



Disney

THE
LION KING

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LION KING

PARENTAL GUIDANCE
SUGGESTED
PG
Some Material May Not Be Suitable for Children

SEQUENCES OF
VIOLENCE AND
PERIL, AND SOME
THEMATIC ELEMENTS



DISNEY
presents

Disney
THE
LION KING

A
FAIRVIEW ENTERTAINMENT
Production

A
JON FAVREAU
Film

Directed by JON FAVREAU
Screenplay by JEFF NATHANSON
Produced by JON FAVREAU, p.g.a.
JEFFREY SILVER, p.g.a.
KAREN GILCHRIST, p.g.a.
Executive Producers TOM PEITZMAN
JULIE TAYMOR
THOMAS SCHUMACHER
Director of Photography CALEB DESCHANEL, ASC
Production Designer JAMES CHINLUND
Film Editors MARK LIVOLSI, ACE
ADAM GERSTEL
Co-Producer JOHN BARTNICKI
Original Score Composed by HANS ZIMMER
African Vocal and Choir Arrangements
Created and Produced by LEBO M
Original Songs by TIM RICE
and ELTON JOHN
Songs Produced by PHARRELL WILLIAMS
Executive Music Producer HANS ZIMMER
Visual Effects Supervisors ROBERT LEGATO, ASC
ADAM VALDEZ
Animation Supervisor ANDREW R. JONES
Casting by SARAH HALLEY FINN, CSA
Unit Production Manager JEFFREY SILVER
First Assistant Director DAVID H. VENGHAUS JR.
Second Assistant Director KIM RICHARDS
Associate Producer DEBBI BOSSI
Based on "The Lion King" Screenplay by IRENE MECCHI
and JONATHAN ROBERTS
and LINDA WOOLVERTON

The Filmmakers Would Like to Thank
ROGER ALLERS and ROB MINKOFF
BRENDA CHAPMAN
DON HAHN
and the Walt Disney Feature Animation Artists and Crew
who created the original animated film.

Visual Effects Producers BARRY ST. JOHN
MATTHEW A RUBIN
Associate Producer DAVID H. VENGHAUS JR.
Second Unit Director ROBERT LEGATO
MPC VFX Supervisor ELLIOT NEWMAN
MPC VFX Producer CHRISTOPH ROTH
MPC DFX Supervisor AUDREY FERRARA
MPC Animation Supervisors GABRIELE ZUCHELLI
STEPHEN ENTICOTT
MPC Virtual Production Supervisor GIRISH BALAKRISHNAN
MPC Executive Producers PHILIP GREENLOW
CHRISTIAN ROBERTON
Head of Story DAVE LOWERY
Re-Recording Mixer LORA HIRSCHBERG
Supervising Sound Editor/
Re-Recording Mixer CHRISTOPHER BOYES
Supervising Sound Editor FRANK EULNER
Supervising Finishing Artist STEVEN J. SCOTT

CAST

In Order of Appearance

Scar CHIWETEL EJIOFOR
Zazu JOHN OLIVER
Mufasa JAMES EARL JONES
Rafiki JOHN KANI
Sarabi ALFRE WOODARD
Young Simba JD MCCRARY
Young Nala SHAHADI WRIGHT JOSEPH
Sarafina PENNY JOHNSON JERALD
Kamari KEEGAN-MICHAEL KEY
Azizi ERIC ANDRÉ
Shenzi FLORENCE KASUMBA
Pumbaa SETH ROGEN
Timon BILLY EICHNER
Guinea Fowl AMY SEDARIS
Bush Baby CHANCE BENNETT
Elephant Shrew JOSH MCCRARY
Simba DONALD GLOVER
Nala BEYONCÉ KNOWLES-CARTER
Impala PHIL LAMARR
Hyena J. LEE
Production Supervisor RUSSELL ALLEN
Magnopus Virtual Production Supervisor BEN GROSSMANN
Supervising Art Director VLAD BINA
Assistant Art Directors ARIELLE NESS-COHN
TAD DAVIS
Art Department Coordinator JESS MADIA
Pre-Vis Asset Builder FARIS HERMIZ
Set Designer CHRISTOPHER SANFORD

