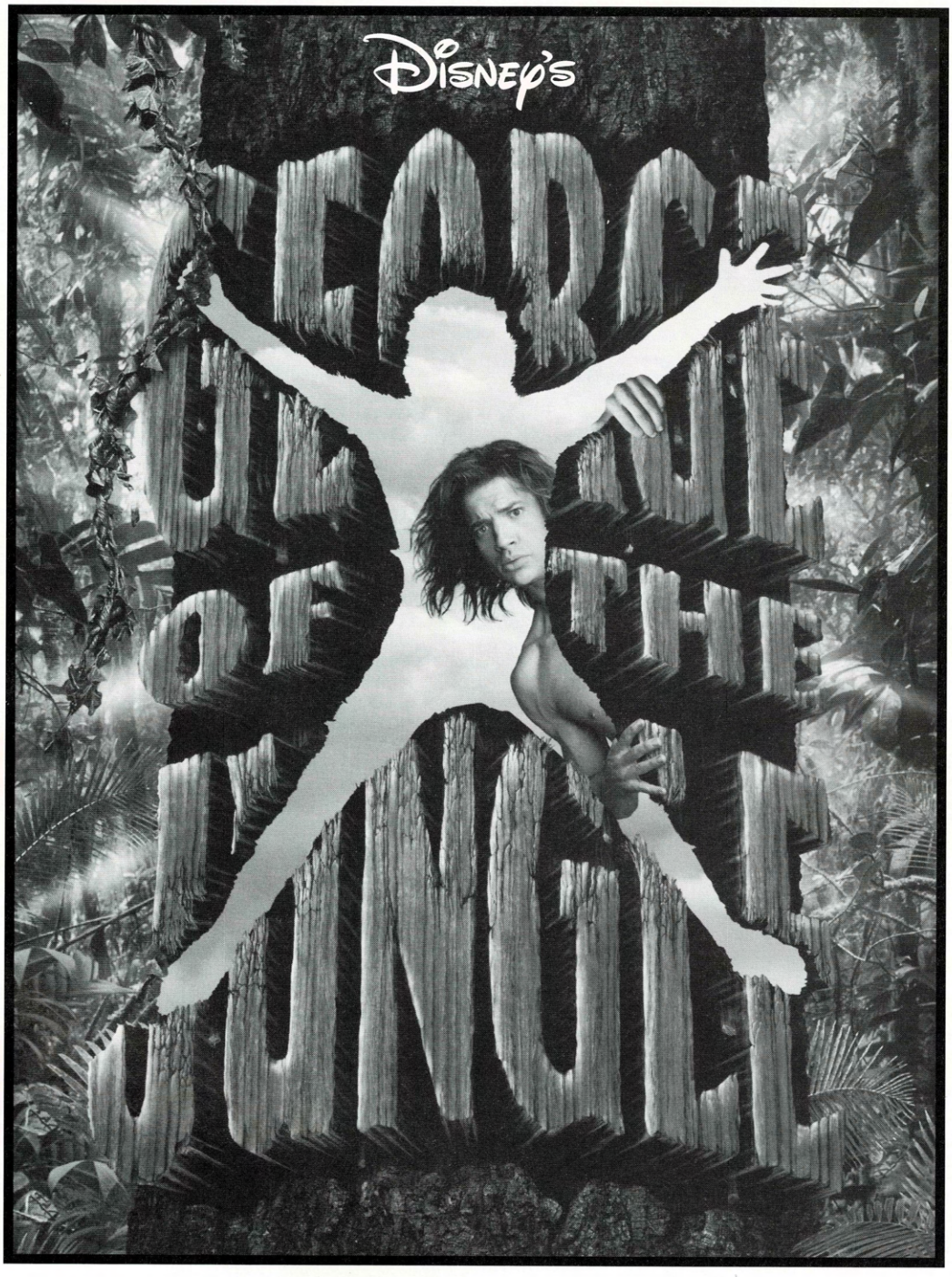
BRENDAN FRASER



WALT DISNEY PICTURES presents BRENDAN FRASER "GEORGE OF THE JUNGLE" A MANDEVILLE FILMS AVNET/KERNER Production A SAM WEISMAN Film

LESLIE MANN THOMAS HADEN CHURCH HOLLAND TAYLOR RICHARD ROUNDTREE and JOHN CLEESE as the voice of an ape named Ape

Music by MARC SHAIMAN Co-Producer LOU ARKOFF Executive Producer C. TAD DEVLIN

Special Creature Effects by JIM HENSON'S CREATURE SHOP Visual Effects by DREAM QUEST IMAGES Edited by STUART PAPPÉ ROGER BONDELLI, A.C.E.

Production Designer STEPHEN MARSH Director of Photography TOM ACKERMAN, A.S.C.

Based Upon Characters Developed by JAY WARD Story by DANA OLSEN Screenplay by DANA OLSEN and AUDREY WELLS Produced by DAVID HOBERMAN JORDAN KERNER and JON AVNET Directed by SAM WEISMAN

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

Soundtrack available on cassettes & compact discs from Walt Disney Records

www.georgeofthejungle.com

DOLBY DIGITAL IN SELECTED THEATRES

Distributed by BUENA VISTA PICTURES DISTRIBUTION
©DISNEY ENTERPRISES, INC.

Walt Disney Pictures

THIS MATERIAL IS ALSO AVAILABLE ONLINE AT http://www.movies.com/press LOGIN NAME: press PASSWORD: swinger

CAST

George . . . BRENDAN FRASER
Ursula Stanhope . . . LESLIE MANN
Lyle Van de Groot . . . THOMAS HADEN CHURCH
Kwame . . . RICHARD ROUNDTREE
Max . . . GREG CRUTTWELL
Thor . . . ABRAHAM BENRUBI
Beatrice Stanhope . . . HOLLAND TAYLOR
Betsy . . . KELLY MILLER
Arthur Stanhope . . . JOHN BENNETT PERRY
Voice Of An Ape Named "Ape" . . . JOHN CLEESE
N'Dugu . . . MICHAEL CHINYAMURINDI
Kip . . . ABDOULAYE N'GOM
Bateke . . . LYDELL CHESHIER
The Narrator . . . KEITH SCOTT
Male Guests at Party . . . SPENCER GARRETT
JON PENNELL
Ursula's Friends . . . LAUREN BOWLES
AFTON SMITH
SAMANTHA HARRIS
Lion . . . JOSEPH, KALEB, BONGO
Shep . . . TAI
Tookie . . . TOOKIE, SCOOPER, HOPPER
Little Monkey . . . BINX, ZACHERY, EMELY
Ape Body Actor . . . NAMEER EL-KADI
Mercenaries . . . HANS SCHOEBER
ALEXANDER DENK
SVEN-OLE-THORSEN
Jailer . . . RODNEY JOHNSON
TV Weatherman . . . PETER F. GIDDINGS, C.C.M.
TV Anchor . . . TERILYN JOE
Cameraman . . . MICHEL CAMUS
TV Reporter . . . VALERIE PERRI
Mayor Willie L. Brown, Jr. . . . HIMSELF
Perfume Lady . . . CARRIE ZANOLINE
Fireboat Captain . . . GARRETT GRIFFIN
Bongo Drummers at Dance Studio . . . HARVE COOK
ARISTIDE SUMATRA
George Jr. . . . NOAH JOHN CARDOZA
BENJAMIN JOHN CARDOZA

Gorilla Choreographer . . . JOHN ALEXANDER
Gorilla Body Actors . . .

TOM FISHER	PHILIP TAN
JODY ST. MICHAEL	LEIF TILDEN

Ape Puppeteer . . . ROBERT TYGNER
Puppeteers . . .

MICHELAN SISTI	JULIANNE BUESCHER
PONS MAAR	PETER HURST
PETER ABRAHAMSON	DUKE K.W. CULLEN
GIL CORREA	MICHAEL SCANLAN

Stunt Coordinator . . . PHIL ADAMS
George Stunt Double . . . JOEY PRESTON

George Parachutist Stunt Double . . . JEFFREY JONES
Ursula Stunt Doubles . . . NANCY THURSTON
TRICIA PETERS
Lyle Stunt Doubles . . . TIM RIGBY
STEVE BLALOCK
Max Stunt Double . . . SETH ARNETT
Thor Stunt Double . . . MARK GINTHER
Stunts . . .

JOHN EVANKO	PATRICK McGROARTY
PAT ROMANO	CHARLIE SAMMUT
STEVE CHAMBERS	MICKEY WHITE
EDDY DONNO	GEORGE MARSHALL RUGE
JOHN C. MEIER	J.N. ROBERTS
LADETTE RUPLINGER	JEFF EVANS
DANNY EPPER	KEVIN L. JACKSON

MICHAEL VENDRELL

Aerial Flight Coordinator . . . ROBERT "BOBBY Z" ZAJONC
Skydiving Supervisors . . . MARK "SHOOBI" KNUTSON
GUY MANOS

Dancers . . .

DENISE HOLLAND	ANNE FLETCHER
KRISTIE CANAVAN	SAL VASSALO
MELANIE GAGE	AURORAH ALLAIN
DIANE MIZOTA	LISA RATZIN
JOIE SHETTLER	SHARON FERROL
TARA SCHWARTZ	ROBBIN TASHA-FORD

TECHNICAL CREDITS

Directed by . . . SAM WEISMAN
Produced by . . . DAVID HOBERMAN
JORDAN KERNER and JON AVNET
Screenplay by . . . DANA OLSEN
and
AUDREY WELLS
Story by . . . DANA OLSEN
Based Upon Characters Developed by . . . JAY WARD
Director of Photography . . . THOMAS ACKERMAN, A.S.C.
Production Designer . . . STEPHEN MARSH
Edited by . . . STUART PAPPÉ
ROGER BONDELLI, A.C.E.
Music Composed and Adapted by . . . MARC SHAIMAN
Executive Producer . . . C. TAD DEVLIN
Visual Effects Supervisor . . . TIM LANDRY
Co-Producer . . . LOU ARKOFF
Costume Designer . . . LISA JENSEN
Casting by . . . AMANDA MACKEY JOHNSON
and
CATHY SANDRICH

Unit Production Managers . . . FREDRIC B. BLANKFEIN
. . . C. TAD DEVLIN
First Assistant Director . . . K.C. COLWELL
Second Assistant Director . . . XOCHI BLYMYER
Second Unit Director/Second Unit Director of Photography . . . STEVE BOYUM
Associate Producers . . . TERRY AUSTIN
PAULA ENDARA
Choreographer . . . ADAM SHANKMAN
Art Directors . . . DAVID HABER
MARK ZUELZKE

Set Decorator . . . KATHRYN PETERS
Leadman . . . GREGORY J. WILKINSON
Co-Leadman . . . LARRY A. CORNICK
On Set Dresser . . . DAVID ELTON
Costume Supervisor . . . KEITH LEWIS
Costumer . . . TERRY ANDERSON
Makeup Designed by . . . BEN NYE, JR.
Key Hair Designs by . . . ROBERT L. HALLOWELL II
Makeup Artist . . . HEIDI SEEHOLZER
Hairstylist . . . VONI HINKLE
Camera Operator . . . DOUGLAS RYAN
First Assistant A Camera . . . STEVE HILLER
Second Assistant A Camera . . . LINDA GACSKO
Steadicam/B Camera Operator . . . GERRIT DANGREMOND
First Assistant B Camera . . . EDWARD A. GUTENTAG
Second Assistant B Camera . . . PAUL DEMARTE
Loader . . . DOUGLAS M. POLITO
Script Supervisor . . . SUZAN D. LOWITZ
Production Sound . . . DAVID KELSON
Boom Operator . . . JEFFREY HUMPHREYS
Cableperson . . . RON LONG
Video Assist . . . STEVEN J. MIKOLAS
Chief Lighting Technician . . . STUART SPOHN
Assistant Chief Lighting Technician . . . JAMES THORPE
Electricians . . .

FRED WHITE	BRET ACQUISTAPACE
PAUL SANTOS	ROBERT FERRARA
JOSEPH HANES	JAMES KOHLER

Rigging Gaffer . . . GREGORY N. CANTRELL
Rigging Best Boy . . . GISTHAN (SANDY) SENEVIRATNE
Riggers . . . CHRISTOPHER LAMA
JOHN SCALZO
Key Grip . . . TED RHODES
Best Boy Grip . . . BRUCE CHIMEROFSKY
Dolly Grip . . . KURT YOUNG
Grips . . .

