

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 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 quadrupedal 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 himself 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.Ó

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 fiancée 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 luxuryÑif not passion. But Lyle cannot accept the fact that Ursula wants to complete her quest to explore the wilds of the jungle.Ó

The plotÑand jungleÑthickens when Lyle hires two opportunistic thugs (posing as jungle guides) to join a search party to delve deep into GeorgeÕs jungleÑwhile LyleÕs 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 ÒGeorge of the Jungle,Ó Roundtree combines his forte for playing strong characters with his wildly creative imagination for making the character his own.

ÒKwameÕs a leader,Ó Roundtree says. ÒI 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 canÕt quite figure out where he comes from. But you know that Kwame is not from New York!Ó

To his slight dismay, there was one change he made to the Kwame character that he sorely wishes he hadnÕt. ÒI will never shave my head again! It has been four months and my hair still hasnÕt grown back!Ó

Roundtree had a great time working on the film. ÒI had never heard of the original television series, but the Disney project was really appealing to me due to the fact that IÕd be doing a family film. I was excited to do this movie because itÕs family oriented. The fact that my kids can see it is just great. ItÕs also a film that adults will really enjoy, too.Ó

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 animalsÑled 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 GeorgeÕs 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—nor 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 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 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 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 muscle in the world," concludes producer David Hoberman. "But it would mean nothing if he didn't have all the heart in the world to match it. And I think that's what everyone will love about him."

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 Gods* 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.

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 pursuing 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 Sanders 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 Ó and off-Broadway in ÓThe Baby Dance.Ó His regional stage credits include ÓThe Waiting RoomÓ at the Arena Stage in Washington D.C. and many roles at his ÓhomeÓ theatre, the Williamstown Theatre Festival in Williamstown, Massachusetts.

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

RICHARD ROUNDTREE (Kwame) became a bona-fide film icon with his starring role in the landmark film ÓShaftÓ and its equally successful sequels, ÓShaftÓs Big ScoreÓ and ÓShaft in Africa.Ó

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 ÓThe Great White HopeÓ and in the films ÓEarthquake,Ó ÓMan Friday,Ó ÓAn Eye for an Eye,Ó ÓOnce Upon a Time ... When We Were Colored,Ó and ÓCity Heat.Ó Roundtree most recently starred on television in the series ÓBuddiesÓ and in such features as ÓSevenÓ and ÓT.Rex.Ó He can also be seen this summer in the film ÓSteel,Ó in which he plays a cumudgeonly sculptor who acts as a mentor to Shaquille ÓNealÓs crime-fighter character. Roundtree recently starred in the Fox Television pilot Ó413 Hope Street,Ó and in a special episode of ÓProfilerÓ which will air this fall.

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 ÓThe Cambridge RevueÓ and ÓHalf a SixpenceÓ with Tommy Steele. He then returned to England to work for BBC Television on ÓThe Frost Report,Ó ÓAt Last the 1948 ShowÓ with Marty Feldman and ÓMonty PythonÓs Flying Circus.Ó

In the 1970s, Cleese made his first Monty Python film, ÓAnd Now For Something Completely Different,Ó later taking the comedy act on a stage tour before beginning ÓMonty Python and The Holy GrailÓ in 1974 and the BBC-TV series, ÓFawlty TowersÓ in 1975 and 1979. Since then he has made two other Monty Python films ÓLife of BrianÓ and ÓMeaning of Life,Ó directed several Amnesty stage shows including ÓThe Secret PolicemanÓs Ball,Ó portrayed Petruchio in ÓTaming of the ShrewÓ for BBC and written the books Families And How To Survive Them with Robin Skynner and itÓs sequel, Life And How To Survive It. With the release of ÓA Fish Called WandaÓ in 1988, Cleese won the BAFTA Award for Best Actor and received an Oscar and WriterÓs Guild nomination in the United States, as well as an Italian Oscar, for Best Screenplay.

Most recently he has completed roles in ÓFierce Creatures,Ó ÓThe Wind in the Willows,Ó ÓMary ShelleyÓs Frankenstein,Ó ÓRudyard KiplingÓs 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 **2 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 Shrank 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 PAPP (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*.

Papp 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 *Moonlighting*, 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 through 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 Directors 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 Rodriguez, Uli Edel and Joe Dante. He also produced *Hellhole*, *Up The Creek*, *Lookin' to Get Out*, *Return to Macon*

County, Ó ÒA Small Town in Texas, Ó ÒCalifornia Dreaming, Ó ÒGorp, Ó and ÓOur Winning Season. Ó

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 ÒEaters of the Dead. Ó

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 ÒGrumpier Old Men, Ó ÒThe Fabulous Baker Boys Ó and ÒMannequin. Ó

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 ÒMaid to Order, Ó ÒRented Lips, Ó ÒDead Heat, Ó ÒBig Man on Campus, Ó ÒEnid is Sleeping, Ó ÒCriss-Cross, Ó ÒWhite Palace, Ó ÒFreejack, Ó ÒThe Gun in Betty Lou's Handbag, Ó ÒGrumpy Old Men, Ó ÒBaby's Day Out Ó and ÒRichie Rich. Ó

MARC SHAIMAN (Music by) is one of the most accomplished composers in the industry. He has created scores for such major films as ÒA Few Good Men, Ó ÒMisery, Ó ÒSleepless in Seattle Ó (winning him an Academy Award" nomination), ÒCity Slickers, Ó ÒNorth, Ó ÒMr. Saturday Night, Ó ÒThe Addams Family, Ó ÒSister Act, Ó ÒHeart and Souls, Ó ÒAddams Family Values, Ó ÒSpeechless, Ó ÒCity Slickers II The Search for Curly's Gold, Ó ÒStuart Saves His Family, Ó ÒForget Paris Ó and ÒBogus. Ó

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

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. ÒThere aren't too many people who do this kind of work because it requires a lot of stamina, Ó 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 a 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."