my little reel about ‘Gatsby,’ and Jay said, ‘What are we talking about? Of course we’ve gotta do this together!’”

“He’s a performer on several tracks, but also helped to define and guide the musical arc of the film so that there’s a consistency of expression and point of view,” states Monsted. “No Church in the Wild” is included on the film’s soundtrack, along with JAY Z’s original track “100\$ Bill.”

In addition to featuring his own music, and referencing jazz and hip hop, JAY Z embraced Luhrmann’s desire to include a mash-up of musical genres. “We seamlessly shifted different eras of music together,” JAY Z explains, “and that was the real challenge.”

This meant recruiting a variety of influential artists, including Bryan Ferry; Florence + The Machine; Lana Del Rey; London band The xx; Fergie with Q Tip and GoonRock; Coco O. of Quadron; Gotye; Nero; Sia and Beyoncé and André 3000.

Artists such as The xx and Florence Welch even came to the scoring sessions in London and recorded while watching the “Gatsby” footage, “to help tailor the song to the emotion of the scene,” as Monsted explains. “I think when people see that in the film they’re going to be surprised that it’s not just Florence singing a pre-recorded song; it’s very much Florence playing to picture and playing to the emotion of the images.”

In addition to original tracks, moviegoers will also recognize covers of major chart hits, such as Jack White’s cover of U2’s “Love Is Blindness,” and Beyoncé and André 3000 collaborating on Amy Winehouse’s heartbreaking ballad “Back To Black.”

“André 3000 and Beyoncé do a song together; it’s insane,” explains JAY Z. “This album is amazing. It’s not going to be for the club, you know? It’s for driving with the windows down. I suggest you buy a car for the soundtrack, or a bike—something that moves.”

For the orchestral score for the film, Craig Armstrong adapted the melodies from some of the main songs and wove them back into the narrative soundtrack, guiding the audience’s emotional response.

“A good example is Lana Del Rey’s song ‘Young and Beautiful,’ which represents Gatsby and Daisy’s more naïve, younger love—the love that they had five years before the story is set, when things were less complicated for them,” relays Monsted. “It’s really an expression of the place that Gatsby is trying to get back to with her. Craig has taken the tune and woven it throughout the score, so even though we may not hear Lana singing the song, we’re reminded of what it means.”

Another important collaborator on the soundtrack was Bryan Ferry, who re-recorded some of the more traditional jazz tracks with his Bryan Ferry Orchestra. “I wanted the soundtrack to also be a blend of jazz—traditional jazz,” says Luhrmann. “Bryan Ferry, whose obsession is traditional jazz, has actually created some tracks of well-known pieces.”

Ferry took on a couple of the classics: his own “Love Is The Drug,” and, with Emeli Sandé, Beyoncé’s “Crazy in Love”; and even more traditional jazz tunes have been spiced up a little. “Within the scene you might have a piece of very traditional jazz performed by the Bryan Ferry Orchestra, but then it will seamlessly become a performance track by JAY Z,” says Monsted.

Says Luhrmann, “We did that to help the audience get that same feeling as when the reader read the book in 1925, what it meant that there was jazz in the story. It was dangerous and intoxicating and thrilling and sexy, and it was jazz!

“‘The Great Gatsby’ is such an entertaining, modern story,” Luhrmann concludes. “It has this fantastic romance, the world of the bootlegger, it has flash, it has cash, but it also has violence and death and tragedy. Most importantly, underneath all of this it has complex, rich characters and deep emotion, passion and love.”



\*From the novel *The Great Gatsby* by F. Scott Fitzgerald

## **ABOUT THE CAST**

**LEONARDO DICAPRIO** (Jay Gatsby) is an award-winning actor and a three-time Academy Award® nominee. DiCaprio most recently starred in Quentin Tarantino's film "Django Unchained," for which he received a Golden Globe nomination for his work. Prior to "Django Unchained," he starred in the title role in "J. Edgar" under the direction of Clint Eastwood. He received Golden Globe, Critics' Choice and Screen Actors Guild (SAG) Award® nominations for his work in the film. Additionally, he starred in Christopher Nolan's blockbuster "Inception," and Martin Scorsese's dramatic thriller "Shutter Island." DiCaprio recently completed filming "The Wolf of Wall Street," his fifth film under the direction of Scorsese, due out later this year.

DiCaprio earned his latest Oscar® nod in 2007 for his performance in Edward Zwick's drama "Blood Diamond," also receiving Golden Globe, Critics' Choice and SAG Award® nominations for his work in the film. That same year, he garnered Golden Globe, BAFTA Award, Critics' Choice Award and SAG Award® nominations for his role in the Oscar®-winning Best Picture "The Departed," directed by Scorsese. He also shared in a SAG Award® nomination for Outstanding Motion Picture Cast Performance as a member of the ensemble cast of "The Departed."

He previously earned an Academy Award® nomination for his performance in Scorsese's acclaimed 2004 biopic "The Aviator." DiCaprio's portrayal of Howard Hughes in that film also brought him a Golden Globe Award for Best Actor in a Drama, as well as Critics' Choice and BAFTA Award nominations. He was also honored with two SAG Award® nominations, one for Best Actor and another for Outstanding Motion Picture Cast Performance as part of the "The Aviator" cast.

In addition to his acting work, DiCaprio launched his own production company, Appian Way. Under the Appian Way banner, he wrote, produced and narrated the acclaimed environmentally themed documentary "The 11th Hour." Among Appian Way's other productions are the aforementioned "Shutter Island" and "The Aviator," as well as "The Ides of March," "Red Riding Hood," "Orphan," "Public Enemies" and the soon to be released "Out of the Furnace," starring Christian Bale and Woody Harrelson, and "Runner, Runner," starring Justin Timberlake and Ben Affleck.

Born in Hollywood, California, DiCaprio started acting at the age of 14. His breakthrough feature film role came in Michael Caton-Jones' 1993 screen adaptation of Tobias Wolff's autobiographical drama "This Boy's Life." That same year, he co-starred in Lasse Hallström's "What's Eating Gilbert Grape," earning his first Oscar® and Golden Globe nominations for his performance as a mentally handicapped young man. In addition, he won the National Board of Review Award for Best Supporting Actor and the Los Angeles Film Critics Association's New Generation Award for his work in the film.