	Concept Artists		Key Grip	KIM HEATH
SETH ENGSTROM		VANCE KOVACS	Best Boy Rigging Grips	KIRK GREENBERG
FABIAN LACEY		TILL NOWAK		JEFF BRINKER
PETER RUBIN		NATHAN SCHROEDER	Dolly Grips	GUY MICHELLETTI
SHAE SHATZ		JOE STUDZINSKI		CHARLES SIMONS
JUSTIN SWEET		ANDREW CAMPBELL	Grip	DANIEL VLAHOS
JAMIE JONES		ANDREW LEUNG		
Illustrator	MICHAEL KUTSCHE		Production Controller	DOUG MORENO
Model Maker	JEFF FROST		VFX/Post Production Accountant	EMILY MCGATLIN
Art Consultants	JOSEPH RAMIRO		First Assistant Accountant	BRETT EIDELMAN
	DEREK PENDLETON		Payroll Accountant	LORI IKEDA
			Second Assistant Accountant	MELISSA MAUS
Animatics Supervisor	JAMES ROTHWELL		Production Coordinator	LISA VIJITCHANTON
Storyboard Coordinator	JAMES BENTLEY		Assistant Production Coordinator	MO STEMEN
Assistant Storyboard Coordinator	CHARLIE LOWERY		Operations Manager	KURT HUMPHREYS
Animatics Artist/Editor	KARL ARMSTRONG		Assistant to Mr. Silver	ALEX RUSH
Animatics Assistant	ALEX GUNDERSEN		Fairview Coordinators	NOAH KLOOR
	Storyboard Artists			KYLE BELLAR
DAVID DERRICK		JUN FALKENSTEIN		WAYNE HORTON
PHILIP KELLER		PHIL LANGONE	Environmental Steward/Asset Coordinator	ALES ORDELT
ANGELO LIBUTTI		STEVE MARKOWSKI	Production Secretary	ERIC YUN
PHILL NORWOOD		JOHN COVEN	Office Production Assistants	MATTHEW KEIBLER
				STEPHANIE BYERS
Additional Editor	JESSICA SCHULTE			KIMBERLY SHEPHARD
Associate Editor	WILLIAM JOSEPH KRUYKOWSKI		Additional Second AD	MORGAN WILLIS
First Assistant Editor	RACHEL SCHREIBMAN		Set Production Assistant	ANDREW SITTER
Assistant Editor	DAVE MATUSEK		Studio Teacher	LYNN SARABIA
Visual Effects Associate Editor	MICHAEL STONE			
Apprentice Editor	IAN MCCLARREN		Unit Publicist	GREGG BRILLIANT
Marketing Assistant Editor	DOV SAMUEL			
Post Production Coordinator	LESLIE QUAN		Associate Casting	JASON B. STAMEY
Post Production Assistant	BRIAN RUSSELL		Casting Assistant	PRIYANKA SIRPAL
Visual Effects Production Manager	P.J. TOBYANSEN		Post-Production Sound Services by	SKYWALKER SOUND
Visual Effects Senior Coordinator	PASQUALE ANTONELLI			A LUCASFILM LTD. COMPANY
Visual Effects Coordinators	JAMIE LEWIS			MARIN COUNTY, CALIFORNIA
	MICHAEL LEGATO			
	AMY ALTVATER		Sound Designer	CHRISTOPHER BOYES
Visual Effects Associate Producer	YASAMIN ISMAILI		Sound Effects Editors	JUSTIN DOYLE
Visual Effects Animation Coordinators	YAMA CIBULKA			PASCAL GARNEAU
	MARK C. LIVOLSI		Dialogue Editor	MARSHALL WINN
Visual Effects Assistant Coordinator	KATIE LEGATO		Foley Supervisor	JAMES LIKOWSKI
Visual Effects Marketing Coordinator	ERIKA GOURVITZ		Foley Editor	DEE SELBY
Visual Effects Production Assistants	LYLE FEINBERG		Assistant Supervising Sound Editor	ANDRÉ FENLEY
	DANIEL MARANGA		Assistant Dialogue Editor	LISA CHINO
			Assistant Sound Design	LUCAS MILLER
Head of Research	NOESSA HIGA		Foley Artists	JANA VANCE
Researchers	DANNY SULLIVAN			RONNI BROWN
	CHRIS GAIMAN		Foley Mixer	BLAKE COLLINS, CAS
	BRADLEY MCLEAN		Assistant Re-Recording Mixer	TONY VILLAFLO
	MEGAN FOWLER		Engineering Services	DUSTY JERMIER
Research Media Manager	ALEX REEVES		Digital Editorial Support	NOAH KATZ
Art Department Researcher	ANGELA GYGI		Post-Production Sound Accountant	RENÉE RUSSO
			Post-Production Finance Manager	MIKE PETERS
Script Supervisor	KATHY MCHUGH		Client Services	EVA PORTER
Steadicam Camera Operator	HENRY TIRL		Scheduling	CARRIE PERRY
Steadicam/"B" Camera Operator	CHRIS HAARHOFF		General Manager	JOSH LOWDEN
First Assistant Camera	TOMMY TIECHE		Head of Production	JON NULL
Second Assistant Camera	ERIC AMUNDSEN			
Video Assist	JUSTIN GEOFFROY			

Head of Engineering STEVE MORRIS
 Re-Recorded at THE WILLIAM HOLDEN THEATER
 SONY POST PRODUCTION SERVICES
 CULVER CITY, CA
 Sony Mix Tech TOM Y. BURNS
 Dialogue Recordist RONALD JUDKINS

**Visual Effects by
MPC**

VFX Digital Producer WILL NEWIS
 Lighting Supervisor JULIEN BOLBACH
 CG Supervisors JAMES AUSTIN
 OLIVER WINWOOD
 Character Supervisor BEN JONES
 Compositing Supervisors KIRSTIN HALL
 EAN CARR
 ANDREW SIMMONDS
 SREEJITH VENUGOPALAN
 Stereoscopic Supervisor HOLLY ALDERSLEY
 Production Managers NANCY XU
 ZAIRA BRILHANTE
 ALANNAH BELANGER
 ERIN LANGFORD
 CAROLINE WHITEHILL
 ASHLEE SUTHERLAND
 HAYDEN WHITE
 VFX Executive Producer CHRISTINA GRAHAM

CHARACTERS

Lead Artists

GABRIEL ARNOLD	SUBHASHIS BANIK
WILLIAM BELL	SAM BERRY
SOLENE CHAN-LAM	GEOFFREY COPPIN
STEPHANIE DUBE	MOBY FRANCIS
JULIA FREIDL	JASON GAGNON
JAKE HARRELL	JAMES HOOD
JEFF NEWTON	SACHIN SHANTARAM PATEKAR
SYLVESTER PRABHU A	VARUN SREEKANTH
ROYSTON WILLCOCKS	CHRISTOPHER WILSON

