



Disney
JUNGLE CRUISE

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JUNGLE CRUISE

PARENTS STRONGLY
CAUTIONED
PG-13
Some Material May Be Inappropriate for Children Under 13

SEQUENCES
OF ADVENTURE
VIOLENCE

 ®

DISNEY
presents

Disney JUNGLE CRUISE

A
DAVIS ENTERTAINMENT COMPANY
Production

A
SEVEN BUCKS/FLYNN PICTURE CO.
Production

A
JAUME COLLET-SERRA
Film

Directed by JAUME COLLET-SERRA
Screenplay by MICHAEL GREEN
and GLENN FICARRA
& JOHN REQUA
Screen Story by JOHN NORVILLE
& JOSH GOLDSTEIN
and GLENN FICARRA
& JOHN REQUA
Produced by JOHN DAVIS, p.g.a.
JOHN FOX, p.g.a.
BEAU FLYNN, p.g.a.
DWAYNE JOHNSON, p.g.a.
DANY GARCIA
HIRAM GARCIA, p.g.a.
Executive Producers SCOTT SHELDON
DOUG MERRIFIELD
Director of Photography FLAVIO LABIANO
Production Designer JEAN-VINCENT PUZOS
Edited by JOEL NEGRON, ACE
Costume Designer PACO DELGADO
Visual Effects Supervisors JIM BERNEY
JAKE MORRISON
Music by JAMES NEWTON HOWARD
Casting by MARY VERNIEU, CSA
MARISOL RONCALI, CSA
Unit Production Manager DOUG MERRIFIELD
First Assistant Director DAVID H. VENGHAUS, JR.
Second Assistant Director ERIC LASKO
Visual Effects Producers MARLA NETO HENSHAW
AMBER KIRSCH
Consulting Producer LARRY FRANCO
Co-Producer PETRA HOLTORF-STRATTON

Based on Walt Disney's
"THE JUNGLE CRUISE"

CAST

Frank Wolff DWAYNE JOHNSON
Lily Houghton EMILY BLUNT
Aguirre EDGAR RAMIREZ
MacGregor Houghton JACK WHITEHALL
Prince Joachim JESSE PLEMONS
Nilo PAUL GIAMATTI
Trader Sam VERONICA FALCÓN
Sancho DANI ROVIRA
Melchor QUIM GUTIERREZ
Gonzalo DAN DARGAN CARTER
Sir James Hobbs-Coddington ANDY NYMAN
Zaqueu RAPHAEL ALEJANDRO
Anna SIMONE LOCKHART
Chief PEDRO LOPEZ
Chief's Daughter SULEM CALDERON
Society Guard SEBASTIAN BLUNT
Society Member MARK ASHWORTH
Society Worker ALLAN POPPLETON
Kid Tourist CAROLINE PAIGE
Italian Tourist JAMES QUATTROCHI
Middlepart STEPHEN DUNLEVY
Axel PHILIPP MAXIMILIAN
Animal Vendor ROMUALDO CASTILLO
Bird Vendor PEDRO HARO
Barmaid CHRISTINA SOUZA
Bus Conductor MICHAEL H. COLE
Puka Michuna Warriors HECTOR BANOS
PETER LUIS ZIMMERMAN
TRAVIS GOMEZ
ISMAEL HERRERA
Boat Tourists DAVID LENGEL
JUSTIN RANDELL BROOKE
VICTORIA BLADE
BROOKE JAYE TAYLOR
VINCE PISANI
PIPER COLLINS
KEITH ARTHUR BOLDEN
CHIP STEELE
Ben Jenkin
Proxima BEN JENKIN
Pilots DAVID PARIS
KEVIN LAROSA
Supervising Stunt & Fight Coordinator ALLAN POPPLETON
Assistant Stunt Coordinators DANIEL STEVENS
STUART THORP
LAURENCE CHAVEZ
Co-Fight Coordinator DAVE MACOMBER
Key Stunt Rigger CORBIN FOX
Stunt Department Coordinator/Stunts ERIKA TAKACS
Frank Stunt Doubles TANOAI REED
MYLES HUMPHUS
Lily Stunt Double LAUREN SHAW

Stunts

ASHLEN AQUILA
ADRIENNE BALLENGER
KEN BAREFIELD
PERRY BECKHAM
KELLY BELLINI
SHAWN BERNAL
NICOLAS BOSC
SEAN BUTTON
FERNANDO CAMPOS
ZOEY CHANG
PAUL DARNELL
MARTIN DE BOER
SHAI DEBROUX
NICK EPPER
KAI GARCIA
RYAN GREEN
MICHAEL HANSEN
ISAAC HUGHES
BEN JENKIN
SHAWN KAUTZ
RUSS KEAULANA
RISSA KILAR
PAUL LACOVARA
DANNY LE BOYER
JARED LOSANO
CODY MACKIE
JOHN MEIER
RACER MOODY
ANTHONY NANAKORNPANOM
JASON PATTERSON
WESTIN POOLE
GARY PRICE
SUZANNE REED
FAIRAI RICHMOND
BAYLAND RIPPENKROEGER
MAKUA ROTHMAN
ERIC R. SALAS
BILL SCHARPF
ROBERT DANIEL SOURIS
JASON TRIPLETT
NICOLE VELA-BAILEY
THOM WILLIAMS
MARCUS YOUNG

RANDALL ARCHER
CHRIS BALUALUA
SALA BAKER
SHANE BELL
NICK BENSEMAN
HANNAH BETTS
JASON BRILLANTES
BONNIE CAMPANELLA
STACEY CARINO
THOMAS JOSEPH CULLER
CRAIG H. DAVIDSON
KENT DE MOND
KEVIN DYER
DARIN FUJIMORI
TRAVIS GOMEZ
GARRETT HAMMOND
MARK HEALEY
JAMES HUTCHISON III
MICHAEL JAMORSKI
BRIAN L. KEAULANA
VEASNA KEO
DANIEL KIM
TONY LAZZARA
MATT LEONARD
JESS LUNDGREN
AARON MATTHEWS
KIMO MIRANDA
SPENCER MULLIGAN
JOHN NANIA
NIKOLAS PELEKAI
BRETT PRAED
GEORGE QUINONES
JUAN REYES
MAROUO RICHMOND
STEVEN RODRIGUEZ
MICHAEL RUFINO
MAYA SANTANDREA
CAINE SINCLAIR
NICK STANNER
KARL VAN MOORSEL
TONY VITTORIOSO
TYLER WITTE

Additional Photography Stunt Coordinators TOMMY HARPER
JJ DASHNAW
Additional Photography Fight Choreographer RYAN WATSON
Mercenaries REMINGTON STEELE
KEVIN EDWARD MORGAN
REID HARPER
TRENT BRYA
MAX CALDER
Horse Conquistador GREG TRESAN
Water Safety Utility/Dive Master MICHAEL BRADY
Water Safety Utility KRIS JEFFREY
Utilities KEVIN L. JACKSON
MARK TEARLE
STEVE UPTON
TODD WARREN

Additional Photography Stunts JOSH MUELLER
TOM AKOS



Associate Producers LACEY DARLENE PAULSON
DAVID H. VENGHAUS, JR.

Additional Editing by PAUL RUBELL, ACE
JOHN GILROY, ACE

Supervising First Assistant Editor KEVIN STERMER

First Assistant Editors CHRISTIAN SHARAF
ADAM KIMMERLIN

Second Assistant Editor SHARIA DAVIS

Additional Assistant Editor CORRY SEEHOLZER

VFX Editors REBECCA WEIGOLD
PAUL WAGNER
JEREMY BRADLEY
CLAUDIA HUERTA JOLLY

Assistant VFX Editor KENTON HULME

Editorial Assistants JESSICA A. FLORES
JENNY LINDAMOOD

Post Production Coordinator RYAN CUNNINGHAM

Supervising Music Editor JEANETTE SURGA

Supervising Sound Editors ETHAN VAN DER RYN
ERIK AADAHL, M.P.S.E.

Re-Recording Mixers RON BARTLETT
DOUG HEMPHILL

Senior VFX Production Manager MARE MCINTOSH

Additional VFX Production Managers SEAN AMES
ASHLEY BETTINI

Senior VFX Coordinator SARAH STAUFFER

VFX Coordinators DAVE GULLMAN
PETER CALVILLO

Additional VFX Coordinators NICK GHIZAS
JIMMY UDDO

Assistant VFX Coordinators JANKI PATEL
BREANNA ADAMS
VALERIE WICKS

VFX Production Assistant DEREK DUBOIS

VFX Consultant - Prep CHRISTINE FELMAN-BLUE

VFX In-House Artists BETHANY ONSTAD
SCOTT GASTELLU
CHRIS INGERSOLL
ROB BLUE

Stereoscopic Supervisor TONY BALDRIDGE

Stereoscopic Producer CHRIS MCCLINTOCK

Stereo Production Coordinator MACK ROBINSON

Stereo Playback Operator	HAYLEY STABLOW	Specialty Costumers	CLAUDIA HARDY
3D Editor	MICHAEL ROSTKER		JILL THRAVES
Lead Data Wrangler	CHRISTOPHER FINLEY		JOSEPH COLLINS
Data Wrangler	ANDREW DENEAU	Women's Head Cutter	RUTH HOSSIE
Witness Camera Operators	KIMBERLY SCARSELLA	Men's Head Cutter	MICHAEL J. SLOAN
	TESS MARSHALL	Table Persons	LESLIE MILLER
	TIFFANY S. HERZOG		KEN BUSBIN
VFX Digital Asset Manager	BRYCE COLQUITT		SARA OLSON
On-Set VFX Production Assistants	EMERICK MARTIN	Drapers	BERTHA MACIAS
	CALEB BALTENSBERGER		MANUELA MACHADO
			ASHLEY RIGG
Production Supervisor	ROBERT MAZARAKI	Head Textile Artist	GILARDO TOBON
		Textile Artist	JASON RAINEY
Supervising Art Director	DAVID LAZAN	Head Dyer	CAROL DEMARTI
Art Directors	GREG HOOPER	Ager/Dyers	SAMUEL ELIAS
	DREW MONAHAN		STEPHANIE HERRERA
	TOM WILKINS	Dyer	BRYAN GALINDRO
Assistant Art Directors	NATHAN KROCHMAL	Costumes Production Assistants	KRISTIN KADEL
	KRISTEN NOWOTARSKI		ASHLEY BEHREND
Set Decorator	LARRY DIAS		CHRIS FLIPPO
Assistant Set Decorator	MARGARET HUNGERFORD		CANDICE PLUMMER
Leadpersons	BRETT SMITH	Costumes Intern	SHERRY KRONENBERGER
	SUSAN A. TANNER		
Set Dec Gangbosses	MARK KWIATKOWSKI	Makeup Dept. Head	JOEL HARLOW
	STEVE-O LADISH	Key Makeup Artist	KIM FELIX-BURKE
	ERIC SHERLIN	Background Makeup Coordinator	ASHLEY MCGUIRE
Warehouse Foreman	BRAD TERRY		
		Makeup Artists	
Set Dressers		OZZY ALVAREZ	MARK JAMES ROSS
DANA R. CORBETT	ROBERT L. DAVIS	ANDRE FREITAS	AIDA SCUFFLE
DANIEL B. FOSTER	RODNEY HARRIS	ADDISON FOREMAN	DEVIN MORALES
MARK KEEVER	SANDRA KWIATKOWSKI	RACHEL BONGARD	DEREK GARCIA
RAFAEL F. MORENO	PIKE RINCON	JORDAN VENETIS	MATT SPRUNGER
JOSH SHOMO	REMINGTON VETETO	Makeup for Mr. Johnson	MERC ARCENAUX
BETH WHEELER		Makeup for Ms. Blunt	EVELYNE NORAZ
Fabricators	MELISSA VAN SANDT	Hair Dept. Head	ADRUITHA LEE
	JOE WALSH	Key Hairstylist	VANESSA DAVIS KAIB
Drapery Foreman	JAY SMITH	Hairstylist	MELIZAH WHEAT
Charge Scenic	LYNN A. JOHANSON	Background Hair Supervisor	BARBARA SANDERS
Scenic	TAMMY TATE	Barber for Mr. Johnson	RACHEL SOLOW
On-Set Dresser	TOM CALLINICOS	Personal Hairstylist for Ms. Blunt	MICHELLE JOHNSON
Set Dec Buyers	AMANDA CORNELL		
	NICOLE GOLD	Camera Operators	DAVE THOMPSON
Set Dec Coordinator	KAITLYN WANGER		TOM LAPPIN
Set Dec Production Assistant	KACIE CRAVER	First Assistant Camera	DON STEINBERG
			ALESSANDRO DI MEO
Assistant Costume Designer	CHRISTINE CLARK	Second Assistant Camera	BILLY MCCONNELL
Costume Supervisor	STACY HORN		MATT HASKINS
Key Costumer	CAROL QUIROZ	Additional First Assistant Camera	MIKE KLIMCHAK
Key Set Costumer	LORI HARRIS		TREVOR LOOMIS
Set Costumers	DAVID BUTLER	DIT	JASON BAUER
	LIBBY CULLIGAN	Camera Loader	TAYLOR SEAMAN
	MUSTAPHA MIMIS	Underwater Director of Photography	IAN SEABROOK
	NATASHA ROMANOW	Underwater Assistant Camera	PETER LEE
	CAROLINA WONG	Video Assist	DAVE DEEVER
Key Background Costumer	JENNIFER GINGERY	Additional Video Assist	MATT GORBACHOV
Background Costumer	REBECCA SHOEMAKER		
Costumer for Mr. Johnson	ROBERT MATA	Script Supervisor	ANNA RANE
Costumer	BRITTANY LATHAN	Sound Mixer	MICHAEL 'KOFFY' KOFF, CAS
		Boom Operator	IAN BENDER

Additional Sound Utilities	COLIN HEATH ALANA KNUTSON		
Supervising Location Manager	LAURA SODE-MATTESON		
Location Manager	MAIDA MORGAN		
Key Assistant Location Manager	AARON NEWTON		
Assistant Location Managers	MARY LOUISE FREEMAN JAY WARD		
Location Scout	LORI BALTON		
Location Coordinator	KRIS GRAY		
Location Assistants	HALEY ACKLEY CHRISTOPHER M. BANKS LAILA COHEN THOMAS GANN		
Environmental Steward	KATELYN HOLZER		
Environmental Steward Assistant	TAYLOR D. ANDERSON		
Sound Editorial by	E ²		
Sound Designers	JOHN MARQUIS BRANDON JONES		
Dialogue/ADR Supervisor	JOEL ERICKSON		
	Sound Effects Editors		
LEE GILMORE	JASON W. JENNINGS		
GOEUN LEE EVERETT	MATT CAVANAUGH		
GREG TEN BOSCH	CASEY GENTON		
MALTE BIELER	TIM WALSTON		
Dialogue Editors	RALPH OSBORN ROBERT JACKSON		
Supervising Foley Editor	JONATHAN KLEIN		
Foley Editor	WILLARD OVERSTREET		
Assistant Sound Editors	JESSE ROSENMAN EMMA PRESENT VERONICA LI		
Foley Artists	DAN O'CONNELL JOHN CUCCI		
Foley Mixers	RICHARD DUARTE JACK CUCCI		
Sound Effects			
Field Recording	FABIO ARANTES (AMAZON RAINFOREST) JOHN FASAL (STEAM ENGINES) NIA CANALE (COSTA RICA)		
Re-Recorded at	WARNER BROS. POST PRODUCTION CREATIVE SERVICES		
Re-Recording Mix Technicians	MARK PURCELL UNSUN SONG BRIAN TARLECKI		
Re-Recording Engineers	TONY PILKINGTON RYAN MURPHY		
ADR Mixers	TOMMY O'CONNELL JASON OLIVER		
ADR Mix Tech	RYAN YOUNG		
ADR Recordist	CAROLYN TAPP		
ADR Voice Casting by	ASHLEY LAMBERT RANJANI BROW		
Gaffer	RAFAEL SANCHEZ		
Best Boy Electric	SCOTT SPRAGUE		
		Set Lighting Technicians	
		MICHAEL LYON	JOHN MICHAEL DORMAN
		JOE MASON	JOHN MCKEOWN
		TED NIMZ	RYAN PERDEW
		JORDAN TYSON	JERRY WHEAT
		LUCIAN ULRATH	
		Genny Operator	BILLY GILLESPIE
		Dimmer Board Operator	BRYAN BOOTH
		Dimmer Techs	ADAM HORNE DEREK PAGE SR.
		Rigging Gaffer	SCOTT GRAVES
		Best Boy Rigging Electric	KEVIN BARNES
		Rigging Gangboss	ISMAEL GONZALES
		Rigging Electrics	
		NOAH EAGLE	SCOTT EAGLE
		EDDIE FLORES	RON HYNSON
		ZACH JACOBS	HASSEN MURALLES
		MATT PENNER	JOSE SERVIN
		Fixtures Foreman	GEOFFREY ERNST
		Fixtures Best Boy	MICHAEL J. CONNER
		Fixtures Techs	STEPHANIE GONZALEZ GABE LOPEZ TREY M. SANCHEZ
		Electric Intern	JESSE COGGINS
		Key Grip	JERRY DEATS
		Best Boy Grip	DOUGLAS DOLE
		Dolly Grips	ANDREW SWEENEY BILL WYNN
		Grips	
		JAKE ALVAREZ	CHARLES ARNOLD
		TIFFANY BURNS	JEFFREY ENGELSON
		ERIK HILL	PATRICK ISTORICO
		CHRIS JONES	BRYCE WOOD
		Key Rigging Grip	JERRY SANDAGER
		Best Boy Rigging Grip	CHAD BARROW
		Local Best Boy Rigging Grip	LAUNCELLE BUSTAMANTE
		Rigging Grip Foremen	GEOFF HARPER SAM HAYNES RYAN PACHECO WOODROW WILLIAMS
		Canvas Room Foreman	NATHAN KAESTLE
		Technocrane Operators	JASON TALBERT JOE RODMELL
		Technocrane Technician	TRAVIS SHANNON
		Libra Head Technician	JOHN BONNIN
		Supernova Technician	DAN PILMAIER
		Grip Interns	CASSIE ESPINOZA WILL YORK
		Property Master	DOUG HARLOCKER
		Assistant Property Masters	ELIOT LEVIN JARED FLEURY
		Props Researcher	ALEXI WILSON
		Armorer	BRETT ANDREWS
		Props Assistants	KEMPER HARRIS ADAM MILLER GLENN PEISON

Marine Coordinator	BRUCE ROSS		
Assistant Marine Coordinator	NEIL ANDREA	TIMOTHY M. EARLS	ROBERT FECHTMAN
Marine Foreman	DANNY BAILEY	THOMAS FROHLING	JIM HEWITT
Marine Technician	CURT SIVERTS	LUIS HOYOS	BRIA KINTER
Boat Captain	TOM BAHR	EASTON SMITH	JUSTIN TRUDEAU
Water Safety	THEODORE N. BARNES	JULIE VASH	DEAN WOLCOTT
	CHUCK HOSACK	ARIC CHENG	ERIC SUNDAHL
		Illustrators	PETER MITCHELL RUBIN
Special Effects Supervisor	JD SCHWALM		VICTOR MARTINEZ
Special Effects Coordinator	ERIC COOK	Concept Artists	KEITH CHRISTENSEN
Special Effects Shop Foreman	DAVID ELAND		FINNIAN MCMANUS
Special Effects Foremen	JEREMIAH COOKE		SIMON MURTON
	MICHAEL DERRY		LUCA NEMOLATO
	MIKE EDMONSON	Storyboard Artists	MICHAEL JACKSON
	JOEL P. BLANCHARD		KEN PERKINS
Special Effects Buyer	HB AARIS		RICK BUOEN
Special Effects CAD Designers	NICK RAND	Graphic Designers	SUSAN A. BURIG
	ROBERT SPURLOCK		KAREN TENEYCK
	Special Effects Technicians	Property Graphics	HILARY AMENT
COLLEEN DANIEL	ROBERT BRENNER	Model Maker	ADAM GELBART
NICK BYRD	JOSH CERVEN	Apprentice Model Maker	ELISE PUZOS
DONNY EIDSON	JEREMY FARLOW	Animatic Sequencer	WILL WEIGAND
ROLAND FULLAJTAR	SKYLAR GORRELL	Researcher	AARON FAIRBANKS
ADAM HAMILTON	CHAD HOLMES	Digital Asset Manager	JOEL THOMAS GUROS
MARTIN MONTOYA	ALEX RAMEY	Art Department Assistants	YVONNE CHAN
JOHN ROSPLOCH	WAYNE ROWE		ZANE REICHERT
WILLIAM A. WILLIS			ROSIE DITRE
Special Effects Labor Foreman	CARLOS H. SCALLY		BRYAN EDDY
Special Effects Utility	BRYAN BAKER		NICK NEWMAN
	BRI BOLDEN		
	ANN STRICKLAND	Construction Coordinator	BOB BLACKBURN
Special Effects Production Assistants	ZELMA GLUDINA	Construction Foreman	WILLIAM PHEN
	SARAH HUFFINE	Scenic Supervisor	CHRIS WOODWORTH
		Lead Sculptor	YANN DENOUAL
Production Coordinator	MARC ZAKALIK	Mill Foreman	ERNEST DOTTLINGER
Assistant Production Coordinators	FRAN SMITH	Lead Digital	MATT MERCHIANDO
	ANNA BASSO	Supervising Labor Foreman	MIKE CONTRERAZ
Travel Coordinators	NATALIE BORLAUG	Supervising Welding Foreman	STEVE SALAZAR
	MOLLY MERRELL	Lead Staff Shop Foreman	CHUCK BEAVER
Assistant Travel Coordinator	TAKNESHA HUBBARD	Propmaker Foremen	MARK BIALUSKI
Production Secretary	MICHAEL WIGGS		AMONDO CALHOUN
Art Department Coordinator	JEN CLARK		JEREMY COOK
2nd 2nd Assistant Director	ALINA GATTI		CASEY THAYER
Additional 2nd Assistant Director	KATE PULLEY		JOSEPH GRAY
		Construction Buyer	KEN JUNOD
Assistant to Jaume Collet-Serra	JAZMYN TANSKI	Digital Foreman	SILVIA MAHAPATRA
Assistants to Beau Flynn	SHELBY THOMAS		Propmaker Gangbosses
	HILARY SMILEY	VICTOR SARDELICH	JEREMY JOHNSON
Assistants to John Davis	MATT ALEXANDER	ALEX SARDELICH	CHUCK ARMBRUST
	JONATHAN WILLIAMS	LARRY BATES	SCOTT W. W. BELL
Assistant to John Fox	DILLAN KNOX	DANNY BYRD	ANDREW CLARKE
Assistant to John Davis & John Fox	TREVOR ELDRIDGE	KEN COLE	JOE COUCH
Assistant to Hiram Garcia	JILL FLANDERS	RANDY CULBERHOUSE	SCOTT DEADWYLAR
Assistant to Dany Garcia	NIKKI CUFF	BRIAN DELGADO	DEREK DEVERS
Assistant to Doug Merrifield	CHRISTINA TRBOVICH	SETH D. GARDNER	CHRISTOPHER GREEN
Assistant to Dwayne Johnson	ERICA YOUNG	MICHAEL FOWLER	COLE JOHNSON
Assistant to Emily Blunt	BRIE HENDERSON	JEREMY JORDAN	TOM LASALLE
Assistant to Edgar Ramirez	ERICKA BONILLA	BEN LEE	CHRIS LUCAS
Assistant to Jack Whitehall	HATTIE HARPER	COLE MILLER	SHANNON C. MULLINS
		MATTHEW A. NELSON	KURT O'NEIL