JIM SALDUTTI	RICHARD BROWN
JAMES M. DUGGAN	JEFF GOLDBERG
TONIA KAY ROBINSON	TED M. LEWIS
LISA HARPER	JESS MEXIA

JAMES F. ROORDA

Key Rigging Grip ..... ART BARTELS
Best Boy Rigging Grip ..... R. SCOTT JUDGE
Greens Coordinator ..... MICHAEL D. COMBS
Greens .....
JOHN CRIDER — HUGO HERRERA
DIANA COMBS — CHARLES PRIDMORE
ERIC SPRINGER — JESS ANSCOTT
FELIX AGUILAR — JEFF ARNDT
JASON CAMPBELL — KIRK ESSIAMBRE
MARI PHILLIPS

Property Master ..... CHRIS UBICK
Assistant Prop Master ..... TOM ALTOBELLO
SPFX Coordinator ..... JON G. BELYEU
SPFX Technicians .....
JAMES NAGLE — MIKE WEVER
JAY BARTUS — ROSS YOUNG
JEFFREY C. MACHIT — HAL SELIG
KEN EBERT — PAUL J. SABOURIN
M. KAM COONEY — CHRIS BURTON
A.J. THRASHER — ROBERT ROSS
MIKE SMITH — RICHARD KENNEDY
MARK W.J. BORG — ALAN B. HAFEMANN
JEFF STONSKAS — NICHOLAS RADELL
NICHOLAS J. HORVATICH II — DONALD HATHAWAY

Wire Effects Coordinator ..... ROBERT HARMAN
Wire Effects Technicians ..... CORNELIUS CARROLL
DANNY CADOW
Production Coordinator ..... TRACY L. KETTLER
Assistant Production Coordinators ..... HEATHER SANDS
BARBARA CASNER
Production Secretary ..... MICHAEL VORNDRAN
Production Assistants .....
JENNIFER WILSON — MARI GILL
KERRIC MACDONALD — NICOLE P. HEARON
EDDY GUMIENIK — MICHAEL ESTRELLA
MICHAEL CHACAMATY

2nd 2nd Assistant Director ..... DARRELL WOODARD
DGA Trainee ..... TIM ENGLE
Animal Coordinator ..... GARY GERO
Head Animal Trainer ..... LARRY MADRID
Tai Handlers ..... GARY JOHNSON
CARRI JOHNSON
Animal Trainers .....
LARRY PAYNE — APRIL MACKIN
JIM WARREN — RICK GLASSY
MICHAEL HACKENBERGER — CHARLIE SAMMUT

Assistants to Mr. Hoberman ..... TRILBY SHEESER
KRISTIN PARKER
Assistants to Mr. Kerner ..... ALISON TRELEAVEN
CHRIS GAIMAN
SIBI BLAZIC
Assistant to Mr. Weisman ..... MARA GELLMAN
Assistant to Mr. Avnet ..... RENATA ADAMIDOV
Assistant to Mr. Devlin ..... RUTH IRVINE-HAUER
Assistant to Mr. Arkoff ..... JEAN M. MANINGER
Assistant to Mr. Fraser ..... JULIE ZELLMAN
AKCO Administrator ..... CAROL CHACAMATY

Set Designers .....
LES GOBRUEGGE — JOE ALTADONNA
JOHN D. JEFFRIES — MARK HABER

Construction Coordinators ..... W. WAYNE WALSER
DANIEL BREWER
Construction Foremen ..... TERRY KEMPF
STEVE KALLAS
Lead Scenic ..... JO LUMPKIN DUNNE
Paint Foreman ..... RICK BERNOS
Storyboard Artists .....
ANTHONY ZIERHUT — MICHAEL SARLEY
DAVID E. DUNCAN — ARTHUR LEE

Illustrators ..... DONNA CLINE
JANET KUSNICK
RONALD D. HERBST

Cartoonists ..... SERGIO ARAGONES
JACK WHITE
Production Accountant ..... MICHAEL McCORMICK
First Assistant Accountant ..... LINDEN WINELAND JOHNSON
Second Assistant Accountant ..... JOHN CATRON
Post Production Accountant ..... CONNIE McALONEY
Location Manager ..... PHILLIPS "FLIP" WYLLY, JR.
Assistant Location Manager ..... MAUNI P. CAVES
On Set Medic ..... B.J. SMITH
Catering ..... KEN AND ART'S CATERING
Craft Service ..... RONALD E. HAIRSTON
Unit Publicist ..... DAVID LINCK
Still Photographer ..... MARSHA BLACKBURN-LA MARCA
Transportation Coordinator ..... EDDIE LEE VOELKER
Transportation Captain ..... WAYNE ROBERTS
Akela Crane Technicians ..... MICHAEL GOUGH
RICHARD JOHNSON
Super Technocrane Technicians ..... JOHN PENDER
CHRIS KIM
Swahili Translator ..... ANGALUKI MUAKA
Brendan Fraser Stand-In ..... ROB McCABE
Leslie Mann Stand-In ..... KIRSTON MANN
Extras Casting ..... JEFF OLAN - RAINBOW CASTING
Casting Associates ..... LIZ LANG
MIA LEVINSON
Personal Trainers to Brendan Fraser ..... RODNEY JOHNSON
PHILLIP GOGLIA

Special Creature Effects by
JIM HENSON'S CREATURE SHOP

Creative Supervisor ..... DAVID BARRINGTON HOLT
General Manager ..... MATT J. BRITTON
Project Manager ..... SALLY RAY
Lead Designer ..... PETER BROOKE
Sculptors .....
JOHN BROWN — RALPH CORDERO
CHRIS HANSON — STEVE KOCH
MARK WAHLBERG

Mold Department Supervisor ..... PHIL JACKSON
Moldmakers ..... LARRY ADDISON BORTOLOTT
MATT "CHIEF" FLESHER
MATT SINGER
Foam Tech ..... JOSH YATES
Gorilla Costume Designer ..... CAMILLA HENNEMAN
Lead Set Gorilla Designer ..... CAROL JONES
Gorilla Costumers .....
LEAH AIKEN — SUSAN COX
ERICA FREEMAN — MARIAN KEATING
JULIE ZOBEL

Fabricators .....
RICK CEDILLO — LISA CORDERO
SUSAN SPECTOR — MARIANA TIANA

Finishers ..... DUKE CULLEN
ROBIN DUFAY
Hair Techs ..... KARIN HANSON
JEFF HIMMELL
KATE STUDLEY
Seamers ..... KAREN CARMICHAEL
BRIAN DOOLEY
CARL SWANSON
Lead Mechanic ..... MIKE SCANLAN
Mechanics .....
PETER ABRAHAMSON — JOHN BIGGS
GIL CORREA — KEN WALKER

Machinist ..... MARK GOLDBERG
..... JAKE LEE
Electronics Department Supervisor ..... JEFF FORBES
On Set Electronics Supervisor ..... MARK ROSS
Electronics Tech ..... CHERYL BLAKE

Hair and Cosmetics Techs ..... JACK BRICKER
MARLENE STOLLER
Special Lens Optometrist ..... DR. JONATHAN GORDING
Contact Lens Tech ..... DAVID HOGAN BAUR
Production Coordinator ..... JIM EDSON

Production Assistants . . . . . DEBBIE GEORGE
MICHELLE OPSETH
BRIAN YANISH

Visual Effects by
DREAM QUEST IMAGES

Visual Effects Producer . . . . . DAVID McCULLOUGH
DQI Executive Producer . . . . . KEITH SHARTLE

Visual Effects Coordinator . . . . . DEBORAH A. NIKKEL
3DAnimation Supervisor . . . . . PAUL JORDAN
3D Character Animators . . . . . STEWARD BURRIS
SPENCER LEVY
BRUCE WRIGHT
3D Animator . . . . . R. CHRISTOPHER BIGGS
3D Effects Artists . . . . . MUQEEM KHAN
MICHAEL A. RAMIREZ
2D Compositing Supervisor . . . . . DAVID LAUER
Digital Compositors . . . . .

JOHN HUIKKU	FRANK MAURER
TONY NOEL	TIM SASSOON

3D Texturing and Paint . . . . . MARK SIEGEL
3D Modeler . . . . . HAL LEWIS
Digital Color Timer . . . . . JAY COX
Visual Effects Editor . . . . . JOSEPH YANUZZI
Negative Cutter . . . . . CYNTHIA FEYRER
Data Management . . . . . MARK DAWSON
HANK BARRIO
Scanning & Recording Technicians . . . . . RICK LOPEZ
DOUG DELANEY
MARC CANAS
Digital Systems Administration . . . . . JAMES HEALY
JOHN KENNEDY
PAUL TAKAHASHI
Digital Operations Manager . . . . . MIKE GUNNING
Head of Digital Technology . . . . . ROB BURTON
Digital Department Supervisor . . . . . MITCH DOBROWNER
Art Department Supervisor . . . . . ALLEN BATTINO
Illustrator . . . . . MIKE MEAKER
Electronics Supervisor . . . . . FRED IGUCHI
Electronic Technician . . . . . JOSEPH HAGEY
Camera Technician . . . . . SHAWN JOLICOEUR
Production Services Coordinator . . . . . ROBERT J. CAMPOS
Model Builders . . . . . THOMAS J. PROSSER
VIEWPOINT DATALABS, INT'L.

Additional Digital Visual Effects by . . . . . CIS HOLLYWOOD
CIS Executive Producer . . . . . C. MARIE DAVIS
CIS Senior Producer . . . . . JOE MATZA
CIS Technical Supervisor . . . . . BILL FEIGHTNER
CIS Producer . . . . . PATTI MAUCK
Digital Wire Removal . . . . . D•REZ HOLLYWOOD

POST PRODUCTION

Additional Editor . . . . . KENT BEYDA
First Assistant Editor . . . . . PAISLEY PAPPÉ
Avid Assistant . . . . . JUSTIN BOURRET
Assistant Editors . . . . . MICHAEL MAHONEY
NATHAN FITZGERALD
STEVEN MOE
Apprentice Editor . . . . . DENNY THORLAKSEN
Visual Effects Producer . . . . . CHARLES L. FINANCE
Visual Effects Editor . . . . . KATE CROSSLEY
Post Production Assistants . . . . . PATRICK HART
PETER PAV
Sound Design & Supervising
Sound Editors . . . . . TIM CHAU, M.P.S.E.
TODD TOON
Sound Editors . . . . .

JIM BROOKSHIRE	DAVID KERN
NILS C. JENSEN	NANCY MACLEOD
DOUG JACKSON	DON MALOUF, M.P.S.E.
ALBERT GASSER	JOE MILNER
JON TITLE	KURT N. FORSHAGER

Supervising ADR Editor . . . . . CHRISTOPHER T. WELCH

ADR Editors . . . . .

PETRA BACH	SCOTT BURROW
AVRAM D. GOLD, M.P.S.E.	FRED JUDKINS, M.P.S.E.
VAL KUKLOWSKY	RENEE TONDELLI

First Assistant Sound Editor . . . . . CARMEN HOCSON BAKER
Assistant Sound Editor . . . . . MARK A. TRACY
Digital Layback . . . . . RICK BUTZ
Digital Technical Support . . . . . DAN RICHEY
Special Vocal Effects by . . . . . FRANK WELKER
Voice Casting . . . . . LEIGH FRENCH
Re-Recording Mixers . . . . . TERRY PORTER, C.A.S.
MEL METCALFE
DEAN A. ZUPANCIC
Dubbing Recordist . . . . . JEANETTE BROWING
PDL . . . . . JUDY NORD
ADR Mixer . . . . . DOC KANE
ADR Recordist . . . . . MIKE BOUDRY
Foley Mixer . . . . . SCOTT WEBER
Foley Artists . . . . . JOAN ROWE
SEAN ROWE
Re-Recorded by . . . . . BUENA VISTA SOUND
Executive in charge of Music for the
Walt Disney Motion Pictures Group . . . . . KATHY NELSON
Music Supervisor . . . . . MARC SHAIMAN
Music Scoring Mixers . . . . . DENNIS SANDS
ROBERT FERNANDEZ
Score Recorded at . . . . . TODD-AO SCORING STAGE
PARAMOUNT M SCORING STAGE
SIGNET SOUNDELUX STUDIOS
Orchestrations by . . . . . JEFF ATMAJIAN
FRANK BENNETT
PATRICK RUSS
Additional Orchestrations by . . . . .

BRAD DECTER	JOHN KULL
JIMMY VIVINO	DAVID DEPALO

Orchestra Conducted by . . . . . ARTIE KANE
Orchestra Contractor . . . . . SANDY DE CRESCENT
Music Programmer . . . . . NICK VIDAR
Music Preparation . . . . . JO ANN KANE
Supervising Music Editor . . . . . SCOTT STAMBLER
Additional Music Editing . . . . . DAN DIPRIMA
Assistant Music Editor . . . . . MARK HERMAN
Additional Title Design . . . . . BRIAN KING
Opticals and Additional Titles . . . . . BUENA VISTA IMAGING
Optical Supervisor . . . . . MARK DORNFELD
Optical Line Up . . . . . WILLIAM KOSHOWANY
Optical Camera . . . . . JAMES MANN, SOC
Negative Cutter . . . . . BUENA VISTA NEGATIVE CUTTING
Color Timer . . . . . DAVID ORR

Opening Title Design by . . . . . BOB KURTZ

Animation by . . . . . KURTZ & FRIENDS

Aerial Cameras provided by . . . . . SPACECAM SYSTEMS, INC.
Remote Head Systems Provided by . . . . . GEO FILM GROUP
Enlouva Cranes provided by . . . . . SHARK PRODUCTION SERVICES
. . . . . PRECISION CAMERA SUPPORT
Super Technocrane provided by . . . . . TELESCOPIC CRANE CORP.
Akela Crane provided by . . . . . FLUID IMAGES, INC.
Dollies by . . . . . J. L. FISCHER

SECOND UNIT

First Assistant Director . . . . . RICK R. JOHNSON
Second Assistant Director . . . . . NUNZIO FAZIO
Camera Operator . . . . . MICHAEL FERRIS
First Assistant Camera . . . . . ANNIE McEVEETY
Second Assistant Camera . . . . . MARY STANKIEWICZ
Loader . . . . . ED DALLY
Aerial Camera Operator . . . . . KURT SODERLING
Production Coordinator . . . . . KERRY STANWYCK
Aerial Coordinator . . . . . ROBERT "BOBBY Z" ZAJONC
Assistant Production Coordinator . . . . . KATHERINE ZILAVY
Production Accountant . . . . . LOUISE DeCORDOBA
Assistant Accountant . . . . . DARYL C. LEFEVER
Marine Coordinators . . . . . CAPTAIN JEFF JOHNSON
MARK FORBERT

Location Manager ..... KENNETH FIX
Script Supervisor ..... ANITA GAYLE
Sound Mixer ..... STEPHEN BALLIET
Chief Lighting Technician ..... MAX POMERLEAU
Assistant Chief Lighting Technician ..... BRETT MABRY
Key Grip ..... MARK SHANE DAVIS
Best Boy Grip ..... KEVIN "RAMBO" FITZGERALD
Dolly Grips ..... BILL PIERSON
Video Assist ..... HARVE G. COOK
Makeup ..... PERRI SOREL
ASHLEE PETERSEN
Hair ..... ALICIA M. TRIPI
Costumers ..... MICHELLE V. ROTH
GARY J. SALDUTTI
Transportation Captain ..... FRED "ROB" ROBBINS
Production Assistants .....