Artists

ANEESH A	BHARGAVA A J
MARTA AMPUDIA	ALPHY ANTO
LORENZO ARGENTIERI	NASEEM ARSHAD
SUNIL B	SHRUTHI B S
BHAVIKA BAJPAI	ENDRE BALINT
CLÉMENTE BELLIER	ASSAF BEN-ZUR
HANNA BINSWANGER	JOSHUA CANN
MATTHIEU CANTAT	KENNY CARMODY
STEFANO CARTA	MICHAEL CAUCHI
ZOE CAUDRON	NALLA VENKATA CHAITANYA
CLÉMENT CHAUDAT	PRADYUT CHOWDHURY
PAULINE COSTANTINI	ABHIDEV D
RASHMITA DASH	KURTIS DAWE
CHLOE DAWE	ABHIJIT DE
AR	VALLARI DESAI
REJILESH DEVARAJAN	ANDREA DE MARTIS

LÉA DOZOUL	ANTOINE ENGELS
MARIO ERCOLANO	MANON FICAT
AHMED GHAZY	DIPANJAN GHOSH
REBECCA GOOCH	TOM GOODCHILD
DURGA DEVI GOPAL	DAMIEN GUIMONEAU
SURAJ GURUNG	ARAM HAKZE
PRIMUS HALLIN	RUDI HAMMAD
JUN-LIN HARRIES	TIMOTHÉ HEK
STEFAN LOUIS HOARE	THOMAS HUIZER
HAMID IBRAHIM	JOSEPH BENEVENT ISAAC
PRASHANTHA K	VIPIN R KABADI
SPIROS KALOMOIRIS	SURAJ LAXMAN KAMBLE
AKSHAY UPENDRA KANAKIA	RYOICHI KATO
RAJENDRA KATTIMANI	VISHAKHA KHUBANI
ARUN KIRO	CHAKRAVARTHY KOCHERLA
SYLVIA KRATZSCH	PALURU MOHAN KRISHNA
DIPESH MAHENDRA KUBAL	KISHORE KUMAR
DHANANJAY KUMAR KUMAR	PALLE RANJITH KUMAR
SANTOSH KUMAR K	SAURAV KUMAR
DANIELE LA MURA	HARSHIT LAHANE
CYRIL LAMINE	ED LAVIN
HUGO LEYGNAC	ROBERTO LIBRALATO
BABURAJAN M V	ANTONY MAGDALINIDIS
PAVAN MALLAIAH	GIOVANNI MASCHERPA
SATYAJEET MAURYA	GUILLAUME MAYER
RAMAKRISHNA MEDI	MICHELE MENNONNA
FABIO MESSINA	ALICE MIGGIANO
CHANDRA MOHAN	RYAN MORGAN
GIUSEPPE MOTTA	PRATIK MUKHERJEE
MOHAMMAD KAMIL MULLA	PHILIP MULLANY
APPALA RAJU NALI	ABHISHEK KANTARAM NAVALE
VIJAYALAKSHMI NEGINAL	GIANG NGUYEN
ARUN P R	VINITA PANDEY
DHARNISH SINGH PARIHAR	DIPIKA SUBHASH PATIL
ARUN PAUL XAVIER	SOUBIN PAULSON
SIMONE PETRACCA	SANDRA PINTO
AVISHEK PODDER	PRANAV PUJARA
MIDHUN R S	VIPIN RAJ
NIKHIL RAJ K	ANUPAM RAKSHIT
LASSE RASMUSEN	PATRICK REDMOND
ROBBIE REID	NILS RUISCH
NISCHAY SAH	GITESH SAHU
KAMMARA SAI TEJA	AXEL SAINT-ANDRE
YOGESH PARASHRAM SALOKHE	SANDIP SAURAV
ENNO SCHLÜNDER	MATTHIAS SCHOENEGGER
NIMISHA SETHI	PUSHPARAJ G SETHU
DEVENDER SHARAD PARMAR	SHASHANK SHEKHAR
MAHENDRA SINGH	SARGURUNATHAN SIVALINGAM
STEPHAN SKOREPA	SUMIT SUBBA
MILIND DASHARATH SUTAR	PAVANI T
AMAR THAPA	ROBIN THOMAS
ANSHUL TIWARI	KETAN KALE UTTAMRAO
RAJAGURU V GANDHI	LINO VARGHESE
KEÓN VILJOEN	HARISH VISHWAKARMA
DYTHO VOUIDIBIO	

LAYOUT

Lead Artists DAVID ARMITAGE
JON MILLER
NICK SPARKS

Artists

JENNIFER BURY ADRIÁN CASTRO VIEJO
RÉMI CAUQUIL JAMES CHEW
VINCENT DOMAIGNÉ VANESSA FERNÁNDEZ CALLE
JULIEN FERRITTO DALIA GUTIÉRREZ ARANDA
ÁLVARO JIMÉNEZ HERRERA MARION LAURIN
STEVEN LEaute KITTY LIN
MICHELLE MADDEN-NADEAU FLORIAN MANCEAU
CARLA MARQUÉS GRAU SANTY OTERO
VICTOR PACHECO CASTRO ALESSIO PAOLETTI
ANNA-MARIE PAYNE ALEX POTTS
RODRIGO POUT LEZAUN JESS RUIZ COCA
ALICIA SALEH SAMUEL SAXON
SHIVANI SHAH BEA TOLEDO