GABE OWENS		HAROLD PROCTOR		Mold Makers	
KENNY RIVERS		DAVID RUFFIN	LUKE ADKINS		MICHAEL BINCZEK
BRAD SHORDON		CHRIS SHORT	STACY DAVIS		JEFFREY HOUSE
CARL TAYLOR		DERRICK TAYLOR	FERNANDO RODRIGUEZ		GARRETT ALLEN WILMARTH
BILLY THIBODEAU		BRIAN THOMAN	ERIC WRIGHT		HANNAH ZIEL
JEFF TOLLEY		ERIC WHELCHER	Lead Greens Foreman		JEFF DEBELL
GREG WILLIAMS		NELSON WERTZ	On-Set Greens		PEDRO I. BARQUIN
	Propmakers		Greens Foreman		MICHAEL PIERCE
STEVE KLIMES		MARTIN L. MAUPIN		Greenspersons	
HOWARD MIDDLEBROOK		JARED MILLER	SCOTT HUGHES		PAUL H. BRINKLEY
ERIC MOLINE		PATRICK S. OLDKNOW	NICK CLEMENTS		CODY COURTEMANCHE
IAN A. SMITH		WATSON STEWART	KEVIN LEE JOHNS		WADE MYERS
JARROD WOMACK			LYLE RUBRIGHT		NICHOLAS SILLS
CNC Operator		ZACK MANSBRIDGE	WILL TRIPPE		JACOB A. WHITING
Paint Shop Foreman		ROBERT ALVAREZ	Toolman		ANTHONY SAENZ
Paint Foremen		JOSH MORRIS		Utilities	
		GEORGE STUART	JAVIER ALVAREZ		MARK GAINES
Set Painters		KRISTINA BAIKOS	CARLOS MONTALVO		DAVID RYE
		LORI BRADFORD	JAMES SUTTON		AARON TERRELL II
		ZACHARY COLLINS	Utility Technician		KEITH CALHOUN
		PAUL GJELHAUG		Laborers	
Standby Painter		MEG SNOW	BRYCE ALLEN		JAMES COOK
	Painters		JOHN COURSON		JASON FOWLKES
ROD GARVIN		NELSON HAWTHORNE	JAMES L. HARPER		RUSTY HICKMAN
RODNEY MARTIN		GREG MUSSELMAN	JESSE R. MARTINEZ		JOHN TRAFTON
GREGG C. MORGAN		FREDERICK D. ROBERTS	JUSTIN VERETTE		CHRIS WATSON
Scenic Artists		ARCHER A. WATKINS, JR.	HERMAN WOOLFOLK		
		MARTIN MOORE	Construction Accountant		YVONNE RAMOND
Welding Foreman		CALEB PHILLIPS	Assistant Construction Accountant		SHELBY MELROSE
	Welders		Construction Auditor		MICHELE HORN
BRYAN BUCKLER		ALAN DROEGER	Construction Accounting Clerk		EMILY JARL
BRIAN FAULKNER		TERRY FINCH	Construction Production Assistant		ROBERT CLARK
MATTIE HAMILTON		ERIK SARTIN			
BRIAN MARINO		RONNIE MCGIBONEY	Production Assistants		MONICA WOOLSEY
JOHN TILLOTSON					ALEX CASTELLANOS
Sculptor Gangbosses		TIMOTHY D. G. EILERS			JOHN-COLE KIRKSEY
		JAMIE MILLER	Key Set Production Assistant		DAN MCDONOUGH
	Sculptors		Set Production Assistants		
JONATHAN BURDESHAW		GERALD D'ONOFRIO	ELYSE ARCHIE		CATHERINE COSPELICH
ALONZO EDWARDS		SARAH FALLS	SAMI EDELSTEIN		ALEXIS EELMAN
KELSEY FOWLER		DAVID GARCIA-BOKOBZA	RYAN GENTILUCCI		NICK HAYES
WILLIAM GOUINLOCK		EZRA D. T. GREENBRIDGE	ANDREW LANTZ		JOSH MONTES
DESIRAE HEPP		JOSE LUIS MACIAS	MEGAN MORRISON		MAREK STOUT
JOHN P. MARSHALL		CUITLAHUAC MORALES	MIRANDA YACOBUCCI		
DANIELLE POKIPALA		CHRISTINE PRUSHA	Studio Teachers		MARINA PAPATHANASIOU
EDWARD B. SKADE II		DANIEL SOLTIS			LORI BETZ
LARRY SNELL			Dialect Coaches		CARLOS GARCIA
Plaster Gangbosses		JOHN DUGAN			MICHAEL FLOYD
		JIM HERITAGE			JENNIFER GERNDT
		DALE WILMARTH	Guitar & Vocal Instructor		"MAMA JAN" SMITH
Plasterers		DAVE KILBY			
		ZACHARY SVENSON	Production Controller		MICHAEL FRAYEH
		STEVIE VIGIL	Production Accountant		DIDI TOKOVA
Plasterers/Mold Makers		STEPHEN NOBLE	First Assistant Accountant		IVETTE LEDON
		EDWARD BEY	Key Second Assistant Accountants		CHRIS HURST
		KEVIN BEY			SAFKA SINTMAARTENSDIJK
		MICHAEL ZIEL	Second Assistant Accountants		PHILIP DEVAY
Staff Shop Foreman		JAMES P. SLAVIN			CARLA MANCINI
					SARAH MCCUNNEY
					MORGAN SCHLOSSER

Payroll Accountant DEBI WEST
Assistant Payroll Accountants DENIKA MERCADO
NICHOLAS MOLENCUPP
Accounting Clerks ZACHARY BRADFORD
PARK BADER
Payroll Clerk HALLIE PARKS
Post Production Accountant EVAN FEUERMAN

Unit Publicist CAROL MCCONNAUGHEY
Still Photographer FRANK MASI
Franchise Liaison MEL CASE
Franchise Photographer BORIS MARTIN
Physical Asset Coordinator ALEX MELACHRINOS

Transportation Coordinators DAVE ROBLING
ROBERT FOSTER JR.
Transportation Captains RON KUNECKE
JON SMITH
Transportation Co-Captains ALEX BRAKEFIELD
DERRELL HARRIS
Dispatcher HOLLY CAMP
Cast Driver SCOTT GOUDREAU
Picture Car Coordinator DARRELL SCOTT

Atlanta Casting TARA FELDSTEIN BENNETT
CHASE PARIS
Casting Associate RAYLIN SMITH
Casting Assistant KYLE MANN
Extras Casting TAMMY SMITH
Extras Casting Assistants ROXY RUSSELL
CIARA NOLLEY

Animal Wranglers GREG TRESAN
CAROL TRESAN
Key Medic JAIME TAYLOR

Medics

JEN ANDERSEN NIKKI ARAOZ
CINDY HUGGINS KORY ISON
JOHN LAVIS WILLIAM TAYLOR
DANIEL G. VICE
Security Supervisor SHANE MCGONNIGAL
Security Production Assistant JULIE FREDETTE
Key Craft Service BRITNEY LOZANO
Craft Service Assistants TRAVIS GORE
SHANNON HERRING
NIKKI KAUFMANN

Caterer FRED GABRIELLI
Chef SEAN CARROLL
Assistant Chefs TEDDY CHAMBERS
EDISSON DELGADO
LEON DVORAK
ANDRE DEVON JONES
RICKY A. TOLAR

Music Editors JIM WEIDMAN
DAVID OLSON
Orchestrations PETE ANTHONY
JEFF ATMAJIAN
JON KULL
PHILIP KLEIN

Score Recorded and Mixed by SHAWN MURPHY
Orchestra and Choir Conducted by PETE ANTHONY
Orchestra Leader BELINDA BROUGHTON
Additional Guitars GEORGE DOERING
Ethnic Wind Soloist STEVE KUJALA
Orchestra Contractor SANDY DECRESCENT
Choir LA MASTER CHORALE
Choir Contractor ELYSE WILLIS
Vocal Soloist ISOBEL ANTHONY
Synth Programming XANDER RODZINSKI
TYLER DURHAM
FREDDY AVIS

Music Preparation JOANN KANE MUSIC SERVICE
Music Librarian MARK GRAHAM
Auricle Control Systems CHRIS COZENS
Scoring Coordinator PAMELA SOLLIE
Score and Mix Recordist VINCENT CIRILLI
Additional Recording and Mix Engineer JOHN TRAUNWIESER
Scoring Crew GREG DENNEN
KEITH UKRISNA
BRIAN VAN LEER
RYAN NELSON

Score Recorded at BARBRA STREISAND SCORING STAGE
SONY, CULVER CITY, CA
Score Mixed at JAMES NEWTON HOWARD STUDIOS
SANTA MONICA, CA

“Nothing Else Matters”
Reimagined by Metallica and James Newton Howard
With featured performances by
James Hetfield, Lars Ulrich, Kirk Hammett and Robert Trujillo
Written by James Hetfield and Lars Ulrich
Associate Producer and Engineer Greg Fidelman

Main and End Title Design by DEVASTUDIOS, INC.
End Crawl SCARLET LETTERS
Editorial Services Provided by PIVOTAL POST

Feature Post Finishing by EFILM
Supervising Digital Colorist MITCH PAULSON
Second Colorist JOEL MCWILLIAMS
Finishing Producer VANESSA GALVEZ-MOREZ
Finishing Editor JENNIFER RAYMOND
Finishing Color Assist LILY HENRY
Finishing Assistant Producers KELSEA WILLIAMS
CAROLINE CHADBOURNE

HAWAII UNIT

Production Supervisor DEB SCHWAB
Art Directors LESLIE MCDONALD
DEAN WOLCOTT
Leadman EDWARD J. PROTIVA
Set Dec Gangboss CHRISTOPHER J. WOOD
Set Dec Buyer CRAIG LEWIS

Set Dressers

KAI BLOMERG BRYRON JEREMIAH
HALE MAWAE MARK MOQUIN
TOM PENNY WILLIAM REYES JR.
QUENT SCHIERENBERG JANA TREADWELL
Set Dec Production Assistant LISEL IRONS

Background Costumers	CORY CHING	Grips	ERIC WARD
	MARYANNE DEARMORE		IONATANA IESE
	DALLAS DORNAN		TUIAANA SCANIAN
Costume Production Assistant.....	MORGAN GARCIA		KEVIN KEARSTING
Ager/Dyer	ANDREA HAMBUCHEN		AUGUSINE DOWNES
Ager/Dyer Production Assistant	LAURIE VICTORINO	Rigging Grips	
Head Cutter/Fitter.....	MICHAEL TERESCHUK	SCOTT FEBBO	ISAAC SANDOVAL
Cutter/Fitter	CYNTHIA RENAULD KIM	DYLAN ZWICKER	SERGIO MENDEZ
Stitcher.....	LIZBY LOGSDON	NORMAN AKAU III	MATTHEW PRESTON
Background Makeup Supervisor	LIZ DAHL	JEFFREY NIHIPALIDAY	COREY NAKAYAMA
Makeup Artists		KEALA NAKANELUA	BRIAN VOLLERT
LAURA AGUON	JORDAN AGUON	Technocrane Operators	DERLIN BRYNFORD-JONES
RICHIE ALONZO	NATALIE BRUCE		BLAINE TOMITA
MELODY LEVY	KAREN PREISER	Technocrane Technician.....	LES TOMITA
Key Hairstylist.....	NANCI CASCIO	Libra Head Technician.....	JON PHILION
Background Hair Coordinator	NORMA LEE	Assistant Property Master	WALTER JENNINGS FOWLER
Additional Hairstylists		Property Assistants.....	ALLISON LE
PAULETTE CRAMMOND	TYLER ELY		MATHIAS VAN WESSINGER
POLLY LUCKE	RALPH MALANI		RONALD WONG
SHAINA NAKAHARA	AUTHOR WILSON	Marine Foreman	ROBERT WONG
SHELDON YAMAUCHI		Boat Captains.....	JAMES "KIMO" FERNIE
Wig Maker.....	NAKOYA YANCEY		DOUGLAS "KINO" VELENZUELA
Camera Operators	MARK GOELLNICHT	Marine Environmental	JOE LICONA WALDVOGEL
	KENT HARVEY		CHRISTOPHER HANNAN
Second Assistant Camera.....	JAY HAGER		MARGARET GOODE
Aerial Directors of Photography	DAVID NOWELL	Water Safety	MIGUEL GRAHAM
	MIKE KELEM		KENNETH "BOBBY" MENKS
Shotover Technicians.....	PETER GRAF	Production Coordinator	ZOILA GOMEZ
	JARED SLATER	Assistant Production Coordinator.....	JOELLE SARTE
Aerial Ground Coordinators	BEN SKORSTAD	Production Secretary.....	JUSTINE POST
	ALEJANDRO ANDUZE	Art Department Coordinator	LESLIE BORCHERT
RF Technicians	JASON HOOPER	Additional 2nd Assistant Directors.....	JEFF OVERFIELD
	SHAN SIDDIQI		MARTIN DORSCH
Key Assistant Location Managers	PAULINA SALAZAR	Production Safety.....	JEFF RODGERS
	ELIZABETH "RITA" ROSENFELD	Set Designer	STELLA VACCARO
Assistant Location Manager	MYRON KAPONO GUERRERO	Concept Artist	CRAIG MULLINS
Location Assistants.....	TIANA AMO	Construction Foreman	JOHN HOLCOMBE
	CHRIS FOWLER O'CONNOR	Propmaker Foremen	WALT ZIESKA
	ETHAN CHONG		RUSSELL WARNE
Location Site Representative	BOYD GAYAGAS		MIKE GILBERT
Environmental Assistant.....	HANNAH YUMI		KENNY HAYES
Honua Environmental Monitor	FERN HOLLAND		MARK KNAPTON
Editorial Production Assistant	ELLE VITT	Paint Foremen	DANA ROSEN
Assistant Lighting Technicians			MARTY SLAGLE
CHRIS WEIGAND	STEPHEN BACQUET	Painter/Sign Writer.....	ALEX KURAKAKE
MARTIN GACUSANA	ALLEN MOZO	Plaster Supervisor.....	DAVE HOWLAND
CHUCK CULLEN	GREG DOI	Plaster Foremen	DAN GILBERT
Rigging Gaffer	DON TOMICH		BRIAN GILBERT
Best Boy Rigging Electric	CRUZ JAMES KALAUGHER	Staff Shop Foreman	HECTOR PAEZ
Rigging Electric Gang Boss	IZZY GONZALEZ	Welder Foreman	SHELDON LEHMAN
Gang Boss	ED CORDERO	Purchaser.....	SHANNA NORTON
Rigging Electricians	AARON RICHARDS	Labor Foremen	JESSE ALVAREZ
	DOUGLAS HO'ONAOKEALII		HUMBERTO SAENZ
	THEODORE E. GRABOW, JR.	Labor Gang Bosses.....	AVE KAMAUOHA
	JAMES CURTIS LEVY, JR.		KAHI KANIAUPIO
	KEONE THOMAS		KALENA SEGUANCIA
Fixtures Technician.....	DUKE DUVAUCHELLI		ANTONIO SALAZAR
AC Technicians.....	ANDREW YASUHARA	Lead Greens	JEFFREY DEBELL
	RYAN HANNEMANN	Greens Foreman	ISAIA ROBINS
Dolly Grip.....	CHRIS GORDON	Stand by Greens	PEDRO BARQUIN

Storyboard Artists.....	JOHN FOX		Lead Digital Artists
	RAY HARVIE	ROBERT BALDWIN	HAMISH BEACHMAN
	PHILIP KELLER	BEN CAMPBELL	FERGUS CANDY
	BRIAN MURRAY	FRANCESCO CANONICO	NICK CATTELL
Set Dressers	FRANK MCKEEVER	TIM CHENG	EVAN CHRISTIE
	EUGENE SULLIVAN	TOM COLLIER	VERNESSA COOK SAKEY
	JOE WALSH	AMY CUTHBERTSON	JEFFREY R. DILLINGER
Set Dec Buyer.....	SARA GARDNER GAIL	NICHOLAS GAUL	MATT HOLLAND
Construction Coordinator	JONAS KIRK	LISA HOOPER	KEVIN KELM
General Foreman	MARK WEBER	JULIEN LEVEUGLE	MARK MCNICHOLL
Buyer.....	CARRIE ROSLAN	JAMES OGLE	CLAUDE SCHITTER
Head Labor Foremen.....	JAVIER CARILLO, JR.	ROGER SHORTT	FELIX TELFER
	SHANNON LANGE	ROGER WONG	
Paint Foremen	PETER SIKKELEE		
	ROBERT GARLOW		
Propmaker Foreman	ERIN HENNESSEY	MATTHEW ADAMS	Shots
Plaster Foreman.....	STEVE VIGIL	HEATH BAKER	JAMES ALDOUS
Plaster Gangboss	BENJAMIN "TODD" FULLER	ZELJKO BARCAN	MARK BARBER
Propmaker Gangboss	GREGORY WILLIAMS	FLORIN BOIERIU	ROBERT BLOOM
Paint Supervisor	FRANK PIERCY	RENE BORST	SEBASTIAN BOMMERSHEIM
Tool Tech	ISAAC BADILLO	DIMITRI BREIDENBACH	DON BRADFORD
Utility Tech Foreman	ANTONIO SCALETTA	DANIEL BUKOVEC	BORIS BRUCHHAUS
Utility Tech Gangboss	DAVID MOORE	NORMAN CATES	KELVIN CAI
Lead Sculptor.....	BRYAN HOLLOWAY	DANIEL CHIRWA	BIMLA CHALL
Key Greensman	C. LILOA WONG	ALEXIS CLAUX	ANDREW R. CLARKE
Greensmen	SPENCER BROWN	JULIEN DIAS	SIMON COLES
	CARY GOEN	STORM GEZENTSVEY	STEVEN PETER DUGARO
	KONNER GRAHAM	ROBERT J. HALL	ARTHUR GRAFF
DOT Compliance.....	REBECCA GLEW	INJOON HWANG	CALEB HOLLAND
Catering by	GALA CATERING, FRED GABRIELLI	MARK J. JULIEN	BRADEN JENNINGS
Chef.....	PATRICIA HILL	JU HEE KWON	VIKRAM KULKARNI
Chef Assistant.....	CARLOS RUELAS	KEN LAM	KHALED LABIDI
Catering Assistants.....	MARCELO HASSOUN	JAMES MCPHERSON	SEAN SEONGKYUN LEE
	HUNTER HOUSEHOLTER	MARCELL HARASZTI NAGY	STEPHANIE METCALFE
	CHRISTINA D. MATTHEWS	ANTON OGNIEV	TRAVIS NOBLES
	SEAN MCNAUGHTON	OSTAP POCHTARENKO	LEWIS PAIN-DICKSON
Craft Services by	GOLDBUG MOTION PICTURE SERVICES, LLC	EDDY PURNOMO	AMARNATH PR
Key Craft Service.....	DAVID MICHAEL BROWN, ESQ.	MURALI RAMACHARI	SIMON QUACH
Craft Service Assistants.....	ANTHONY C. OLIVER	ADRIEN ROLLET	AMÉLIE REY
	KRYSTAL MACK	MARKUS SCHNEIDER	CARLO SCADUTO
		CAMERON SMITH	MYKHAILO SLAVOV
		TIM STERN	EVA SNYDER
		BEN THOMPSON	MASAHIRO TERAOKA
		ERIC VIDAL	GREG A. VANZYL
		JOYCE YOUNG	LUCA VITALI