In 1995, DiCaprio had starring roles in three very different films, beginning with Sam Raimi's Western "The Quick and the Dead." He also garnered praise for his performance as drug addict Jim Carroll in the harrowing drama "The Basketball Diaries," and for his portrayal of disturbed pansexual poet Arthur Rimbaud in Agnieszka Holland's "Total Eclipse." The following year, DiCaprio starred in Baz Luhrmann's contemporary screen adaptation of "William Shakespeare's Romeo + Juliet," for which he won the Best Actor Award at the Berlin International Film Festival. He also joined an all-star ensemble cast in "Marvin's Room," sharing in a SAG Award® nomination for Outstanding Motion Picture Cast Performance.

In 1997, DiCaprio starred opposite Kate Winslet in the blockbuster "Titanic," for which he earned a Golden Globe Award nomination. The film shattered every box office record on its way to winning 11 Oscars®, including Best Picture. His subsequent film work includes dual roles in "The Man in the Iron Mask"; "The Beach"; Woody Allen's "Celebrity"; Steven Spielberg's "Catch Me If You Can," receiving a Golden Globe nomination; "Gangs of New York," his first film for director Martin Scorsese; Ridley Scott's "Body of Lies"; and Sam Mendes' "Revolutionary Road," which reunited DiCaprio with Winslet and brought him his seventh Golden Globe nomination.

DiCaprio is well known for his dedication to the environment on a global scale, producing creative projects such as the documentary "11th Hour," spearheading numerous public awareness campaigns, and launching The Leonardo DiCaprio Foundation. DiCaprio serves on the boards of World Wildlife Fund, Natural Resources Defense Council, and International Fund for Animal Welfare.

**TOBEY MAGUIRE** (Nick Carraway) continues to garner both critical and commercial success in a career renowned for the actor's ability to deliver standout

performances in both big budget blockbusters as well as thought-provoking independents.

Maguire most recently appeared in Jacob Aaron Estes' dark comedy film "The Details," opposite Laura Linney, Ray Liotta, Kerry Washington and Elizabeth Banks. He will next be seen with Josh Brolin and Kate Winslet in the drama "Labor Day," from director Jason Reitman, set for release this year.

Maguire has collaborated with some of the most acclaimed filmmakers in the business. His credits include a riveting performance in Jim Sheridan's "Brothers," opposite Jake Gyllenhaal and Natalie Portman, for which he received a Golden Globe Best Actor nomination in 2010; Gary Ross' "Seabiscuit," which received seven Academy Award® nominations, including Best Picture; and a stirring performance in Lasse Hallström's "The Cider House Rules," which also received seven Academy Award® nominations, including Best Picture.

In 2007, Maguire reunited with director Sam Raimi for "Spider-Man 3," which then held the record for the second-biggest opening weekend (domestic and worldwide) of all time as well as becoming the number one highest grossing film of 2007. In addition, the franchise is one of the most successful in film history, with a total worldwide box office of approximately 2.5 billion dollars.

Maguire's other credits include Steven Soderbergh's period drama "The Good German," opposite George Clooney and Cate Blanchett; Curtis Hanson's "Wonder Boys," in which Maguire starred opposite Michael Douglas; Ang Lee's "Ride with the Devil" and critically acclaimed "The Ice Storm"; Gary Ross' "Pleasantville," opposite Reese Witherspoon; Terry Gilliam's "Fear and Loathing in Las Vegas"; Woody Allen's literary satire "Deconstructing Harry"; and his breakthrough in Griffin Dunne's 1996 Academy Award®-nominated short "Duke of Groove."

Under his Material Pictures banner, Maguire has also produced a number of films, including last year's "Rock of Ages," starring Tom Cruise, as well as "Country Strong," written and directed by Shana Feste and starring Gwyneth Paltrow and Tim McGraw. Among the company's many projects currently in development are the Steven Knight-scripted "Pawn Sacrifice," which tells the life story of American chess icon Bobby Fischer leading up to his historic world championship match against Boris Spassky; "Good People," starring James Franco and to be directed by Henrik Ruben Genz; "Z For Zachariah," to be directed by Craig Zobel; and "Robotech," a sprawling sci-fi epic based on the popular television series, which Nic Mathieu is set to direct. The company will also produce an animal trafficking film project with

Leonardo DiCaprio's *Appian Way* and Tom Hardy's *Executive Options*. In addition, Material Pictures will produce the sci-fi feature "5<sup>th</sup> Wave," alongside GK Films, and "Cardboard," an adaptation of Doug TenNapel's graphic novel. Maguire's first outing as a producer was the big-screen adaptation of David Benioff's novel *The 25th Hour*. The critically acclaimed film was directed by Spike Lee and stars Edward Norton.

**CAREY MULLIGAN** (Daisy Buchanan) is an Academy Award®-nominated actress who received a Best Actress nod for her work in "An Education." Her performance also earned her a BAFTA Award, a British Independent Film Award, the London Critics Circle Award for British Actress of the Year, the National Board of Review Award, and nominations for both Golden Globe and Screen Actors Guild (SAG)® Awards. Written by Nick Hornby and directed by Lone Scherfig, "An Education" made its debut at the 2009 Sundance Film Festival to rave reviews. Set in 1961 England, the film also stars Peter Sarsgaard, Emma Thompson, Alfred Molina and Rosamund Pike.

Mulligan was most recently seen in 2011's "Shame," directed by Steve McQueen and starring Michael Fassbender, and "Drive," opposite Ryan Gosling, Bryan Cranston and Oscar Isaac, directed by Nicolas Winding Refn and based on the James Sallis novel. Her performances in both films won her the Hollywood Film Award for Supporting Actress of the Year, as well as several other prestigious nominations. She stars again with Isaac and Justin Timberlake, in the Coen brothers' "Inside Llewyn Davis," a drama set in the world of New York's folk music scene during the 1960s.

In September 2010, Mulligan starred in "Never Let Me Go," based on the award-winning novel by Kazuo Ishiguro, opposite Andrew Garfield and Keira Knightley and under the direction of Mark Romanek. The film was featured at the Telluride Film Festival and Toronto International Film Festival. Mulligan also won a 2010 British Independent Film Award in the category of Best Actress for her performance in the film.

Also in September 2010, Mulligan appeared in Oliver Stone's "Wall Street 2: Money Never Sleeps," the sequel to the 1987 film "Wall Street." The film premiered at the Cannes International Film Festival in May 2010.