ANIMATION

Lead Artists

JHON ALVARADO IBRAHIM BASHA
DAN BLACKER SCOTT FRITTS
MARTIN JOAS THOMAS LEMOINE
ANDRES PUENTE ELWALEED SULIMAN
ARDA UYSAL TIM VAN HUSSEN
MATHIEU WALSH

Artists

ALEX ALVAREZ MANUEL ALVAREZ CASTRO
BALAJI ANBALAGAN SARAH ARDUINI
ARCHANA ASOKAN NOBLE AUGUSTINE
FLORIAN BECKER YVES BEDENIKOVIC
LAURENT BENHAMO JOSEPH BESAGNI
ANTON BLAKE JOAN BORGUÑO
ARIANNA BRAGAGLIA CHAGO BUNTON-COLE
BORIS CAILLY CAMILLE CARCELLER
ANDREA CASTAGNOLI KATHRYN CHANDLER
NATASHA CHAPMAN JULIEN CHERY
HYUNJU CHO RICKY CHOW
AMAURY COLJON WILLIAM CORREIA
OLIVER DALE PUSHPAK DEY
PASQUALE DIAFERIO FATIH DOGAN
GAURAV DUBEY ELSON E FERNANDEZ
HENRIK EIA ESTEBAN ERRANDO POCH
DANIEL ESCOBAR NATALIA FALOWSKA
ALEX FERNANDEZ PONS ILAN FITOUSSI
KATE FORREST DANIEL FOTHERINGHAM
GIANLUCA FRATELLINI MICHELLE FROM
NORIHITO FUKUDA PAOLA G DE'BEI
CARLOS GARCIA BARRAGAN GIAN LUIGI GRANIERI
MARK GREGORY MARIO GROSU
BRIEUC GUENOLE JAMES HICKEY
WEERAPONG JANGSOMBATSIRI MADHAVAN JAYARAMAN
CLAIR JONES ROBIN KEAST
LOUISA KERRACHE THANOS KOUSIS
CARA KU MANOLYA KÜLKÖYLÜ
NAGARAJU KUSUMA ARTHUR GIL LARSEN
SENG LAU NATHAN LAWRENCE

ANDY LE COCQ HAILIN LIAO
CHRISTIAN LILIEDAHL THOMAS LOWE
ADAM MAKK XAVIER MAROT
ANKIT MEENA FELICE MINIERI
KENNETH MO LOUIS MORISSET
JOSHUA MUTTER DEVIKA VINAYAK NAGARKAR
BELINDA NIXON KEVIN OH
EAN KEAT ONG JESSICA OTT
SARAH PADOAN ERWAN PERRIN
RICCARDO PIETRACAPRINA MATTHIEU POIREY
CHRISTOPHER POTTER CELIA PROU
AYYAPPAN R ALEKSANDRA SABINA RAFALSKA
CHANDRASHEKHAR RAMPRASAD GEORGE RIGBY
FONZO ROMANO CHAN SAGOO
PABLO SALVADOR LAINEZ IGNACIO SANTAMARIA SANCHEZ
INGO SCHACHNER SHAYLA SCHALM
YASHAANK SINGH SIVAPRANAV SIVADAS PANICKER
JOE SMITH HARRY ROGER SMITH
IDA SONDERGAARD KRZYSZTOF SZCZEPANSKI
AMELIE TALARMAIN EDMUND TANG
TATIANA TCHOUMAKOVA CHARLIE TETLOW
LEVENT ULAS OSKAR URRETABIZKAIA
ALEKSANDRA VUKOVIC CHALERMPHOL WATTANAWONGTRAKOOL
KIMBERLEY WATTS AIMÉE WESTLEY
ELAINE WU TAO YE
KARLY YOHE JOHN SUNG ZENG YAO

CROWDS & TECHNICAL ANIMATION

Lead Artists ANTHONY DURAND
PEDRAM ETEBARZADEH
WILL FIFE
KOSTAS STREVLOS

Artists

BASEL ALMADI VALENTINE ARLES
JULIEN BAEZA SACHIN BANGERA
STEPHANIE BEUKERS CARMEN BISHOP
KANISHK BISWAS VINCENT BOULOT
FELIX C.C. CHAN JORDI CAMPS
MATHILDE CARTIGNY ROB CHAPMAN
DOMINIC COYLE EDE CSIZOCZKI
JANIS CUDARS SYLVAIN DALLIET
ANTONIOS DEFTERAIOS ESTELLE DESNOULEZ
TIMOTHY DEVLIN BARBARA DOBOSOVA
ALFONSO ESPESO CALVO CHARLIE FILMBERG
ZOE GEDDES PRIYANSHU GHOSH
LOUIE GORDON NIC GROOT BLUEMINK
RODOLPHE HOAREAU NICO KAHMANN
HANNAH KENTON NAVJIN KHOSRAVI
ISABEL KOKUTI MICHAL KOZIATEK
RAMA KRISHNA MISHRA VARUN KRISHNAN
MANDY LI TORBEN MACRAE
ANAIS MARTIN ISABEL MARTINEZ MOLERO
BORJA MASSA ALMARZA ALICE MC LOUGHLIN
HUGO MINE REBECCA MONAGHAN
GABRIELA MURSCH AINA NICOLAU ORELL
MATTHEW NORRIS PAUL ORMEROD
CELINE PANTALOUF GINA PENTASSUGLIA
LEIRE PÉREZ STEVEN POWELL
THOMAS RACKL DAVID REINHOLD
KOMKRIT SAWASDEE FELIX SLINGER-THOMPSON