KEVIN McNAMARA — HUGH FITZPATRICK
BRIAN KEYSER — ANDRÉ CAMPBELL
KENNETH ENGLAND — BEN GOOD
JEFF MORSE

SAN FRANCISCO UNIT

Unit Production Manager ..... NICK BATCHELOR
First Assistant Director ..... STEPHEN LOFARO
Second Assistant Director ..... DAVID LARSON
Second Second Assistant Director ..... ERIC FOX HAYS
Assistant Production Coordinator ..... MICHEL JACKSON
Assistant Accountant ..... SAUNDRA ARDITO
Extras Casting ..... NANCY HAYES

HAWAII UNIT

Assistant Production Coordinator ..... JEANNE ISHIKAWA
Production Secretary ..... LEANNE KANG-FERRER
First AC B - Camera ..... DOUGLAS OLIVARES
Second AC B - Camera ..... MARK GERASIMENKO
Loader ..... TOM HALEY
Greens Foreman ..... WALLY WONG
Construction Coordinator ..... KENNETH SATO
Construction Foreman ..... WARREN ROBERTS
Special Effects Coordinators ..... ARCHIE AHUNA
DENNIS PETERSEN
Rigging Gaffer ..... JERRY KNIGHT
Rigging Best Boy ..... MARK KALAUGHER
Dolly Grip ..... VANCE GAGE
Assistant Props ..... RALPH REIS
Set Costumer ..... ANTONNETTE C.K. REED
Leadman ..... RICK ROMER
Video Assist ..... MARK A. POLISCHECK
Extras Casting ..... MARGARET DOVERSOLA
Water Safety ..... GEORGE A. S. K. KAHAWAII
Marine Unit Coordinator ..... TERRY AHUE
Transportation Captain ..... JOSEPH TAVARES
Production Assistants .....

DAVID A. SIMMONS — JACK CAMBRA, JR.
ROGER POTTER — SCOTT BREDE

SONGS

"George of the Jungle" (MAIN TITLE)
Written by Stan Worth and Sheldon Allman
Produced by Don Was
Additional Production by Marc Shaiman
Performed by The Presidents of the United States of America
Courtesy of Columbia Records

"Man On The Flying Trapeze", Arranged by Marc Shaiman

"Boombastic (Sting Re-Mix)"
Written by Robert Livingston and Orville Burrell
Performed by Shaggy, Courtesy of Virgin Records America, Inc.
Contains "Let's Get It On"
Written by Marvin Gaye and Ed Townsend
Performed by Marvin Gaye
Courtesy of Motown Records Company, L.P.
By arrangement with PolyGram Film & TV Licensing

"Dela (I Know Why The Dog Howls At The Moon)"
Written by Johnny Clegg, Performed by Johnny Clegg & Savuka
Courtesy of Capitol Records
Under license from EMI-Capitol Music Special Markets

"JUNGLE BAND"
Composed by Michael Becker
Performed by Carl Graves
Courtesy of Walt Disney Records

"That Heavenly Feeling" (Chock Full O' Nuts theme)
Written by Bernie Wayne and Bill Silbert

"Wipe Out"
Written by Robert Berryhill, Patrick Connolly, James Fuller and Ronald Wilson

"Beethoven String Quartet Op. 18 No. 6"
Arranged by Sheldon Curry
Performed by Blair String Quartet
Courtesy of Zomba Music Services

"Haydn String Quartet Op. 33 No. 1"
Composed by Joseph Haydn
Performed by Quatuor Panocha Quartet
Courtesy of Audio Action

"My Way"
Written by Paul Anka, Claude Francois, Jacques Revaux and Giles Thibault
Performed by John Cleese

"GEORGE OF THE JUNGLE"
Written by Stan Worth and Sheldon Allman
Produced by Don Was
Performed by the Presidents of the United States of America
Courtesy of Columbia Records

Soundtrack available on cassette and compact disc from
WALT DISNEY RECORDS

The Producers Wish To Thank:

Ramona C. Ward
Tiffany Ward

Mario Iscovich

Citizens and Officials of Culver City
Maguire Thomas Partners

California Film Commission
California Department of Transportation

California Highway Patrol

San Francisco Film Commission - San Francisco, Oakland Bay Bridge
The Placer County Film Office — Citizens and Officials of the City of Auburn
Hawaii Film Office — Oahu Film Office
Kauai Film Commission — Hawaii State Film Studio
Kuoloa Ranch & Activity Club — Staff at Waimea Valley Falls Park - Art Rivers
Alana Waikiki — Kahala Mandarin Hotel
Turtle Bay Hilton

Animal action was monitored by the American Humane Assocation, assisted by the Hawaiian Humane Society. Scenes which appear to place an animal in jeopardy were simulated.

Produced and Distributed on EASTMAN FILM

Cameras by PANAVISION®

MPAA #35373

DOLBY® DIGITAL In Selected Theatres

SONY DYNAMIC DIGITAL SOUND™ In Selected Theatres

DIGITAL SOUND DTS™ In Selected Theatres

Copyright ©MCMXCVII DISNEY ENTERPRISES, INC.
All Rights Reserved

This motion picture was created by BANANA PICTURES, INC.
for purposes of copyright law in the United Kingdom.

Distributed by BUENA VISTA PICTURES DISTRIBUTION

This film is rated "PG"

Credits as of 6/19/97

"GEORGE OF THE JUNGLE"

PRODUCTION INFORMATION

The irresistibly charming George of the Jungle (BRENDAN FRASER) debuts on the silver screen after his legacy as a '60s cartoon hero. This rollicking, live-action epic—complete with the immortal hit theme song—swings from comedy to action to adventure to drama to romance with a sharp blend of humor, slapstick, dazzling special effects, social satire and larger-than-life jungle adventure.

In this fun-filled tale of valiant rescues, amorous love with a beautiful career woman, Ursula (LESLIE MANN), and the opportunity to move to the city and live as a civilized human with all the comforts of modern-day life, George is ultimately compelled to return to his jungle habitat to fight off nefarious poachers, defend his friends the wise Ape, the Tookie Tookie bird and his trusty elephant Shep. In the end, with Ursula by his side, George finds that love conquers all as he regains his rightful position on the throne as King of the Jungle.

Walt Disney Pictures presents "George of the Jungle," A Mandeville Films/Avnet/Kerner production. Sam Weisman is the director. The story is by Dana Olsen, screenplay by Dana Olsen and Audrey Wells. Based on characters developed by Jay Ward. David Hoberman, Jordan Kerner and Jon Avnet are the producers. C. Tad Devlin is the executive producer. Co-producer is Lou Arkoff. Buena Vista Pictures distributes.

ABOUT THE PRODUCTION

Animation legend Jay Ward—producer of "Rocky & Bullwinkle" and "Fractured Fairy Tales"—first brought the lovable, brawny but "navigationally-challenged" creation of "George of the Jungle" to cartoon life in 1967. The highly acclaimed and hugely popular series ran four years before launching an indefinite run in syndication and securing a place in animation history. From the moment George first swung on a vine—and invariably left his full-body imprint on a tree—he attracted a legion of fans.

As a well-remembered animated classic, it was a particular challenge for the filmmakers to capture the magic of the "George of the Jungle" cartoon, yet at the same time open it up for contemporary audiences. From the beginning, the producers shared their vision of creating a comedy that would blend romance, adventure and fantasy and remain true to the memories millions still hold of George and his jungle friends. Brendan Fraser emerged as the front-runner to play the hunky, heroic title character.

As producer Kerner notes, "Brendan was the perfect casting choice for the role. He's an incredible physical comedian. And he has a very true heart as a person, just like George. Brendan reflects that wonderful innocence that was at the heart of the George character. He can perfectly project George who is very smart—in spite of smashing into trees—and, no matter what he does, he always comes out on the right side."

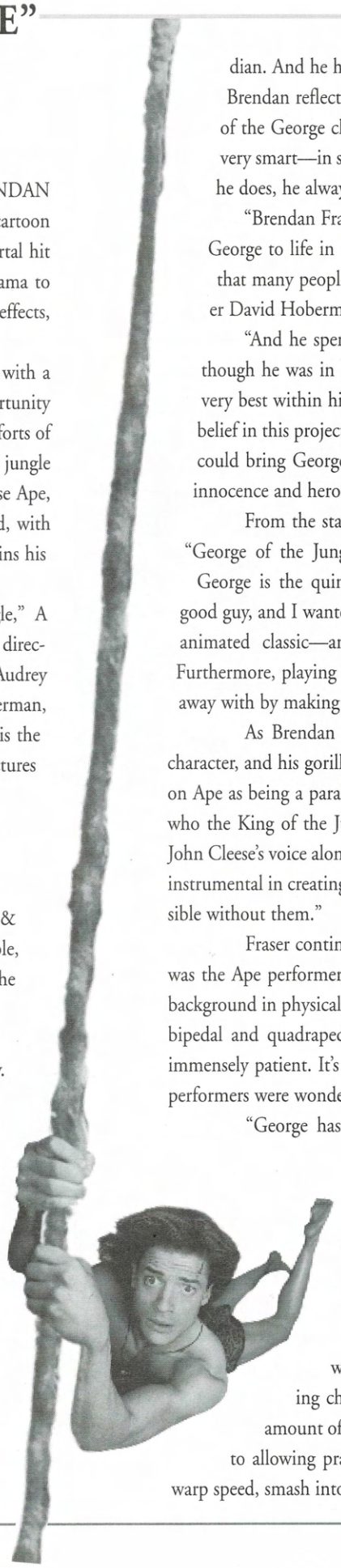
"Brendan Fraser was very enthusiastic about wanting to bring George to life in this film, in an open, completely disarming way that many people wouldn't have the courage to do," says producer David Hoberman.

"And he spent so much time getting in shape for the role—though he was in great shape to begin with. But he strove for the very best within himself. That shows his amount of dedication and belief in this project," Hoberman adds. "No one other than Brendan could bring George to life, with the exact combination of naiveté, innocence and heroic nature. He captured it all."

From the start Brendan Fraser relished the idea of becoming "George of the Jungle." As the star notes, "I loved the character. George is the quintessential dumb-luck hero. He's the all-around good guy, and I wanted to create a character —obviously based on the animated classic—and literally bring him to life in live-action. Furthermore, playing a cartoon icon, I wanted to see what I could get away with by making broad acting choices."

As Brendan further says of the beloved klutz of the jungle character, and his gorilla friend, Ape, "Hopefully audiences will pick up on Ape as being a parallel character to Albert from 'Batman.' We know who the King of the Jungle is, but it's clear who calls the shots. With John Cleese's voice alone it's a dead giveaway. Henson's creature shop was instrumental in creating the character of Ape. It would have been impossible without them."

Fraser continues, "I'll go further to say Nameer El-Kadi, who was the Ape performer, is a wonderful actor who comes from a strong background in physical movement. He understands simian behavior and bipedal and quadrapedal mechanics. On top of that he's crafted and immensely patient. It's a lot of work wearing Ape's head. All of the ape performers were wonderful. I learned a lot from being around them.



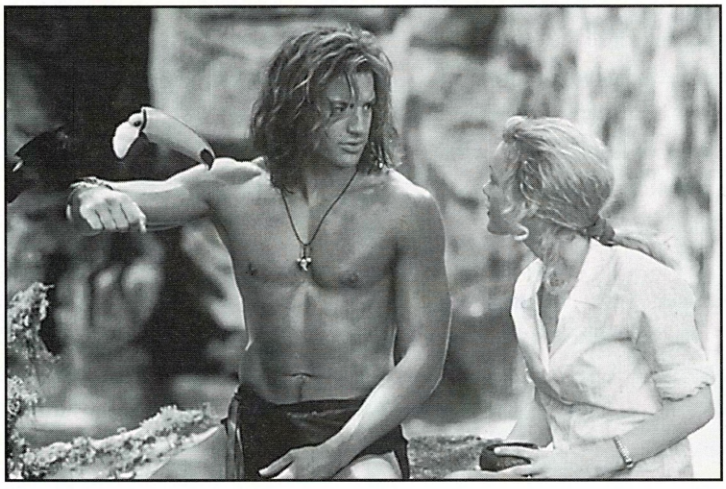
"George has other friends—who became my friends," says Brendan with a smile. "There's Shep, this playful elephant who George trains to be his faithful 'peanut-loving poochie.' There's Tookie-Tookie Bird, a wise toucan who gets me out of some tight spots. I get to show how George never learns that trees don't *move*."