VISUAL EFFECTS

Visual Effects and Animation by
WETA DIGITAL LTD

VFX Supervisor.....	LUKE MILLAR		Motion
VFX Producer	ANDY TAYLOR	ELISABETH ARKO	SAM BAKER
Animation Supervisor	PAUL RAMSDEN	EMIL BIDIUC	HANS BUTLER
VFX Production Manager.....	KATE TAYLOR	VINCENT CAUDEVILLE	JAMES YUHSIU CHEN
Executive VFX Producer	DAVID CONLEY	TOM T. H. CHOU	RYAN CRONIN
Head Of Production.....	STEVEN MCKENDRY	JAZMIN EVANS	LAURA KORVER
CG Supervisors.....	DANA PETERS	CARMELO LEGGIERO	JACOB LUAMANUVAE-SU'A
	THELVIN TICO CABEZAS	MARK STANGER	NICK STEIN
Comp Supervisors	KEITH HERFT	ISAAC HAIWEE TAN	ETEUATI TEMA
	SCOTT CHAMBERS	THIAGO TIRAPELLE	CLARE WILLIAMS
FX Supervisors	ANDREI ALLERBORN		
	FRÉDÉRIC VALLEUR		

	Assets		Production	
MARK EDWARD ALLEN		JULIAN BUTLER	VFX Pre-Production Manager.....	TIM HOPE
TIM CIVIL		ODELIA DARDASHTI	Lighting And Comp Dept. Manager.....	MANON IH
ALBERTO R. S. HERNANDEZ		NICHOLAS HODGSON	ANDY CAMPION	SARAH COWHEY
CAJUN HYLTON		MAX KERR-HISLOP	JARROD SEAN CROSSLAND	HAYDEN ELLIS
TRISTAN H. LEWIS		RUTH-ANNE LOVERIDGE	CHLOE FEODOROFF	ASHLEIGH FLYNN
WAKAKO MAKARI		RICHARD JOHN MOORE	NATALIE FRITZ	BRIDIE GREENE
OURANIA MOURTA		RYAN NOLAN-HIEB	LOUISE HANNAM	JEREMY HOLLIS
SAM POIRIER	PATRICIA SERRANO	SAN JULIAN	ELIZABETH M. IRELAND	BONNIE LIN
JUSTIN STEEL		MATSUNE SUZUKI	LAURA LÓPEZ GARCÍA DE BLAS	CAROLINE MACLEOD
MAX TELFER		SIMONA TOSITTI	ALICE MILA	KAYLA E. MILLER
ANDREJA VUCKOVIC		ADAM WIERZCHOWSKI	PATRICK MILLER	JEMIMA E. PASK
KAROL WLODARCZYK		ZHI QIANG XIAO	SARAH REDDIE	KRIS RICH
ROB ZOHRAB			MOLLY TOMPKINS	ENOLA TURNER
			JENNY VIAL	ROMY WEBSTER
	Optical		Visual Effects and Animation by	
DANIEL ASHTON		DAN AYLING	INDUSTRIAL LIGHT & MAGIC,	
JASON BOND		NICK BOOTH	A LUCASFILM LTD. COMPANY	
RYAN BROOKS		JOERG W. BUNGERT		
WONMOK MARK CHOI	TINA THITINUCH	CHONGKO	VFX Supervisors.....	CHAD WIEBE
RYAN COLEMAN		ROSS COLLINGE		ALEX PRICHARD
JIM CROASDALE	EAMON SAMUEL	DUNCAN	Animation Supervisors.....	JOHN KNOLL
PAUL EVERITT		LUDOVIC FOUCHE		ALEXANDER K. LEE
AGNES GOULD		MICHAEL HARDEN		KIM OOI
BEN HATTON		KERSTIN HEROLD	VFX Producers.....	JINNIE PAK
AFIF HEUKESHOVEN		MARK L. HOLMES		LAURENCE BERKANI
DANNY JONES		STEPHEN KARL	Executive Producer.....	JILL BROOKS
GEMMA KINGI	PETER KOSTANDELOS		VFX Associate Producer.....	ANDREW POOLE
MARC A. J. LANDRAIN		APRIL LECKIE	VFX Art Director.....	JULIEN GAUTHIER
IVA LENARD		ROB MACBRIDE	2D Supervisors.....	ABISHEK NAIR
MATHEW JAMES MACHRAY	IBRAHIM S. Z. MAGDY			ANTON YRI
DARIA MALESIC	MATT MCGUINNESS		CG Supervisors.....	JEP HILL
DANIEL MEIGHAN	MASAYASU MINOURA			DANIEL LETARTE
LAURA MURILLO	DUNCAN NAIRN			GARY WU
JULIAN PAYNE	CESAR R. QUIJADA			ANTHONY ZWARTOUW
KADE RAMSEY	GRAHAM T. SAXBY			CELIA JEPSON
CLINTON SCOTT	SIMON J. TAUA'I		VFX Editor.....	KATRINA TAYLOR
RAPHAEL THIERY	TRISH VAN'T HUL		Production Managers.....	PEARLYN YEO
BRIAN VAN'T HUL	JOSIAH WARBRICK			CAITLIN JESSEN
ANGUS WARD	MATT WHYTE			FLORIAN CHAUVET
CORDELIA G. WOODS	MARZENA ZAREBA			DAN CORTEZ
	Look Development		Digital Artist Supervisors	
KATREENA ERIN BOWELL		SUNGWOO CHOI	AYMERIC AUTE	JOSE BURGOS
MAXIME ENTRINGER		NIKOLAY GABCHENKO	LUCIO FARINA	LEE GRAFT
SWEEKIM LAI		JOHN LAI	MAUNG MAUNG HLA WIN	JEAN LE KOH
SIMON DEAN MORLEY		PAUL H. PAULINO	ADAM LEE	LENNY LEE
STEPHANIE POCKLINGTON	OLEKSANDR SAMSONOV		ZHEN YANG LEE	RASELY MA
MARK WAINWRIGHT		ANGELA C. WEI	SEAN MACKENZIE	LAU CHOON MING
			NAREN NAIDOO	PASCAL RAIMBAULT
			LUKE SPENCE BYRD	MARTIJN VAN HERK
			YANG WANG	TIM YANG
				Lead Digital Artists
			ZANG S. CHEN	MIHAI CIOROBA
			YANN DUPONT	JOSE FERNANDEZ DE CASTRO
			DAVID FRYLUND OTZEN	KEVIN GEORGE
			SAMUEL CHEW JUNYAN	ATSUSHI KOJIMA
			DENNIS LEE	PETER MORAN
			PER MØRK-JENSEN	CLAUS N. PEDERSEN
			ARVID SCHNEIDER	KIKI TEO

Digital Artists

MAN YU CHUN (CHRISTINE) JANICE TAN A.L.
 CODY AMOS RAINE ANDERSON
 SIAU YENE ANG WEI KIAN ANG
 DAVID APGAR GURAY AYAOKUR
 MURAT AYASLI SEUNG YEOP BAEK
 ALEXANDRE BAIN PHILIP BARNARD
 KEN BEAUCHAMP MARC BEAUJEAU-WEPPENAAR
 PRASHANTH BHAGAVAN ARON BONAR
 FERNANDO BRANDAO DE BRAGA MARKUS BRULAND
 KARLA ODEMARIS BURGOS ROCHA DANIEL FRADE CASTANEDA
 KAMELIA CHABANE FANNY CHAN
 AUGUSTE CHANG GEORGIE CHEN
 EUGENE MATTHEW CHEONG WONG CHIN CHIU
 STEVE CHO LYLE COOLEY
 JAUME CREUS AVIJIT DAS
 PABLO DEL MOLINO IZQUIERDO MARK DELLA ROSSA
 KHONG LI DONG ROBERT DORRIS
 RACHAEL DUNK SCOTT EBURNE
 BRENT ELLIOTT DAVID R ESPINOZA
 WES FRANKLIN JACK FRENCH
 RAPHAEL GADOT RINO GEORGE
 RYAN GILLIS KENNY GOH
 DANIEL GONCALVES MOY JORGE GONZALEZ DE COSSIO E.
 BRANKO GRUJCIC NADIA GUNAWAN
 ETHAN LIM SWEE HAO KAROLINA HARDGINER
 ALAN HERNANDEZ ALEX HISLOP
 PEI-ZHI HUANG ALEX HUGUET PAREDES
 TANG TAY HWAH HASAN ILHAN
 RUSSELL CHEN JIARUI WONGSAKORN JITBUNYACHOT
 HIMANSHU JOSHI RAVI KASUMARTHY
 POH SIANG KEE MARK KEETCH
 PRAJAKTA KHATAL JUN EUN KIM
 WONG LEONG KIT SHELAGH KITNEY
 YUNJUNG KO WOSING KOH
 FELDER KWEK OSEONG KWON
 YEOW KUANG LAI ALISON LAKE
 DILIP LALWANI DANE LAROCQUE
 EDISON LAU YOUNG LEE
 GLORIA LIANG TODD LIDDIARD
 LOO KIM LIM DESMOND LIN
 TANG LAI LIN ALEX (ZINAN) LIU
 JOAQUIN LUDEWIG GEORDIE MARTINEZ
 APARNA MEPANI RYO MIKAI
 CHAN YUK LEUNG MO VIMAL RAJ MOHAN
 PAUL MORIAUX IAIN MORTON
 JIUN YIING MOW HEDI NAMAR
 ULLAS NARAYANA CARMEN NGAI
 SACHIO NISHIYAMA GURPREET PANNU
 JESSICA PAPSTEIN DAMIEN PEINOIT
 HENRY PENG WILLIAM LIM YEE PENG
 KALLE PETERSON NANDAN PHANSALKAR
 JASON PHUA DAVID PICARDA
 CARLOS LUCAS PICAZO DANNY POPOVIC
 GABRIELA PRUSZKOWSKA LYNN TAN QIANLING
 EDWARD QUAH RICHARD RAIMBAULT
 ABDUL HAFIZ RAMLI MICHAEL RANALLETTA
 REYMUND REYES CHRISTOPHE RODO
 CESAR RODRIGUEZ BAUTISTA PHIL ROUSE
 ERICK SALAZAR BRIAN SCHULTZ

AMY SENDON APOORVA SHAH
 MOHAMED IRFAN SYARIAL B SHARIF SHAWN SUN SHIYU
 CHONG KIAN SHYANG ALFONSO SICILIA
 DAVID SKOREPA RYAN SLUMAN
 VINCENT SNG CHRIS SOKALOFKY
 NATHAN SRIGLEY DEREK STEVENSON
 YEGOR SWAROVSKI JEFFERY TAN
 KEN TAN PIOTR TATAR
 RENALD TAURUSDI SEOW TAI TEE
 BLAINE TODERIAN ERIC TUNG
 REETUJ TYAGI LUCA VALLETTA
 LIES VELDEMAN RAM VERMA
 ARCHIE VILLAVERDE LUCA VITALI
 MENGDI WANG MIKE WHITE
 KYLE WINKELMAN DAVID WU
 KEVIN LI XIAO CHUN CHUN YANG
 ONN SEN YE LUK WING YI
 ZHOU WAN YI DACKLIN YOUNG

VFX Production Coordinators

ALYSSA BLAKE STEPHANIE FERREIRA
 YAP SHE FONG ELISE GONG
 NEIL HUGHES CHRISTOPHER LEE
 LINLI LIM NICHOLAS LUM
 DANIEL TAN

Concept Artists

PABLO CARPIO MARAVER PABLO DOMINGUEZ AGUILAR
 ALEX JAEGER STEPHEN TODD

Production Support & Technology

RACHEL TARA AMBROSIO TRACEY BAXTER
 CHANG KOK BOON SAMUEL BUSH
 MITCHELL DEEMING KARIM ESSABHAI
 SAVIO FERNANDES CHEE JUN GHAI
 DERIK GOKSTORP AMANDA GWA
 XINJIE HU JAGADEESH JAYAKUMAR
 PEI SAN KANG SIMON KENNY
 TANG KUAN HUI SUNGMIN LEE
 KIM LEECH STUART LORD
 THOMAS MACKENZIE JOANNE MCCUAIG
 RYAN MCDONALD CATHERINE MCQUAID
 STEPHANIE MEYERINK WINSTON NG
 WEE LING PANG SEHWI PARK
 FELIPE DE JESUS RAMIREZ ZAMARRIPA TEO CHAY TENG REBECCA
 MELISSA ROBERTS JACQUELINE ROSADO
 MATTHEW RUBIN ANDY SIMIONAS
 JAMES SPADAFORA MORGAN TELFER
 JASON WHEATLEY GLEN WONG
 DAVID WORTLEY RICK YANG

Executive Staff

LUKE HETHERINGTON GRETCHEN LIBBY
 RANDAL SHORE JEFF WHITE

Additional Visual Effects by
 YANNIX

Additional Visual Effects by
 STEREO D

~ In Loving Memory of Iain Morton ~

Visual Effects by
RODEO FX

VFX Supervisor..... ARA KHANIKIAN
VFX Producer..... ANNIE NORMANDIN
2D Supervisor..... MARTIN LARRIVÉE
CG Supervisor.....PATRICE POISSANT
VFX Production Managers.....ASHLEY ANN BELLM

ALEXANDRA LEUK
MARIE-PIER BARETTE

VFX Director of Photography..... ROBERT BOCK

Lead Digital Artists

MARIE-PIER COUTURE-ALAIN
MANUEL GAUDREAU
JEAN HEMEZ
JÉRÉMIE MAHEU
FREDERIC MEDIONI
ELENA TCHIJAKOFF
WEI HU

MIKE DACKO
GABRIELE GENNARO
MATTHEW HICKS
OLIVIER MARTIN
MARC-ANDRE POULIN
ALEXANDRA TURMEL

Digital Artists

ALIREZA BABARAHIMLOO
ELÉONORE BESSAGUET
IVAN CADENA
OLIVIER CARTIER
DONG QING GUO
ALYSON LAMONTAGNE
MATHIEU LAPIERRE
EVELYNE LEBLOND
EMMANUELLE MORIN
ABHIJIT PARSEKAR
NICOLAS RAMIRO COTALLO
MARC-ANTOINE THIBAUT
YAMIL HOSSMAN VASQUEZ

JESSICA BEDARD
NATHALIE BOURGAUD
CECILE CAZES
KFIR COHEN
JACOB KOSLOSKY
ANDRÉANNE LAMOUREUX
MARINA LAROSE
LOUIS-ALEXANDRE LORD
JOSEPH NGUYEN
KARTHIC RAMESH
ADRIEN SÉRIR
PARIKSHAT TYAGI
KEISUKE YAMASHITA

VFX Editors..... TARN HUYNH

MICHAEL SOPPIT
MAUDE GIROUX

VFX Coordinators.....MAEVA BONTÉ

JULIE CHARRON
ADRIANELA RODRIGUEZ

VFX Production Assistant..... LAURENCE BEAUDOIN-AUCLAIR

Visual Effects by
DNEG

VFX Supervisor..... CHRISTOPHER DOWNS
VFX Producer..... KATY MUMMERY
DFX Supervisor.....TIMOTHY MCGOVERN
Compositing Supervisors.....ABHISHEK SINGH

DMITRY URADOVSKIY
JEN MEIRE

CG Supervisors..... ASHUTOSH KUSHE

DOUGLAS TANCREDI
UMMI GUDJONSSON

VFX Production Managers.....JOSEPH ALEXANDER LOBATO

MAX REES
RAJESH SARAN

Lead Digital Artists

ADRIEN DUPONT
ALEXANDRE GOMES
ATISH RANJAN
CHRISTOPHER MASLEN
DEBASREE DAS
ERIK GRONFELDT
JOHN SPARKS
JUAN CARLOS AUSEJO SEVILLA
MANUEL CANAVARROS
MARK NORRIE
MEGAN HUTCHISON
RESHA KAMBLI
RICARDO MIGUEL ROLDAO SILVA
SIDDHARTH THAKUR
VIJAY BHARDWAJ

ALEXANDER FERNANDES
ARPIT SHUKLA
BENEESH BOSE
DANIEL RHEIN
DINESH KUMAR P
IRENA STEINNAGEL
JULIEN LABUSSIÈRE
KATHIRVEL MANICKAM
MARCO LEONE
MATHEW THOMAS
MENNO DIJKSTRA
RYAN WOODWARD
SÉBASTIEN BÉLEC
SURESH J
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Written by Ludwig Wolf

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Disney JUNGLE CRUISE

From Disney comes “Jungle Cruise,” a rollicking thrill ride down the mighty and untamed Amazon inspired by the classic Disney theme-park attraction, and starring Dwayne Johnson and Emily Blunt.

With gruff, wisecracking skipper Frank Wolff (Dwayne Johnson) at the helm of the La Quila—his ramshackle-but-charming boat, the adventure of a lifetime is about to begin!

At the height of World War I, determined researcher Dr. Lily Houghton (Emily Blunt) enlists Frank’s questionable services to guide her down the deepest and most dangerous parts of the Amazon River. She hopes to uncover the mystery of an ancient tribal artifact—a legendary relic with the power to change the fate of humanity.

With rival riverboat tour operator Nilo out to get Frank and a relentless European prince on their heels, the unlikely duo, who are often at odds, find themselves thrust on the epic quest together. With Lily’s brother MacGregor, a proper English gentleman along for the ride, they encounter innumerable dangers, from wild animals to formidable foes and even supernatural threats, all lurking in the deceptive beauty of the lush rain forest.

But as the secrets of the lost relic unfold, the stakes of Lily and Frank’s search reach ever higher as enemy forces close in and their fate—and mankind’s—hangs in the balance.

“‘Jungle Cruise’ is about adventure and about life, and living a full life,” says Dwayne Johnson, who is also a producer on the film. “And being aware of that and breaking through barriers by doing things beyond what people think are your limits. ‘Jungle Cruise’ is an adventure: it’s fun, it’s magical, it’s mystical, it’s dangerous, it’s exciting.”

In addition to marquee-headliners Dwayne Johnson (“Jumanji: The Next Level,” “Fast & Furious Presents: Hobbs & Shaw”) and Emily Blunt (“A Quiet Place,” “Mary Poppins Returns”), the film stars two-time Golden Globe® nominee Edgar Ramírez (“Yes Day,” “Carlos”) as Aguirre; Jack Whitehall (“Jack Whitehall: I’m Only Joking,” “The



Bad Education Movie”) as MacGregor; with two-time Emmy® nominee Jesse Plemons (“The Master,” “Black Mass”) as Prince Joachim and Academy Award® nominee Paul Giamatti (“12 Years a Slave,” “Cinderella Man”) as Nilo.

Jaume Collet-Serra directs from a screenplay by Oscar®-nominated Michael Green and Glenn Ficarra & John Requa. The screen story is by John Norville & Josh Goldstein and Glenn Ficarra & John Requa.

Disney’s “Jungle Cruise” is produced by John Davis and John Fox of Davis Entertainment; Dwayne Johnson, Hiram Garcia and Dany Garcia of Seven Bucks Productions; and Beau Flynn of FlynnPictureCo. Scott Sheldon and Doug Merrifield are the executive producers.

The behind-the-scenes team includes director of photography Flavio Labiano (“The Shallows,” “Non-Stop”); production designer Jean-Vincent Puzos (“The Lost City of Z,” “The Childhood of a Leader”); Academy Award®-nominated costume designer Paco Delgado (“Les Misérables,” “Glass”), editor Joel Negron (“Thor: Ragnarok,” “The Shallows”), VFX supervisors Jake Morrison (“Thor: Ragnarok,” “Ant-Man”) and Jim Berney (“Aquaman,” “Minecraft”); Academy Award–winning special effects supervisor JD Schwalm (“First Man,” “The Fate of the Furious”); Academy Award–winning head of makeup Joel Harlow (“Star Trek Beyond,” “Black Panther”); Academy Award–winning hair designer Adruitha Lee (“Bombshell,” “Dallas Buyers Club”); with music by Academy Award–nominated James Newton Howard (“Fantastic Beasts and Where to Find Them,” “The Hunger Games” franchise).

Disney’s “Jungle Cruise” releases in theaters and on Disney+ with Premier Access on July 30, 2021.

JUNGLE CRUISE: A FAMOUS DISNEYLAND ATTRACTION

The Jungle Cruise attraction at Disneyland park has been thrilling visitors since it first opened in Anaheim, California in 1955. The attraction’s popularity led to its inclusion as one of the opening day attractions at the Magic Kingdom park at Walt Disney World Resort in Florida in 1971, and Tokyo Disneyland in 1983. In 2005, Hong Kong Disneyland featured a modified version—Jungle River Cruise—as one of their opening day attractions as well.

The tone of the attraction was more serious when it opened, on the first day Disneyland Park welcomed guests in 1955. The river has changed course through the years and additions included the elephant bathing pool, gorillas in the safari camp and a new piranha scene.

The foliage is designed to look as if it had been created by nature. Since 1955, the Jungle Cruise vegetation has evolved into its own tropical jungle with three levels: the upper canopy, the understory and the forest floor. The “father” of the attraction’s jungle was horticulturist and Disney Legend Bill Evans, who directed the landscaping of much of Disneyland in the 1950s.

The skippers of the Jungle Cruise lead a humorously irreverent expedition, carrying passengers along four rivers: the Nile of Africa, the Amazon of South America, the Irrawaddy of Southeast Asia and the Ganges of India.

DID YOU KNOW?

In California and Florida, the Jungle Cruise travels counter-clockwise around the river. Tokyo Disneyland and Hong Kong Disneyland Jungle Cruise rides travel a clockwise route.

THE ADVENTURE OF A LIFETIME BEGINS

Producers John Davis and John Fox of Davis Entertainment, Dwayne Johnson, along with his Seven Bucks Productions team of Hiram Garcia and Dany Garcia, and together with his longtime producing partner Beau Flynn (FlynnPictureCo.), joined Disney to bring the thrill-packed “Jungle Cruise” adventure to the big screen.