ALEX STRICKLAND
OLOV THORING
DENNIS TOUFEXIS
GABRIELE VERONESE
ILIA VOROBEV
XIAOYU WU
EDOARDO ZANNELLA

BINOD TALUKDAR
CRAIG TONKS
MATTHEW TRAYNAR
PRASAD VISHWANATH MOHARE
STUART WHELBOURN
HOI YING FUNG

AMOL AJIT GAIKWAD
SAKSHAR DEB GHOSH
BORJA GOMEZ
DAN GRIGSBY
SAKSHI GUPTA
SOVAN JANA
ELSA JOSE
GANESHAN K

DANNY GEURTSSEN
CRISTIAN GIUSEPPONE
SUBHASHIS GOSWAMI
JAKUB GRYGLICKI
VLAD HOLST
SUKHADIYA PRIYANKBHAI JANAKBHAI
ALEKSANDAR JOVANOVIC
PRASANTH K R

FX SIMULATIONS

Lead Artists SAMANTHA HISCOCK
DAVID SCHNEIDER
ALVARO SEGURA

Artists

CHARLOTTE AKEHURST
RAMON BLANQUER RUIZ
MAYBRIT BULLA
ANDRE CORREIA
IGNACIO DOCTOR GONZALEZ
KATE EDGE
ANDREW FEERY
ABDEL HALIM GARESS
TREVOR HEWITT
GUILLAUME HOARAU
SANTOSH KHEDKAR
AKSHAY KOTHARI
LORIS MANTELLO
CHEUK YUNG NG
FABIAN NOWAK
MARCOS PARMENTIER
AIRAM PENA MANZANO
LOIC RESPLANDY
FEDERICO RIGHI
JAN STROOTMANN
CHARLIE THOMPSON
VICTOR WAGNER
IGOR ŽANIĆ

VALENTINE ARLES
AMELIE BOIRON
THOMAS CHALMERS
CHEMA DEL FRESNO MARTINEZ
MATTHIEU DRUAUD
HARRY ELLARD
EDWARD FERRYSIENANDA
PEDRO GIMENEZ SANCHIS
RUBEN HINAREJOS GUERRA
IGOR JOVANOVIC
SERGEY KONOREV
SHAHID MALIK
AMY MOORE
SERGIO NIETO ALBERO
CARLOS PARMENTIER
ROBIN PELISSIER
LUDOVIC RAMISANDRAINA
CLAUDIA RIETTI
ELINE STRIJDONK
JANE SUN
LAURA TOMASSETTI
DAPHNE WESTELYNCK

GNANAPRAKASH KANNIYAN
DEVANGULA USHA KIRAN
JAN KROCAK
RAHUL KUMAR KANT
COLIN LEGRAND
MATTIAS LULLINI
ONKAR DILIP MAGGIRWAR
ABDUL MAJEED
PANKAJ KUMAR MAJUMDAR
DAVID MARTIN GOMEZ
FRANCESCO MARZOLI
TOM MCCALL
SNEHAL SHANKAR MESHAM
MIKIL MISTRY
AJITH MV
SANGEETH N K
RACHNA NEGI
MAGESHKUMAR P
PRAMEET PAUL
FELIPE PESANTEZ
WOJCIECH PIWOWARCZYK
FILIPPO PRETI
SRIVATSAV RAGHAVAN
MANOJ RAUTA
KEVIN RUSSELL
SHIVANI SHAH
ALOK SHARMA
RAJAT SINGH
MICHAEL STRATHEARN
AKOS SZABO
SAJITH T G
ERASMO TORALLAS
INAYATH ULLA KHAN
ANDREA VINCENTI
AKSHAY WAYAL
TIMMY WONG

NIKITHA KINI
SIDDALINGESHWAR KOPPAD
RAHUL SURESH KUMAR
PAVAN M KUSANAL
TOBY LEWIN
DIVYA M
MELODY MAHONEY
PRABHAT KUMAR MAJUMDAR
MANUEL MARTIN BAENA
ANUJ MARATHE
REHIN MATHEW
DONATELLA MELCHIONNO
KAROLY MESTERHAZY
DARSHAN MUKESHBHAI DHADUK
THANGAVEL N
GANESH VIJAY NAZARE
CHINTA NIKHIL
IRANNA H PALLED
RAHUL PAWAR
STEPHEN PIETRUSIAK
KASAVANANDA POLAVARAPU
SHASHIKUMAR R
MAHENDRA RAGHUVANSHI
FRANCESCO RICCIARDELLI
PATRICIA SERRANO SAN JULIÁN
SASIKUMAR SHANMUGAM
ALESSIO SIMONDI
IRENA ŠMITÁKOVÁ
HE SUN
AMY PASKOW-TAYLOR
INGA TEDER
JORGE TRUEBA
AUDRIUS URBONAVICIUS
OGNJEN VUKOVIC
NAVJOTSINGH AMARSINGH WILKHU
RIYA YEVLE

ENVIRONMENTS

Lead Artists

MICHELE ALESSI
MARCO EDEL ROLANDI
MARC MENNEGLIER
VIVEK NAIR

LUCA BONATTI
HIMANSHU SRIVASTAVA
JOBIN MICHAEL

Artists

SHEKH AFSAR
AMINE AMAHADAR
JAVIER ARGENTE GÓMEZ
JAMES BAILEY
CRISTINA BARTOLOMÉ PERNAS
MARC-ANTOINE BEINEIX
JULES BODENSTEIN
MARCO CAPELLAZZI
GI AE CHOI
ALBERTO CROCICCHIO
POORVIKA DEVANG
MATT DICKEN
OYNDRI DUTTA
GENNARO ESPOSITO