As Fraser further notes, "As I've said, I wanted to play George because of all the huge acting choices, but also, I knew it would be an immense amount of fun as an actor to approach a role that lends itself to allowing practically anything. We allow George to swing at warp speed, smash into a redwood-size tree, toppling it, sacrificing him-

self to save the day. The vine-swinging alone—I like to call it horizontal bungee diving—was great fun. It was an acrobatic experience. Bob Harmond's wire-effects crew are really renegade physicists," he adds with a smile. "They were able to string a cable at two fixed points in space and suspend a line from it, and run a system of pulleys and counterweights and gears and safely transport me on a vine — all done with laser-like accuracy."

* * *

Says producer Jordan Kerner with unabashed fondness, "I remember watching the cartoon at a young age and, of course, loving that theme song and singing it over and over, driving everyone crazy. It was sharp and sophisticated, yet silly and had lots of action. So when David Vogel—whom I like to call The Father of George—asked me to join David Hoberman and become involved in this film version starring Brendan Fraser, I knew it was a great opportunity to keep the same messages, and bring this fresh character to a new audience."



Jordan Kerner and producing partner Jon Avnet teamed with Mandeville Films executive David Hoberman to build a "real life" fantasy jungle world for George and his jungle pals which would make Jay Ward proud.

"It was very important that we give audiences something they have never seen before," says producer David Hoberman. "One of our ambitions was to have people watch this live-action film and believe it was animated. For example, we have an elephant that must move and act like a dog. We have created the ultimate, one-of-a-kind fantasy jungle world. All this, we hope, brings the cartoon to life in ways that could never have been imagined even a few years ago, while keeping the edge—and the spirit—of the original Jay Ward animated series, which is so fondly remembered by generations."

The producer further notes, "Jordan and I brought writer Audrey Wells to the project, and she took the production a major step forward. It was vitally important to add a whole new level of sophistication. The movie is a wonderful combination of comedy, drama and great adventure."

The filmmakers sought the ideal director—and unanimously selected the renowned Sam Weisman. As Jordan Kerner says, "I worked with Sam years ago on 'Moonlighting' and also on 'D2: The Mighty Ducks.' Sam was always able to deftly combine a lot of comedy, action, and adventure and still find the dramatic core of the film. David and I wanted to bring in Sam from the very beginning. He has a wonderful ability to communicate with actors. He started as an actor himself and then moved into stage directing, and ultimately films. He's the best."

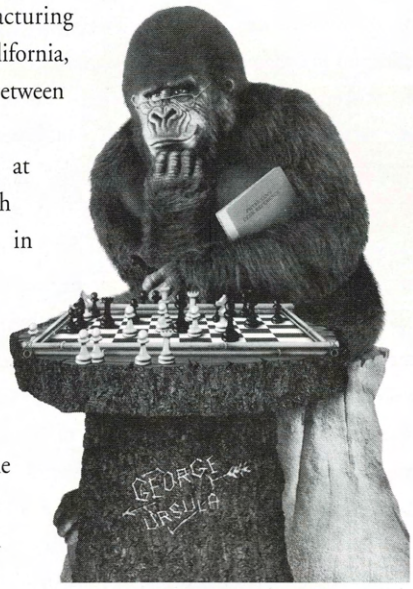
Weisman instantly became the ringmaster of "George of the Jungle's" larger-than-life "circus." He faced the daunting but intensely satisfying task of integrating casting, set design, locations and special effects wizardry into a cohesive, colossal whole that would be "George of the Jungle" in the grand Disney tradition. Director Weisman worked to make certain there was plenty of action and adventure at every swing of the vine.

One of the director's most important concerns was melding the magnificent interior jungle sets with the actual exterior reality of the richly exotic rainforests of Oahu, Hawaii.

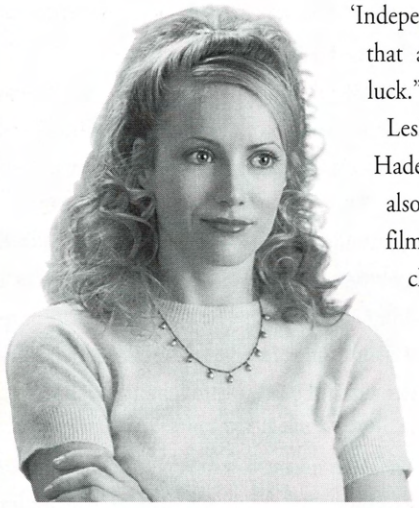
"We had to create George's larger-than-life but still unreal jungle existence and somehow 'feather' it into Hawaii and make it completely seamless," says the director. "We looked everywhere for the right jungle. We considered Australia and Costa Rica, among many other places.

"We decided that we could match the beautiful Hawaiian locations with our interior sets and lighting," Weisman continues. "And I think we exceeded even our greatest expectations. It was a thrill for all of us to make it come true. We all cared so much. We wanted it perfect. We felt like kids being part of some incredible adventure, which this film has been, from start to finish."

While Hawaii was scouted for locations, the filmmakers discovered an unlikely, but ideal, spot for interior scenes of the jungle—the former Hughes Aircraft manufacturing plant in Playa del Rey, California, set in a marshy wetlands between the sea and Los Angeles.



"We had looked at military bases in South Carolina and hangers in Minnesota, but the Hughes facility took our breath away," says producer Jordan Kerner. "Howard Hughes built the Spruce Goose plane there. We asked what movie had last been shot there, and we were told

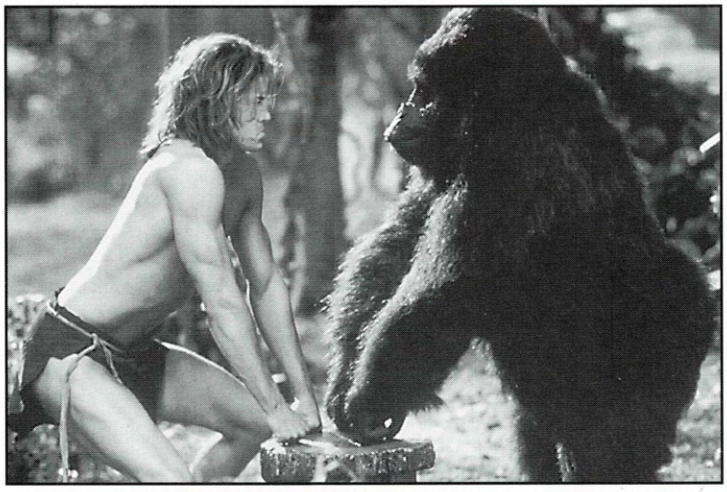


'Independence Day.' So we took that as a great omen of good luck."

Leslie Mann and Thomas Haden Church were then cast, also top choices among the filmmakers. Leslie Mann was chosen from a multitude of talented performers to play the winsome Ursula Stanhope, a San Francisco socialite.

Although they had only worked together on one previous occasion on a television pilot several years before, Leslie Mann remained vivid in the mind of producer Jordan Kerner. "Remembering her, I suggested to our director, Sam Weisman, 'She is the only one to play Ursula.' Leslie came in and read, and like that sound system commercial, all of us sat in our chairs, with the force of her performance blowing our hair backwards in our seats. I was blessed working with her."

In the film, the character of Ursula finds herself on a safari in Africa to mull over her upcoming engagement to snobbish Lyle Van de Groot, played by Thomas Haden Church. As producer Jordan praises, "Of course, we knew how talented Thomas was from his two series ("Wings" and "Ned & Stacey"), but when you actually meet the guy, there isn't a second where you aren't laughing. He has a real comedic



heart. And keen intelligence. And he's such a good actor. We knew he was Lyle from the moment we met him."

Ursula escapes to Africa in hopes of finding adventure, particularly in search of the fabled White Ape of Ape Mountain. But only when she is rescued by George from a snarling lion does she meet the "White Ape" face-to-face—and eventually falls in love with the muscular but innocent George of the Jungle.

Thomas Haden Church brings dastardly good comic timing, handsome looks and roguish charm to the calculating character of Lyle Van de Groot—the insufferable scion of an upper-crust San Francisco family. Lyle's world is thrown into immediate chaos when his dainty fianceé abandons him for an African safari immediately before their much-ballyhooed engagement party can seal their devotion to each other. Then it is Lyle, not George, who *really* becomes the wild man.

As Thomas Haden Church notes, "Lyle is a society guy whose biggest aspirations in life are getting good tables at fancy restaurants and becoming a member of the right country club. He goes to Africa to end Ursula's ridiculous wanderlust, wanting to snatch her up and transport her right back to America, so they can continue a predestined life of luxury—if not passion. But Lyle cannot accept the fact that Ursula wants to complete her quest to explore the wilds of the jungle."



The plot—and jungle—thickens when Lyle hires two opportunistic thugs (posing as jungle guides) to join a search party to delve deep into George's jungle—while Lyle's effete and condescending ways grate on Max (Greg Cruttwell) and Thor (Abraham Benrubi). The thugs are in desperate, dangerous search of the White Ape, believing that the capture of this famed beast will bring them millions of dollars. In pursuit they must face jungle leader Kwame, played by Richard Roundtree.

In this latest role as Kwame in "George of the Jungle," Roundtree combines his forte for playing strong characters with his wildly creative imagination for making the character his own.

"Kwame's a leader," Roundtree says. "I gave him an unusual accent that is a cross between Zimbabwean and Jamaican; sounding like Bob Marley meets Desmond Tutu with this unusual Zim-Jam accent. You can't quite figure out where he comes from. But you *know* that Kwame is not from New York!"

To his slight dismay, there was one change he made to the Kwame character that he sorely wishes he hadn't. "I will never shave my head again! It has been four months and my hair still hasn't grown back!"

Roundtree had a great time working on the film. "I had never heard of the original television series, but the Disney project was really appealing to me due to the fact that I'd be doing a family film. I was



excited to do this movie because it's family oriented. The fact that my kids can see it is just great. It's also a film that adults will really enjoy, too."

The Sets

Creating the terrific, treacherous jungle George calls home posed a monumental hurdle for everyone involved in the production arena. Production designer Stephen Marsh not only had to design sets that would match possible locations in Hawaii, but also create sets strong enough and gigantic enough to hold a menagerie of animals—led by an eight-ton elephant.

The colossal Hughes Aircraft facility suited the production perfectly. A large dual hanger building connected by a spine of central offices and storerooms was selected for the main jungle sets and manufacturing areas. Both sides were 750 feet long, 90 feet wide and 70 feet high. One half of the structure would house the massive jungle motif, while the other part would serve for construction and storage use encompassing all areas of production. Also, an interior set for George's legendary treehouse was constructed on the side.

The main jungle had to be sturdy enough to withstand the enormous weight of elephants, as well as a considerable amount of mobile film equipment, such as cranes and lifts. Stephen Marsh had to make his design a most versatile one to meet the film's myriad production needs.

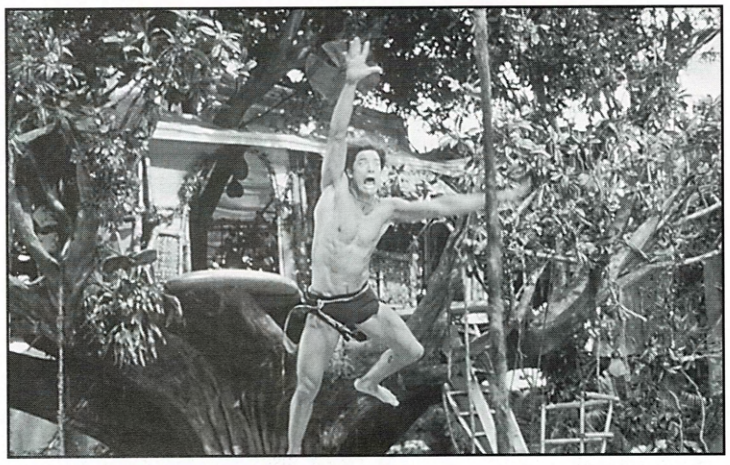
"The primary jungle set—which housed George's treehouse among other things—is 350 feet long by 90 feet wide," says Marsh. "It had to be a multi-purpose set that could be used for as many different camera angles as possible. It took four months to design George's treehouse and another two months to build the jungle that surrounds it."

Marsh says of this colorful jungle, "We all have childhood memories of what we think a jungle looks like. So we tried to make the jungle—and George's treehouse—feel just like a childhood fantasy of a jungle. We looked at some of the old 'Tarzan' movies from the 1930s and '40s—because even though this film is a very modern production, we wanted to capture that slightly daffy feeling those great old pictures had."