Mulligan's additional film credits include "Public Enemies," "The Greatest," "Brothers," "Pride and Prejudice," and "And When Did You Last See Your Father?" with Jim Broadbent and Colin Firth.

On the stage, Mulligan starred in the Atlantic Theater Company's 2011 production of "Through a Glass Darkly," based on the Academy Award®-winning Ingmar Bergman film, adapted for the stage by Jenny Worton. The play ran an eight-week limited engagement off-Broadway at the New York Theatre Workshop, and garnered her critical acclaim. It marked Mulligan's return to the New York stage, following her Broadway debut in the 2008 revival of Anton Chekhov's "The Seagull," for which she received a Drama Desk Award nomination.

**JOEL EDGERTON** (Tom Buchanan) most recently appeared in the highly acclaimed, award-winning drama "Zero Dark Thirty," from director Kathryn Bigelow. In the same year, he also starred opposite Jennifer Garner in Peter Hedges' "The Odd Life of Timothy Green." In June, Edgerton will star in the Sundance Film Festival drama "Wish You Were Here," under the direction of fellow Australian Kieran Darcy-Smith in his feature directorial debut.

Edgerton has worked with Darcy-Smith before, acting alongside him in the crime drama "Animal Kingdom," from director David Michôd. Edgerton was honored with an Australian Film Institute (AFI) Award for Best Supporting Actor for his performance. The film received the World Cinema Jury Prize at the 2010 Sundance Film Festival, and was also awarded the AFI Awards for Best Film and Member's Choice.

Edgerton is currently in production on "Jane Got a Gun," reteaming him with director Gavin O'Connor in the old-west, revenge drama alongside Natalie Portman. Edgerton first worked with Gavin O'Connor in "Warrior," the critically acclaimed story of an estranged family set in the world of mixed-martial arts, with Nick Nolte and Tom Hardy. That same year, Edgerton shared the screen with Mary Elizabeth Winstead in "The Thing," a prequel to the John Carpenter cult classic. His other film credits include "The Square," directed by his brother Nash Edgerton; the Australian feature "Acolytes"; "Whisper," with Josh Holloway"; the crime thriller "Smokin' Aces"; the drag comedy "Kinky Boots"; and George Lucas's "Star Wars: Episode II – Attack of the Clones" and "Episode III – Revenge of the Sith." He also lent his voice to the animated feature "Legend of the Guardians: The Owls of Ga'Hoole," from Zack



Snyder, and the Academy Award®-nominated animated short "The Mysterious Geographic Explorations of Jasper Morello," performing the title role.

In 2009, he starred as Stanley Kowalski, alongside Cate Blanchett's Blanche DuBois, in the Sydney Theatre Company's acclaimed production of "A Streetcar Named Desire." The pair also performed the play to sold-out audiences at the Kennedy Center in November of that year, followed by a run at the Brooklyn Academy of Music (BAM) in December.

Edgerton attended the Nepean Drama School in western Sydney before moving on to various stage productions, most notably at the Sydney Theatre Company—"Blackrock," "Third World Blues" and "Love for Love"—and the Bell Shakespeare, where he appeared in "Henry IV." On Australian television, he is known for playing the role of Will in the long-running series "The Secret Life of Us," for which he was nominated for an AFI Award.

**ISLA FISHER** (Myrtle Wilson) will soon be seen in the upcoming thriller from Louis Leterrier, "Now You See Me," alongside Morgan Freeman and Mark Ruffalo, followed by a comedy based on a novel by Elmore Leonard and also starring Jennifer Aniston and Tim Robbins.

She was most recently seen with Kirsten Dunst and Rebel Wilson in the comedy "Bachelorette," and has lent her voice to several films as well, including "Rise of the Guardians"; Gore Verbinski's "Rango," with Johnny Depp; and "Horton Hears a Who!" with Jim Carrey and Steve Carell. Her additional feature acting credits include John Landis's black comedy "Burke and Hare"; the title role in P.J. Hogan's "Confessions of a Shopaholic," based on the best-selling book series by Sophie Kinsella; the romantic comedy "Definitely, Maybe," with Ryan Reynolds; "Hot Rod," with Andy Samberg; "The Lookout," written and directed by Scott Frank and also starring Joseph Gordon-Levitt and Jeff Daniels; Michael Ian Black's "Wedding Daze," with Jason Biggs; David O. Russell's "I Heart Huckabees"; and "Scooby-Doo." She is perhaps most widely recognized for her critically acclaimed performance as Vince Vaughn's off-kilter love interest in the blockbuster comedy "The Wedding Crashers."

On the small screen, Fisher will next be seen in the fourth season of the critically acclaimed TV series "Arrested Development," which premieres on May 26<sup>th</sup> on Netflix. She previously starred in the scripted/improvisation TV series "Pilot Season," with comedic actors David Cross, Andy Dick and Sarah Silverman.

Born in the Middle Eastern country of Oman, Fisher's family moved to the city of Perth in Western Australia when she was a young girl. At the age of nine, she was already appearing in commercials broadcast on Australian television, and soon became known for her role on the popular soap "Home and Away," which also helped launch the careers of fellow Aussies Guy Pearce, Naomi Watts and Heath Ledger. While working on the series, Fisher also found time to write and release two best-selling teen-themed novels.

**JASON CLARKE** (George Wilson) has emerged in the U.S. with a slate of performances in both television and film, having most recently been seen in a starring role opposite Jessica Chastain in Kathryn Bigelow's highly acclaimed, award-winning drama "Zero Dark Thirty." For his performance, Clarke was nominated for a CFCA Award for Best Supporting Actor by the Chicago Film Critics Association.

His busy schedule has him appearing in two additional films this year: "The Green Blade Rises," about President Lincoln's formative years, produced by Terrence Malick; and the actioner "White House Down," from director Roland Emmerich, in which he stars alongside Channing Tatum, Jamie Foxx and James Woods. He is currently working on Matt Reeves' "Dawn of the Planet of the Apes," a sequel to 2011's highly successful "Rise of the Planet of the Apes."

Clarke was previously seen in John Hillcoat's period drama "Lawless," opposite Tom Hardy, Shia LaBeouf, Guy Pearce and Jessica Chastain, and in "Texas Killing Fields," with Chastain and Sam Worthington, which premiered at the Venice Film Festival in 2011.

Previously, Clarke also starred in several high profile films, including Michael Mann's "Public Enemies," opposite Johnny Depp, and Paul W.S. Anderson's sci-fi thriller "Death Race," opposite Joan Allen.