DAVID ALVAREZ
DEBORAH AMICO
ED LOVEROCK BABB
HELEN BARDEN
THOMAS BATTISTETTI
NUNZIO BITETTI
LEONARDO BRUNI
DANI CASHMORE
TOM COE
MARCOS CESAR DA SILVA FILHO
RAJIB DHAR
BALAKRISHNA DILLIBABU
MONICA ESCRIBANO PERUCHA
FRANCESCO FERRARESI

LIGHTING

Lead Artists

JONATHAN ATTENBOROUGH
ADAM CHESHIRE
OWEN JONES
SCOTT PALLEIKO

SIMON BURKE
MATTHEW CLUBB
THOMAS MULLER
LENIN THOTA

Artists

ANSHAD ABU
GALDER APRAIZ AMEZUA
JOHAN JADIK BARRIOS YUNDA
ANTONIO CARRANZA PEREZ
JANO CERVELLERA
ROMOLO COZZI
DAN DINDAROV-SLONIMSKY

NICOLA ALEXANDER
MANJUSHA BALACHANDRAN-HALL
ARUNKUMAR BOYIDAPU
MASSIMILIANO CENTRA
ARNOV CHAUDHURY
MAORIS CREANTOR
MARIE FICHET

JULIEN FRADIN	NEVILLE FREITAS	ATUL KANGALE	RAFAL KANIEWSKI
CHRISTINE GATCHALIAN	BOYAN GEORGIEV	LUKAS KAMPICHLER	SANDEEP KAPOOR
MAXIME GUERRY	TED HARRISON	ABHYUDAY RANJAN KARN	SHIVPRASAD BHASKAR KAWADE
ALEX HAU	OSCAR HILL	HASAN KHAN	ABHISHEK KINI
YU-CHEN HU	REYWEL HYLAND	NAVANEETHA KRISHNAN R	JHAMLAL KUMAR
SANDRINE JABER	PAULINE JAVELOT	ADITYA KUMAR PANDEY	PRAVEEN KUMAR S
ABY JOHN	GARY JONES	THOMAS LEMAILLE	YANN LEROUX
PRASANTH KUKAL	KURT CHRISTIAN KUNTZ	SALVATORE LO CASCIO	SREEJITH M
SAGEESH KV	EMMA LE GOOD	FRANCESCO MAGGI	SURYAKANTA MAHUNTA
BENOIT LECAILTEL	JESSICA LENNOX	UDDIPTA MAITRA	AKASHKUSUM MAJI
SHU-CHEN LIN	SURAJ MAKHIJA	AJESH MATHEW MATHIAS	MANISH MEHTA
LASZLO MANDI	ERWAN MASSON	VISHAL MAHENDRA MISTRY	VIVEK MOHAN
CONRAD MOODY	DANIEL MORANTE ORTIZ	VICTOR MOREJON SEGURA	SURESH MUMOORTHY
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LUCAS POZZEY	JOHN PRIETO AMON	SATHIYA NARAYANAN	MARIJUS NEVERDAUSKIS
PREETHAM RAJ	JOAO RAPOULA VAZ	PRIYANKA NIGAM	DIOGO NUNES FERNANDES
LOURENCO	MOHAMMAD REZA	UDI NUTHAN CHAND	PAWAN OMPRAKASH GHODAKE
RASOULZADEH FARSAD	AATUR RAVANI	ABHIJEET KUMAR PANDA	VIJITH PANICKER
JORDAN SEWELL	RM SARMA SRIPADA	VIRAJ PATIL	MIRIAM PAVESE
FEDERICO STEFANINI	DANIELE TAGLIAFERRI	MARKO PERENDIJA	NIBIN RAJ PK
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CHARITY TURNER	LUKE WEBSTER	QUENTIN PRIMAULT	RAUSHAN RAJ
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		AKSHAT RAO K	ABDUL RASHEED
		ANKITSINGH RAMACHAL RATHOR	JOSEP ANTONI RIBAS ROSELLO
		ANTONIO RODRIGUEZ DIAZ	JASDIP SAGAR
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		NITIN N SHETTI	SHIVANGI SHRIVASTAVA
		MRITYUNJAY SINGH	ABHIJITH SOMAN
		SWAPNIL SITARAM SONAWANE	PATHURI SRIDHAR
		AARTI SUBODH SHUKLA	NITESH SHEKHAR SUTRAVE
		NIDHIN T.M	VINOD TALWAR
		RAVI THANGASAMY	STEVENSON THOMAS
		TYSON THOMAS	ELOISE TOMLINSON
		OSCAR TORNINCASA	SANJUKTA TRAVIS
		JOSEPH TSANG	NELSON TT
		ANUJ UPADHYAY	GERGELY VELKI
		MONICA VERDU	EZEQUIEL MATIAS VILLANUEVA

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OLIVIER JEZEQUEL	ARUN KUMAR SHARMA
HARISH KUMAR VERMA	VIAYPRATHAP M
RAVI PAREEK	SABEED RAHIMAN
SRIBALAJI SANTHARAM	

