

Dear Guests,

Welcome aboard. For more than 175 years, Cunard's iconic vessels have been the fleet of choice for the world's most celebrated Hollywood entertainers, industry leaders and bold visionaries.

We are thrilled that Cunard's star-studded legacy lives on board tonight with the red carpet world premiere of the motion picture "The Greatest Showman" starring Academy Award® nominee Hugh Jackman along with Academy Award® nominee Michelle Williams, as well as Zac Efron, Rebecca Ferguson and Zendaya.

Sailing on Queen Mary 2 is always a magnificent occasion, but this spectacular premiere epitomises the glamour, excitement and unstoppable spirit that has set Cunard apart for nearly two centuries.

As part of this very special partnership, we are pleased to welcome Ellen Mirojnick, Emmy® Award-winning costume designer for "The Greatest Showman," aboard this voyage as a Cunard Insights® guest. Look out for programmes on her fascinating career.

Inspired by the imagination of P.T. Barnum, "The Greatest Showman" is an original musical that celebrates the birth of show business and tells of a visionary who rose from nothing to create a spectacle that became a worldwide sensation.


Illustrating Queen Mary 2 sets the stage for "The Greatest Showman," for many reasons, including Barnum's well-documented affinity for Cunard Line. In fact, history shows that Barnum sailed with Cunard a number of times. Barnum appears on the manifest for the Cambria, which arrived in Boston from Liverpool on 22 February 1842. Famous performer General Tom Thumb was also on board.

Decades later, on 12 September 1859, Barnum hand-wrote a letter to his partner James Bailey, in which he expressed concern about "the strain and worry of two sea voyagers in one winter," and insisted that Bailey help him arrange "passage with Cunard Line" for himself and his wife, adding that they should have "the very best accommodation and comforts on sea and land."

It seems Barnum's wish was granted as a printed programme on the *Eturia* on 17 October 1859, notes that guests were treated to "Sleight-of-Hand & Mesmerism by the Hon. P.T. Barnum."

We are proud to have you on board Queen Mary 2, an ocean liner that we hope you will agree is "the very best at sea." "The Greatest Showman" will open in theatres on 20 December in the US and 5 January 2018 in the UK. Until then, enjoy the palpable show business excitement on board and the dazzling sense of wonder that comes with your spectacular Crossing — Only on Cunard!™

Peter Philpott
Captain Peter Philpott
Master of Queen Mary 2

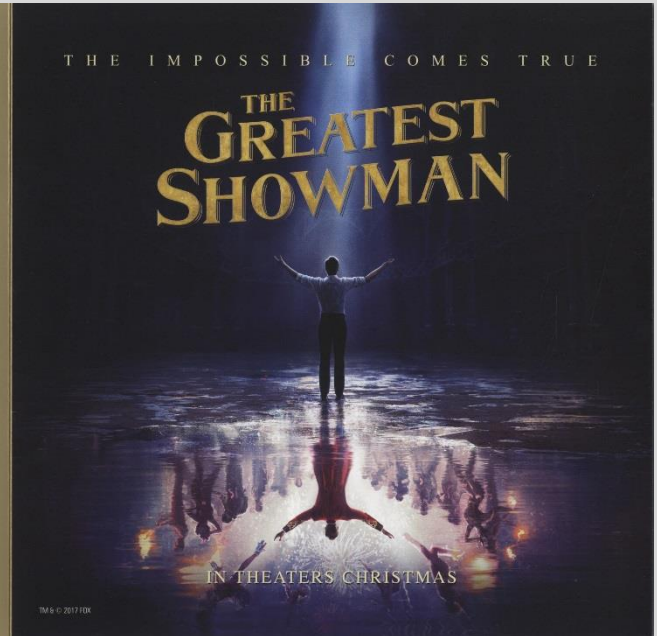


Ellen Mirojnick
filmography

2017 <i>The Greatest Showman</i>	2004 <i>Twisted</i>	1995 <i>Strange Days</i>
2017 <i>Logan Lucky</i>	2003 <i>It Runs in the Family</i>	1994 <i>Exit to Eden</i>
2015 <i>By the Sea</i>	2002 <i>Unfaithful</i>	1994 <i>Speed</i>
2014–2015 <i>The Knick (TV Series)</i>	2001 <i>Don't Say a Word</i>	1994 <i>Intersection</i>
2014 <i>And So It Goes</i>	2001 <i>Run Race</i>	1993 <i>Chinatown</i>
2014 <i>Next for Speed</i>	2001 <i>American Sweethearts</i>	1993 <i>Chaplin</i>
2013 <i>Behind the Candelabra</i>	2001 <i>One Night at McCool's</i>	1992 <i>Basic Instinct</i>
2012 <i>First They Killed My Father</i>	2000 <i>What Women Want</i>	1991 <i>Mobsters</i>
2010 <i>Wall Street: Money Never Sleeps</i>	2000 <i>Hollow Man</i>	1991 <i>Switch</i>
2009 <i>C.I. Joe: The Rise of Cobra</i>	1999 <i>Mickey Blue Eyes</i>	1990 <i>Jacob's Ladder</i>
2009 <i>G-Force</i>	1999 <i>The Haunting</i>	1990 <i>Always</i>
2008 <i>Mirrors</i>	1998 <i>A Perfect Murder</i>	1989 <i>Blade Rain</i>
2008 <i>Cloverfield</i>	1997 <i>Starship Troopers</i>	1988 <i>Talk Radio</i>
2007 <i>King of California</i>	1997 <i>Face/Off</i>	1988 <i>Cocaine</i>
2006 <i>Deja Vu</i>	1996 <i>The Ghost and the Darkness</i>	1987 <i>Wall Street</i>
2006 <i>The Sentinel</i>	1996 <i>Twister</i>	1987 <i>Fatal Attraction</i>
2006 <i>Failure to Launch</i>	1996 <i>Mulholland Falls</i>	
2004 <i>The Chronicles of Riddick</i>	1995 <i>Showgirls</i>	