In the world of independent films, Clarke also starred in Jada Pinkett Smith's directorial debut, "The Human Contract"; David Schwimmer's "Trust," opposite Clive Owen and Catherine Keener; "Yelling to the Sky," directed by Victoria Mahoney; and "Swerve," directed by Craig Lahiff. In his native Australia, Clarke performed in Phillip Noyce's "Rabbit-Proof Fence," as well as "Better than Sex" and "Park Street."

Clarke first came to America's attention in the critically acclaimed dramatic Showtime series "Brotherhood," in which he played an ambitious Rhode Island politician who navigates the treacherous worlds of local politics and organized

crime. He more recently starred in Shawn Ryan's acclaimed crime drama "The Chicago Code," on FOX. Clarke played a veteran Chicago police detective who led the special unit fighting against corruption. On Australian television, Clarke worked opposite Geoffrey Rush in the series "Mercury."

Clarke graduated from the Victorian College of the Arts in Melbourne and also has extensive credits in theatre, both as an actor as well as a director.

**ELIZABETH DEBICKI** (Jordan Baker) made her feature film debut in the Australian comedy "A Few Best Men," directed by Stephan Elliot.

A 2010 graduate of the Victorian College of the Arts at the University of Melbourne, Debicki appeared on the stage in several productions there, including "The Black Sequin Dress," "Ghetto," and "Much Ado About Nothing," in which she played the role of Beatrice. In 2011, she starred in the Melbourne Theatre Company's production of "The Gift," and this June she will star on stage in her Sydney Theatre Company debut, in "The Maids," alongside Cate Blanchett and Isabelle Huppert.

## **ABOUT THE FILMMAKERS**

**BAZ LUHRMANN** (Director/Producer/Screenwriter) has captured popular and critical imagination internationally with a diverse range of commercially successful projects in film, opera, theatre, music, multi-media and events. As the founder and director of Bazmark.Inq. and subsidiaries Bazmark Live and Bazmark Music, the huge commercial success of Luhrmann's projects reveals an instinctual ability to anticipate audience tastes, and to tap into the spirit of the times.

Luhrmann's most recent film, "Australia," was the first to be produced as part of his planned trilogy of epic works. The sweeping historic drama garnered an Academy Award® nomination for Best Achievement in Costume Design for Luhrmann's wife and creative partner, Catherine Martin, and also marked Luhrmann's third collaboration with Nicole Kidman, who starred in his previous film, "Moulin Rouge!"

"Moulin Rouge!," which also starred Ewan McGregor, was developed, co-written, produced and directed by Luhrmann, opened the Cannes Film Festival in May 2001 and went on to open in the number-one position in the UK, France, Australia and Switzerland. Worldwide theatrical sales surpassed \$170 million and the film has been showered with many prestigious awards, including a Golden Globe for Best Picture - Musical or Comedy, National Board of Review and Producers Guild of America Film of the Year Awards, and two Academy Awards® for production and costume designer Catherine Martin. The film garnered six additional Oscar® nominations, including Best Picture. Luhrmann also received BAFTA Award nominations for Best Director and Best Screenplay and a Golden Globe nomination for Best Director. He was also the executive producer of the film's two soundtrack albums, which went multi-platinum and have sold over six million copies worldwide.

Luhrmann is also renowned for his audacious adaptation of "William Shakespeare's Romeo + Juliet," starring Leonardo DiCaprio and Claire Danes. Luhrmann co-wrote the screenplay, directed and produced the international box office hit. The film opened in the number-one position in the U.S., grossing over \$140 million worldwide and garnering numerous awards, including four BAFTA Awards, including Best Direction and Best Adapted Screenplay; two Berlin Film Festival Awards, again for Best Direction; a Golden Bear Best Actor Award for Leonardo

DiCaprio; and an Academy Award® nomination for Best Art Direction for Catherine Martin. The soundtrack albums, executive produced by Luhrmann, went triple platinum in the U.S and have sold more than seven million copies worldwide.

"William Shakespeare's Romeo + Juliet" followed the international success of Luhrmann's film debut, "Strictly Ballroom." Grossing more than \$80 million at the box office, "Strictly Ballroom" premiered at the Cannes Film Festival, where it won the Prix de la Jeunesse and a special mention for the Camera D'Or before going on to win numerous other international awards, including three BAFTA Awards and eight Australian Film Institute (AFI) Awards.

The feature film "Strictly Ballroom" evolved out of a play that Luhrmann conceived, co-wrote, staged and directed while studying to be an actor at Sydney's National Institute of Dramatic Arts (NIDA). The play, which also began Luhrmann's long-term collaboration with writer Craig Pearce, was to have several further award-winning stage incarnations, including a first run during Luhrmann's stint as Artistic Director of the experimental theatre company Six Years Old (for the Sydney Theatre Company), before eventually becoming a hugely successful film in 1992.

After NIDA, in between incarnations of "Strictly Ballroom," Luhrmann served as the Artistic Director of another experimental theatre group, the Ra Project for the Australian Opera, where he created the critically acclaimed opera "Lake Lost" with composer Felix Meagher. This production marked the beginning of his collaboration with designer Catherine Martin. "Lake Lost" was followed by "Dance Hall," a large-scale musical event staged by Luhrmann and Martin at the Sydney Town Hall. Several more original and classic operas followed, including their highly acclaimed 1990 production of Puccini's "La Bohème" for the Australian Opera, which was awarded an MO for Operatic Performance of the Year. The production was completely re-staged in 2002 and opened to enormous critical acclaim on Broadway. "Baz Luhrmann's Production of Puccini's La Bohème on Broadway" was nominated for seven Tony Awards, including Best Revival and Best Director for Luhrmann, and won for the ensemble cast, set design and lighting. After more than 200 performances, the opera toured to the Ahmanson Theatre in Los Angeles in January 2004 for a limited engagement and was nominated for seven Ovation Awards, winning for ensemble cast, set design, lighting and sound.

Luhrmann has also staged his interpretation of Benjamin Britten's version of "A Midsummer Night's Dream," set in colonial India, for the Australian Opera. After

successful seasons in Sydney and Melbourne, the production went on to win the Critics' Prize at the Edinburgh Festival. Also that year, Luhrmann, Martin and Bill Marron served as guest editors for a signature edition of *Vogue Australia* featuring Nicole Kidman and Kylie Minogue.