“Jungle Cruise” was inspired by the hilariously pun-fueled riverboat adventure ride that has resonated with kids of every age for close to 65 years. “People love the Jungle Cruise attraction because of its rich history and its tradition,” says Dwayne Johnson. “There’s a unique quality to Jungle Cruise that still feels as if it were fifty or sixty years ago. But that’s the charm of it. When you go around the world to some of these other parks, you see their iterations of Jungle Cruise that are just spectacular. I feel there’s a wish fulfillment factor for the audience that happens with the Jungle Cruise ride. That wish fulfillment, I believe, is the idea that you are being transported, and you are going on truly the adventure and ride of a lifetime.”

For producer Hiram Garcia, the opportunity to produce “Jungle Cruise” with Disney was an exciting prospect. “What’s so special about being part of a Disney film is that you are becoming part of history and part of a legacy. No one does it better than Disney. They make movies, stories and tales that stay with people for a lifetime. People carry them as a kid, and keep them with them all the way through adulthood, and then pass it on to their kids. When you’re a part of something like that, you feel the energy of Disney, a brand that takes so seriously what they’re making, and how it affects the world. Once you’ve been a part of that Disney family, you’re playing the game for real.”

John Davis and John Fox were instrumental in recognizing the viability of adapting the Jungle Cruise attraction into a potential motion picture project. With the 1951 classic film “The African Queen,” starring Humphrey Bogart and Katharine Hepburn, as the guiding inspiration for Walt Disney’s Imagineers when conceiving the ride, its cinematic roots were solid and could lend it, along with the ride’s kitschy sense of humor, to a contemporary retelling.



With strong interest in the premise from Walt Disney Studios’ president of motion picture production Sean Bailey and his team, the project soon gained a new level of momentum when Dwayne Johnson expressed interest in boarding the project. Johnson has a long-standing history with Disney dating back to 2007, starring in the films “The Game Plan,” “Race to Witch Mountain” and most recently “Moana.”

From those first early pitches and treatments by Davis’ team, Disney executives championed the project, which the veteran producer notes set the stage for a rewarding partnership that fueled the “Jungle Cruise” project over the years. Says Davis of their combined efforts, “Disney has been such a great partner in telling this story, particularly Sean Bailey, who over the years felt like part of the filmmaking team, which is rare in a studio executive. He’s understood what we were trying to achieve. He’s smart with the creative and his instincts are consistently on the money.”

There was palpable excitement to translating the famed ride into an eye-popping action adventure as special and unique as the ride itself. Moving forward, the filmmakers’ philosophy was simple: satisfy the dedicated Disneyland fanbase by respecting and honoring the integrity and intent of the Jungle Cruise mythology, while

exciting a savvy global film audience with an enriching and entertaining cinematic thrill ride.

“The film and this wonderful partnership with Disney is a collaboration that is so dear to us,” says producer Dany Garcia. “Without question, we have long admired Disney and their distinct ability to tell authentic stories to a nuanced audience. ‘Jungle Cruise’ and this particular story is even more special because it is grounded, much like the work across our enterprises, in the human experience. The ride is not only an iconic one, but one that has brought so much joy to so many people. With this film, we are humbled to do just that—bring joy and delight to our audience.”



“From the beginning we wanted to ensure that every element of the Jungle Cruise attraction—the spirit and great reverence that we have for it and Walt—are in the movie,” remarks Johnson. “We’ve worked closely with the tremendously talented team of Disney Imagineers to make sure that we are servicing all these memorable moments and integrating them into this epic adventure. This is what makes this project so very special. It’s been years in the making to pay homage to this wonderful piece of Disneyland history and we’re very, very excited about making a great movie that honors and respects the Jungle Cruise ride.”

For millions of people around the globe, the Disney brand is a resounding and far-reaching touchstone that runs deep and is a source of inspiration and nostalgia. That sentiment is no different for many of the filmmakers, including Hiram and Dany Garcia, siblings who have Florida roots, and with that a deep-seated love for Disney. Flynn, also a native Floridian who grew up with Disney World in his backyard, is also a longtime Los Angeles resident with Disneyland as a frequent destination for his family.



“Some of the great things about making ‘Jungle Cruise’ are the personal memories I have from going to Disney World as a kid,” remarks Hiram Garcia. “It was actually a big part of our vacations, and I have so many great memories. One of the things I always remember about the ride, which was a favorite for me, was the skippers and the ridiculous jokes and the puns they would tell. And just how fun they made the ride.”

There was no doubt that a director with a deft creative hand would be essential to bringing the multilayered material to life. Jaume Collet-Serra, the Spanish director of the films “Orphan,” “Non-Stop” and “The Shallows,” ticked every box. His trajectory as an innovative director on the verge was evident by a diverse range of film credits, and he was keen to make that pivotal move with the right project.

Collet-Serra was always the first choice for Davis and Fox, unaware that the director was a consistent presence on Beau Flynn’s short list of potential directors to work with as well. For Flynn, circumstances always seemed to work against a possible collaboration until “Jungle Cruise.” “I’ve been a huge fan of Jaume’s for many years,” notes Flynn. “I’ve been pursuing him for a long time, sending him a number of scripts, unsuccessfully, until now. From the beginning I was just so taken by his tone, by his camera movements, by his whole style of filmmaking.

It's all very grounded, very real, but also there's this lightness, this slight fantastical quality, to his films. It's just a really cool combination of this big vibrant Jungle Cruise theme park ride and then marry it with Jaume's singular style and vision for this movie."

Producer Hiram Garcia weighs in, "Jaume just has this unbelievable perspective on the material. Not only is he extremely talented and a true artist who gets down to the nitty-gritty of character and story details but he's also able to take a step back and just look at everything as a whole, reevaluate any situation and adjust. He's such an unbelievable collaborator."

For Dwayne Johnson, Collet-Serra's vision and "unique sense of what this movie should be" was paramount. "He comes from a very unique and special cadre of Spanish directors who not only have an incredible work ethic and a great visual aesthetic but can tell stories through their camera work," explains Johnson. "When you think of all the elements that a Jungle Cruise movie brings to the table, it's essential to have this kind of artist leading the charge."

For Collet-Serra, his work with the filmmakers commenced with a definitive tone in mind. "The Jungle Cruise ride is beloved by many people, not only because it's been there for a long time but because it's one of the only rides that the whole family can enjoy together," says Collet-Serra. "You can bring a baby and you can bring your grandma so, in a way, we wanted to make a film that reflected that. A film that the whole family could enjoy together. So, that was the starting point for us."



He continues, "The comedy of the ride has evolved through the years. So, we took that as a tonal guideline, and then from then on we built on a mythology and created characters and situations that would put the audience in the ride and expand on the experience of what they go through at Disneyland. But now they can experience that in the theater."

With Collet-Serra on board, a collective writing effort resulted in a screen story by John Norville & Josh Goldstein and Glenn Ficarra & John Requa and a screenplay by Michael Green and Glenn Ficarra & John Requa. The script is a genre-twisting mash-up of classic adventure, suspense, action, laughs and heart set in early 20th-century Europe and Brazil with mythical undertones reminiscent in tone to throwback classic films like "The African Queen," "Romancing the Stone" or the "Indiana Jones" saga.

It was that idea of throwback action-adventure and contentious relationships that helped draw Emily Blunt to the project. "I was so taken with the script because I grew up watching 'Romancing the Stone' and 'Indiana Jones,'" she says. "Those were the films that I watched on a loop when I was a kid. I loved them and was transported by them, and I wanted to be in them. When I read this script, it just pierced my heart directly because it was so nostalgic and felt like a real event. I was so taken by the spirit of the whole thing."

For producer Dany Garcia, the characters that the writers developed elevated the project. "'Jungle Cruise,' like any strong story, is beautifully and unequivocally rooted in its characters—illuminating their motivations, hopes, fears and deepest dreams," she comments. "Authentic characters like these draw the audience in, and urge them to stick around, to root for their successes and to lament over their failures. The depth of the characters directly translates to the depth of emotion that a good story can evoke. Over the years we have learned that it is the characters that our global audience comes back to. These characters stay with you, long after the plot details may fade away."

As much as the writers and filmmakers looked to create a new Jungle Cruise world for film audiences, they would be remiss in not paying homage to the ride's tradition of corny jokes and groan-inducing puns. "From the beginning it was really important to us to incorporate as much of the Jungle Cruise and Disneyland mythology into this story," explains producer Beau Flynn. "First and foremost are the puns. They are a critical part of the attraction and, thanks to Disney's Imagineers, there were thousands of puns, jokes and factoids that we cherry-picked our way through. We've curated a wonderful mix of puns and jokes throughout the movie. I think that the fans of the ride will particularly appreciate it, but everyone loves a good pun!"

Nods to the Jungle Cruise ride abound, as Collet-Serra explains: "The big star of the actual Jungle Cruise ride is the backside of water. So we knew that we couldn't make a movie or a jungle cruise without that being featured. Throughout the movie, we have little nuggets and Easter eggs that are from the ride. There are a lot of piranhas, which are highly featured in the ride, and fake snakes. Then there are the little things like having the gun and a holster near the wheel of the boat. That's something that is in every boat in the Jungle Cruise ride. We've kept things like that."

But amid all the massive action, humor and eye-popping visual effects is the resounding, everlasting triumphant theme of love, which the filmmakers knew was the linchpin to the "Jungle Cruise" story. Says Flynn, "We always envisioned 'Jungle Cruise' as a huge action-adventure movie with a real sense of humor, but thematically underneath it all is a love story. To adapt the classic Disney theme-park ride Jungle Cruise into a global feature film provides us a great opportunity to play into massive set pieces, classic swashbuckling adventure and transport the audience to a magical world that really doesn't exist anymore."

Producer Hiram Garcia sums up, "'Jungle Cruise' is big. It's fun. It's adventure. There's suspense. There are twists. There's some heightened reality with fantastical elements. But most of all, it's just fun. We want to make sure that we take audiences on the adventure of a lifetime. And I think that's what we're able to do on this movie."

THE CAST COMES ABOARD



FRANK WOLFF

Charismatic skipper Frank Wolff is head of the Jungle Navigation Company. Opportunistic and endlessly charming, Frank leads unwitting tourists on sightseeing cruises along the Amazon that are low on substance but high on humor.

As a producer, the potential for a Jungle Cruise–influenced feature film project was tantalizing enough, but to take on the mantle of Frank Wolff, the down-on-his-luck skipper of the jungle cruise riverboat, was chock-full of possibilities for **Dwayne Johnson**.

Remarks Johnson on taking on the dual responsibilities, "It was an opportunity to make a film that, if you do it right, has real lasting power and transcends throughout time. But I also felt like there was something cool and very important about paying homage to Walt Disney and this vision that he had. In 1955 when the first park opened, the Jungle Cruise ride was one of his babies.

Not too many people know this, but Walt Disney himself was the very first skipper on the very first Jungle Cruise ride. He invested so much time and love and care and passion into this ride. And here we are, many decades later, with this opportunity to create something special."

Describing his character, Frank Wolff, Johnson says, “Frank is a skipper on the Amazon, and he takes a lot of pride in what he does. There are elements in the movie as the movie progresses where you start to realize things about Frank that one would never have guessed. The man is an old soul who has a very unique perspective on life itself. Frank meets Lily, who is ambitious and brave and funny and charming and beautiful, and all these things eventually remind him how great life can be.”



Director Jaume Collet-Serra was excited to have Dwayne Johnson in the leading-man role, and recalls their early conversation: “I told him that I had not seen him in a role like this, but I thought that he would do great. He really stepped into the shoot and was not afraid to be a bit more vulnerable on screen, and not just be the alpha male that he is normally doing. He’s the biggest star in the world, so at this point I think he’s okay taking some risks, and I think that he felt comfortable taking a risk here.”

From the earliest meetings with Johnson and his co-star Emily Blunt, filmmakers witnessed an instantaneous connection between the two. At times relaxed and easygoing and at others kinetic and buoyant, the pair quickly struck up a true friendship.

As filming began, that off-screen chemistry continued, and it informed and propelled the interplay between the two on camera, infusing the direction of the comedy, the action and quick-paced dialogue with energetic spontaneity. With a definitive creative nod to classic films with mismatched couples thrown into predicaments, our heroes are immediately at odds, and Johnson and Blunt were bringing that to life in spades.

“Chemistry has been the word of the entire shoot, and that word emanates from the performances exchanged between Dwayne Johnson and Emily Blunt,” says producer Beau Flynn. “Dwayne and Emily are truly lighting it up. They have become hard, fast friends in real life. There is something simply magical that’s happening between the two of them when they perform a scene.”

He continues, “They are constantly pranking each other offset, too. They are laughing nonstop. One of our biggest issues, and it’s a great issue to have, is how do we get them to not laugh in the middle of a take, because they are having a blast 24/7. Their chemistry is unique. It’s a very rare and such a cool thing when that alchemy happens. As a producer, we could spend all the time we want discussing casting and combinations, and how we’re going to put stars together, and how you’re going to direct them on set, but chemistry is one of those things that once in a blue moon...just happens. We’re very blessed on ‘Jungle Cruise’ to have that combustible energy between our two heroes, Frank and Lily.”

Jaume Collet-Serra agrees. “For me, it was great. They have an amazing chemistry that really shows in the movie. That is something you cannot write. That is something that, as a director, you’re blessed with because every scene, as simple as it is, becomes an opportunity for something magical to happen. In the script there may be two lines but it suddenly becomes a one-minute banter, which is so fun, and fun to shoot, and fun for everyone else to watch.”

Says Emily Blunt of her co-star, “Dwayne Johnson has such extraordinary presence. There’s a wonderful, effortless quality to him, and he plays the role with such ease. He’s unafraid of Frank’s weird quirks and selfish tendencies and more importantly his vulnerability and his past. All of those layers give him a lot to play with, and I think he’s really enjoying it. I know I am.”



LILY HOUGHTON

Dr. Lily Houghton is a determined British scientist and explorer who is as brilliant as she is fearless. Driven not only by her ideals but by an unrelenting desire to prove herself, free-spirited Lily is a force to be reckoned with.

When it came to finding an actress for the role of strong-willed Dr. Lily Houghton, the filmmakers did not have to look any further than Golden Globe® and SAG Award®-winning actress **Emily Blunt**.

And luckily for all, Blunt was immediately drawn to the character of Lily Houghton when she read the script. “I was just so struck by Lily’s determination and tenacity, and the fact that she was so ahead of her time, considering that the film is set in 1917,” says Blunt. “There was so much inequality between men and women and what was expected of her at the time. But she doesn’t subscribe to what was appropriate for her sex. And I found her really funny. She’s very reckless and heedless and adventurous. I admired her spirit.”

While the “Jungle Cruise” script was her entrée into the world that Disneyland fans hold so dear, it was her meeting with the auteur director, Jaume Collet-Serra, that would seal the deal for her.

Blunt found herself wowed by Collet-Serra’s passionate and definitive take on the material, and their conversation would fully secure her for the role. “When I met Jaume, I sat down with him, and he became the reason why I did this film,” states Blunt. “He said to me in his very Spanish way that this film is just about love. And I was like, oh, I love a romantic. You need a romantic person to direct this film.”

She adds, “Jaume has great emotional depth. He is so capable. He is so determined. He has stamina for days, which you need with a film of this scale. It’s just so demanding and so many elements, not only the emotionality of the whole thing, but CGI and special effects and huge action sequences. You need stamina and focus and vision. I just thought he was divine. He was beloved by everybody on set.”

Jaume Collet-Serra has praise for Blunt as well. “Lily wouldn’t exist without Emily,” he enthuses. “I think that it’s very hard to write a character like her in the script because you’re always trying to give those types of characters a lot of motivations and things that we’ve seen in other movies. But then when Emily steps in, she’s able to make Lily real and not need any of that stuff that normally you think you need in a script to motivate a character.”

When a force of nature like Lily has to partner with an equally stubborn and arrogant cynic like Frank there are bound to be sparks as they chug up the river in the confined space of the La Quila with the reluctant MacGregor in tow.

While most people are slow to suss out Frank’s deceptions, an impromptu encounter brings Frank and Lily together, and she begins to see through him. Their first impressions of each other are lacking and quickly plummet, establishing a testy, bickering relationship tinged with an underlying romantic tension.

Says Blunt of their characters’ relationship, “The dynamic is so exciting because it is cynicism met with optimism, and Lily just injects Frank’s life and this experience with a new sense of hope, which I think he really needed. I love how they’re the antithesis of one another as characters. And in some ways, Dwayne and I are like the antithesis of one another. But it just flew. I loved it.”

Says Johnson of his partner in crime, “I was a big fan of Emily Blunt even before we worked together. Her acting speaks for itself. She’s award-winning, and she has all these wonderful things that she brings to the table from nuance to tone to inflection. There’s nothing she can’t do. She’s one of the most diverse and multitalented actresses. She can sing, she can dance, she can go deep, she can do darker and she can go lighter. It was so special to have Emily come on and be my co-star.”



AGUIRRE

Captain Aguirre is the fearsome leader of a cutthroat crew of soldiers. These cursed men are powerful fighters who carry a personal vendetta that makes them even more of a threat to Frank and Lily on their quest.

Venezuelan-born actor **Edgar Ramírez** was drawn into the suspenseful unpredictability of the adventure. “I loved it. It is exciting. It keeps you guessing,” says Ramírez. “I always relate the film to some sort of board game, where you go forward and then you go back, and then there are setbacks and then you overcome them, and then you have to start all over again. When you’re about to reach the goal, you’re set back a few squares. All the players are trying to get the same thing, but they all get in each other’s way. That’s what the film is like, and I love that dynamic.”

Coming on to the film, Ramírez says he felt like he was “being invited to a fun, great party. This movie has so much color and different textures and different characters, and it is very classic in many ways. If you add the tone of the movie, the adventure and the mystery and the humor, these are the types of movies that I grew up watching when I was a kid. Big, adventurous films. So, it was a dream of mine to be part of a movie like that.”

He adds, “I also love the mystery of my character, Aguirre, and the duality of the character. To play a character like Aguirre, who walks that very thin line between good and evil, is very interesting.”

Offering further insight into Aguirre’s character, Ramírez remarks, “My character has a sorrow that the rest of the characters don’t necessarily share, so in a way my character lives in his own opera. He’s been suffering for so long and accumulating so much need for revenge against Frank. But he will learn that nothing good comes out of revenge.”



MACGREGOR HOUGHTON

Lily’s brother, MacGregor, joins her and Frank on their expedition down the Amazon. Dapper MacGregor likes to enjoy the finer things in life—stylish fashion, fine dining and elegant living—even in the middle of the rain forest.

Joining Johnson and Blunt on their jungle voyage is British comedian/actor

Jack Whitehall as MacGregor Houghton, Lily’s dapper brother whose well-meaning but often inept attempts to take care of his sister result in some of the film’s more hilarious moments.

Although he and Blunt had never met, they soon discovered some unexpected overlaps in their backgrounds growing up in the same part of London. The pair easily fell into a familial rapport, which Whitehall attributes to those weird coincidences. “Our backstories are very similar,” notes Whitehall, “so Emily and I playing sister and brother just seems so right. I think we’ve been able to transfer all of those weird connections we have onto the screen in the best possible way.”

“Jack’s sort of become my brother, and we have taken on that relationship off set as well,” comments Blunt. “I’d never met him before this, but I grew up like five minutes from him. Our mothers now know each other. They have dinner together. He’s just divine. He makes me laugh so much. We were so lucky to get him.”

Adds Dwayne Johnson, “Jack Whitehall is an outstanding talent and very funny. With the character of MacGregor, you have to have somebody who has a warmth and a soul. Jack was just perfect for the role, and we’re all quite proud of his performance. He is an incredible talent. More importantly, he’s a really good guy.”

Whitehall, who considers himself a “Disney super fan,” visited Disneyland in his youth and is very familiar with all things Disney. His obsession is well known to his fans, who have seen firsthand how deep his fascination runs. He once dedicated a full comedy show to “The Lion King,” acting out the final scene in its entirety.

“It’s so special to be a part of a Disney film,” enthuses Whitehall. “I grew up on these films and loved them all. I am obsessed with Disney, I have always been obsessed with Disney. Upon first meeting Sean Bailey [Disney’s president of production] I begged him to be in ‘The Lion King,’ which didn’t pan out. But now I’m doing ‘Jungle Cruise’ and I’m just overjoyed to be part of the Disney family.”

Whitehall also was captivated by Collet-Serra’s grasp on every element of the film. “Jaume has such a clear vision for this film, which was evident the minute I met him. It excited me so much because it’s going to be unlike any other film of this nature because of him. He can do action and drama, but from the beginning he was adamant that comedy wasn’t his strong suit. But throughout filming, his notes on the comedic scenes were amazing. Every comic scene that we do, he comes in and knows when to speed it up, or what needs to be looked at, and instantly he makes it better. So, I think he’s been hiding his comedic side. He’s brilliant.”



Comments Jaume Collet-Serra, “We needed someone who was very good at reacting and bringing the old world into this new world, and representing that. Jack is a genius at comedy, and he’s a great actor and writer. It was an amazing experience working with him.”

NILO

Owner of a wildly successful sightseeing cruise company, Nilo is a powerful figure—and a tough competitor—in the Amazonian port town where Frank ekes out a living with his ramshackle boat.

Veteran actor **Paul Giamatti** portrays Nilo, who has a long history with Frank Wolff, Dwayne Johnson’s character. “Nilo keeps Frank under his thumb,” says Giamatti. “He extorts money out of him, and he wants all the boats in the town. He even wants Frank’s beat-up boat. Nilo just wants to control everything. So he’s bullying Frank to get what he wants.”

Frank's boat, La Quila, is the exact opposite of Nilo's slick, state-of-the-art tourist boats that are moored in the same harbor. "La Quila is a wonderful sort of character in and of itself," comments Giamatti. "It's just a fantastic, beat-up old trooper of a boat, which Frank is like too, in many ways. Frank's been around a long time, and the boat's been around a long time. La Quila is a kind of lovable old tramp steamer. It's wonderful. Nilo has all these slick, polished boats but Frank's boat has an enormous amount of character to it."