Queen Mary 2 Hosts the World Premiere of 20th Century Fox's "The Greatest Showman"
December 8, 2017
Only on Cunard™

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Q & A with Costume Designer, Ellen Mirojnick

Emmy® award-winning costume designer Ellen Mirojnick has worked for some of the world's most celebrated filmmakers, from Steven Soderbergh and Steven Spielberg, to Oliver Stone and Angelina Jolie. As she embarks on her first voyage, Cunard talks with the Hollywood design legend about her recent work behind the scenes of "The Greatest Showman" and asks: "What would guests in P. T. Barnum's day wear on board a luxurious ocean liner?"

Q: I've read that "The Greatest Showman" was a passion project for Hugh Jackman and Director Michael Gracey. What was working on this board, original musical like for you?

EM: "The Greatest Showman" was the absolute highlight of my career! I have loved musicals since I was a little girl, so this project was a dream come true. Hugh Jackman and Michael Gracey's passion for the film was infectious. I was swept into their fantastical world, where I was tasked with designing costumes for the birth of show business. It was sheer magic. It doesn't get better than that!

Q: The heard you describe costume designing as translating the director's vision of the character. Can you tell us about how you translated Gracey's vision for "The Greatest Showman"?

EM: The first words Michael Gracey said to me about the costume design were: "I want the costumes to be very

fashionable. I want the overall look to be like a fashion editorial ripped from a magazine like Vogue!" His references were inspired by the Technicolor musicals of the 1960s. He wanted fresh and magical.

I intuitively knew what he was after. But our film wasn't a period biography. It's a story inspired by Barnum's dreams, so I needed to design a romantic, fashion-forward, fantastical world. The process of interpretation required me to be open, take risks and try everything. We had a very tight schedule, and we felt like magicians designing a new hybrid style.

Q: The red ringmaster coat is so symbolic in the film. Can you tell us about that unique garment and what happened when Hugh Jackman slipped it on?

EM: The ringmaster fitting was scheduled for very early on a Saturday morning and Hugh only had an hour. Hugh put the costume on carefully,

piece by piece. Patrick Wile, my assistant, finished tying Hugh's ascot and placed the lion-head stickpin in position. Hugh stood there in the pants, shirt and vest for a moment. As Hugh slipped the red coat on, there was electricity in the air! Hugh couldn't believe his eyes and neither could we! We witnessed a transformation! I have never seen an actor become a character as vividly as Hugh did in that moment.

A dream that was seven years in the making was now fully realized. That morning, the ringmaster came to life.

Q: That sounds like a goose-bump moment. What was it like to work so closely with Hugh Jackman and the rest of the cast?

EM: "The Greatest Showman" had the greatest cast! When the star is Hugh Jackman, the experience on all levels is exceptional. Hugh is a leader who sets the bar very high. Working with these talented actors was able

to create magic every day. I am a designer that is open to spontaneity and I encourage the actors' input. It's a dance of communication that we create early on.

The actors have a place in our fitting room that is safe and open. Rebecca (Ferguson) loves to contribute to the design process. Michelle (Williams) knows what works, and she also relied on my design eye for an objective opinion. Zendaya is a creative force with a skilled and informed eye. And Zac (Efron) loves to discover new looks.

Q: I imagine that being a renowned costume designer involves a great wealth of knowledge about history, fashion, design, filmmaking and so much more. Can you tell us about that?

EM: I actually learn something new with every project I design. I follow fashion, design, music, painting,

"It's a story inspired by Barnum's dreams, so I needed to design a romantic, fashion-forward, fantastical world."
—Emmy award-winning costume designer Ellen Mirojnick

fine arts, film, photography, history and I stay aware of most cultural happenings. That is my world all the time. It is my passion. Each film is a new experience that I approach with fresh eyes. Once I understand the foundation of the Barnum era, my task was to create costumes of another time that would be classic and echo romance in an expressive, almost impressionist way.

Q: How do you communicate your vision of the movie's wardrobe to your team?

EM: Communication is key. I usually prepare a full mood board including many images that feel like the film's story. Like to start with a sketch or photo. We discuss fabric and color options. It becomes a marriage of ideas.

My assistants also research and bring their ideas, fabric choices, and samples to the table. I refine the ideas and we move forward. Then the cutters are brought in. After the initial go round, the craft, people and textile artists are included as well. It is a process that changes daily. We make adjustments very quickly. We must act in symphony like a finely tuned orchestra.

Q: As you know, Barnum was a guest on Cunard Line. What do you think Cunard guests wore on board during Barnum's era?

EM: Sturdy, warm clothing was necessary. The wealthiest passengers would make the Crossing with many trunks. In those days, women changed their clothes throughout the day for different activities. They would pack everything from daywear to elegant formal eveningwear, as well as furs, hats, gloves, and of course, their finest, most beautiful jewelry. Men would also have different outfits including day suits and formal attire. Casual dress did not exist in those times, especially on a leisurely, opulent voyage.



Meet Ellen Mirojnick
Costume designer for
THE GREATEST SHOWMAN

For more information about the film, visit www.TheGreatestShowman.com

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