It was after "William Shakespeare's *Romeo + Juliet*" that Luhrmann set up his Sydney-based company Bazmark Inq. and began working on his concept album "Something For Everybody." The album featured the hit song "Everybody's Free to Wear Sunscreen," which entered the UK charts at No. 1 and went gold in the U.S., receiving extensive breakout radio play.

Under the direction of Catherine Martin, Bazmark then produced acclaimed Australian fashion designer Collette Dinnigan's 1998 Autumn/Winter Collection at the Louvre in Paris. The Bazmark Live team followed this up by conceiving and designing the streetscape for Fox Studios Australia's backlot, producing as part of this the show "Lights Camera Chaos," written and directed by celebrated Australian theatre director Barrie Kosky.

Most recently, Luhrmann conceived, produced and directed a groundbreaking worldwide cinema and TV campaign for Chanel N°5 perfume, which featured his "Moulin Rouge!" star Nicole Kidman and Brazilian rising star Rodrigo Santoro. The campaign received the U.S. Cinema Advertising Council Award for Top National Spot.

**CRAIG PEARCE** (Screenplay) is a graduate of Australia's premiere theater school, The National Institute of Dramatic Art. In 1991, he and Baz Luhrmann co-wrote the screenplay for the enormously successful feature film "Strictly Ballroom," which won eight Australian Film Institute Awards, including Best Screenplay, and was nominated for five BAFTA Awards, including Best Screenplay. It also won the Prix de la Jeunesse at the Cannes Film Festival and the NSW Premier's Literary Award for Script Writing.

In 1994, Pearce and Luhrmann adapted William Shakespeare's "Romeo and Juliet" for the screen. The film, which starred Leonardo DiCaprio, broke box-office records for Shakespeare films worldwide. Among its many nominations and awards, the film won the Alfred Bauer Prize and the Silver Bear at the Berlin Film Festival, and three BAFTA Awards, including Best Screenplay – Adapted. Pearce and Luhrmann also co-wrote the screenplay for "Moulin Rouge!" The film was in competition at—and opened—the Cannes Film Festival. The film's many accolades include winning

two National Board of Review Awards, including Best Film; nine Golden Satellite Awards, with a nomination for Best Screenplay, Original; three Golden Globes, including Best Motion Picture—Musical or Comedy; a Grammy Award; five Australian Film Institute Awards; two AFI Film Awards; and numerous others throughout the world. It was also nominated for twelve BAFTA Awards, including Best Screenplay – Original, nominated for a Writers Guild Award for Best Screenplay Written Directly for the Screen, and nominated for eight Academy Awards®, including Best Picture.

Pearce recently co-wrote the screenplay for director Burr Steers' drama "Charlie St. Cloud," starring Zac Efron, and has a number of film projects in development, including "The Power of the Dark Crystal," with the Jim Henson Company. He and Luhrmann are currently working on a live stage musical of "Strictly Ballroom."

Pearce is also developing "The Maid," an epic television series about Joan of Arc, and is creator and executive producer of "Will," a television series about young Will Shakespeare which will premiere August 2014 on Pivot TV, the new cable network from Participant Media.

**CATHERINE MARTIN** (Producer / Costume and Production Designer) has collaborated with Baz Luhrmann, director and visualist, on the distinctive look of all his films and theatre productions for over 20 years. Along with Luhrmann, Martin is a partner in Bazmark Inq, which includes subsidiaries Bazmark Live and Bazmark Music, and is one of the world's most innovative producers of film, theatre and entertainment.

Martin began collaborating with Luhrmann during her final year at NIDA, when she was hired by Luhrmann's experimental theatre company to design his production of *Lake Lost* for the Australian Opera. This earned Martin and colleague Angus Strathie a Victorian Green Room Award for Best Design.

Since then, Martin has designed almost all of Luhrmann's subsequent productions, including Benjamin Britten's "A Midsummer Night's Dream," for which she won the Sydney Theatre Critics' Circle Award for Best Opera Design, and a version of Puccini's opera "La Bohème," set in 1957. The latter went on to open on Broadway in 2002 to critical acclaim and won Martin the coveted Tony Award for Production Design.

1992 saw Martin's film debut with Luhrmann on the hugely successful "Strictly Ballroom." Her design on this film earned her Best Production Design and Best Costume Design at both the BAFTA and AFI Awards.

She followed this success in 1996 with "William Shakespeare's Romeo + Juliet," also directed by Luhrmann, for which she was awarded another BAFTA Award for Best Production Design and an Academy Award® nomination for Best Art Direction.

In 2001, Martin won two Academy Awards®, for Costume Design and Art Direction, for her work on "Moulin Rouge!" as well as AFI Awards for Best Production Design and Best Costume Design and a Los Angeles Film Critics Award for Best Production Design, among numerous others.

Martin was Production and Costume Designer and Co-Producer of Luhrmann's epic "Australia" in 2008. The film starred Nicole Kidman and Hugh Jackman and earned Martin an Academy Award® Nomination for Costume Design.

Martin's other projects with Luhrmann include guest editing the first signature edition of Vogue Australia (January, 1994) and designing the look of 2004's lavish "Chanel N°5: The Film," a global campaign starring Nicole Kidman, in collaboration with Karl Lagerfeld.

Aside from her work with Luhrmann, Martin has her own creative homewares business with Designer Rugs and Mokum. These rugs, fabrics and wall coverings are an expression of her personal and distinctive aesthetic and style. Some of these pieces are featured in the film and have also been used at The Plaza in New York and several of Tiffany & Co's flagship stores around the world.

Martin is looking forward to again collaborating with Luhrmann on their upcoming stage production, "Strictly Ballroom Live," due to hit the stage in 2014.

Martin divides her time between Sydney, New York and Paris and has two beautiful children, Lillian (9) and William (7).

**DOUGLAS WICK** (Producer) is an award-winning producer whose movies have earned more than \$1.5 billion at the box office, as well as 20 Oscar® nominations and seven Oscar® wins.

Wick's "Gladiator," the Ridley Scott-directed epic, won five Academy Awards®, including Best Picture, and became a cinematic phenomenon that grossed over \$450 million worldwide. It also won two Golden Globes, four BAFTA Awards, the Producers Guild of America's Motion Picture of the Year Award, the MTV Movie Award for Best Movie, and the AFI's Movie of the Year.