Collet-Serra wanted Nilo to be as colorful and memorable as the vibrant town itself, and with that the actor too began to think about the character's backstory. "Jaume really wanted the town of Porto Velho to have impact, and Nilo sort of embodies it all with his eccentricity and braggadocio, so that was our initial starting point to build this character."

"I do try to add layers to each character I play," says Giamatti. "Before filming I suggested this idea of the cockatoo and slowly began to dread my own bright idea. But then it turned out to be great, because Lover was terrific."

As one of Giamatti's favorite co-stars, Lover Girl aka Lover, a Moluccan cockatoo playing Rosita, gave Johnson and Blunt a run for their money. "Nilo is feared by everybody in town, yet this sweet, lovable bird is the one thing he has in his life, and she brings out a different side of him. He really adores Rosita, and it just shows some humanity for this otherwise unlikable man. So my great idea actually did pan out," says Giamatti.

Jaume Collet-Serra concurs that the bird was Giamatti's idea and adds, "Paul told me that in all his years, even though his last name is Giamatti, he had never been asked to play a character of Italian descent, and that he wanted to try to do the Italian accent and have an over-the-top costume. And he was great. He was very committed to it. We had some action scenes with him, and he did his own stunts very dramatically. He was always so funny and it was such a pleasure to work with him."

PRINCE JOACHIM

Prince Joachim is a wealthy and capable young commander with an arsenal of military-grade weapons at his disposal. In his quest for power and glory, he ruthlessly seeks the ancient artifact at the heart of Lily and Frank's journey.



Jesse Plemons, who plays Prince Joachim, worked with director Jaume Collet-Serra to develop the villainous character. "We discussed how far we wanted to take Prince Joachim's sinister, scary qualities and how much we wanted to incorporate some sort of unpredictable elements," recalls Plemons. "We tried to create a villain character that feels unique. It was just about finding his quirks. He's someone who is forward-thinking and looking far ahead into the future. So, I tried to keep that in mind when I was working on the character."

For Plemons, acting alongside the other cast members was a great experience. "The cast was part of the reason why I wanted to do this," he says. "It's just such an incredible lineup from top to bottom. Each of them brings something unique to the movie. They are just all very talented."

Director Jaume Collet-Serra describes Plemons as "one of the most exciting actors of this generation." "He's such a character actor," comments Collet-Serra. "He completely transforms in every role. He really designed the character. I

gave him free rein, and he just gave me his most incredible ideas of how to play him. It is very hard to play this sort of archetype or bad guy that we've kind of seen before and be original, and be funny, and be likable, but at

the same time be someone that people are afraid of. He managed that brilliantly.”

Rounding out the cast is actress Veronica Falcón (“Perry Mason,” “Queen of the South”) as Trader Sam, another character straight out of the attraction vault but with an ingeniously reimagined twist, along with Spanish actors Dani Rovira (“The Japon,” “Ocho apellidos vascos”) as Sancho and Quim Gutiérrez (“Advantages of Travelling by Train,” “Chasing Wonders”) as Melchor, the conquistadors who accompany Aguirre on his quest.

THE MAKING OF “JUNGLE CRUISE”

Transporting fans to an exciting new world while simultaneously bringing the Jungle Cruise experience to life were the essential building blocks for “Jungle Cruise,” the film. Lush, exotic film locations and imaginative, fantastical production design balanced by detailed period costumes were critical for the filmmakers to deliver a practically executed live-action version of what they loved most about Disney’s famed attraction.

Almost every aspect of that mandate was encompassed by Collet-Serra’s creative brain trust of production designer Jean-Vincent Puzos, Oscar®-nominated costume designer Paco Delgado and cinematographer Flavio Labiano. Visual effects supervisors Jake Morrison and Jim Berney layered in mind-blowing CGI to complement the action and supernatural components.

“This movie takes place in the early 1900s in the Amazon jungle, so we wanted to make a movie that was vibrant, full of color and rich,” remarks Collet-Serra. “It’s hard to make a movie in the actual Amazon, so we had to bring those colors and those textures to our stage, and the only tools that we had were the production design and the costumes.”

To make sure they were representing the Amazon of the time period accurately, filmmakers researched the animals and flora. “We also had a cultural advisor throughout that made sure that everything was properly represented,” says Collet-Serra. “The Tupi language was spoken there many years ago, so we made our own version based on that old language to give our characters an added sense of reality.”

Director Collet-Serra teamed up with his longtime cinematographer Flavio Labiano to create the very rich, sun-drenched feel that the Amazon had in the early 1900s and create beautiful flares and a special energy. “With the cameras, we built our own lenses to make sure that they had a certain warm quality to them,” he explains. “So, everything was designed to bring that hot, warm and vibrant look from the Amazon into our Atlanta stages. Flavio’s a great collaborator. He shoots beautifully and makes the actors look amazing. He has shot many movies in Latin America, and he knows exactly how it’s supposed to look.”

Panavision made the special lenses for the filmmakers, with a yellowish sepia tone put directly on the lenses. Producer Beau Flynn comments, “It’s important, as filmmakers, that we transport the audience to a place they’ve never been or experienced, so that’s why the look, texture and the feel of the movie is so important. Our specialty lenses are something that Jaume and Flavio will rave about for many hours. They were thrilled to have the ability to design lenses just for use during ‘Jungle Cruise.’ It was a big decision because we are married to the image. In post, you can do plenty, you could add colors and VFX, but there’s nothing quite like it when it’s actually shot practically and imprinted on film through the lens.”

DID YOU KNOW?

Interesting languages were used in the making of “Jungle Cruise,” including old Spanish from the 16th century and Omagua, which is a language of the Tupi-Guarani family of languages from southwestern Brazil. Italian and Portuguese can also be heard.

For the jungle aspect, filmmakers started the movie thinking they would go to the Amazon and shoot some plates, then composite the blue screen with the plates. But it became quickly obvious that it would take months to obtain the shots because all the amazing places they wanted to shoot in the Amazon are actually far away from each other. The decision was then made to go full CG for the Amazon, which freed up the filmmakers to shoot the movie in a way that did not rely on static shots to fit into the plates.

Just as important for Collet-Serra was that Johnson, Blunt and the cast had a tactile interaction with their environment, whether it was the rickety La Quila, the bustling town of Porto Velho or the dense Amazonian jungle.

“Since the movie needed a lot of visual effects, it was important that the beginning of the movie had to be grounded,” says the director. “When our characters arrive at Porto Velho in the Amazon, it had to feel like it was a real place.”

As principal photography began in spring of 2018, cast and crew got their first taste of Collet-Serra’s vision courtesy of the efforts of production designer Jean-Vincent Puzos and his team of construction, painters, landscape and set-decorating artisans.

Driving up into the hills of Hawaii’s greenest island, Kauai, they were met by the unexpected—Porto Velho, a bustling, awe-inspiring river town, built up and along the banks of a serene body of water.

Over the previous five months, Puzos and his team had broken ground and begun the labor-intensive process of transforming the untamed environment into a multidimensional film set that would allow Collet-Serra unrestricted access to film within any corner of the set with a breathtaking vista as a backdrop.



“In Hawaii, it was everything related to the river town when they jump from London to the beginning of the adventure in South America,” says Puzos. “So we had to turn the location into a more realistic beginning-of-the-century town. It was a very, very peaceful location where you can arrive with your truck and your team, and you build. And you have the background of the green and the mountains and everything.”

The French-born production designer, who is also an architect and a landscape designer, used all the tools in his arsenal to envision, design and build the fictional port town smack in the heart of the Amazon. For Kauai alone, a team of over 100 crew members from construction, painters and sculptors to landscaping and marine safety prepared the impressive set built in and around a hilltop reservoir for filming. The scale and tremendous amount of details for every aspect of his film sets were evident from the moment anyone stepped into the world he created.

The sprawling set encompassed multiple structures and multi-tiered exterior walkways punctuated with exotic jungle foliage leading from a bustling outdoor market to the two-story Porto Velho hotel and restaurant. Across the lagoon, docks housed the shiny new fleet of Nilo’s boats, and a second much smaller dock where Frank operates his Jungle Navigation Co. tour business and moors his boat, La Quila. From there the dock leads up to Nilo’s Tavern, a fully realized exterior and interior set.

“We really built a town, and it was huge, and all the interiors were done in the actual town, which is rare, because normally you do the interiors on stage. But we did it so we could get the light from the actual world and the interaction, and people could enter and exit through doors. The set was massive and incredible, and it was great to shoot there,” remarks Collet-Serra.



“The port that they’ve built from nothing is an amazing place to be for an actor because you step onto it and you feel like you’ve been transported back in time,” comments Jack Whitehall. “It makes your job so much easier because it feels like you’re genuinely there. Normally when you go onto sets, it all feels quite temporary, but this one feels solid and real, like you could actually live in it. The hotel, for example. I would

one hundred percent stay in this lovely hotel. I wouldn’t be seen dead in that tavern, but this hotel with the veranda, the bar, that is a bit of me.”

Dwayne Johnson was equally impressed by Puzos’ efforts. “The production design for the movie is an inspiration. Our production designer Jean-Vincent Puzos and his team have done a remarkable job. When you step onto these sets you are stepping into another world. When Emily and I walked onto the set for the very first time, we both looked at each other and had goose bumps. It’s a magical thing. It’s just so impressive; the level of detail is just really spectacular.”

Equally important to the filmmakers when it came to creating epic film sets in Hawaii was their commitment to ensure that the local wildlife and the surrounding environment were unharmed by their presence. The production worked closely with multiple environmental specialists to make sure that, upon completion of filming and removal of the sets, all areas used for filming were regraded and replanted with native greens, and any usable building materials were donated to Habitat for Humanity and other local island-based organizations. The Hawaii-based set would be the amuse-bouche of Puzos’ efforts to once again wow cast and crew with more practically built sets. After seven weeks of filming, the company traveled to Atlanta to resume filming on several soundstages, including the stunning jungle village, the home to Trader Sam and her tribe; a 500,000-gallon exterior water tank, shrouded within hundreds of palm trees and greenery; and a visual effects blue screen to lay in the jungle horizon.

Edgar Ramírez, who filmed the bulk of his scenes within the intricate jungle set housed on a 38,000-square-foot soundstage in Atlanta, was astounded by the authenticity of his surrounding and gave his stamp of approval having grown up with the Amazon River in his proverbial backyard in Venezuela.

“The Amazon is one of the most beautiful and most mysterious places in the world,” he says. “I come from an Amazonian country so I’ve been to the Amazon, and it’s incredible. The jungle is a character in itself, and you can feel that in our film. People are really going to get a taste of what the Amazon is. If you go to the Amazon, and you don’t know it, the jungle becomes a threat. But it’s not evil. It’s actually one of the most beautiful places in the world and holds so much life. In the film you can feel the beauty and also the threat that the jungle itself can be to the people who don’t know it.”

The Jungle village set was an exciting technical challenge for the filmmakers. “We wanted to build a set that showed a lot of scope and that had a ‘wow’ factor when you reveal it in the movie,” says the director. “You needed to be afraid of it when you first saw it, and then once you were inside, it needed to feel warm. So, we felt that the best way to do that and achieve that ‘wow’ factor was to put the village up in the trees, very high up,

and then build all these platforms that interconnected all of the little huts where the locals live.”

The tree village set was technically very difficult to accomplish, because once they had the multilevel set up in the air, surrounded by trees, they needed cranes to shoot the scenes and provide access for people. It needed to be very safe as well. “It was worth it,” says Collet-Serra, “because once we were on that set, we really felt like we were in the middle of the jungle. We were able to have almost a 360 without many visual effects. It felt very real.”

Conceptualizing what is admittedly another cast member in the film—Frank’s cherished steamboat, La Quila—was of paramount importance to the filmmakers. A fully functional seaworthy vessel that could handle the demands of filming was essential. Puzos again would not disappoint as he and Oscar®-winning special effects supervisor JD Schwalm outfitted La Quila with many accoutrements, making her, as Johnson describes, “a rickety steamboat with attitude.”

“La Quila is certainly a character in the film,” says Collet-Serra. “For me, it was very important to preserve a little bit of what the boats in the ride are like. Then, because La Quila had been built by Frank, he had to have a history in it. It was part of the character of Frank as almost like an extension. And because Frank is such a lonely character, his relationship with the boat was probably the longest one he had ever had.”

He adds, “Jean-Vincent Puzos did a phenomenal job of designing La Quila. He brought all the little details, textures and colors that made the boat the way I had envisioned it. It was put together in a way that, once you step away from it, it’s both beautiful and practical to behold.”



“In essence, Frank’s boat, La Quila, is like the Millennium Falcon is to Han Solo...it’s his baby,” comments Dwayne Johnson. “It may look dilapidated. It may look like a piece of junk, but it’s a beauty when it goes. It’s in itself its own character.”

“La Quila is Frank’s pride and joy,” explains Emily Blunt. “She represents Frank’s heart and soul, in many ways. There is something incredibly charming about this rickety old boat that’s going to hopefully carry them all through this adventure.”

Continuing, she adds, “Working on La Quila was really enchanting. You always want to be on sets that transport you somewhere else. And she was a comfy boat. There were lots of little places you could sit or curl up.”

A longtime Southern California resident, special effects supervisor JD Schwalm took his 4-year-old son to Disneyland to get reacquainted with the Jungle Cruise ride for inspiration. His takeaway was as simple as the ride’s mechanical operation itself, which has the boat tugged along a stationary track throughout the attraction.

Using that as inspiration, Schwalm and his team designed a boat that was almost like a car on wheels and was remote controlled so it could move up and down the tank. It could tilt and turn, and the water had currents that were created by engines. That made it feel like, and give the illusion that, it was moving along the river. It was in constant motion.

A stunt version was made of the “hero” boat, which made it possible to create some of the film’s bigger action moments, courtesy of structural engineering designs that allowed the 30,000-pound La Quila to be affixed to an underwater gimbal. Housed in a 500,000-gallon oval-shaped exterior water tank built on a back lot of Blackhall Studios in Atlanta, an underwater hydraulics system put the La Quila through the paces, pummeling her with 72,000 gallons of recirculated water per minute.



From design to fabrication, it took almost six weeks to begin testing the rig with the actual boat affixed to it. Once completed, the gimbal rig with the La Quila attached rocked, spun and tilted Johnson, Blunt and Whitehall every which way. It was a satisfying, if not stomach-turning, moment for all.

No gasoline or diesel fuel was used to power La Quila. La Quila is a heavy boat, weighing in at 15 tons, so the original plan was to have a 250-horsepower gasoline engine. However, in an effort to be more environmentally friendly, filmmakers turned to electric engines. The largest electric engines are 80 horsepower but with help from the manufacturer, and using two engines, filmmakers were able to get La Quila up and running.

In terms of the look of the conquistadors, filmmakers turned to ILM (Industrial Light & Magic) for its expertise in creating fully CG characters for movies such as “Pirates of the Caribbean” and “Star Wars.” “ILM developed a new technique, where attached to our camera there were two other little infrared cameras capturing in real time the actors and their performance,” says Collet-Serra. “So, the actors didn’t have to wear the usual helmet cameras to capture their performances. They could act normally within the scene, and then the CG skin would be put over them. That was really groundbreaking, and it really freed us to shoot them and for the actors to perform.”

DID YOU KNOW?

Using two engines, filmmakers were able to get La Quila up to a surprising and respectable speed of seven knots. (That’s a tad over eight miles per hour for you landlubbers!)

Frank’s pet jaguar, Proxima, was also completely CG, and created by the Weta Workshop in New Zealand. “They’ve done amazing creature design, but sometimes doing an animal as realistic as Proxima is harder because any little detail that breaks that reality barrier gives the audience a clue that that animal is not real,” explains Collet-Serra. “So, they spent a lot of time analyzing real animals. We had an on-set actor, dressed in something like a track suit, to be in place and perform as the cat, and then the actor was removed and Proxima was put in his place. After you watch the movie, you’ll believe that Proxima really exists.”

COSTUMES & MAKEUP

While Puzos’ production design would lay the visual foundation, Oscar®-nominated Paco Delgado’s adept costume design supplied an additional vintage patina of a bygone era to Collet-Serra’s fanciful world. From the royal courts of 15th-century Spain to the urbane salons of London to the native tribes living on the edge of civilization and beyond deep into the Amazon, the award-winning designer crafted an extraordinary assemblage of designs.

“Paco Delgado has done many period movies, and he’s not afraid to use color,” says Collet-Serra. “Dwayne has never worn a hat before in a movie, but in this one, he wears a hat. So, Paco made some really bold choices throughout the movie to create very distinct and unique looks. If you look at what we did with even the locals, everything feels authentic but slightly heightened, so we can really feel like we’re there, but we’re not forgetting

that we're in a movie and we're having fun."

For the conquistador characters, Delgado looked at examples of Spanish Renaissance armor that belonged to the royalty or to people in the court. It was not armor designed to go to war, but more for parades or show. But the beauty of the armor made filmmakers want to go with those designs for the film. Delgado found a workshop in Budapest that was able to replicate the armor in a traditional way, sculpting all the details by hand and using gold leaf.



In the film MacGregor brings along his big trunks full of clothes, and changes them all the time. "We wanted him to look very fashionable for the period and uncomfortable with the things he was wearing because you don't come to the jungle dressed in white," says Delgado. "We wanted to create comedy in the character, and comedy in the clothes was a good idea."

For Paul Giamatti, Delgado's costuming was perfect. "The costume gets you right into character," praises Giamatti. "Paco Delgado nailed it perfectly. Nilo's look is just this side of being tasteless and slightly vulgar."

Paco really got everything just right. Nilo has a fantastic hat and a weird little tie. Everybody looks so perfect. It's clean, and it's bold."

Emily Blunt is also a fan. "I'm such an admirer of his previous work," she says. "He was very collaborative, but really exciting with his ideas for color and how they work with Jean-Vincent's sets and are so incredibly immersive with the world."

She adds, "Lily is ahead of her time because no women at that time wore pants. But her whole thing is that pants are practical, and she's there for a practical adventure. So, that's how she dresses. She has no care for wardrobe or anything, unlike MacGregor, who comes with about twenty suitcases full of different attire. She couldn't care less. She has two outfits that you see her in for the entire film."

The Oscar®-winning hair and makeup team of Adruitha Lee and Joel Harlow, respectively, employed detailed research for their inspired designs and prosthetics work to create a multitude of authentic looks, including Nilo, Trader Sam and the hundreds of tribespeople.



With Collet-Serra's blessing, Giamatti worked with Harlow and Lee to construct a very specific look and, ultimately, the characterization for Frank's foe. A ruddy sunburnt face, a shiny gold tooth, balding head with slicked-back strands of hair, and freshly pressed custom-tailored suits befitting a Mafia don, all accentuated by a chatty, preening cockatoo, became Giamatti's final look.

STUNTS

“Jungle Cruise” had an expert stunt team that designed incredible sequences for the actors, but for the director the stunt action always had to be character-driven. “We wanted to show, whether it was Lily or Frank, what the person’s purpose was, and their point of view through the sequence,” says Collet-Serra. “As an audience you enjoy seeing the bad guys lose and our heroes narrowly escape. The bigger the escape, and the more absurd it is, in a way, the more fun it is. So, we had to create those moments to really give the audience that satisfaction and that excitement throughout the movie. The stunt team did a great job with that. We had incredible stunt performance throughout. It looks easy, but it’s not. It’s very hard to do.”



cool when your actors want to do that. And, of course, Emily was ready to go. She’s a very tough woman who likes to hand it out and dish it out.”

Both Emily Blunt and Dwayne Johnson have done a lot of action in past films, especially Johnson, who has varied experience with hand-to-hand combat and using weapons. But Johnson notes that “Jungle Cruise” is different: “‘Jungle Cruise’ is big, it’s epic, it’s sweeping and it’s an adventure. Through the lens, everything feels massive and the stunts feel big and epic and sweeping and cool and heart-racing and exhilarating. So, the stunts were a lot of fun to do in this movie. It feels very swashbuckling and like a very big adventure, so I think audiences around the world are really going to be taken on a ride and enjoy these stunts.”

Lily is one of those characters who is so reckless that her action sequences are never slick. “She’s the kind of person who dives in headfirst and then thinks about it as her head is being submerged,” explains Blunt. “There was so much mileage for humor and things going wrong, and so nothing felt slick or well-planned. It was very human. It felt like you could imagine yourself in her situation. She’s not an action hero.

She’s just so fearless that she just figures it out somehow on the way down. A lot of stuff on wires, a lot of falling off things, landing on something that happens to save your life. And she throws a good punch.”



DID YOU KNOW?

Oscar®-winning makeup designer Joel Harlow had his work cut out for him with 400 background characters, needing everything from sunburn to insect bites, and 65 tribespeople who needed simulated piercings, body paint and tattoos.

According to Dwayne Johnson, doing stunt training for “Jungle Cruise” was a lot of fun, “especially when you had actors who were willing and excited to actually engage in the stunts.” He adds, “It doesn’t make you a cooler or better actor just because you want to do your own stunts. I happen to do all my own stunts, because I’m super cool...only kidding! I have multiple stunt doubles who make me look great. But it’s always

DID YOU KNOW?

Emily Blunt was excited to train in Dwayne Johnson’s private gym, Iron Paradise. She felt very special to be allowed in there, as invitations to Johnson’s sanctuary are basically nonexistent.

MUSIC

Prolific, award-winning composer James Newton Howard took the helm to deliver the score for “Jungle Cruise.” Howard is one of the film industry’s most versatile and honored composers, with a career spanning over 30 years and encompassing more than 140 film and television projects. He is an eight-time Oscar® nominee, and Emmy® and GRAMMY® winner. Howard has also been honored with ASCAP’s prestigious Henry Mancini Award for Lifetime Achievement and the BMI ICON Award.