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JAGADISH BABU K	RAJNEESH BAHUKHANDI
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Virtual Production Operators MARK ALLEN
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Virtual Production Systems Admin.	CAIO ANDRADE	South Africa Choir Musical LeaderKHAYA MTHETHWA
Consultant.	CHRIS MONTAN	South Africa Choir Recorded at	MASTERMIX STUDIOS, JOHANNESBURG, SOUTH AFRICA
Music Editor	STEPHANIE MCNALLY	South Africa Choir Senior Engineer	RICHARD MITCHELL
Score Wrangler	RYAN RUBIN	South Africa Additional Engineer	THANDO MAGWAZA
Additional Arrangements by	DAVID FLEMING STEVE MAZZARO	Additional US Choir Recorded by	TOMMY VICARI
African Music Consultant	LEBO M	Additional Digital Score Recordist	LARRY MAH
Music Production Services.	STEVEN KOFSKY	Additional Engineering by	SETH WALDMANN JOHN WITT CHAPMAN ALFREDO PASQUEL
Featured Instrumentalists		Vocalist Recordings by	SETH WALDMANN
Woodwinds.	PEDRO EUSTACHE RICHARD HARVEY	Songs Mix Assistant Engineer.	SYA SOO
Kalimba	HEITOR PEREIRA	Score Mix Assistant.	EVA REISTAD
Solo Violin	BEN POWELL	Additional Assistant Engineers	JACOB MORENO ALDO ARECHAR
Solo Cello.	TINA GUO STEVE ERDODY	Score Mixed at	REMOTE CONTROL PRODUCTIONS, SANTA MONICA, CA
Harp.	LARA SOMOGYI	Sequencer Programming.	STEVEN DOAR OMER BENYAMIN
Drum Kit Circle.	JOHN "JR" ROBINSON SATNAM RAMGOTRA SHEILA E CURT BISQUERA TOSS PANOS	Technical Score Engineer.	CHUCK CHOI
		Technical Assistants	ALEJANDRO MOROS DAVID NAROTH
		Digital Instrument Design	MARK WHERRY
		Digital Instrument Preparation	TAUREES HABIB RAUL VEGA
Special Thanks to the Hans Zimmer Band		Studio Manager for Remote Control Productions.	SHALINI SINGH
PEDRO EUSTACHE	TINA GUO	Assistant to Hans Zimmer	CYNTHIA PARK
GUTHRIE GOVAN	YOLANDA CHARLES		
NILE MARR	SATNAM RAMGOTRA	Animation Reference Performer	TERRY NOTARY
NATHAN STORNETTA	HOLLY MADGE	Main on End Title Designed by	YU+CO
AICHA DJIDJELLI	NICK GLENNIE-SMITH	End Titles by	SCARLETT LETTERS
MOLLY ROGERS	LEAH ZEGER		
Supervising Orchestrator	BRUCE L. FOWLER	Color and Finish by.	COMPANY 3
Score Orchestrations by	WALT FOWLER SUZETTE MORIARTY KEVIN KASKA CARL RYDLUND	Finishing Artist 3D	CHARLES BUNNAG
		Finishing Producer	LAURA GEUCHERIAN
		Finishing Artist.	MANDY SORENSON
		Finishing Editor	JOE KEN
		Image Scientist	DR. JOHN QUARTEL
		Senior Technical Lead	JUAN FLORES
		CO3 President	STEFAN SONNENFELD
Additional Orchestrations by		Pre-Production Services in Kenya by	ASILIA AFRICA LIMITED ROELOF SCHUTTE GERARD BEATON BLUE SKY FILMS EPZ LTD.
DAVE METZGER	AARON MEYER		
DAVE GIULI	MELISSA ORQUIZA	Avid Services Provided by	PIVOTAL POST
JENNIFER HAMMOND	CHRIS ANDERSON-BAZZOLI		
MARTIN MCCLELLAN	NICHOLAS CAZARES		
MARSHALL BOWEN	BRANDON BAILO		
Orchestra Contracted by	PETER ROTTER		
Orchestra.	THE HOLLYWOOD STUDIO SYMPHONY AND THE RECOLLECTIVE ORCHESTRA		
Recollective Orchestra Founded by	STEPHANIE MATTHEWS & MATT JONES		
Concertmasters.	BELINDA BROUGHTON STEPHANIE MATTHEWS		
Songs Mixed by.	STEPHEN LIPSON		
Score and US Choir Recorded and Mixed by.	ALAN MEYERSON		
Digital Score Recordist	KEVIN GLOBERMAN		
Music Preparation.	BOOKER WHITE		
Orchestra Conducted by	NICK GLENNIE-SMITH		
Score Recorded at	SONY SCORING STAGE		
US Choir Recorded at	SONY SCORING STAGE & CAPITOL RECORDS		
Percussion/Drum Circle Recorded at	FOX NEWMAN STAGE		

SONGS

"Nants' Ingonyama"

Written by Lebohang Morake, Hans Zimmer
Performed by Lebo M
Courtesy of Buena Vista Pictures Distribution, Inc.

"Circle Of Life"

Written by Elton John, Tim Rice
Produced by Hans Zimmer
Vocals Produced by Stephen Lipson
Performed by Lindiwe Mkhize
African Vocals Performed by Lebo M

"I Just Can't Wait To Be King"

Written by Elton John, Tim Rice
Produced by Pharrell Williams
Co-Produced by Stephen Lipson
Performed by JD McCrary, Shahadi Wright Joseph
and John Oliver

"Be Prepared (2019)"

Music by Elton John, Lyrics by Tim Rice
Produced by Hans Zimmer and David Fleming
Performed by Chiwetel Ejiofor

"Hakuna Matata"

Written by Elton John, Tim Rice
Produced by Pharrell Williams
Co-Produced by Stephen Lipson
Performed by Billy Eichner, Seth Rogen, JD McCrary
and Donald Glover

"The Lion Sleeps Tonight"