The famed treehouse emerged as the centerpiece for the vast enclave, standing as a colorful playground made of airplane parts rummaged by George and Ape along with such materials as bamboo, vines and tree bark. Built by over 100 craftsmen out of three tons of steel and another half-ton of plaster, the set was created first as a wood frame and then covered in concrete.

Then, 550 cubic yards of dirt were poured over it and planted with over 5,000 plants from 50 varieties that were grown and stored in a greenhouse adjacent to the Hughes structure. The plants were constantly rotated during filming to ensure and preserve freshness; several other plastic plants were manufactured and placed throughout the forest to seamlessly mesh continuity.

As director Sam Weisman notes, "I wanted George's jungle to be cozy and inviting, instead of threatening. But the biggest challenge for me was shooting the scenes in a way that used the same jungle again and again. The sole disadvantage to our man-made set was that there was no sky cover, so we decided to divide the scenes between Hawaii and the interior set. In Hawaii, we used the bright, blue skies to open it all up.



But it all worked so well that the audience won't be able to tell what was shot on our own set, and what was the real thing."

The tree house—home of much of the film's humor and heart—was the literal launching pad for several of George's and Ursula's vine-swinging adventures. Plus, the treehouse had room for the gorilla family to wander about, and included a bamboo elevator, a swing, and a hammock for Ape.

Several trees were built of steel and plaster to surround the treehouse jungle. Two of them were made with imprints of a "human body"—imprints made again and again by George, first as a child and then as an adult as he repeatedly crashed into the trunks in truly misguided vine-swinging attempts.

The tree house complex also contained a working waterfall, a quicksand pit, and a safari campground at different phases of production. The sets were so naturally inviting, in fact, that a pair of local raccoons took up residence under the waterfall, with several native birds

coming to live in the foliage.

"I was overwhelmed the first time I saw the jungle set," says Leslie Mann. "My favorite location was the tree house. It was so easy to 'make-believe' there."

Brendan Fraser was equally impressed and captivated by this larger-than-life jungle world in which he is the hapless, heroic hunk. "Everything really worked from top to bottom," he says of the set. "It was so huge, it seemed overwhelming. I could run from one side of the place to the other and get winded. It was, a huge playground that every kid would want. And I hope it comes to life for the kids—and the adults—who see the movie. I just want to tell everyone who sees it—we felt the exact same way about the magic of it all.

The Animals

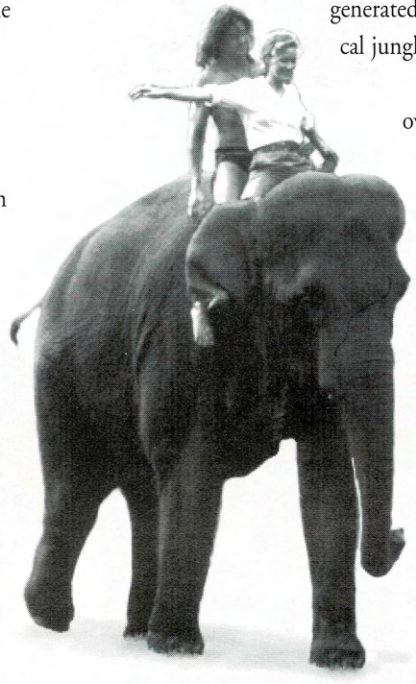
The amazing animal cast in "George of the Jungle" was an important part of the film's heart—and adventuresome spirit. Under the supervision of head animal trainer Gary Gero of Birds and Animals, Unlimited—and trainers Larry Madrid, April Mackin, Larry Payne and Rick Glassey—dozens of incredible creatures from lions to cockatoos were used throughout the shoot. Indeed, zebras, giraffes, water buffalo, ostriches and camels made their way onto the set, along with such exotic birds as the hornbill and the African vulture.

Also on screen can be seen such unique co-stars as macaque monkeys, chimps, orangutans, capuchins, a South American ground sloth and a gibbon. But perhaps the biggest animal stars of all on the "George of the Jungle" set were Tai, the Indian elephant, and Binks, the South American capuchin monkey. Tai (trained by Gary and Carri Johnson) is a 28-year-old veteran of such films as "Rudyard Kipling's The Jungle Book," "Operation Dumbo Drop" and "Larger Than Life."



Binks, the capuchin monkey, was also a film legend, of sorts, having displayed animal magnetism in such films as "Outbreak," "Ace Ventura: Pet Detective" and "Ace Ventura: When Nature Calls." Like Tai, Binks (under the guidance of trainer April Mackin) captured the hearts of her co-stars. Binks became very attached to both Leslie Mann and Brendan Fraser—becoming both playmate and protector.

"Working with these animals was a real learning experience, Fraser says. "I think we learned that the actual organic life, the living, breathing, scratching, pecking, slogging creatures themselves had just as much personality as the character we were playing. Then, couple that with the ability to enhance their performances with computer generated graphics ... it all made for a magical, mystical jungle kingdom.



"Tai, the elephant, is a movie star in her own right," Fraser reminds. "I think we're neck for neck—or neck for trunk—for the amount of films we've made. She has a heck of a memory and," Fraser adds with a good-natured groan, "she works for peanuts."

Indeed, Tai was made up each day by a cosmetics artist who would cover the animal in gray and brown tones to keep her colors consistent. Tai lived large, cuddled in a big double truck trailer filled with hay. Brendan and Tai quickly developed an uncanny bond during the course of filming. As Fraser fondly relates, "For one scene early on in production, Tai and I were lying next to each other. In the scene, a bird had to fly over her head. When it did, Tai flinched and sat up very quickly. Without meaning to, her leg whacked me right in the shoulder and sent me flying. I was fine, but I went over to Tai later and said, 'Don't step on me again, okay, Tai?' And her trunk came up to me and she actually kissed me. She apologized. I knew it. I know it sounds hokey, but she really felt bad about what she had done."

Adds head animal trainer Gary Gero, "Tai is just amazing. She's so smart and remembers everyone by their smell. Every once in a while during filming, you'd hear the director say, 'Tai — trunk!' And her trunk would do exactly what he told her to do. She'd be 2,000 feet away, and she'd hear his command. She is so lovely, a beautiful, majestic creature."

"Binks was definitely a strong influence for my playing George," Fraser says. "From Binks I learned simian behavior closely akin to what the ape performers were doing. But his expressions were priceless. He's a bit impatient and wants to get everything right. He has every intention of entertaining and expects to be rewarded instantly—kind of like George."

As for Tookie-Tookie, Fraser says he learned the true meaning

of being "navigationally-challenged. "Where Binks never missed his mark, I think Tookie-Tookie never really got that rating on her dials," he says facetiously. "She very often crashed, but she did it with class."

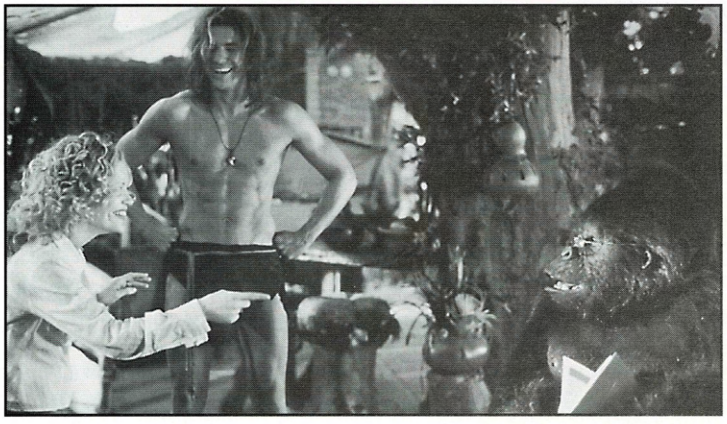
For her part, Leslie Mann offers, "The little monkeys were just like little people. I used to keep a bottle cap with me so I could fill it with water and give it to Binks and the other capuchins. They listened so well to commands and were so well-behaved that I thought about getting one to take home with me. But the trainers convinced me otherwise."

Adds Fraser, "Our animal coordinator, Larry Madrid, was instrumental in putting this all together. I actually believe he has the power to speak with monkeys, and apes and birds —every living creature.

"There were moments when it was a bit treacherous working with the animals," reveals Fraser. "I've been bitten and scratched many times. But I maintain that if I didn't get bashed up a bit by day's end, I wasn't doing my job!"

* * *

However, perhaps the most astounding animals seen in "George of the Jungle" are not actual animals, but instead animatronic robots and costumed actors. Ape, the noble gorilla who talks, sings, paints — and gardens, was achieved by teaming of actor Nameer El-Kadi



("Quest for Fire" and "Congo") with a sophisticated radio telemetry system devised by the Jim Henson Creature Shop under the supervision of David Barrington Holt.

Although the body movement and eyes were controlled by El-Kadi, the creature's mouth and facial expressions were controlled by nearby technicians by radio to allow Ape's dialogue to be in perfect sync with a playback tape. This technique uniquely allowed the actors to interact with precise timing and reaction with Ape, giving the man-made creature the illusion of speech. A four-member, man-made "gorilla family" were similarly comprised of actors, technicians and equipment to further create the illusion.

Under the guidance of gorilla movement choreographer John Alexander, the actors chosen for the assignment of portraying gorillas worked extremely hard to realistically mimic ape movements. "There aren't too many people who do this kind of work because it requires a lot of stamina," Alexander says of his well-chosen gorilla cast. "They had to have a background in mime and also acting ability to bring that essential element of realism to their roles. It's difficult to imagine how hard it is to perform in those suits. But they gave it their all."

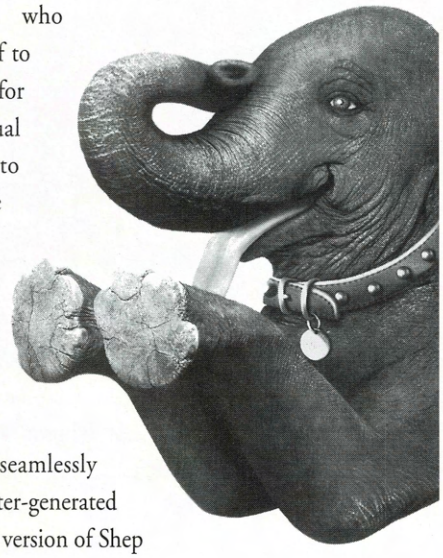
In an comical aside, Alexander recalls that while rehearsing his actors, he gave them improvisation assignments, and they took the exercise very seriously. "Our rehearsal rooms were in the same area as the production offices, and a couple of times I let them go out into the corridors and into the art department," Alexander explains. "They would go around behaving exactly like apes. It was very amusing to the workers but also a little freaky because the actors kept in character all the time. I think everybody was quite surprised."

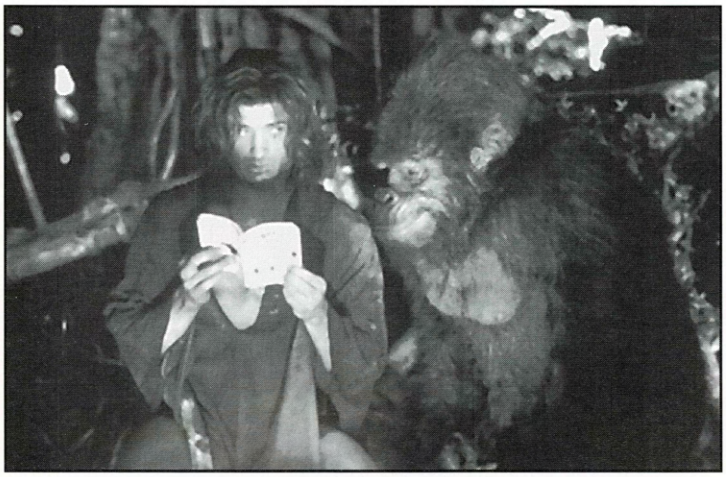
"It takes 20-25 weeks to make each gorilla," says David Barrington Holt of the Jim Henson Creature Shop. "First we made body and head casts of the actor. Then we'd create a head big enough to comfortably house both the human actor and the radio machinery. The performer is surrounded by 17 separate motors in the head alone, manipulated by a sophisticated puppet control system.

Nameer El-Kadi—and the other "gorilla" actors—also had sclerotic contact lenses placed in their eyes for each take, a decidedly uncomfortable point of view when coupled with the intense heat generated by the furry padded ape suits.

"Nameer was such a trouper," says director Sam Weisman. "He had so many limitations with the electronics, contact lenses and fur, yet he gave a wonderful performance each time. It was hard for us to light his eyes and get the right camera angles for his head, because Ape is such an expressive character that it was vital to capture the nuances of his expressions."

Similarly, Dream Quest Images employed digital wizardry to give breathtaking scope to the interior jungle and bring to life the computer generated version of Shep, George's bouncing pachyderm playmate who doggedly believes himself to be a pup. The challenge for Dream Quest's visual effects team was to enhance the live footage of real-life elephant Tai with a large expressive dog-like eye, drooling tongue and wagging tail and match that manipulated footage seamlessly with their fully computer-generated (CG) elephant. This CG version of Shep





exhibits the comical and impossibly canine mannerisms that even the talented Tai could not perform: smiling, scratching for fleas, bounding across a field with George and Ursula astride and firing coconuts from its trunk.