Howard describes his collaboration with director Jaume Collet-Serra as “seamless.” “Jaume is very mellow, relaxed and confident. He is very consistent in his approach as a director, which is what every composer hopes for.”

He continues, “It was very clear what I needed to do. It wanted to be big orchestral writing, big on adventure, with a touch of the mystical. The score is also quite emotional in places, so there needed to be themes that could work in lots of different styles.”

Howard created three main themes for the film. The first one is the ‘Jungle Cruise’ fanfare-adventure theme, which is a heroic theme played throughout the film and featured in the main title and action sequences. Second is Frank’s theme, which is used in some of the action led by or instigated by Frank. The theme works in both a humorous and heroic way. The third theme is an emotional theme for scenes involving Frank and Lily and their developing friendship.



Howard used a traditional 100-piece orchestra to record the music, with electronics hidden within the orchestra to provide textures for some of the darker elements in the film. Howard comments, “We bang on brake drums, we blow through conches, and make lots of exotic sounds, but ultimately, it’s all about the storytelling and what instruments do that the best. The orchestra gives the movie scale, excitement and all the emotional resonance it wants to have.”

For tribal sounds and jungle textures, Howard employed some interesting percussion with hand drums, some odd flutes and chanting. But although there are unique sounds in the score, Howard says, “Getting the tone of the music in a movie is a difficult thing to define. It is a most elusive thing, and if you can come up with a signature tone and sound for the score, I consider that a success.”

The film’s score includes the song “Nothing Else Matters,” which was especially reimagined for “Jungle Cruise” by Metallica and Howard. “Nothing Else Matters” was released in 1991 on the band’s fifth studio album, “Metallica.” Over the years, the popular song has become a regular part of the band’s live performances.

Commenting on working on the song, Howard says, “Metallica’s huge hit ‘Nothing Else Matters’ is really quite a beautiful song. It’s moody, with a memorable melody, and I tried to orchestrate it in a way that would be consistent with the sensibilities of the song.”

“Nothing Else Matters,” which was written by James Hetfield and Lars Ulrich, includes featured performances by Hetfield, Ulrich, Kirk Hammett and Robert Trujillo.

SET SAIL FOR ADVENTURE!

For Dwayne Johnson, the Disney tradition has always resonated, and continues to resonate, with him. With a slew of motion pictures under his belt for Disney, “Jungle Cruise” is admittedly the one that means the most. He hopes that audiences “experience a great time” and that “they experience a movie that will resonate with them and that will stick with them. When movies like this are done the right way, there’s a quality that seeps into the blood, into the DNA, and it remains with you. And Disney has a record of doing movies like this right,” says Johnson.

“I hope audiences take away the fun and the love and the laughter,” says Emily Blunt. “That’s all you want. You want your heart to be full when you leave this movie.” But, she adds with a laugh, “they should also be Team Lily. Frank figures out how to be a better person by the end, but if you’re not Team Lily, then you have a problem.”

For director Jaume Collet-Serra, it’s simple: “I just want them to have a good time. I think we all need to have an escape and a good time. This movie is for the whole family, and enjoying it together as a family is the goal. So, if they’re all able to do that, I’m happy.”

ABOUT THE CAST

DWAYNE JOHNSON (Frank Wolff/Producer, p.g.a.) is a global entertainment and entrepreneurial trailblazer who continues to grow his groundbreaking success while managing his ever-expanding and diverse entertainment and business portfolio. Johnson serves as co-founder and CEO of Seven Bucks Companies, a multi-platform global enterprise crossing all entertainment and creative verticals with a consumer-first mentality rooted in authenticity, passion and storytelling. Social media’s most followed American man in the world, Johnson is a cultural leader with audiences across the globe, and his expertise is invaluable not just in entertainment but for first-class brands as well.

Johnson is currently in production on New Line/DC’s action franchise “Black Adam,” portraying the titular antihero in his first superhero role. Additionally, Netflix’s international action thriller “Red Notice” is set to debut later in 2021. Johnson will star in and produce Netflix’s “Ball and Chain,” reuniting him with Emily Blunt in a superhero romantic comedy written by Oscar®-nominated screenwriter Emily V. Gordon.

Johnson starred in and produced such globally successful films as Sony’s “Jumanji: The Next Level,” which delivered Seven Bucks Productions’ biggest opening of all time and has grossed over \$800 million globally, and Universal’s “Fast & Furious Presents: Hobbs & Shaw,” which set the record as the only 2019 title to lead the global box office for four weeks, racing past \$700 million worldwide.

Other film credits include Legendary’s “Skyscraper,” New Line Cinema’s “Rampage,” Sony’s “Jumanji: Welcome to the Jungle,” Paramount’s “Baywatch” and “Central Intelligence” and the widely successful Disney animated film “Moana.” In addition, Johnson has starred in numerous other blockbuster films over the past two decades.

February 16, 2021, saw the premiere of Johnson’s highly anticipated, larger-than-life family comedy for NBC, “Young Rock,” which he co-created with Nahnatchka Khan and executive produced with his Seven Bucks Productions. Johnson also serves as host, creator and producer for NBC’s large-scale athletic competition series “The Titan Games,” which returned for its groundbreaking second season in spring 2020. In October 2019 HBO aired its fifth and final season of “Ballers.” Johnson executive produced and starred in the series, which was the network’s most-watched comedy in a decade. Johnson and the Seven Bucks team have also been behind some

of the biggest television programming moments in recent history: BET's "Finding Justice," Paramount Network's "Rock the Troops" and HBO Documentary Films' "Rock and a Hard Place."

In addition to his success in film and television, Johnson's success in business is also unparalleled. With film revenues exceeding \$10 billion worldwide, Dwayne Johnson is a global box-office powerhouse with a résumé as extensive as it is versatile.

In August 2020 Johnson partnered with Dany Garcia and RedBird Capital to acquire the professional football league the XFL—an investment rooted in Johnson's passion for the game. Through this acquisition, the group secures the ability to option live entertainment intellectual property for further expansion across sports, live events and original entertainment programming.

Johnson is also founder of Teremana tequila, launched in 2020 to a record-breaking first year of sales. Shanken News Daily announced that Teremana had become the fastest-growing spirits brand to date. Rooted in his passion for spirits that aims to celebrate all of life's moments, Johnson's goal with Teremana is to create a premium tequila at a price point accessible to everyone. Johnson has teamed up with business partners Dany Garcia, Dave Rienzi and John Shulman to launch Zoa, a first-of-its-kind, healthy energy drink packed with a unique blend of vitamins and nutrients that support immune function and elevate energy levels, which hit shelves earlier this year.

Johnson also created an unparalleled Project Rock collection with Under Armour anchored in Johnson's trademark brand of authenticity, hard work and a consumer-first POV. His hands-on approach and pioneering business spirit have enhanced Under Armour's product portfolio with a scientific and results-driven approach to athletic shoes and apparel. In partnership with Dany Garcia, Johnson also announced Athleticon, a one-of-a-kind virtual experience and inaugural live event with the ultimate combination of athletics, wellness and entertainment. Athleticon will host its first live event once it's safe to do so.

Johnson was born in San Francisco and raised all over the United States, including Hawaii, as well as New Zealand. He excelled as a high school All-American and subsequently as a star defensive lineman for the University of Miami Hurricanes, helping lead his team to a national championship. Upon graduating from the University of Miami, Johnson followed in the footsteps of his WWE Hall of Fame father, Rocky Johnson, and grandfather, High Chief Peter Maivia, by joining the competitive sports entertainment world of the WWE. Within a seven-year period (1996-2003), his intense passion led to an extraordinarily successful career, breaking attendance records across the U.S. and setting pay-per-view buy rate records during that period as well. Dwayne Johnson's character creation of "The Rock" became one of the most charismatic and dynamic characters the industry has ever seen. In March 2012 Johnson made a record-breaking return to the WWE where he wrestled John Cena at WrestleMania XXVIII in Miami.

Not content to simply be in front of the camera, Johnson penned an autobiography, "The Rock Says," which reached No. 1 on The New York Times Best Sellers list shortly after its publication in January 2000. Johnson also created The Rock Foundation in 2006, with a mission to educate, empower and motivate children worldwide through health and physical fitness. A dedicated philanthropist, Johnson serves as a National Celebrity Wish Ambassador for the Make-A-Wish Foundation and has been granting wishes with the organization for over 20 years. In 2008 the United States Congress and the United States Joint Leadership Commission recognized Johnson with the prestigious Horizon Award, the U.S. Congressional Award given to an individual in the private sector who has demonstrated outstanding leadership and provided opportunities for youth nationwide. Johnson is also a deeply committed supporter of the U.S. armed forces and each year dedicates a portion of proceeds from Project Rock Veterans Day collections to active and retired military.

Johnson is a devoted husband and father to his wife, Lauren, and their two daughters, Jasmine and Tiana Gia, and his daughter Simone, whom he shares with his ex-wife Dany Garcia.

EMILY BLUNT (Lily Houghton) is a Golden Globe® and SAG Award®–winning actress whose transformative ability and versatile performances have made her one of the most in-demand actresses of today.

In 2018 Blunt demonstrated her incredible versatility by starring in both the modern horror thriller “A Quiet Place” and “Mary Poppins Returns,” the sequel to the 1964 classic “Mary Poppins.” Blunt won a Screen Actors Guild Award® for her work in Paramount/Platinum Dunes’ “A Quiet Place,” opposite John Krasinski, who also wrote and directed the film. The critically acclaimed, Academy Award®–nominated film opened in April 2018 to \$50 million and topped the \$300 million mark at the worldwide box office, and went on to win and be nominated for numerous prestigious awards, including winning a Critics Choice Award for best sci-fi/horror movie.

Additionally, Blunt received Golden Globe®, Screen Actors Guild Award® and Critics Choice Award nominations for her work as Mary Poppins in “Mary Poppins Returns.” The Academy Award®–nominated film, which features Blunt alongside an all-star cast including Meryl Streep, Colin Firth, Dick Van Dyke and Lin-Manuel Miranda, was directed by Rob Marshall and released by Disney in December 2018.

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

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

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

Blunt can currently be seen in “A Quiet Place Part II,” which released on May 28. She is currently in production on “The English,” a six-part western drama series for Amazon and the BBC.

Emmy® and Golden Globe® Award–nominated actor **EDGAR RAMÍREZ (Aguirre)** can currently be seen in the global hit comedy film “Yes Day” for Netflix, in which he stars alongside Jennifer Garner. The film released on March 12, 2021, and was the No. 1 film in 50 countries, reaching over 53 million households in the first four weeks of streaming. Additionally, he was recently seen in “The Undoing,” a series by David E. Kelley for HBO where he stars opposite Nicole Kidman and Hugh Grant. The series premiered on October 25, 2020, and was the network’s most watched show in 2020.

Ramírez will soon begin production on the film “Borderlands,” where he will play Atlas in Eli Roth’s adaptation of the bestselling video game of the same name for Lionsgate. He will star alongside Cate Blanchett, Kevin Hart and Jamie Lee Curtis. Additionally, he will soon begin production as the titular character in Netflix’s drama series “Florida Man” and will also be seen in “The 355,” a spy thriller for Universal Pictures, expected to release on January 7, 2022, in which he stars alongside Jessica Chastain and Penelope Cruz.

In television, Ramírez last starred as iconic fashion designer and cultural innovator Gianni Versace in the award-winning third installment of Ryan Murphy’s FX anthology series, “American Crime Story: The Assassination of Gianni Versace.” Ramírez received nominations for his performance in the categories of outstanding supporting actor in a limited series by the 2018 Emmys® and best supporting actor in a limited series by the 2019 Golden Globes®.

In 2020 Ramírez was seen in “The Last Days of American Crime” and “Wasp Network,” both for Netflix. The film “Wasp Network,” which debuted at the Venice Film Festival in September 2019, reunites Ramírez with Olivier Assayas, the director of his award-winning miniseries “Carlos.” After premiering at the Venice, Toronto and New York Film Festivals, it was released worldwide on June 19, 2020. In March 2020, Ramírez starred in “Resistance” for IFC alongside Jesse Eisenberg and Clémence Poésy.

Other credits include: David Ayer’s “Bright” for Netflix; director Pablo Trapero’s “The Quietude”; “Gold,” alongside Matthew McConaughey; “Hands of Stone,” starring opposite Robert De Niro; Universal’s “The Girl on the Train,” opposite Emily Blunt, Rebecca Ferguson and Justin Theroux; David O. Russell’s Golden Globe®-nominated “Joy”; Warner Bros.’ remake of “Point Break”; Screen Gems’ “Deliver Us From Evil,” opposite Eric Bana; “The Liberator,” which received the Venezuelan nomination for consideration for the foreign language film category at the 2015 Academy Awards®; and “Zero Dark Thirty,” directed and produced by Academy Award winner Kathryn Bigelow.

Ramírez won a wide range of awards, attention and critical acclaim for his starring role in director Olivier Assayas’ feature “Carlos,” for which he received a 2011 Golden Globe® nomination in the category of best actor in a television miniseries, a 2011 SAG Award® nomination in the category of outstanding actor in a television miniseries, a 2011 Emmy® Award nomination in the category of best lead actor in a television miniseries or movie, and won the César Award for best newcomer (male). Ramírez also received nominations for best actor from the Los Angeles Film Critics Circle and the London Film Critics Circle, and for a Prix Lumières Award in the category of best actor. The project was released theatrically by IFC, and as a three-part miniseries by Sundance Channel. “Carlos” premiered at the 2010 Cannes Film Festival and won best television miniseries at the 2011 Golden Globes, as well as being voted best foreign language film by the Los Angeles and New York Film Critics Circles.

Ramírez also starred in Jonathan Liebesman’s “Wrath of the Titans” for Warner Bros. and Legendary Pictures, and was awarded the 2012 Alma Award for best supporting actor in a motion picture drama for his role in the film. Additional film credits include “L’Orenoque” aka “The Passenger”; part one of Stephen Soderbergh’s Ernesto “Che” Guevara biopic, “The Argentine”; Sony Pictures’ political thriller “Vantage Point”; “The Bourne Ultimatum”; and Tony Scott’s “Domino,” in which he made his American film debut.

Internationally, Ramírez last starred in “Greetings to the Devil” and made his producing debut on “Cyrano Fernandez,” a Venezuelan-Spanish production based on the French play “Cyrano de Bergerac,” in which he also starred. For his performance in the film, Ramírez won the best actor award in the official selection of Territorio Latinoamericano. Additional past international film credits include “Elipsis,” “El Don (The Boss),” “La Hora Cero (The Zero Hour),” “El Nudo (The Knot),” “Yotama Se Va Volando (Yotama Flies Away),” “Punto Y Raya (Step Forward)” and “Anonimo (Anonymous).”

After three years of contributions to UNICEF, including Haiti Relief, Anti-Violence and Children's Rights campaigns, Ramírez now serves as a Goodwill Ambassador for UN Women, co-heading the HeForShe initiative. He joins a distinguished list of International Ambassadors that includes Emma Watson, Vanessa Redgrave, Susan Sarandon, Anne Hathaway, Shakira, Whoopi Goldberg and Mia Farrow. This has always been one of his humanitarian goals.

JACK WHITEHALL (MacGregor Houghton) is an award-winning actor, comedian, presenter and writer. Whitehall will next be seen in "Clifford the Big Red Dog," set for release in November.

Whitehall's previous film work has included Lasse Hallström's "The Nutcracker and the Four Realms" (2018); Garry Marshall's "Mother's Day" (2016), opposite Julia Roberts and Jennifer Garner; and "The Bad Education Movie" (2015), which he also wrote and was based on his acclaimed TV series.

On television, Whitehall is widely celebrated for his hit show "Travels with My Father" (Netflix, 2017-21), which is currently filming its fifth season in the U.K. (due out later this year). In June 2020 he wrote and presented "Sporting Nation," a comedic documentary on Britain's relationship with sports, which aired as six episodes on BBC One. Whitehall has also starred in "Good Omens" (Amazon, 2019) with Michael Sheen and Jon Hamm, as well as co-starring opposite Eva Longoria in the BBC's acclaimed adaptation of "Decline and Fall" (2017).

Other TV work includes "Bounty Hunters" (Sky) with Rosie Perez, which Whitehall also wrote; "Fresh Meat" (C4) and "Bad Education" (BBC). Most recently he has co-starred in the new series of "A League of Their Own: Loch Ness to London" (Sky) and was also a regular guest on the show when it received a BAFTA Award for best comedy entertainment program in 2014. Alongside his father, Michael Whitehall, he has also hosted the successful "Backchat" series as well as a lockdown special, "Jack Whitehall's Father's Day" (BBC), in 2020.

An acclaimed comedian who loves the stage, Whitehall completed his biggest-ever standup tour, "Jack Whitehall: Stood Up," last year, and a Netflix special, "Jack Whitehall: I'm Only Joking," was released in 2020. The sell-out arena tour took place in venues across the U.K., Ireland, New Zealand and Australia. It was the U.K.'s largest comedy tour of 2019, with a ticketed audience over 450,000. Whitehall has previously sold out arenas across the U.K. on two earlier tours: "Jack Whitehall Gets Around" (2014) and "Jack Whitehall: At Large" (2017), also filmed for Netflix.

As a presenter, Whitehall has hosted the BRIT Awards for the past four years (2018-21) and several other prestigious award ceremonies, including the GQ Men of the Year Awards (2020), the BAFTA Britannia Awards (2015, 2017-18) and The British Fashion Awards (2014-17). He became the youngest-ever host of the Royal Variety Performance in 2015. For YouTube, he presented "Training Days," where he traveled the world to interview international soccer stars in the lead-up to FIFA World Cup 2018. In 2019 Whitehall also became the first (and so far only) person to stand in as host of "The Graham Norton Show" on BBC One.

Whitehall began his career at the Edinburgh Fringe Festival in 2007, where he won both the Charlie Hartill Special Reserve Competition and the Amused Moose Laugh Off. A string of further awards followed, including the British Comedy Awards' King of Comedy, as voted for by the public, three years in a row.

Born on April 2, 1988, in Dallas, Texas, **JESSE PLEMONS (Prince Joachim)** received an early start as an actor, making his debut at age 3. His natural talent helped him land the role that would shape the early part of his career, the breakout role in "Friday Night Lights." Cast as Landry Clarke, Plemons was a fan favorite on this Emmy® Award-winning show.

Following the conclusion of “Friday Night Lights,” Plemons appeared in a number of films, including roles in “Battleship” (2012), “Paul” (2011) and “Observe and Report” (2009). Additionally, he was cast in the final two seasons of the acclaimed show “Breaking Bad” (AMC, 2008-2013). There he played Todd Alquist and was recognized by IGN as 2013’s best TV villain. He then appeared opposite Philip Seymour Hoffman in Paul Thomas Anderson’s critically lauded drama “The Master.”

In 2015 he appeared as Kevin Weeks in “Black Mass,” the Whitey Bulger biopic, opposite Johnny Depp; in “Bridge of Spies,” Steven Spielberg’s Cold War drama; as Floyd Landis in Stephen Frears’ cycling film “The Program”; as well as in Season 2 of the Golden Globe® Award–winning show “ Fargo,” for which he was nominated for an Emmy® and won a Critics Choice Award.

Plemons was nominated for a Spirit Award for his work in “Other People.” He was seen in “The Discovery,” a sci-fi film also starring Riley Keough, Rooney Mara, Jason Segel and Robert Redford, which premiered at Sundance in 2017, soon to be followed by Scott Cooper’s “Hostiles” with Rosamund Pike, Wes Studi and Christian Bale.

He then performed in the hit comedy “Game Night,” starring opposite Jason Bateman and Rachel McAdams, as well as Steven Spielberg’s “The Post” with Tom Hanks and Meryl Streep. He was then nominated for an Emmy® for his work in the critically acclaimed “Black Mirror.” In 2019 he appeared in Martin Scorsese’s “The Irishman,” alongside Robert De Niro, Al Pacino and Joe Pesci.

Plemons also starred in the Netflix feature “El Camino,” a revival of the hit FX show “Breaking Bad,” in which he reprised his role of Todd. His upcoming credits include joining Keri Russell in Scott Cooper’s newest film, “Antlers,” produced by Guillermo del Toro, and Charlie Kaufman’s movie “I’m Thinking of Ending Things.”

Plemons also finished working on the Jane Campion feature “The Power of the Dog,” opposite Benedict Cumberbatch and Kirsten Dunst. He can currently be seen starring opposite Daniel Kaluuya and LaKeith Stanfield in the feature film “Judas and the Black Messiah,” directed by Shaka King.

PAUL GIAMATTI (Nilo) is one of the most versatile actors of his generation, and his body of work comes to life with a diverse roster of finely etched, award-winning and critically acclaimed performances across film and television. Giamatti is currently starring in the fifth season of the Showtime hit “Billions,” for which he was nominated for a Broadcast Film Critics Association Award and a Critics Choice Award for best actor in a drama series. Other television credits include “Lodge 49,” “Inside Amy Schumer,” “Downton Abbey,” “The Ides of March” and Curtis Hanson’s HBO movie “Too Big to Fail,” where his performance earned him his third SAG Award® as well as an Emmy® and a Golden Globe® nomination. In 2008 Giamatti won Emmy, SAG and Golden Globe awards for best actor in a miniseries for his portrayal of the title character in HBO’s seven-part, Emmy Award–winning miniseries “John Adams.”