Wick also garnered a bevy of Academy Award® nominations and a Golden Globe Best Picture - Comedy win for his first solo producing effort, "Working Girl," directed by Mike Nichols.

Currently in production for Wick, and slated for a Spring 2014 release, is the adaptation of Veronica Roth's *New York Times* bestselling Young Adult novel *Divergent*, directed by Neil Burger and starring Shailene Woodley and Kate Winslet.

Wick's prior films include "Wolf," also directed by Nichols, starring Jack Nicholson and Michelle Pfeiffer; the original teen witch sensation "The Craft"; the espionage thriller "Spy Game," which paired movie icons Robert Redford and Brad Pitt under director Tony Scott; and Paul Verhoeven's "Hollow Man." Wick's "Girl Interrupted" won Angelina Jolie both an Academy Award® and a Golden Globe for her breakthrough performance.

In 2001, Wick expanded his Red Wagon Entertainment to bring in Lucy Fisher, former Vice Chairman of Sony's Columbia Tri-Star Motion Picture Group, as Co-head. The first picture in their new partnership was "Stuart Little 2," the sequel to the Wick-produced blockbuster "Stuart Little." Wick and Fisher went on to produce a wide range of motion pictures, including "Jarhead," "Peter Pan" and "Memoirs of a Geisha." "Lawless," which starred Jessica Chastain, Shia LaBeouf and Tom Hardy, premiered last year at Cannes.

After graduating cum laude from Yale, Wick began his career as a production assistant for filmmaker Alan Pakula. He earned his first credit as associate producer on "Starting Over."

Wick is the co-founder of CuresNow, an organization that promotes regenerative medicine and stem cell research. In addition, he has been a co-chair of Prop 71, the successful Stem Cell initiative in California, which now awards \$3 billion for stem cell research in the State of California. He has also served on the Board of Trustees for the Center for Early Education in Los Angeles and the Board of Directors for the Producers Guild of America. He has been awarded the NATO ShoWest Producer of the Year award, the Producers Guild of America David O. Selznick Achievement Award in Theatrical Motion Pictures, The Hollywood Film Festival Producer of the Year Award, the Santa Barbara International Film Festival's Producer of the Year, the Motion Picture Club's Producer of the Year, The Saturn Award, the Los Angeles Father of the Year Award, and Friends of Cancer Research Advocacy's Lifetime Achievement Award.

**LUCY FISHER** (Producer) is the former Vice Chairman of the Columbia Tri-Star Motion Picture Group at Sony Studios, and an award-winning motion picture producer. Along with her partner and husband, Douglas Wick, she is Co-head of Red Wagon Entertainment.

Currently in production for Fisher, and slated for a Spring 2014 release, is the adaptation of Veronica Roth's *New York Times* bestselling Young Adult novel *Divergent*, directed by Neil Burger and starring Shailene Woodley and Kate Winslet. Fisher and Wick's "Lawless," which starred Jessica Chastain, Shia LaBeouf and Tom Hardy, premiered last year at Cannes.

During Fisher's tenure as Vice Chairman at Sony, the studio broke all-time industry records for biggest domestic and worldwide grosses with films she supervised, which included "Men in Black," "My Best Friend's Wedding," "Air Force One," "Jerry Maguire," "As Good As It Gets" and "Stuart Little." After leaving the executive suite, Fisher partnered with Oscar®-winning producer Douglas Wick, and together they produced a wide range of critically acclaimed and popular movies, including "Jarhead," "Peter Pan," "Stuart Little 2," and "Memoirs of a Geisha," which was nominated for six Academy Awards® and won three Oscars®.

Before moving to Sony, Fisher served for 14 years as Executive Vice President of Worldwide Production at Warner Bros., where she developed and supervised a diverse range of films, including "The Fugitive," "The Color Purple," "Gremlins," "The Goonies," "Malcolm X," "Space Jam," "Empire of the Sun," "The Outsiders" and "The Witches of Eastwick." Fisher previously served as Vice President of Production at Twentieth Century Fox, before being tapped as Head of Worldwide Production for Francis Ford Coppola's Zoetrope Studios.

In addition to her creative achievements, Fisher is widely considered a pioneer for women and working mothers in the entertainment industry. She was the driving force behind the on-site Warner Bros. Studios Children's Center, which has since provided care for over 2,000 children and served as a prototype for day care centers at other studios.

Fisher's many awards include the Producers Guild of America's David O. Selznick Achievement Award in Theatrical Motion Pictures, The Hollywood Film Festival Producer of the Year Award, the Hollywood Award for Outstanding Achievement in Producing, the Crystal Award from Women in Film, Premiere Magazine's Icon Award, and Friends of Cancer Research Advocacy's Lifetime

Achievement Award. She has also been listed as one of *Fortune* magazine's 50 Most Powerful Women in American Business.

After their youngest daughter was diagnosed with juvenile diabetes, Fisher and Wick co-founded CuresNow, an organization which promotes regenerative medicine and stem cell research. Additionally, she has been a co-chair of Prop 71, the successful Stem Cell initiative in California, which now awards three billion dollars for stem cell research in the State of California.

A cum laude graduate of Harvard, Fisher currently serves as the Vice Chair of the Harvard Board of Overseers and is also an advisor to the Harvard Office of the Arts.

**CATHERINE KNAPMAN** (Producer) has worked in the Australian film industry since 1976, and has been associated with Baz Luhrmann for more than 12 years, since her role as co-producer and unit production manager on his two-time Academy Award®-winning film "Moulin Rouge!" starring Nicole Kidman. She produced Luhrmann's next film, the epic "Australia," also starring Kidman. In between these feature projects, Knapman worked with him on the "Chanel N°5: The Film" global campaign, which also featured Kidman.

Prior to her work with Luhrmann, she worked on several independents, serving as post-production supervisor on Gillian Armstrong's "Oscar and Lucinda," and as associate producer and production manager on the film "Blackrock."

**BARRIE M. OSBORNE** (Executive Producer) is an Academy Award®-winning producer of "The Lord of the Rings" Trilogy. He took home the statue for Best Picture for the series' third and final feature, "The Return of the King," which also earned him the Producers Guild Award. Additionally, he received Best Picture Oscar® nominations for the first and second films, "The Fellowship of the Ring" and "The Two Towers." Osborne also won BAFTA Awards for "The Return of the King" and "The Fellowship of the Ring," and garnered a nod for "The Two Towers" as well.