Experts in paleontology and animal anatomy provided Dream Quest's digital artists with intensive tutorials on elephant and dog behavior and locomotion so that they would be able to realistically synthesize the two in their creation of the digital hybrid Shep.

Tim Landry, Dream Quest visual effects supervisor for "George of the Jungle" notes, "Everyone is familiar with elephants. We all know how they move and act, and how light reflects off the texture of their skin. Because the elephant is real in some scenes, our challenge was to match the wacky, cartoonish CG elephant with the enhanced reality of the digitally manipulated live elephant."

Because elephants move so slowly, the camera was often undercranked to create a more believable motion for Shep. Dream Quest's 3D visual effects team, headed by Paul Jordan, then tracked the moves of the elephant's body so that the digital artists could add the animated eyes, tongue, ears and tail. Digital warps, supervised by 2D technical director David Lauer, were used to transform the live elephant's weighted motion into Shep's boundless, happy energy.

For the magical looking Ape Mountain, a cyberscan image of a human head was used as a starting point. Its features were first digitally located and then distorted into more simian proportions. From this black-and-white image, Ape Mountain was ultimately "sculpted" on a computer workstation by painting various values of gray. Finally, live footage from Hawaii was used to add the dense jungle canopy as a textured surface to the model. Similar Hawaiian environments were also used to augment the jungle on the Hughes sound stage.

The Jungle Wedding scene was shot with many live animals on the sound stage. This footage was supplemented with other animals, such as lions and rhinos who are not known to be cooperative in a group environment, which were shot against bluescreen. Then, these animals were digitally composited into the scene along with CG animals created by Dream Quest's 3D visual effects artists. Wireframes of rhinos, deer, cheetahs, anteaters and other giraffes were obtained through Viewpoint Data Labs, painted with textures, and animated with Alias/Wavefront's Power Animator, a software program based on inverse kinematics. Tim Landry valued the opportunity to work closely with the animals used in "George of the Jungle." On occasion, he was able to direct the lions with their trainer and spent many hours with Tai, the elephant. "I respect Tai as a



very intelligent entity," observed Landry. "She hit her marks over and over, just like a seasoned SAG actor."

* * *

Above all, it was the human performers in "George of the Jungle" who most impressed the seasoned group of filmmaking professionals. Brendan Fraser, upon being signed for the lead role, immediately launched an ultra-strict workout regime which soon reduced his body-fat numbers to single digits while, at the same time, creating a rock-hard physique kept in peak shape by daily workouts on a workout bench on-set between scenes.

As the young actor explains, "I had a routine that any athlete would have. I did it for six to eight months, because I had to get into the shape of a guy who swings on vines all day—and hits tree trunks square-on and recovers instantly. So I was jumping, rolling, swinging, hiking, swimming all day long. It was a good thing, too, because I never knew what stunt would surface next."

"I was so impressed that Brendan would change his life for the good of the movie," director Weisman says. "He denied himself at every turn, and watched what he ate for months. I found myself having to limit him on pushing himself so hard because he was so enthusiastic."

Both Brendan and leading lady Leslie Mann heartily enjoyed swinging on vines — even if George, more often than not would leave his unique imprint, face first, into a tree trunk. Stunt coordinator Phil Adams devised an ingenious flying system of pulleys and wires that allowed the performers so much freedom and illusion that they often felt as if they were indeed flying through the air.

And while Brendan Fraser and Leslie Mann performed many of their own stunts, trained stunt people were called upon to perform the most dangerous scenes. Joey Preston, a South African-born former circus aerialist, doubled Fraser on the film's most elaborate — and deadly — stunt: swinging from the top of the Bay Bridge in San Francisco.

"CalTrans and the San Francisco Film Commission really came through for us on that stunt," says producer Jordan Kerner. "Not to mention Mayor Willie Brown and the great city itself. We thought no one would approve the stunt and that we would never find someone to perform it. But our mechanical special effects crew—under the supervision of John Belyeu—designed the stunt so that it would be safe. Our stunt coordinator, Phil Adams, found Joey Preston, who performed it perfectly several times.

"Our hearts leapt when we watched him," the producer continues. "It caused a myriad of phone calls to news departments, because so many people were amazed to see this happening. To them, it looked completely real. Especially because we had a real television helicopter in the scene covering it like a real news story."

In all, "George of the Jungle" spent two weeks of exterior shooting in San Francisco, sandwiched between three months on the interior jungle sets at the beginning of production and two weeks in Oahu, Hawaii at the close of filming. During the San Francisco stint, while shooting in nearby Woodside, California, San Francisco Mayor Willie Brown paid a visit and in fact played himself in a party scene opposite Brendan Fraser and renowned actress Holland Taylor—vividly playing Ursula's upper-crust, rigid, domineering mother.

"She would like to think of herself as being lovely and gracious and beautiful," says Holland Taylor of her character, "but she's really one of those women who has an iron fist inside a velvet glove—and sometimes it comes out. My character loves the fact that my daughter's fiancé, Lyle, has lots of money. Piles of it. She doesn't know him very well otherwise and doesn't care!

"She doesn't understand George at all," Taylor further says of her character. "She understands his *body*—the body's awfully good. Dreamy. But he's a jungle man and that really won't do, as far as she's concerned, for her darling daughter. He's without money. Dreadful."

"George doesn't fit into the world of San Francisco society," notes Brendan Fraser, "but not because he looks different, or that he has, shall we say, curious eating habits, and not because his speech patterns are so much different than people around him. More because he is a true innocent. He's essentially in the concrete jungle, and learns that he's better off back home.

"George goes back home in order to save Ape who has been kidnapped by evil poachers. Ursula returns to find George. She follows her heart. George and Ursula are both rewarded with their wedding in the jungle."

* * *

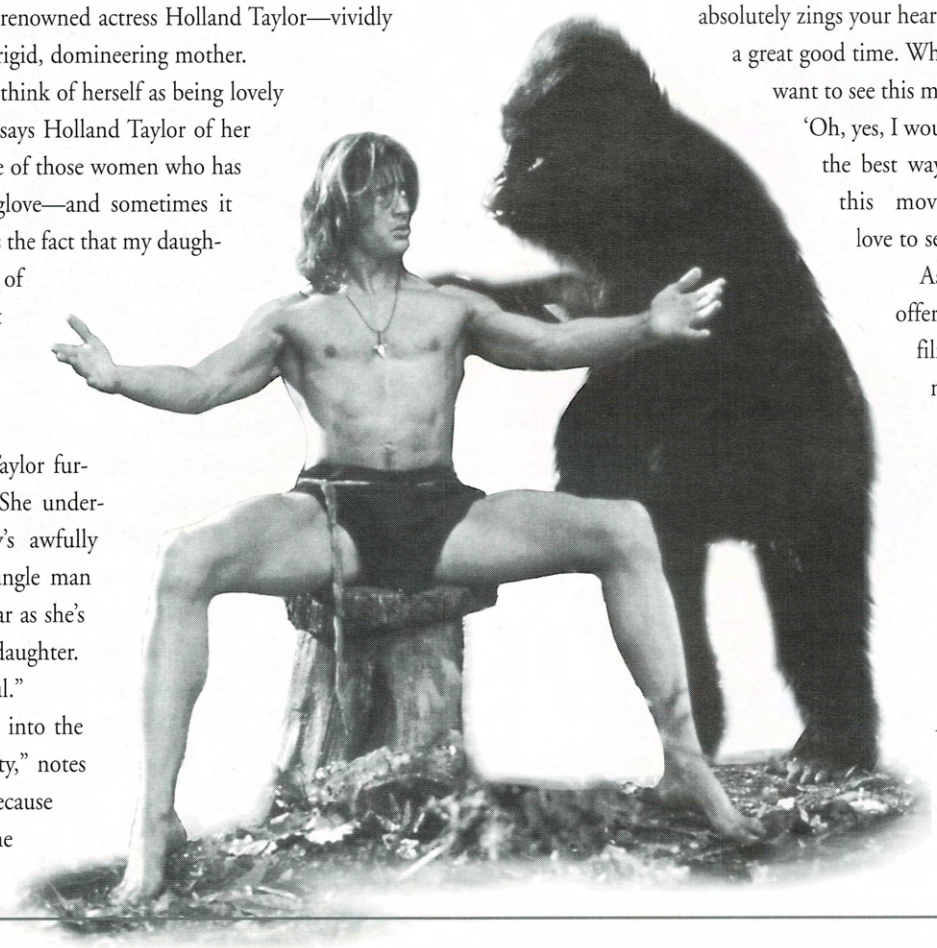
"The transition we're making from animation to live-action is putting a whole new spin on the story," says Fraser. "I don't think anyone who loved the cartoons will be at all disappointed. In fact, I think they will be pleased at how faithful we are to the spirit, the humor, the satire and the messages the original conveyed. It will certainly be much more dynamic than the cartoons. We have great running jokes. This is the kind of film where you just laugh out loud again and again. It is a really great time at the movies, just as it was a great time for us to make it."

"It's so innocent, so full of fun," says Leslie Mann of the brand-new "George of the Jungle." "It's such a sweet movie for all ages. I had the best time making this movie. I loved working with such nice, talented people."

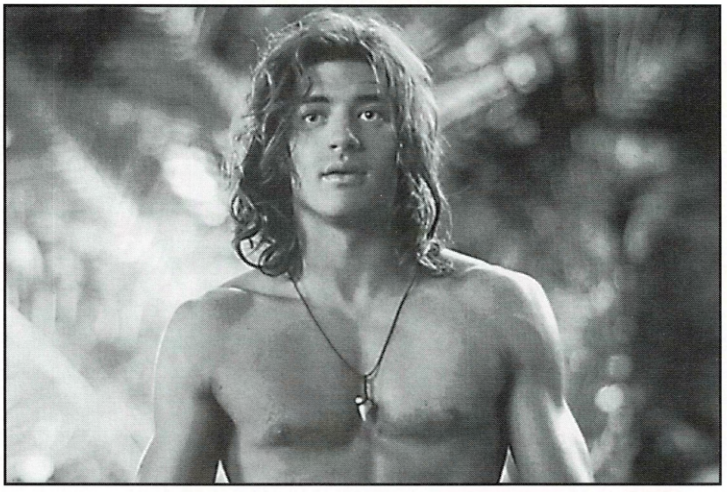
For her part, Holland Taylor offers, "This movie absolutely zings your heart strings as well as giving you a great good time. When I read the script, I said, 'I want to see this movie.' And then, incidentally, 'Oh, yes, I would like to be in it.' And that's the best way to judge a script. Because this movie is something we all love to see."

As producer Jordan Kerner offers, "There's a magic in the film. A magic when George meets Ursula. A magic in the bond of friendship between George and Ape. A magic in the work of Jim Henson's Creature Shop and Dream Quest Images. It's a magic, finally, that I hope audiences see in the film, and then take a bit of it home with them. After all, George is someone who simply tries to make the world a better place."

"George has all the



ABOUT THE CAST



BRENDAN FRASER (George) is one the finest actors of his generation, and is equally at home on the stage and on the screen. The Seattle native acquired a wealth of adventures as a young boy growing up as member of a globe-trotting family traveling between Canada and Europe. After graduating from high school in Toronto, Brendan attended Seattle's Cornish College of the Arts Actors Conservatory. With an emphasis on physical performance, he graduated with a BFA in acting.

On stage, Fraser was recently seen in John Patrick Shanley's "Four Dogs and a Bone" at the Geffen Playhouse in Los Angeles, the production directed by Lawrence Kasdan. For television he recently starred in Showtime's "Twilight of the Golds" teaming him with Faye Dunaway.

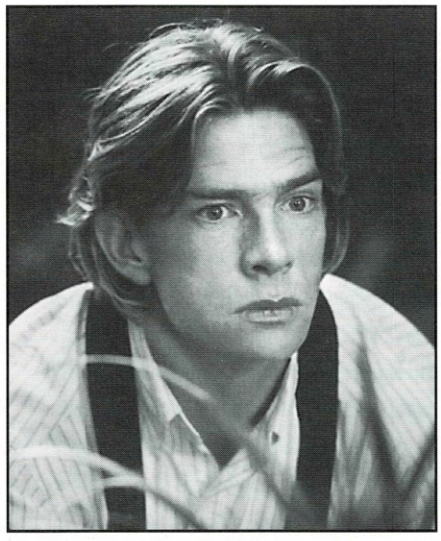
Fraser made his motion picture debut in "Dog Fight," followed by Hollywood Pictures' hit comedy, "Encino Man" (playing a prehistoric teenager resurrected in modern-day suburbia). He then starred in "School Ties" (with Chris O'Donnell); "With Honors" (co-starring Joe Pesci); "The Scout" (starring with Albert Brooks); and "Airheads."

Among his recent film work are starring roles in "Mrs. Winterbourne" (with Shirley MacLaine and Ricki Lake), and "Still Breathing," directed by Jim Robinson. He will soon begin filming a still untitled feature with Sir Ian McKellen and Lynn Redgrave, based on the Christopher Bram novel The Father of Frankenstein.



LESLIE MANN (Ursula Stanhope) made her feature film debut in "Things I Never Told You," and went on to co-star with Jim Carrey and Matthew Broderick in the TriStar Pictures comedy "The Cable Guy." She recently appeared in Edward Burns' hit comedy, "She's the One," as well as co-starring in Walter Hill's action drama, "Last Man Standing" (starring Bruce Willis).