Giamatti’s selected film credits include “Private Life,” “12 Years a Slave,” “Saving Mr. Banks,” “Parkland,” “The Amazing Spider-Man 2,” “Rock of Ages,” “Cosmopolis,” “Win,” “Straight Outta Compton,” “San Andreas,” “All Is Bright,” “Ernest & Celestine,” “The Last Station,” “Duplicity,” “Cold Souls,” “Pretty Bird,” “Fred Claus,” “The Nanny Diaries,” “Shoot ’Em Up,” “The Ant Bully,” “Lady in the Water,” “The Illusionist,” “The Hawk Is Dying,” “Robots,” “American Splendor,” “Confidence,” “Big Fat Liar,” “Planet of the Apes,” “Duets,” “Big Momma’s House,” “Cradle Will Rock,” “Safe Men,” “The Negotiator,” “The Truman Show,” “The Little Prince,” the five-time Oscar®-winner “Saving Private Ryan” and Alexander Payne’s Academy Award®–winning dramedy “Sideways,” which earned Giamatti Golden Globe® and SAG Award® nominations. In 2006 his performance in Ron Howard’s “Cinderella Man” earned him his first SAG Award and a Broadcast Film Critics Association Award for best supporting actor,

as well as an Oscar and Golden Globe nomination in the same category.

A native of Mexico City, **VERONICA FALCÓN (Trader Sam)** has been recognized as one of her country's most versatile and distinct talents as an actor and choreographer in her three-decade career.

Upon moving to the United States, Falcón was cast as the antagonist Camila Vargas in the hit USA Network series "Queen of the South," earning rave reviews and cementing herself as a fan favorite of the series. Following her popular run on the series, she led an episode of the Duplass brothers' HBO anthology "Room 104," followed by a major recurring role in Epix's gritty drama "Perpetual Grace Ltd.," opposite Academy Award® winner Sir Ben Kingsley and Academy Award nominee Jackie Weaver for creator Steven Conrad.

Most recently, Falcón appeared as Lupe Gibbs in the acclaimed HBO series "Perry Mason" for Rolin Jones opposite Emmy® Award winners Matthew Rhys, Tatiana Maslany and John Lithgow. She will star this summer in the Paramount Plus series "Why Women Kill," created by Marc Cherry. She can now be seen in Marvel's "The Falcon and the Winter Soldier" on Disney+ and will appear in Apple's "Mr. Corman" alongside Joseph Gordon-Levitt, and in Netflix's "Gentefied."

Upcoming features for Falcón include the latest installment of the successful "The Purge" franchise and director Ted Melfi's drama "The Starling," opposite Melissa McCarthy. She recently starred in the sci-fi feature "Voyagers," alongside Colin Farrell for director Neil Burger.

DANI ROVIRA (Sancho) was born in 1980 in Malaga, the city that has named him Favorite Son. He has also been recognized by the editorial staff of SUR with the award Malagueño Del Año 2017 in the section of culture, because of his professional and artistic achievements and his permanent and explicit commitment to Malaga.

Always a theater buff, Rovira has done more than 2,000 performances in the last 15 years. From his participation in Paramount Comedy in 2008, he made appearances in television programs such as "Estas no son las noticias" (Cuatro) and as a collaborator in "Con hache de Eva" (LaSexta). He has also appeared on numerous occasions in the well-known program "El club de la comedia."

Rovira was part of the team of "No le digas a mamá que trabajo en la tele" (Cuatro) and "Alguien tenía que decirlo" (LaSexta). While he was making a niche for himself in the world of television, Rovira continued touring throughout Spain from 2003 with the shows "Tour Stand Up Comedy Theatres and Clubs" and "Las noches de El Club De La Comedia." In addition, he performed his own show, "¿Quieres salir conmigo?," in Barcelona (Teatro Alexandra) and Madrid (Teatro Alcázar) during the years 2010 through 2014.

For several years he collaborated on the program "Abierto hasta las 2" (Radio Nacional de España) and in "A vivir que son dos días" (Cadena Ser).

In the summer of 2013 Rovira began filming "Ocho apellidos vascos," with Clara Lago, Karra Elejalde and Carmen Machi, his debut as an actor on the big screen. After filming the movie, he began working on the Globomedia series "B&B" (Telecinco). From that moment on, Rovira has not stopped booking one project after another.

The success of "Ocho apellidos vascos" was huge: the film broke box-office records, becoming the highest-grossing film in Spanish cinema. In 2015 he received a Goya Award in the category of best new actor. For that ceremony, he also acted as the presenter of the awards. He returned to present the Goya gala in 2016 and 2017.

Since then Rovira has not stopped shooting feature films, with an average of two films per year. Among many titles, his filmography includes such films as the romantic comedy “Ahora o nunca” (2015), alongside María Valverde; the second part of “Ocho apellidos catalanes” (2015), another box-office success; and the drama “100 metros” (2016). He has also lent his voice in animated films such as “Atrapa la bandera” and “Ozzy.”

In 2018 Rovira premiered “Superlópez,” a big Mediaset Cinema production, directed by Javier Ruiz Caldera, which turned out to be another box-office success. A year later he starred alongside María León in Atresmedia’s family comedy “Los Japón.”

His creative talent led him to explore other artistic facets. He wrote the book “Agujetas en las alas y 88 razones para seguir volando,” which became a bestseller.

He has been the advertising image of major companies in Spain, such as El Corte Inglés, Mahou, Danone, Gallina Blanca, Oakley, Orbea, Sony Mobile and Provital, and has been on the covers of all the most important magazines and newspapers in Spain.

On the other hand, he has channeled his influence as a public figure by creating the Ochotumbao Foundation in Madrid. Recently he has been appointed honorary president of the animal law section of the Malaga Bar Association.

In 2021 he has seen great success thanks to his role as host of the program “La Noche D” in RTVE and, especially, for his comedy show “ODIO,” available on Netflix and ranking No. 1 of the most watched on the platform for almost two consecutive weeks.

Upcoming in 2021, he has the theatrical release of the film “Mediterráneo.” He is also shooting “El Asfalto,” one of the chapters that will make up the return of the mythical “Historias para no dormir,” produced by RTVE and Amazon.

QUIM GUTIÉRREZ (Melchor) debuted when he was 12 years old in “Poblenou” (2003), a series that was later taken up by Antena 3 under the title “Los mejores años.” After leaving acting for a time, he went on to combine a degree in humanities at the Pompeu Fabra University with studies at the Nancy Tuñón Drama School. He would eventually become part of the cast of the series “El cor de la ciutat,” where he remained for nearly five years.

In 2007 he won the Goya Award for best new actor for his work in “Azul Oscuro Casi Negro,” directed by Daniel Sánchez Arévalo, and with whom he would work again on “Primos” (2011). Before that he had already filmed “Sin ti” by Raimon Masllorens. In 2008 he starred in José Luis Garcí’s “Sangre de Mayo,” and in 2010 he worked under the direction of David Serrano in “Una hora más en Canarias”—released as “Con Amor o sin Amor” for the international market. In this last film, he worked alongside Angie Cepeda and Juana Acosta.

In 2011 he starred with Clara Lago and Martina García in Andi Baiz’s “La Cara Oculta” and also worked alongside Miguel Angel Silvestre in José Luis Cuerda’s “Todo Es Silencio.” He has also featured in the Pastor brothers’ “Los Últimos Días,” a film in which he shared the screen with José Coronado, Marta Etura and Leticia Dolera. In 2012 he worked with Daniel Sánchez Arévalo, Antonio de la Torre and Veronica Echegui on “La Gran Familia Española” and later that year he filmed the successful “3 Bodas de Más.” In 2013 Gutiérrez shot “Quién mató a Bambi?” by Santi Amodeo; “Les yeux jaunes des crocodiles,” directed by Cécile Telerman and co-starring Emmanuelle Béart and Julie Depardieu; and Alejo Flah’s “Sexo Fácil, Películas Tristes.”

In 2014 he was working on “Chasing Wonders” for the British director Jim Loach and “Anacleto,” directed by Javier Ruiz Caldera. In 2015 he shot in French again with Daouda Coulibaly’s “Wulu,” and he lent his voice to one character in “Minions.” A year later he starred in “Abracadabra,” by Pablo Berger, and also played the main character in “La Niebla y la Doncella,” based on the book. On TV, he starred in the successful “El Accidente,” which aired on Telecinco.

His latest works are the films “Advantages of Travelling by Train” (best supporting actor at Malaga Film Festival), “Litus,” “Te quiero, imbécil,” “Mother’s Love,” “Stories Not to Be Told” and the Netflix TV show “The Neighbor.”

ABOUT THE FILMMAKERS

JAUME COLLET-SERRA (Director) was born in Sant Iscle de Vallalta, a small town in the province of Barcelona, Catalonia, Spain. At the age of 18, he moved to Los Angeles with limited resources and a basic knowledge of the English language, determined to become a film director. He attended Columbia College and began working on the side as an editor.

Collet-Serra was influenced by directors such as David Fincher, Spike Jonze and Mark Romanek, and as a result he decided that for his graduation project he would replace the typical short film with a music video. With the money he had saved and his knowledge of post-production, he shot a music video for an unknown local band, which caught the eye of various production companies. Before he graduated film school, he was signed as a music video director with The End.

After shooting multiple music videos, the production company provided him funding to shoot his own spec spots. He came back with an innovative two-and-a-half-minute short for “AOL.” It was featured in the Saatchi & Saatchi New Directors’ Showcase at Cannes that year. From there, his career skyrocketed as he shot commercials for PlayStation, Budweiser, MasterCard, Miller Lite, Pontiac, Smirnoff Ice, Renault, Verizon and 7UP, among many others, and worked with such agencies as McCann Erickson, J. Walter Thompson, BBDO and TBWA Chiat Day.

Collet-Serra’s surreal and often dark imagery quickly caught the eye of producer Joel Silver, who hired him to direct “House of Wax” in 2005. In 2007 his love for soccer took him back to Spain to shoot “Goal II: Living the Dream.” In 2009 he opened “Orphan” to critical and financial success. “Unknown,” starring Liam Neeson, snagged the No. 1 U.S. box-office spot in its opening weekend, along with his follow-up film, “Non-Stop,” which grossed over \$220 million worldwide.

He found similar acclaim with his 2015 film “Run All Night” and again in 2016 with “The Shallows,” starring Blake Lively. “The Commuter” opened in 2018, marking Collet-Serra’s fourth partnership with star Liam Neeson, and again finding great worldwide box-office success.

Collet-Serra is currently directing the DC superhero film “Black Adam,” his second collaboration with Dwayne Johnson, which is set to open in summer 2022.

MICHAEL GREEN (Screenplay by) is a film and television writer and producer who recently wrote and executive produced 20th Century Studios’ “The Call of the Wild,” an adaptation of Jack London’s classic novel, directed by Chris Sanders and starring Harrison Ford. He also wrote the upcoming adaptation of Agatha Christie’s “Death on the Nile,” directed by Kenneth Branagh, releasing in February 2022.

In 2017 Green wrote on four feature films. He wrote the adaptation of Agatha Christie's "Murder on the Orient Express," directed by Kenneth Branagh; he co-wrote "Blade Runner 2049," directed by Denis Villeneuve; "Alien: Covenant," directed by Ridley Scott; and "Logan," directed by James Mangold. The latter earned Green a nomination for an Academy Award®.

In television, Green is currently executive producer of the original animated Netflix drama "Blue Eye Samurai," co-created by Green and Amber Noizumi. He is also the creator of NBC's "Kings" and co-creator of Starz's "American Gods," adapted from Neil Gaiman's novel.

Green has produced and written several television shows, including "Raising Dion," "Heroes" (Emmy®-nominated), "Smallville," "Everwood" and "Sex and the City."

His comic book writing includes bestselling runs on "Superman/Batman," "Supergirl," "Batman: Confidential" and "Blade Runner 2019."

Green has additionally written opinion pieces for the Los Angeles Times, Thrillist and others.

GLENN FICARRA & JOHN REQUA (Screenplay by, Screen Story by) are screenwriters ("Bad Santa") and directors ("Crazy Stupid Love," "Focus," "Whisky Tango Foxtrot").

They were nominated for a Writers Guild Award for their debut film, "I Love You Phillip Morris," and serve as directors and executive producers on "This Is Us" and "WeCrashed," a new limited series for Apple Studios.

Recent credits, under their banner Zaftig Films, include "Smallfoot," "The Sinner" and "Patriot."

JOHN NORVILLE (Screen Story by) is best known for writing the original spec script for the movie "Tin Cup," a movie he developed with longtime collaborator Ron Shelton (co-writer, director).

Norville has worked extensively in the feature industry, penning scripts for Warner Bros., Disney, Tri-Star, New Regency, Orion and Jerry Bruckheimer, as well as for several independent producers. He has written pilots for ABC, Warners Television and FX.

Norville currently has two features and a series in active development with partner Shelton, and the duo is set to commence work on a series set in New Orleans' notorious red-light district known as Storyville.

Norville graduated from Stanford where he majored in English/creative writing and earned a letter in golf.

JOSH GOLDSTEIN (Screen Story by) is an Emmy®-nominated writer/producer/creator who has been involved with many aspects of the entertainment business.

Goldstein has written numerous feature films for major studios. He and co-writer John Norville originally met when they co-wrote a pilot based on "Tin Cup," which was co-written with Norville and writer/director Ron Shelton.

Currently, Goldstein is producing the feature film "Stolen Girl," partnered with Oscar®-winning producer Frida

Torres-Blanco (“Pan’s Labyrinth”). A graduate of UCLA Film School, Goldstein began his career in his early 20s, by writing and producing George Burns’ last feature film, “18 Again.”

Goldstein began his career with overall deals at Viacom, MTM and Warner Bros., where he wrote pilots and series for every major network. After working three years on the series “Blossom” as supervising producer, he went on to become head writer and co-executive producer of such shows as “The Fresh Prince of Bel-Air,” “The Jamie Foxx Show,” “The Wayans Brothers” and “Sister, Sister.”

He also wrote, developed and produced the one-hour series “American Dreams” for NBC, numerous TV movies and independent films, and created the long-running syndicated series “Sweet Valley High.”

JOHN DAVIS, p.g.a. (Producer), is one of Hollywood’s most prolific producers, having produced more than 100 feature film and television projects. His movies have collectively grossed more than \$5 billion worldwide, with talent such as Dwayne Johnson (The Rock), Jennifer Lawrence, Will Smith, Tom Cruise, Ben Affleck, Denzel Washington, Arnold Schwarzenegger, Eddie Murphy and Samuel L. Jackson. In television, Davis has put 10 network series on the air in the last four years, including the international hit “The Blacklist.” Davis Entertainment currently has three TV series returning in the 2021-2022 season: “The Blacklist,” “Magnum P.I.” and “The Equalizer,” starring Queen Latifah, and is shooting a pilot for NBC called “Getaway.”

Davis’ recent productions include “Dolemite Is My Name,” the Eddie Murphy–starrer that was nominated for best comedy at the 77th Golden Globe® Awards and won the Critics Choice Award for best comedy; sci-fi thriller “The Predator”; the action comedy “Game Night,” starring Jason Bateman, Rachel McAdams and Kyle Chandler; the Oscar®-nominated biopic “Joy,” starring Jennifer Lawrence; the \$100 million-plus–grossing, micro-budgeted sci-fi thriller “Chronicle”; and the animated film “Ferdinand,” which was nominated for an Academy Award® for best animated feature.

His other film credits include “Mr. Popper’s Penguins,” starring Jim Carrey; the international adventure comedy hit “Gulliver’s Travels,” starring Jack Black; the sci-fi thriller “I, Robot,” starring Will Smith; the “Garfield” film franchise; “Courage Under Fire,” starring Denzel Washington and Meg Ryan; the blockbuster drama “The Firm,” starring Tom Cruise; “Waterworld,” starring Kevin Costner; the Jack Lemmon/Walter Matthau trilogy of “Out to Sea,” “Grumpy Old Men” and “Grumpier Old Men”; “Behind Enemy Lines,” starring Owen Wilson and Gene Hackman; John Woo’s “Paycheck,” starring Ben Affleck and Uma Thurman; and the “Predator” trilogy: “Predator,” starring Arnold Schwarzenegger, “Predator 2” and “Alien vs. Predator.” Next up in the “Predator” franchise is “Skulls,” the Predator origin story, currently shooting with Dan Trachtenberg directing.

Davis was honored as The Hollywood Reporter’s Producer of the Year in 2015 and ShoWest’s Producer of the Year in 2004. He also won two People’s Choice Awards, for “The Firm” and “Grumpy Old Men,” and his films have received several Academy Award® nominations.

Apart from his entertainment career, Davis’ successful business ventures also include Wetzel’s Pretzels and casual pizza franchise Blaze Pizza, one of the fastest-growing restaurant companies in America. His partners include basketball star LeBron James and Boston Red Sox co-owner Tom Werner. His newest food venture is Dave’s Hot Chicken, which opened in Hollywood in May 2017 and now has 14 stores, and will have 45 new stores by the end of 2021. Seventy-five new stores will open in 2022.

Davis was born and raised near Denver, Colorado. His passion for cinema began when, as a youth, he worked at a neighborhood movie theater and viewed up to 300 films a year. He graduated from Bowdoin College, attended

Amherst College and received an MBA from the Harvard Business School.

JOHN FOX, p.g.a. (Producer), is president of production at Davis Entertainment, a title he has held since joining the company in 2011. In the feature film arena, Fox produced the hit comedies “Game Night” and “Dolemite Is My Name” and executive produced “Joy,” which marked star Jennifer Lawrence’s third project with director David O. Russell.

On the television side, Fox conceived and executive produces the long-running NBC series “The Blacklist” and the new hit CBS drama “The Equalizer,” starring Queen Latifah, as well as the reboot of “Magnum P.I.,” going into its fourth season on CBS.

He transitioned to Davis Entertainment after a four-year stint as vice president of production for Twentieth Century Fox. During his tenure at the studio, Fox oversaw the development and production of several features under the Davis banner, notably “Mr. Popper’s Penguins,” along with other productions such as “Date Night,” “The Sitter” and Cameron Crowe’s “We Bought a Zoo.”

Fox, who earned a B.A. in English at UCLA (and interned in script analysis at Baumgarten/Prophet Entertainment during his college studies), began his career as a production assistant on the ABC series “Timecop” after sneaking onto Universal Studios’ lot and knocking on doors looking for work.

Fox joined DreamWorks in 2002 as director of development, graduating to production VP 18 months later. During his eight years at DreamWorks, Fox supervised the development and production of several projects including “Anchorman: The Legend of Ron Burgundy,” Michael Bay’s first “Transformers” film and the Eddie Murphy comedy “Norbit.”

As an active member of both AMPAS and the PGA, **BEAU FLYNN, p.g.a. (Producer)**, has been producing film and television for over 25 years. He has produced more than 35 films that have collectively grossed an outstanding \$3.5 billion at the worldwide theatrical box office. Flynn and his dynamic FlynnPictureCo. specialize in high-concept, tentpole studio productions that seek to reach audiences of all ages around the globe. FPC is currently under an overhead deal with New Line/Warner Bros. (WB), where the banner has had a deal for over 16 years.

After beginning his career working for an Academy Award®-winning producer, Flynn quickly went on to begin his own career as a film producer, receiving critical acclaim for independent films such as “Requiem for a Dream” (2000), “Tigerland” (2000), “The House of Yes” (1998) and “Choke” (2008). He easily transitioned into producing studio blockbusters and launched the “Journey to the Center of the Earth” (2008) franchise, the first feature film ever produced in HD3D. In 2015 Flynn successfully pitched and sold his own original idea, “San Andreas,” to New Line Cinema and Warner Bros. It went on to become WB’s most successful film of 2015 and grossed over \$475 million worldwide.

In 2018 Flynn brought two films to the global market that grossed over \$725 million worldwide combined. That year, April brought the monster smash “Rampage,” directed by Brad Peyton. The film stars Dwayne Johnson along with Oscar®-nominated actress Naomie Harris. The film held the top spot on the movie charts for back-to-back weeks, grossing over \$425 million worldwide. Months later, Flynn and writer/director Rawson Marshall Thurber brought Johnson back to the screen in “Skyscraper,” which grossed over \$300 million globally at the box office. “Jungle Cruise” is Flynn’s seventh collaboration with Dwayne Johnson.

Flynn also recently finished production on Netflix's biggest feature film to date, a film that created one of the highest bidding wars in Hollywood history: "Red Notice." The film, written and directed by Thurber, is a globetrotting action thriller starring Dwayne Johnson, Ryan Reynolds and Gal Gadot.

Flynn recently threw his hat into the superhero universe and began production on DC Comics' "Black Adam," partnering again with Johnson, director Jaume Collet-Serra and Seven Bucks Productions. The film will also star Aldis Hodge, Noah Centineo, Quintessa Swindell and Sarah Shahi, and is slated for release on July 29, 2022.

A few of FPC's past titles include "Baywatch" (2017), "Hercules" (2014), "Hansel & Gretel: Witch Hunters" (2013), "Journey 2: The Mysterious Island" (2012) and "The Rite" (2011). Upcoming projects include a supernatural thriller based on a true story titled "An Incident at Fort Bragg," an original sci-fi project titled "Stillwater" and the highly anticipated "Hello Kitty."

DANY GARCIA (Producer) is the founder, CEO and chairwoman of The Garcia Companies and TGC Management; chairwoman and owner of the XFL, an unmatched venture that made her the first woman to own an equal or majority ownership stake in a major professional sports league in the United States; founder of GSTQ; and co-founder of Seven Bucks Productions.

Newly launched, GSTQ is a polished-to-perform lifestyle brand, manifesting itself as a commerce platform, connecting like-minded individuals through a highly curated, ready-to-wear collection.

Crossing all entertainment verticals, Seven Bucks Productions is a multi-platform production company and digital studio pioneering innovative, original content for television, film, emerging technologies and digital networks, rooted in authenticity, strong storytelling and passion. Garcia looks beyond box-office numbers and focuses on how a project can make an international impression, create conversation and impact the social landscape as a whole.