He is currently producing the upcoming films "Gloria!" about the life of Latina pop/rock icon Gloria Trevi, and "Now Wait for Last Year," based on the Philip K. Dick novel. Osborne's other producing credits include John Woo's "Face/Off," "The Waterhorse," "The Warrior's Way," "China Moon" and "Syrup." He served as executive producer on "The Matrix," "The World's Fastest Indian," "Little Fish," "The

Fan," "Dick Tracy," "Child's Play," "Wilder Napalm," "Rapa Nui" and "Peggy Sue Got Married."

During a two-year tenure as Vice President for Feature Production at Walt Disney Pictures, Osborne oversaw features including "Ruthless People," "The Color of Money," "Tin Men," "Three Men and a Baby," "Tough Guys," "Outrageous Fortune," "Who Framed Roger Rabbit" and "Good Morning, Vietnam."

A native New Yorker, Osborne earned a B.A. degree from Minnesota's Carleton College and an Honorary PhD from the San Francisco Academy of Art University. Osborne served as 1st Lieutenant in the U.S. Army Corps of Engineers before entering the film industry in 1970. Accepted into the Directors Guild of America trainee program, Osborne worked under the tutelage of such directors as Francis Ford Coppola, Alan Pakula and Sydney Pollack, on films including "The Godfather Part II," "All the President's Men" and "Three Days of the Condor." He subsequently worked on a number of films in various capacities, including "Apocalypse Now," "The Big Chill," "The King of Comedy," "The Cotton Club," "Cutter's Way," "Fandango" and "The China Syndrome."

**SHAWN "JAY Z" CARTER** (Executive Producer) is a 17-time Grammy Award winner who, since 1996, has dominated an evolution in pop culture. He has multiple businesses and has received numerous accolades spanning the recording industry, and to global investment leaders such as Warren Buffet, JAY Z personifies the "American Dream." The Founder and Chairman of Rocawear, he is a co-owner of the New Jersey Nets, majority owner of the 40/40 sports clubs, has a major interest in Translation Advertising and is involved in a partnership with the Iconix Brand Group.

JAY Z served as President and CEO of Def Jam Recordings, where he fostered the careers of international stars Rihanna, Ne-Yo and Kanye West before entering into a partnership with Live Nation, forming the entertainment company, Roc Nation. In 2009, his release *Blueprint 3* became his 11th #1 album debut, securing the record for most #1 albums by any solo artist. In 2011, *Watch The Throne*, his collaborative effort with Kanye West, marked his 12th #1 album debut. 2012 saw JAY Z curate MADE IN AMERICA, a 2-day festival held in Philadelphia, and headline the opening of the Brooklyn NETS' new Barclays Center arena with eight sold out shows.

JAY Z continues his philanthropic work through his Water For Life initiative and the Shawn Carter Scholarship Foundation.

**BRUCE BERMAN** (Executive Producer) is Chairman and CEO of Village Roadshow Pictures. The company has a successful joint partnership with Warner Bros. Pictures to co-produce a wide range of motion pictures, with all films distributed worldwide by Warner Bros. and in select territories by Village Roadshow Pictures.

The initial slate of films produced under the pact included such hits as "Practical Magic," starring Sandra Bullock and Nicole Kidman; "Analyze This," teaming Robert De Niro and Billy Crystal; "The Matrix," starring Keanu Reeves and Laurence Fishburne; "Three Kings," starring George Clooney; "Space Cowboys," directed by and starring Clint Eastwood; and "Miss Congeniality," starring Bullock and Benjamin Bratt.

Under the Village Roadshow Pictures banner, Berman has subsequently executive produced such wide-ranging successes as "Training Day," for which Denzel Washington won an Oscar®; the "Ocean's" trilogy; "Two Weeks' Notice," pairing Bullock and Hugh Grant; Eastwood's "Mystic River," starring Sean Penn and Tim Robbins in Oscar®-winning performances; "The Matrix Reloaded" and "The Matrix Revolutions"; Tim Burton's "Charlie and the Chocolate Factory," starring Johnny Depp; the blockbuster "I Am Legend," starring Will Smith; the acclaimed drama "Gran Torino," directed by and starring Clint Eastwood; director Guy Ritchie's hit action adventure "Sherlock Holmes," starring Robert Downey Jr. and Jude Law, and its sequel, "Sherlock Holmes: A Game of Shadows." His upcoming credits include George Miller's "Mad Max: Fury Road"; the animated "The LEGO Movie"; the sci-fi thriller "All You Need is Kill," starring Tom Cruise; and the Wachowski's sci-fi adventure "Jupiter Ascending."

Berman got his start in the motion picture business working with Jack Valenti at the MPAA while attending Georgetown Law School in Washington, DC. After earning his law degree, he landed a job at Casablanca Films in 1978. Moving to Universal, he worked his way up to a production Vice President in 1982.

In 1984, Berman joined Warner Bros. as a production Vice President, and was promoted to Senior Vice President of Production four years later. He was appointed President of Theatrical Production in September 1989, and in 1991 was named to the post of President of Worldwide Theatrical Production, which he held through May 1996. Under his aegis, Warner Bros. Pictures produced and distributed such films as "Presumed Innocent," "GoodFellas," "Robin Hood: Prince of Thieves," the Oscar®-winning Best Picture "Driving Miss Daisy," "Batman Forever," "Under Siege,"

"Malcolm X," "The Bodyguard," "JFK," "The Fugitive," "Dave," "Disclosure," "The Pelican Brief," "Outbreak," "The Client," "A Time to Kill," and "Twister."

In May of 1996, Berman started Plan B Entertainment, an independent motion picture company at Warner Bros. Pictures. He was named Chairman and CEO of Village Roadshow Pictures in February 1998.

**SIMON DUGGAN** (Director of Photography) most recently shot the much-anticipated follow up to Zack Snyder's acclaimed "300," "300: Rise of an Empire," due out later this year.

Duggan hails from Wellington, New Zealand, and is one of the world's premiere cinematographers. A member of both the SOC and the ACS, he has won numerous awards for his work, including the ACS Golden Tripod Award, ACS Gold Award, the Australian Film Institute's Award for Best Achievement in Cinematography, and the Film Critics Circle of Australia's Best Cinematography Award.

Duggan began his career at Ross Wood Film Studios in Sydney, Australia working in commercials with directors such as Alex Proyas, David Denneen, James Holt, Kinka Usher and Bruce Hunt. He now shoots international campaigns with award-winning directors like Noam Murro, Tim Godsall, and Steve Rogers.