Raised in the Southern California coastal city of Newport Beach, the actress began her on-camera career in television. She became a series regular on "Birdland" and then on "Boys & Girls" before moving into feature films.



THOMAS HADEN CHURCH (Lyle Van de Groot) most recently showcased his comedic talents on Fox-TV's "Ned & Stacey." For his portrayal of Ned Dorsey, Time Magazine called Church one of the "six reasons to tune in" to television.

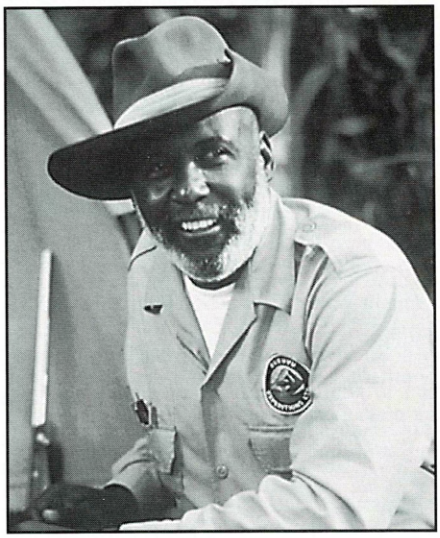
Church's feature film credits include the supernatural thriller "Tales From the Crypt: Demon Knight" and "Tombstone."

Growing up in Texas, his early experiences ranged from working on cattle and sheep ranches to collecting road-kill for the Texas Highway Department. While attending North Texas State University, he landed voice-over commercial work which was the beginning of what he thought would be a career in advertising. However, a local casting director encouraged him to audition for a part in an independent film. He won the lead role of the villain, and in 1989, moved to Los Angeles to

pursue a career in acting.

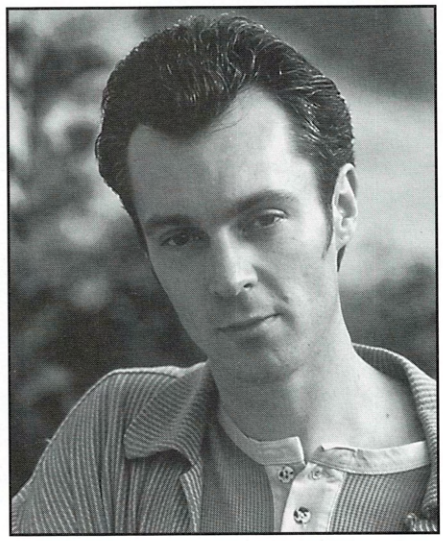
A scene stealing guest appearance on "Cheers" brought him to the attention of producers who were doing a new show called "Wings." They created the role of eclectic airport maintenance man Lowell Mather, for Church, and he went on to play the character for six seasons.

Church will next be seen in Mike Figgis' romantic drama, "One Night Stand." Additionally, he recently served as executive producer on the independent feature "Scotch and Milk," written and directed by Adam Goldberg.



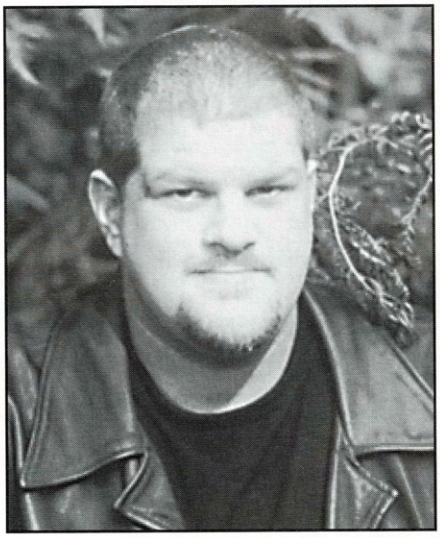
RICHARD ROUNDTREE (Kwame) became a bona-fide film icon with his starring role in the landmark film "Shaft" and its equally successful sequels, "Shaft's Big Score" and "Shaft in Africa." Roundtree enjoys international fame from an illustrious career that spans film, television and theater. He began his acting career while attending Southern Illinois University on a football scholarship. He returned to his home state of New York to study theater as a member of the famed Negro Ensemble Company.

He went on to star in such productions as "The Great White Hope" and in the films "Earthquake," "Man Friday," "An Eye for an Eye," "Once Upon a Time ... When We Were Colored," and "City Heat." Roundtree most recently starred on television in the series "Buddies" and in such features as "Seven" and "T.Rex." He can also be seen this summer in the film "Steel," in which he plays a cumudgeonly sculptor who acts as a mentor to Shaquille O'Neal's crime-fighter character. Roundtree recently starred in the Fox Television pilot "413 Hope Street," and in a special episode of "Profiler" which will air this fall.



GREG CRUTTWELL (Max) is the highly acclaimed London-born actor who recently came to the notice of both American critics and audiences for his scene-stealing role as an abrasive art dealer held captive by two thugs in the feature, "2 days in The valley." Cruttwell had previously won praise for "Naked," his on-camera debut, directed by Mike Leigh.

A member of several prestigious British theater companies, Cruttwell has starred in such noted stage productions as "Mary Stuart," "Wow!" "A Midsummer Night's Dream," "Bent," "Lorna Doone," "Hamlet" and "Vassa." He also starred in the British television series "The Bill," "Space Vets," and "Birds of a Feather." In addition, he appeared on such popular American series as "The Marshal" and "Murder, She Wrote."



ABRAHAM BENRUBI (Thor) is currently co-starring on NBC's top-rated series, "ER," playing admissions clerk Jerry Markovic. Raised in Indianapolis, he began acting at age 10 in local theater.

His height of six-foot-seven-inches paved the way to him landing his first role as a "big guy" in an independent film, which led to his being cast in the series "Parker Lewis Can't Lose." He has also appeared on such series as "Roseanne," "Wings" and "Married...With Children."

Among Benrubi's film credits are "The Shadow," "The Program," "Out There" and "Twister." He will soon be seen in Oliver Stone's "Stray Dogs," Kevin Costner's "The Postman," and will soon be seen starring in the NBC series "Sleepwalkers."

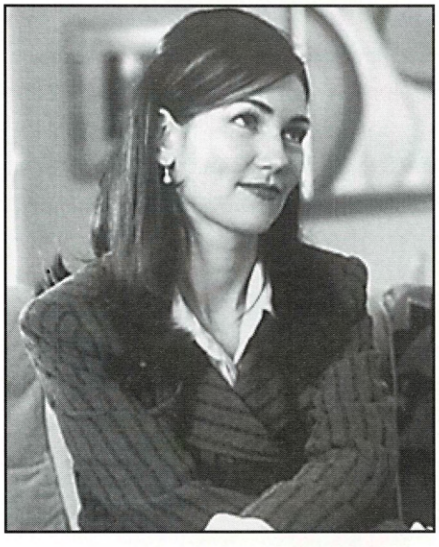


HOLLAND TAYLOR (Beatrice Stanhope) is one of television's most popular comedic talents. A versatile actress who has also enjoyed great success on stage and in films, Taylor is currently starring opposite Tea Leoni in the NBC sitcom "The Naked Truth." She is also well-remembered for her co-starring role opposite Tom Hanks in the now-classic situation comedy series "Bosom Buddies."

Taylor also appeared with George Clooney and Michelle Pfeiffer in the romantic comedy feature film "One Fine Day." Her other motion picture credits include "To Die For," "Steal Big, Steal Little," "How to Make an American Quilt," "She's Having a Baby," "Jewel of the Nile," "Key Exchange," "Romancing the Stone," and the upcoming Peter Weir film "The Truman Show" with Jim Carrey.

Taylor's Broadway credits include "Breakfast with Les and Bess," "Butley," "Moose Murders" and "The Devils." Off-Broadway and regional highlights include "Colette," "Kindertransport," "Passion Play" and the long-running "Cocktail Hour."

Other television credits include Norman Lear's series "The Powers That Be," and "Me and Mom." She also starred in the miniseries "Bitter Blood," "People Like Us," and such telefilms as "Counterfeit Contessa," "The Walton Wedding" and "The Case of Dr. Willis."

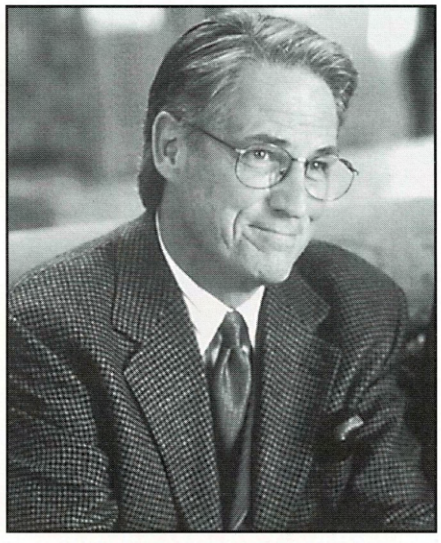


KELLY MILLER (Betsy) worked her way through UCLA as an actress in such national commercials as Levi's, Budweiser and Wella Balsam. She completed her degree in economics with a minor in psychology before pursing her acting career full-time.

Miller's first on-camera work was as an entertainment reporter covering the Cannes Film Festival for The Hollywood Reporter's daily electronic feed. Within a few years, after seriously studying acting, she was cast in her first major role starring in the miniseries "Judith Krantz's 'Secrets'."

Subsequently, Miller has appeared in a number of films and television productions, most notably HBO's "The Larry Sander's Show" and TNT's Emmy Award-winning "Joseph."

Miller resides in Los Angeles.



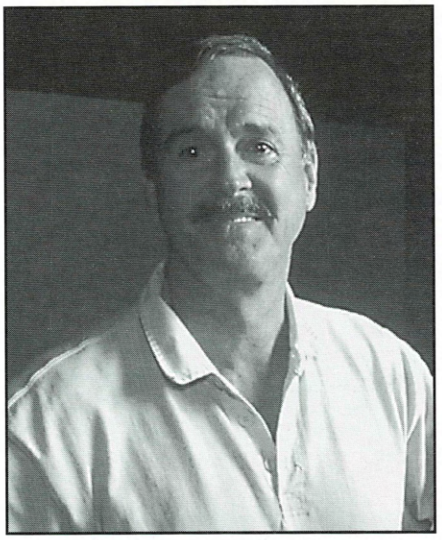
JOHN BENNETT PERRY (Arthur Stanhope) most recently appeared in Touchstone Pictures' comedy "Nothing to Lose." His other feature film credits include "Fools Rush In," "Evening Star," "Independence Day," "The Legend of the Lone Ranger," "Farewell to the King," "Midway," "Lipstick" and "Only When I Laugh."

On television Perry has starred in numerous movies-of-the-week including "Stalking the Judge's Daughter," "Kids Killing Kids," "Independence" (for which he received the Best Actor Award from the Cowboy Hall of Fame), "Danielle Steel's Secrets," "Another Lover," "She Knows Too Much," "The Last Fling," "Money on the Side" and "False Witness." Also on television he starred as a series regular on "Paper Dolls" and "Falcon Crest," among several others.

His numerous guest starring roles on sitcoms and episodics include "Renegade," "Sweet Justice," "Civil Wars," "Murder, She Wrote," "Silk Stalkings" and the daytime drama "Days of Our Lives."

Perry starred on Broadway in "Mother Earth," "Show Me Where the Good Times Are" and off-Broadway in "The Baby Dance." His regional stage credits include "The Waiting Room" at the Arena Stage in Washington D.C. and many roles at his "home" theatre, the Williamstown Theatre Festival in Williamstown, Massachusetts.

Mr. Perry began his career as the lead singer with the Serendipity Singers.

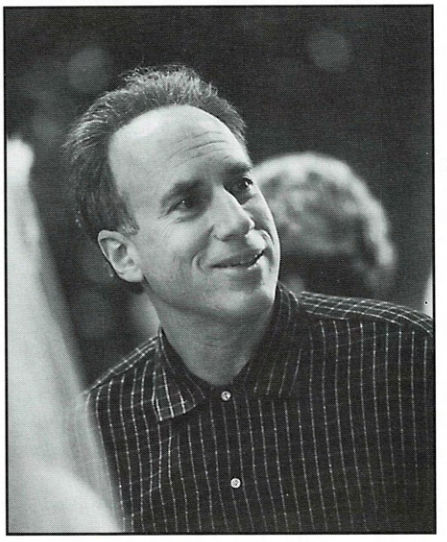


Born in Weston-Super-Mare, England, **JOHN CLEESE** (Voice of Ape) was educated at Clifton College and Cambridge before beginning his career as a performer and writer. Following his debut as a member of the Cambridge Footlights Revue in the West End, Cleese went on to BBC Radio as a writer before returning to the stage in two Broadway shows: "The Cambridge Revue" and "Half a Sixpence" with Tommy Steele. He then returned to England to work for BBC Television on "The Frost Report," "At Last the 1948 Show" with Marty Feldman and "Monty Python's Flying Circus."