Most recently, "Jumanji: The Next Level" (Sony Pictures Entertainment) became Seven Bucks' biggest opening weekend of all time, and fan-favorite "Fast & Furious" spin-off "Hobbs & Shaw" (Universal Pictures) set the record as the only 2019 title to lead the global box office for four weeks, racing past \$700 million worldwide. One of the most successful film and television producers in Hollywood, Garcia has generated over \$6 billion in global box-office revenue to date.

Seven Bucks has an ever-expanding slate of films that continue to dazzle international audiences. Garcia served as executive producer on one of Sony's highest-grossing films of all time, "Jumanji: Welcome to the Jungle" (Sony Pictures Entertainment), as well as "Rampage" (New Line Cinema) and "Skyscraper" (Legendary Entertainment/Universal Pictures). Additional producer credits include "Shazam!" (New Line Cinema) and "Fighting with My Family" (MGM), as well as the upcoming films "Red Notice" (Netflix), "Unstoppable" (101 Studios) and "Black Adam" (Warner Bros./New Line Cinema).

Simultaneously, Garcia has spearheaded Seven Bucks' slate of original shows, executive producing the acclaimed NBC biopic series "Young Rock"; HBO's most-watched half-hour series "Ballers"; HBO's No. 1 stand-alone documentary special "Rock and a Hard Place"; NBC's Season 1 and 2 of "The Titan Games"; BET's "Finding Justice"; CNN's "Soundtracks: Songs that Defined History"; Fuse's "Clash of the Corps"; as well as highly anticipated upcoming television projects on the Seven Bucks slate, including the Disney+ docuseries "Behind the Attraction," HBO's backyard wrestling show "Tre Cnt" and the feature-length documentary "Four Down."

HIRAM GARCIA, p.g.a. (Producer), is the president of production at Seven Bucks Productions and a film and television producer whose films have amassed over \$6 billion in box-office revenue. A trusted collaborator in the production process to Seven Bucks co-founders Dwayne Johnson and Dany Garcia, Hiram Garcia oversees all production operations from development to release. In addition to producing projects, Garcia ensures the team's mission of creating inspirational and motivational content for a global audience is achieved.

Garcia has served, or currently serves, as a producer on Seven Bucks Productions' tentpole movies, including such films as "Jumanji: The Next Level" (Sony Pictures Entertainment), "Fast & Furious Presents: Hobbs & Shaw" (Universal Pictures), "Rampage" (New Line Cinema), "Skyscraper" (Legendary Entertainment/Universal Pictures) and the upcoming films "Red Notice" (Netflix) and "Black Adam" (New Line Cinema).

Other film credits include box-office hits such as "Jumanji: Welcome to the Jungle" (Sony Pictures Entertainment), "Shazam!" (New Line Cinema) and "Fighting with My Family" (MGM), as well as "Furious 7" (Universal Pictures), "Central Intelligence" (New Line Cinema), "San Andreas" (Warner Bros.) and "Journey 2: The Mysterious Island" (New Line Cinema).

Garcia has also been instrumental in growing and producing Seven Bucks' roster of television projects, including the Rotten Tomatoes Certified Fresh comedy "Young Rock" for NBC; NBC's "The Titan Games"; HBO's "Ballers"; HBO's No. 1 stand-alone documentary special "Rock and a Hard Place"; BET's "Finding Justice"; CNN's "Soundtracks: Songs that Defined History"; Fuse's "Clash of the Corps"; and the forthcoming Disney+ docuseries "Behind the Attraction." Prior to joining Seven Bucks Productions, Garcia served as consulting writer for WWE's "The Rock" (2011-2013).

Beyond his immersive work in production, Garcia also likes to get behind his own camera and is an ambassador for legendary camera company Leica. He has always had a passion for photography and enjoys being able to capture resonant moments in unique ways. Garcia's work has been featured in print and digital media. He opened his first gallery in 2019, and in September 2020 Garcia debuted "The Rock—Through the Lens: His Life, His Movies, His World," a photography book published by St. Martin's Press showcasing 20 years' worth of Dwayne Johnson's life captured by Garcia himself.

Garcia was born and raised in New Jersey and is a graduate of the University of Miami, where he earned his bachelor's degree in music business and entertainment.

SCOTT SHELDON (Executive Producer) is a veteran creative executive with 15 years of experience in the entertainment industry. Currently he serves as senior vice president at producer Beau Flynn's FlynnPictureCo. The prolific film production company has a dual first-look deal with Warner Bros. and New Line Cinema. Currently, FlynnPictureCo. is in production on New Line/DC's highly anticipated superhero pic "Black Adam," starring Dwayne Johnson with Jaume Collet-Serra directing. Sheldon is serving as executive producer.

His most recent executive producer credits with FlynnPictureCo. include Netflix's globetrotting actioner "Red Notice," starring Dwayne Johnson, Ryan Reynolds and Gal Gadot, with Rawson Marshall Thurber directing. He also served as executive producer on iHeart Media's hit scripted podcast "Tomorrow's Monsters," starring John Boyega and Darren Criss, and associate producer for the Paramount comedy "Baywatch," starring Dwayne Johnson and Zac Efron.

Prior to FlynnPictureCo., Sheldon worked at the 20th Century Fox-based production company/financier New Regency Productions and the Disney-based production company Mandeville Films.

DOUG MERRIFIELD (Executive Producer) started out in the entertainment industry in television with his own company specializing in second unit work for one-hour TV shows. He then moved into feature-film production, his first credits being associate producer on “Free Willy” and “Free Willy 2: The Adventure Home,” and “Flipper.” For “Free Willy 3: The Rescue,” Academy Award®–nominated “Dolphins” and “Ocean Men,” he was co-producer.

His executive producer credits include “65,” “The Prom,” “Noelle,” “A Wrinkle in Time,” “The Shallows,” “The Finest Hours,” “One Direction: This Is Us,” “Metallica: Through the Never,” “Justin Bieber: Never Say Never,” “Hannah Montana & Miley Cyrus: Best of Both Worlds” and ESPN’s “Ultimate X.” He is currently executive producer on Universal’s “Strays.”

In addition to his producing credits, Merrifield was unit production manager on the first three blockbuster “Pirates of the Caribbean” films, “National Treasure,” “Chasing Mavericks” and “47 Ronin.”

Merrifield is a member of the Directors Guild of America (DGA), the Producers Guild of America (PGA) and the Academy of Television Arts & Sciences (ATAS).

FLAVIO LABIANO (Director of Photography) is a Spanish cinematographer. He studied at Instituto Oficial de Radio y Televisión in Madrid and the American Film Institute in Los Angeles, where he graduated with a Master of Fine Arts. His career spans the course of 30 years.

Labiano has been a frequent collaborator with director/producer Jaume Collet-Serra. Including “Jungle Cruise,” to date they have worked on five films together: “Unknown,” “Non-Stop,” “The Shallows” and “Goal II: Living the Dream.” His other recent projects include “Horizon Line,” directed by Mikael Marcimain; “Kidnap,” directed by Luis Prieto; and “The Gunman,” directed by Pierre Morel.

Labiano was nominated for a Goya (Spanish film award) for his work on the 1995 film “The Day of the Beast.” He is currently working with director Nimród Antal on “Retribution” for StudioCanal.

JEAN-VINCENT PUZOS (Production Designer) is a production designer with experience in architecture, plays, musicals, fashion shows, commercials and films. He was the head of the production design department at the French cinema school FEMIS for seven years.

Puzos has worked with many artists, including Yohji Yamamoto, Peter Bogdanovich, Andrew Niccol, Roland Emmerich, Brett Ratner, Fabrice du Welz and David Ayer. His film credits include “The Lost City of Z,” directed by James Gray; “The Childhood of a Leader,” directed by Brady Corbet; and “Amour,” directed by Michael Haneke.

Most recently, Puzos’ work was featured in Mona Fastvold’s “The World to Come,” which premiered at the 2020 Venice Film Festival and was a Spotlight Film at the 2021 Sundance Film Festival. He is currently working on a film for Universal Pictures.

JOEL NEGRON, ACE (Editor), is currently editing Chris Miller’s “The Afterparty” for Apple TV+. Some of his other more recent work can be seen in Director X’s “SuperFly,” Jaume Collet-Serra’s “The Shallows” and the third installment of the popular Marvel Thor franchise, “Thor: Ragnarok.”

Negron also cut Shane Black's "The Nice Guys," starring Ryan Gosling and Russell Crowe, as well as Jonathan Liebesman's 3D, sci-fi action-comedy "Teenage Mutant Ninja Turtles." Prior to "Turtles," Negron edited Michael Bay's action flick "Pain & Gain," marking his fifth collaboration with the director. Negron also worked on Phil Lord and Chris Miller's box-office smash "21 Jump Street," as well as Bay's "Transformers: Dark of the Moon." The two previously teamed up on "Transformers: Revenge of the Fallen," "Pearl Harbor" and "Armageddon." Other notable credits include "The Karate Kid," starring Jaden Smith, and "The Mummy: Tomb of the Dragon Emperor."

Negron's feature credits also include the gritty, inspirational film "Gridiron Gang," starring Dwayne "The Rock" Johnson, directed by Phil Joanou; Warner Bros.' remake of the classic film "House of Wax," for producer Joel Silver, directed by Jaume Collet-Serra; and the action film "xXx," starring Vin Diesel.

Negron has enjoyed a long and fruitful collaboration with Tim Burton, with whom he first worked as the first assistant editor on "Mars Attacks!" Negron then received an editor credit on the critically acclaimed "Sleepy Hollow" and the remake of "Planet of the Apes," before working with the director in 2003 on the fantastical "Big Fish." Prior to that, Negron earned his stripes as an additional or assistant editor on such notable films as James Cameron's "True Lies" and the Jerry Bruckheimer-produced "Gone in Sixty Seconds," "Enemy of the State" and "Con Air."

PACO DELGADO (Costume Designer) has earned numerous Academy Award®, BAFTA, Critics Choice, Costume Designers Guild and Satellite Award nominations throughout his career in the film industry, which has spanned more than 20 years.

Delgado has been a frequent collaborator of writer/director Álex de la Iglesia. To date, they have worked on five films together, from "800 Bullets" in 2002 to "Witching and Bitching" in 2013. He has worked with writer/director Pedro Almodóvar on two films, "Bad Education" and "The Skin I Live In," the latter for which he received a Goya Award nomination. Delgado also won Goya, Gaudí and European Film Awards for his costume designs on the black-and-white film "Blancanieves" ("Snow White") for writer/director Pablo Berger. His work on Alejandro González Iñárritu's "Biutiful," starring Javier Bardem, earned him an Ariel Award nomination.

Recently he has been working with many acclaimed directors. Delgado designed the costumes for the second and third installments in M. Night Shyamalan's "Unbreakable" trilogy, "Split" and "Glass." His fantastical designs can be seen in the Disney film "A Wrinkle in Time," directed by Ava DuVernay and based on the children's novel.

Most notably, Delgado received Academy Award® nominations for his costume designs in Tom Hooper's films "Les Misérables" and "The Danish Girl," the latter for which he also received a Costume Designers Guild Award. The two reunited for a third time on "Cats."

In addition to his many feature film accomplishments, Delgado is also a prolific costume designer for opera and theater productions. Drawing inspiration from the fashions of Greece, Rome, the Spanish court of Philip II and the 1930s, Delgado counts among his many influences: Velazquez, Goya, Ingres, Manet, Picasso, Rothko, Bill Viola, Murnau, Max Ophüls, Renoir, Billy Wilder, Preminger, Bach, Philip Glass, Shakespeare and Calderón de la Barca.

Based in Madrid, Spain, Delgado is fluent in English, Spanish, Catalan, French and basic German. He studied set and costume design at Institut del Teatre in Barcelona and completed a master's degree at Motley Theatre Design School in London.

Paco Delgado is a member of the Spanish cinema syndicate TACE and the Costume Designers Guild. He is currently working with director Chad Stahelski on Paramount's "John Wick 4."

JIM BERNEY (VFX Supervisor) is an Academy Award®–nominated freelance visual effects supervisor. His most recent works include visual effects supervising for Warner Bros.’ “Aquaman” and the “Minecraft” movie, as well as Legendary’s “Pacific Rim: Uprising.” As one of the four founding partners, Berney was the president and head of studio for Pulse Evolution, a creatively driven, digital production and IP company, established to produce specialized, high-impact applications of computer-generated human likenesses for use in entertainment, life sciences, education and telecommunication. Pulse was the company responsible for bringing Michael Jackson to the 2014 Billboard Music Awards show.

In 2013 Berney started his own visual effects company, WormStyle. A small company dedicated to high-level compositing for feature films, WormStyle was responsible for nearly 100 shots for “Divergent,” a Lionsgate project where he acted as the principal visual effects supervisor. Before starting his own company, Berney acted as the head of studio for Digital Domain Florida. There he was faced with the challenge of coordinating the efforts of four visual effects–related disciplines: computer generated features, visual effects for feature films, 3D stereo conversion and military simulation.

In 2008 Berney relocated to Imageworks New Mexico to provide creative supervision and direction for all artists in the Albuquerque office. In addition to his regular supervisory responsibilities on projects, he served as general manager for the first two years of the facility’s infancy, before being dedicated full time to “Green Lantern.” Berney acted as the principal visual effects supervisor for “Green Lantern,” where he oversaw the designs and creation of the Green Lantern Corps, their suits and constructs, plus the stunning environments in and around the alien planet of Oa. Before “Green Lantern,” Berney was the visual effects supervisor on “Eagle Eye,” where he oversaw 250 visual effects shots including a full 360-degree view of the inside of the supercomputer and a heart-stopping chase through a Chicago tunnel with an all-CG spy plane.

Just prior to “Eagle Eye,” Berney served as the visual effects supervisor on “I Am Legend,” where his team was responsible for over 800 shots, including a fully digital replication of New York City and complete digital “infected” humans.

Berney joined Imageworks in 1996 and served as visual effects and CG supervisor on several notable projects. He supervised the creation of over 500 shots for the Academy Award®–nominated “The Chronicles of Narnia: The Lion, the Witch and the Wardrobe,” for which he was nominated for the Oscar® for outstanding achievement in visual effects. In 2004 Berney was visual effects supervisor on the IMAX version of the state-of-the-art performance capture feature “The Polar Express.” He was responsible for supervising the conversion of over 780 shots from the beautiful traditional 2D version of the film into the large-format 3D IMAX version. Previously, Berney was the visual effects supervisor on “The Matrix Reloaded,” “The Matrix Revolutions,” “The Lord of the Rings: The Two Towers” and “Harry Potter and the Sorcerer’s Stone.” Berney also served as CG supervisor for “Hollow Man” (2000 Academy Award® nominee, best visual effects).

In 1998 Berney was an invaluable member of the Imageworks team as CG supervisor on the feature film “Stuart Little” (1999 Academy Award® nominee, best visual effects), having been involved in the development of the costuming technology. The cloth dynamics utilized on the film enabled the design, building and simulation of 13 costumes for three CG characters. He also supervised the development of the versioning and publishing system and co-supervised the development of the lighting pipeline, which facilitated the seamless integration of the Stuart Little character into live-action scenes. Before the groundbreaking “Stuart Little,” Berney served as CG supervisor on the feature film “Godzilla” and was lighting lead on “Starship Troopers” (1997 Academy Award® nominee, best visual effects) and “Anaconda,” during which he developed rendering tools and the pipeline for photorealistic lighting techniques.

Prior to joining Imageworks, Berney worked at MetroLight, where he was a research technical director and part of the software development team, authoring flocking software for “Batman Forever” and procedural natural phenomenon lighting software for “Under Siege 2” and “Mortal Kombat.”

Berney began his career working for DARPA as an ADA programmer for a large software engineering consortium. He received his master’s degree in computer science from California Polytechnic, San Luis Obispo, specializing in the research and development of a new global illumination paradigm. He majored in computer science and economics at the University of California, Irvine, focusing in AI research. He also studied computer architectures at the Royal Institute of Technology, Stockholm, Sweden.

JAKE MORRISON (VFX Supervisor) is currently acting as both second unit director and overall visual effects supervisor for Marvel Studios’ upcoming blockbuster “Thor: Love and Thunder.”

Morrison supervised, shot and designed the visual effects for Marvel Studios’ blockbuster hit “Thor: Ragnarok.” Directed by Taika Waititi, the film clocked in at nearly 2,700 shots and resulted in a 2018 Critics Choice Award nomination for best visual effects.

Prior to this, Morrison delivered Marvel Studios’ “Ant-Man,” directed by Peyton Reed, earning a BAFTA nomination for special visual effects. As VFX supervisor on Alan Taylor’s “Thor: The Dark World,” he shared a Saturn Award nomination from the Academy of Science Fiction, Fantasy and Horror Films. He began his tenure with Marvel Studios over 10 years ago as second unit supervisor on Joss Whedon’s “The Avengers.”

Morrison has been blending photography and computer graphics for over 25 years. Pursuing an early interest in creating real-time visuals to be performed alongside live music, Morrison taught himself a graphical programming language and learned video-sampling techniques. Since then he has pursued a career as a VFX/CG supervisor as well as a lead compositor on many tentpole films, including Peter Jackson’s Oscar®-winning “The Lord of the Rings: The Two Towers” and Zack Snyder’s “300,” as well as numerous commercial and television credits.

Other motion picture credits (in assorted VFX roles) include “Mission: Impossible II,” Sam Raimi’s “Spider-Man,” a trio of projects for the Wachowski siblings (“Speed Racer,” “The Matrix Reloaded” and “The Matrix Revolutions”), “Charlie’s Angels: Full Throttle” and “Harry Potter and the Sorcerer’s Stone.”

JAMES NEWTON HOWARD (Music by) is one of the film industry’s most versatile and honored composers, with a career spanning over 30 years and encompassing more than 140 film and television projects. He is an eight-time Oscar® nominee, and Emmy® and GRAMMY® winner. Howard has also been honored with ASCAP’s prestigious Henry Mancini Award for Lifetime Achievement and the BMI ICON Award.

As a record producer, arranger and songwriter, he has collaborated with some of pop’s biggest names, including Elton John; Crosby, Stills & Nash; Barbra Streisand; Earth, Wind and Fire; Bob Seger; Rod Stewart; Toto; Glenn Frey; Diana Ross; Carly Simon; Olivia Newton-John; Randy Newman; Rickie Lee Jones; and Chaka Khan.

In 1985 he was offered his first film, “Head Office,” and he quickly knew he had found his calling. He has since created the scores for a broad range of films, recently including “Fantastic Beasts: The Crimes of Grindelwald,” “The Nutcracker and the Four Realms,” “Red Sparrow,” “Roman J. Israel, Esq.,” “Detroit,” “Fantastic Beasts and Where to Find Them,” all four installments of “The Hunger Games” franchise, “Concussion,” “Nightcrawler” and “Maleficent.” His long list of credits also includes “Snow White and the Huntsman,” “The Bourne Legacy,”

“Salt,” “Water for Elephants,” “Batman Begins,” “Collateral,” “Snow Falling on Cedars,” “Outbreak,” “The Village,” “Hidalgo,” “Peter Pan,” “Wyatt Earp,” “Lady in the Water,” “The Sixth Sense,” “Unbreakable,” “Freedomland,” “Dinosaur,” “Treasure Planet,” “Signs,” “Falling Down,” “Primal Fear,” “Glengarry Glen Ross,” “Waterworld,” “The Devil’s Advocate,” “Dave” and “Pretty Woman,” among many others. In 2017 Howard completed his first live concert tour, “3 Decades of Music for Hollywood,” visiting 15 European cities, with the premiere being held at the Royal Albert Hall.

In addition to his contributions to film and television music, Howard has written a number of concert works. He has written two pieces for the Pacific Symphony: “I Would Plant a Tree,” which debuted in 2009; and his “Concerto for Violin and Orchestra,” which premiered in 2015, featuring renowned violinist James Ehnes. He was also commissioned to write one of the encores for Hilary Hahn’s collection “In 27 Pieces: The Hilary Hahn Encores,” entitled “133 ... At Least.” His chamber work entitled “they have just arrived at this new level” was commissioned and premiered in 2018 by the Seattle Chamber Music Society, of which James Ehnes is principal violinist and artistic director. Most recently, his “Concerto for Cello and Orchestra” was premiered with the Los Angeles Chamber Orchestra.

His upcoming film project is the third installment of the “Fantastic Beasts” franchise.

Born and raised in Los Angeles, **JD SCHWALM (Special Effects Supervisor)** grew up putting his wandering imagination and tinkering hands to good use under the hoods of old race cars and vintage speedboats. From the time he was a small boy, Schwalm began visiting his father, renowned special effects wizard Jim Schwalm, on movie sets around the world. It was there that he learned his craft at the knees of some of the most experienced and innovative special effects technicians in the field.

Since then, Schwalm has created his own legacy. Beginning as a technician, he worked his way up to foreman and eventually landed his first special effects coordinator role on the teen comedy “Fired Up!” Soon after he began coordinating larger projects such as “The Muppets,” “Teenage Mutant Ninja Turtles: Out of the Shadows” and “Avatar 2.”

In 2012 Schwalm opened Innovation Workshop, Inc., where he continues to create the special effects for numerous TV shows and feature films. In 2019 Schwalm’s work on Damien Chazelle’s “First Man” earned him an Academy Award® for visual effects. In addition to “First Man,” most recently his effects can be seen in “The Fate of the Furious,” “Jumanji” 1 and 2, “Fast & Furious Presents: Hobbs & Shaw” and on HBO’s series “Lovecraft Country.” He last worked for director Rawson Thurber on his Netflix film “Red Notice.”

His work will next be seen in “Matrix 4” and “Bullet Train.” He is currently in the middle of principal photography for “Black Adam.”

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