He started working in features in Sydney before coming to the United States, and has since worked on such films as "Live Free or Die Hard" and "Underworld: Evolution," with Len Wiseman; "The Mummy: Tomb of the Dragon Emperor," with Rob Cohen; "Killer Elite," with Gary McKendry; and "Knowing," "I, Robot" and the indie "Garage Days," all with Proyas.

**MATT VILLA** (Editor) has been part of the Australian film community for 20 years. Before becoming an editor in his own right, he rose through the ranks of assistant and VFX editor, serving on many local and international productions. His thorough understanding of both the technical aspects of filmmaking and the intricacies of storytelling has made him an asset on films diverse in genre, style and scale.

His editing credits include "Daybreakers," "The Final Winter," "Happy Feet Two" and Peter Jackson's "King Kong." "The Great Gatsby" marks Villa's third collaboration with Baz Luhrmann, following his editing work on "Moulin Rouge!" and "Australia."

**JASON BALLANTINE** (Editor) was the winner of the Film Critics Circle of Australia (FCCA) Award for his work on "Wish You Were Here," and also garnered nominations from the Australian Film Institute (AFI) for their AACTA Award, and the Australian Screen Editors Guild (ASE). He was previously nominated for the AFI Award for his work on "Wolf Creek," a film which also earned him an FCCA nod; and for the ASE Award for the films "Rogue" and "Caterpillar Wish."

Ballantine is currently cutting the much-anticipated "Mad Max: Fury Road," the fourth in the series, for director George Miller. The high-octane action adventure stars Tom Hardy in the title role, alongside Charlize Theron and Nicholas Hoult.

As first assistant editor and visual effects editor, Ballantine has worked alongside many noteworthy directors and editors in a career spanning more than 20 years. His films include Miller's "Babe," "Babe: Pig in the City" and "Happy Feet"; Baz Luhrmann's "Moulin Rouge!" and "Australia"; John Woo's "Mission: Impossible II"; "Dark City"; "Hearts in Atlantis"; "The Quiet American"; and George Lucas's "Star Wars: Episode II – Attack of the Clones" and "Episode III – Revenge of the Sith."

**JONATHAN REDMOND** (Editor) has worked in film and television post-production for 18 years. During that time, he has been involved with Bazmark on all film-based projects, starting with Baz Luhrmann's "Moulin Rouge!" and also including "Australia," the director's "Chanel N°5: The Film" global campaign, starring Nicole Kidman, and the re-release of Luhrmann's "Red Curtain Trilogy." His various editing roles have spanned editor, Blu-ray edition editor, pitch / development editor and 1<sup>st</sup> assistant editor.

Redmond has also edited various documentaries, music videos and video installations.

**ANTON MONSTED** (Executive Music Supervisor / Co-producer) has worked on three previous Baz Luhrmann films: "William Shakespeare's Romeo + Juliet," "Moulin Rouge!" and "Australia." Following the success of "William Shakespeare's Romeo + Juliet," Monsted went on to head up Luhrmann's music company, Bazmark Music, and in 1997 collaborated with Luhrmann on the enormously successful "Something for Everybody" album, which included the hit song "Everybody's Free to Wear Sunscreen."

Monsted continued his collaboration with Luhrmann on "Moulin Rouge!" serving as the music supervisor and executive music producer both for the film and the two soundtrack albums. He was also the executive producer of the director's "Chanel N°5: The Film" global campaign, starring Nicole Kidman. He also served as executive music supervisor for the film and soundtrack for "Australia," earning a Satellite Award nomination for Best Original Song for "By the Boab Tree." In addition to those duties, Monsted also produced the film's behind-the-scenes and EPK footage.

Between 2004 and 2006, Monsted focused on music direction for live events, producing the music for dozens of Australian fashion shows, product launches, sporting events, venue openings and television season launches. The culmination of this period of work came with the Sydney Harbour Bridge 75th birthday event in March 2007, where his sound design was experienced by nearly a million bridge walkers.

Monsted was most recently a producer on Baz Luhrmann's series of eight short films at the Metropolitan Museum of Art in New York for the Costume Institute's 2012 exhibition, "Impossible Conversations: Prada and Schiaparelli."

**CRAIG ARMSTRONG** (Composer) is a diverse Golden Globe- and Grammy Award-winning composer, creating music for a wide variety of films, commissions and solo recordings. He has written beautifully complex scores for critically acclaimed films, including "The Magdalene Sisters," "Elizabeth: The Golden Age," "Love Actually" and "The Quiet American." He has collaborated with leading directors, including Academy Award® winner Oliver Stone and Academy Award® nominee Richard Curtis. Armstrong's many accolades include a Grammy Award for Best Score Soundtrack for the Ray Charles' biopic, "Ray," and an Ivor Novello for "The Quiet American."

Armstrong first collaborated with Academy Award®-nominated director Baz Luhrmann on "William Shakespeare's Romeo + Juliet," for which Armstrong received an Anthony Asquith BAFTA Award and an Ivor Novello Award. The director and composer reteamed for the critically acclaimed film "Moulin Rouge!," garnering Armstrong a Golden Globe Award for Best Original Score, a BAFTA Award, an AFI Award, a Golden Satellite Award, and the World Soundtrack Award for Discovery of the Year.



Armstrong more recently created the scores for the films "In Time," "Neds," "Wall Street: Money Never Sleeps" and "World Trade Center."

Beginning his career as an in-house composer with Glasgow's highly respected Tron Theatre Company, Armstrong has written works performed by the Scottish Ensemble, the London Sinfonietta, the Scottish Chamber Orchestra and the Royal Scottish National Orchestra. His other stage work includes the commissions "The Tempest" and "A Broken Heart," with director Michael Boyd at the Royal Shakespeare Company.

An accomplished pianist, Armstrong signed as an artist to Massive Attack's label, Melankolic, following their work together on the album *Protection*. Armstrong released two solo albums featuring collaborations with U2, Liz Fraser and David McAlmont. His other solo projects include the album *Piano Works*, from which he performed pieces at Carnegie Hall and the Sundance Film Festival. In 2008, *Memory Takes My Hand* (EMI Classics) was released, featuring orchestral works performed by the violinist Clio Gould and the BBC Symphony Orchestra.

In 2010, he was awarded an O.B.E for services to music.