In the 1970s, Cleese made his first Monty Python film, "And Now For Something Completely Different," later taking the comedy act on a stage tour before beginning "Monty Python and The Holy Grail" in 1974 and the BBC-TV series, "Fawlty Towers" in 1975 and 1979. Since then he has made two other Monty Python films: "Life of Brian" and "Meaning of Life," directed several Amnesty stage shows including "The Secret Policeman's Ball," portrayed Petruchio in "Taming of the Shrew" for BBC and written the books Families And How To Survive Them with Robin Skynner and it's sequel, Life And How To Survive It. With the release of "A Fish Called Wanda" in 1988, Cleese won the BAFTA Award for Best Actor and received an Oscar® and Writer's Guild nomination in the United States, as well as an Italian Oscar, for Best Screenplay.

Most recently he has completed roles in "Fierce Creatures," "The Wind in the Willows," "Mary Shelley's Frankenstein," "Rudyard Kipling's The Jungle Book" and "Splitting Heirs." He received The Jack Oakie Award for Comedy in Motion Pictures from the Screen Actor's Guild in America.

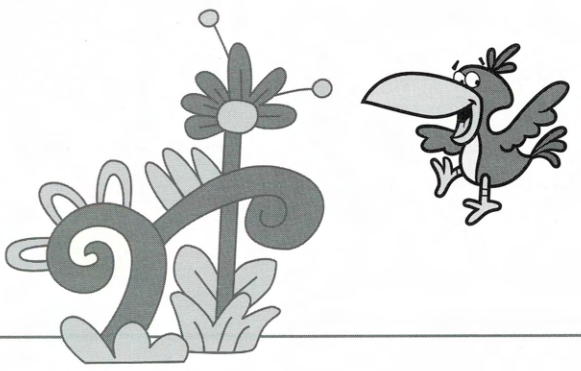
ABOUT THE FILMMAKERS



SAM WEISMAN (Director) is one of today's most notable motion picture, television and stage directors. In addition to "George of the Jungle," Weisman has guided such popular films as "Bye, Bye Love" (which he also produced) and "D2: The Mighty Ducks." Before entering feature films, Weisman had built a highly regarded career as a top television director on such productions as "Family Ties" (on more than 70 episodes), "Moonlighting," "L.A. Law" (earning him an Emmy Award nomination), the Golden Globe Award-winning "Brooklyn Bridge" (serving also as executive producer, which brought him Emmy nominations for both directing and producing). He has directed many pilots, including Aaron Spelling's current series "Seventh Heaven."

Making his stage directing debut in 1981 with James Lapine's "Table Settings," he went on to win a Los Angeles Drama Critics Circle Award in 1982 for directing Harold Pinter's "Betrayal." He also directed such plays as "The Common Pursuit" (for which he also received the Los Angeles Drama Critics Circle Award), Sam Shepard's "Buried Child," and "Lies and Legends: The Musical Stories of Harry Chapin," which he co-wrote with Chapin's widow.

Born in Binghamton, New York, Weisman attended Yale University and graduated with a degree in music history. He earned a Master of Fine Arts in acting and directing at Brandeis University. After acting in regional theater in the New York area, he relocated to Los Angeles and won numerous acting roles on such television series as "Mary Hartman, Mary Hartman" and in the miniseries "Studs Lonigan."



DAVID HOBERMAN (Producer) is the founder of Mandeville Films, which recently produced the feature comedy "The Sixth Man," starring Marlon Wayans and Kadeem Hardison, as well as "Mr. Wrong," starring Ellen DeGeneres.

For more than six years, Hoberman served as president of the Walt Disney Motion Picture Group, overseeing production and development of such hit films as "The Rock," "Beaches," "Good Morning, Vietnam," "Pretty Woman," "Ruthless People," "Who Framed Roger Rabbit," and "Honey, I Shrunk the Kids," among many others. He was also president of The Walt Disney Studios' Touchstone Pictures division, and previously had served as an executive with Walt Disney Pictures for several years.

JON AVNET and JORDAN KERNER (Producers) are partners in the prolific production group, The Avnet/Kerner Company, which has produced several award-winning feature films and television productions.

JORDAN KERNER has made notable impact in both the motion picture and television arenas, having produced (with Jon Avnet), a celebrated collection of influential works. After The Avnet/Kerner Company was formed in 1986, the duo produced the feature "Less Than Zero" and followed with the acclaimed drama, "Fried Green Tomatoes," and then won acclaim for "Men Don't Leave" and "Miami Rhapsody," which they executive produced.

Other film credits include "The Mighty Ducks," "D2: The Mighty Ducks," and "D3: The Mighty Ducks"; "The War" (starring Kevin Costner); and "When a Man Loves a Woman" (starring Meg Ryan and Andy Garcia). They also were executive producers of the hit adventure "The Three Musketeers" and produced the films, "Funny About Love" and "Up Close & Personal," which starred Robert Redford and Michelle Pfeiffer.

Among the highly rated television films produced by the partnership are "Do You Know the Muffin Man?" "The Switch," "For Their Own Good," "Side by Side," "Backfield in Motion," "Breaking Point," "My First Love," "The Nightman" and "Heat Wave."

Kerner is a graduate of Stanford University and received his law degree and MBA from the University of California at Berkeley. He began his career in network television at CBS and eventually became vice president of Dramatic Series Development at ABC, overseeing such series as "Moonlighting" and "Dynasty."

JON AVNET has directed "Fried Green Tomatoes," "The War," "Up Close & Personal" and is currently directing "Red Corner" starring Richard Gere. He has also produced "Risky Business," "Men Don't Leave" and for television, "The Burning Bed," as well as many others.

DANA OLSEN (Story by/Screenplay by) has created a number of highly popular films, including "Memoirs of an Invisible Man" (starring Chevy Chase and Daryl Hannah) and "The 'Burbs" with Tom Hanks. The versatile writer is best known for his work on such comedies as "Encino Man," "Straight Talk," "Nothing But Trouble," "National Lampoon's Christmas Vacation," "Making the Grade," "It Came From Hollywood," "Going Berserk" and "Wacko." He began his writing career in television, working on such series as "Laverne & Shirley."

AUDREY WELLS (Screenplay by) most recently created the highly acclaimed hit comedy, "The Truth About Cats and Dogs," starring Uma Thurman and Janeane Garofalo. Wells is currently preparing to make her directorial debut on the Interscope Pictures feature film production, "Democracy," for which she also wrote the screenplay.

THOMAS ACKERMAN, A.S.C. (Director of Photography) has worked on many of the most successful film comedies of the past decade, including "Jumanji," "National Lampoon's Christmas Vacation" and "Beetlejuice."

Born in Iowa and educated at the University of Iowa, he studied under documentary filmmaker Charles Guggenheim before forming his own production company. He moved into feature films as a camera operator on "One From the Heart" before becoming cinematographer on "Roadhouse 66," "New Year's Evil," "Girls Just Want to Have Fun," "Back to School," "True Identity," "Dennis the Menace," "Baby's Day Out" and "The Eighteenth Angel."

Ackerman also photographed the short subject "Frankenweenie" for director Tim Burton, and works extensively in national and international television commercials.

STEPHEN MARSH (Production Designer) has found success in both feature films and telefilms. His most recent credit, "Celtic Pride," starred Damon Wayans and Dan Aykroyd, followed the highly acclaimed HBO production of "Truman."

He first worked as an art director with Ken Russell on "Crimes of Passion" among his credits. He then became production designer on such major features as "Runaway Train," "Native Son," "Shy People," "The Seventh Sign," "Big-Top Pee-wee," "National Lampoon's Christmas Vacation," "Don't Tell Mom the Babysitter's Dead" and "Cool Runnings."

The Massachusetts resident also designed the six-hour miniseries "A Woman of Independent Means," the TNT telefeature "Lakota Woman," and HBO's award-winning "Citizen Cohn."

STUART PAPPÉ (Editor) most recently edited "Wild America," as well as Touchstone Pictures' "Bad Company" and "What's Love Got To Do With It." Before that, he collaborated on seven other features with director Paul Mazursky: "Enemies, A Love Story," "The Pickle," "Scenes From a Mall," "Moon Over Parador," "An Unmarried Woman," "Alex in Wonderland" and "Bob & Carol & Ted & Alice."

Pappé began his industry career in the mail room at The Walt Disney Studios. He subsequently became an apprentice editor at MCA/Universal. He became an independent editor in 1964 with "The Loved One" and received his first full editing credit in 1967 on "The President's Analyst."

ROGER BONDELLI, A.C.E. (Editor) recently edited "Fools Rush In" and also collaborated with director Andy Tennant on "It Takes Two." He has also edited the feature films "Bye, Bye Love" (directed by Sam Weisman), "Gymkata" and, more recently, co-edited "The Ghost and the Darkness," starring Michael Douglas and Val Kilmer.

Bondelli's impressive list of television credits include two seasons with the popular series "Moonlighitng," for which he was nominated for an Emmy Award in 1986 and won the Emmy in 1987; one season on "Designing Women" (for which he received another Emmy nomination); a season with "Midnight Caller" (another Emmy nomination); two seasons with "Brooklyn Bridge," which brought Bondelli two A.C.E. Eddy Awards (and an Emmy nomination in 1992); and the pilot for the series "SeaQuest DSV."

Bondelli began his career in the mailroom of a Los Angeles television station while still in high school. After being promoted into the film department there, he continued to work at the station through college. After graduation, he joined Spelling-Goldberg Productions as an apprentice, then moved up to assistant editor for five years, working on a variety of series until he became a full-fledged editor.

TIM LANDRY (Visual Effects Supervisor) previously served as visual effects supervisor on Walt Disney Pictures' home video release "Honey, We Shrunk Ourselves." He also served in this capacity on the made-for-television films "Alien Nation: Millennium" and "Moses," as well as the TV series "JAG." He was digital effects supervisor on the series "Earth 2" for which he won an Emmy Award for special effects. His other feature credits include "Coneheads," "Dr. Jekyll and Ms. Hyde," "Freejack," "The Mask" and "The Crow." Landry is a graduate of USC Film School.

C. TAD DEVLIN (Executive Producer) entered the motion picture industry in 1974 though the DGA Trainee Program. Prior to that he worked as a freelance writer/producer for industrial clients such as IBM, Standard Register and various commercial advertising agencies.

After graduation from University of Dayton in Ohio, with a Bachelor of Arts degree in communication arts, Devlin served as Field Artillery Officer in the United States Army from 1967-69.

Since joining the Director's Guild of America, he has worked on over 50 television and feature projects. His recent feature credits include "When a Man Loves a Woman," "Crazy People" and "Sleeping With the Enemy." He served as executive producer on Walt Disney Pictures' live-action hit "D3: The Mighty Ducks," and served as supervising producer on "Naomi & Wynona: Love Can Build a Bridge" for NBC.

Mr. Devlin resides in the Pacific Northwest with his wife Diana, and their cat Emily Frances Camille.

LOU ARKOFF (Co-producer) most recently co-produced Hollywood Pictures'/Caravan Pictures' comedy "Gone Fishin'." He also created and produced "Rebel Highway," an acclaimed series of 10 features for Showtime, helmed by such directorial talents as William Friedkin, John Milius, Jonathan Kaplan, Robert Rodriquez, Uli Udel and Joe Dante. He also produced "Hellhole," "Up The Creek," "Lookin' to Get Out," "Return to Macon County," "A Small Town in Texas," "California Dreaming," "Gorp," and "Our Winning Season."

Arkoff began his career as story analyst for American International Pictures, eventually becoming vice president of production in charge of all development and production for more than 60 projects. He is currently co-producing Touchstone Pictures' adventure film "Eaters of the Dead."

He then began producing films independently and in 1989 formed Marathon Entertainment with partner Willie Kutner, and entered into a four-year deal with Tri-Star/Columbia Pictures. He currently has several projects in development for Warner Bros., HBO Features and Summit Pictures.

He attended Loyola Marymount University of Law, and also received a B.A. in Cinema Arts from USC. A native Angeleno, Arkoff, his wife and two children reside in Los Angeles.

LISA JENSEN (Costume Designer) has created wardrobes for many popular films, as well as for music videos and national commercials. Among her many major film credits are "Grumpier Old Men," "The Fabulous Baker Boys" and "Mannequin."

Born in Berkeley and educated at Alfred University, she began her career as a theater costume technician for Joseph Papp's New York Shakespeare Festival and the Public Theater before moving into feature films and television.

She has worked on such motion pictures as "Maid to Order," "Rented Lips," "Dead Heat," "Big Man on Campus," "Enid is Sleeping," "Criss-Cross," "White Palace," "Freejack," "The Gun in Betty Lou's Handbag," "Grumpy Old Men," "Baby's Day Out" and "Richie Rich."

MARC SHAIMAN (Music by) is one of the most accomplished composers in the industry. He has created scores for such major films as "A Few Good Men," "Misery," "Sleepless in Seattle" (winning him an Academy Award® nomination), "City Slickers," "North," "Mr. Saturday Night," "The Addams Family," "Sister Act," "Heart and Souls," "Addams Family Values," "Speechless," "City Slickers II: The Search for Curly's Gold," "Stuart Saves His Family," "Forget Paris" and "Bogus."

Shaiman received an Oscar® nominations for his scores of Rob Reiner's "The American President" and the blockbuster hit, "The First Wives' Club." He also recently scored the Albert Brooks film, "Mother" and "Ghosts of Mississippi."

# # #
#24891
(6/4/97)
dl/ss/rtj