Written by Luigi Creatore, Hugo Peretti,
George David Weiss, Solomon Linda
Produced by Pharrell Williams
Performed by Billy Eichner and Seth Rogen

"Can You Feel The Love Tonight"

Written by Elton John, Tim Rice
Produced by Pharrell Williams
Co-Produced by Stephen Lipson
Performed by Beyoncé, Donald Glover,
Billy Eichner and Seth Rogen
Beyoncé appears Courtesy of Parkwood Entertainment and
Columbia Records

"Spirit"

Written by Ilya Salmanzadeh, Timothy McKenzie and Beyoncé
Produced by Beyoncé, Ilya and Labrinth
Performed by Beyoncé
Beyoncé appears Courtesy of Parkwood Entertainment
and Columbia Records

"Be Our Guest"

Written by Alan Menken, Howard Ashman
Performed by Billy Eichner

"Never Too Late"

Music by Elton John, Lyrics by Tim Rice
Produced by Hans Zimmer, Elton John and Stephen Lipson
African Vocal and Choir Arrangements created and
produced by Lebo M
Additional Musical Arrangement by David Fleming
Performed by Elton John
Courtesy of Virgin EMI Records, a division of
Universal Music Operations Limited

"He Lives In You"

Written by Mark Mancina, Jay Rifkin and Lebohang Morake
Produced by Lebo M and Mark Mancina
Performed by Lebo M

"Mbube"

Written by Solomon Linda
Produced by Pharrell Williams
Performed by Lebo M

Soundtrack Available on



The Producers Wish To Thank:
Disney's Animal Kingdom Theme Park
Howard DePass

In Memory of our Friend, Mark Livolsi

Produced with the support of the British Film Commission and
the UK Government's Film Tax Relief

ARRI RENTALS

Camera Dollies by Chapman/Leonard Studio Equipment, Ltd.

MPAA #52218



BLACKMAGIC DESIGN



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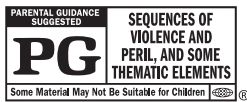
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FAIRVIEW ENTERTAINMENT

The Disney logo, featuring the word "Disney" in its signature script font.

Disney

THE LION KING

“THE LION KING” ROARS TO LIFE THIS SUMMER

DIRECTOR JON FAVREAU TAKES THE CLASSIC STORY
TO THE BIG SCREEN IN A WHOLE NEW WAY

Disney’s “The Lion King,” directed by Jon Favreau, journeys to the African savanna where a future king is born. Simba idolizes his father, King Mufasa, and takes to heart his own royal destiny. But not everyone in the kingdom celebrates the new cub’s arrival. Scar, Mufasa’s brother—and former heir to the throne—has plans of his own. The battle for Pride Rock is fraught with betrayal, tragedy and drama, ultimately resulting in Simba’s exile. With help from a curious pair of newfound friends, Simba will have to figure out how to grow up and take back what is rightfully his.

“It’s such a beloved property,” says Favreau. “Disney has had tremendous success with the original animated version and then the Broadway musical. I knew that I had to be very careful with it. I felt a tremendous responsibility not to screw it up. I wanted to demonstrate that we could be respectful of the source material while bringing it to life using mind-blowing techniques and technologies.”

Widely considered an animated masterpiece, beloved by fans worldwide, Disney’s 1994 classic “The Lion King” won Academy Awards® for the original song “Can You Feel the Love Tonight” (Elton John, Tim Rice) and original score (Hans Zimmer). In 1997, the stage production inspired by the film made its Broadway debut, subsequently winning six Tony Awards®; 22 years later, it remains one of Broadway’s biggest hits, recently marking its 9,000th show.

“In my opinion, the original film is the greatest animated film ever made,” says screenwriter Jeff Nathanson. “From day one, Jon and I discussed our love for the original, and how important it was to maintain the spirit of the animated version.”

Adds Favreau, “We are dealing with very engaged audiences that oftentimes have grown up with these properties. And they have an emotional connection to them—in certain cases spanning generations within their family. So, you’re not just remembering ‘The Lion King,’ you’re remembering ‘The Lion King’ when you were 7, or when you brought your kid to it, or when you saw it then later introduced it to your kid. People have a whole basket of memories and emotions that are related to this movie, and there’s a certain protectiveness that people feel because those memories belong to them.”



Favreau helmed 2016's "The Jungle Book," utilizing technology to tell the story in a contemporary and immersive way. The film wowed audiences and won an Oscar® for best visual effects (Robert Legato, Adam Valdez, Andrew R. Jones, Dan Lemmon), and the experience was eye-opening for the director, revealing a new world of possibility. But it was a trip to Africa that pointed him in the direction of "The Lion King." "I went on safari to Africa six months prior to first talking to Disney about doing this film," says Favreau. "I remember when a warthog ran by our safari vehicle, one of the people in our group started singing 'Hakuna Matata.' And then when we saw lions up on a rock, they all said, 'Oh, look, it looks like "The Lion King."' This story has become a frame of reference that everybody now knows and accepts. It pops up in music, on TV shows, in comedy routines, as part of sketches. It's continually referenced. It's such a deep part of our culture that it felt like there was a tremendous opportunity to build on that and to retell the story in a different medium."

Favreau, who has long admired Walt Disney's pioneering spirit, pushed the boundaries to take "The Lion King" to the big screen in a whole new way—employing an evolution of storytelling technology that blends live-action filmmaking techniques with photoreal computer-generated imagery. Environments were designed within a game engine; state-of-the-art virtual-reality tools allowed Favreau to walk around in the virtual set, scouting and setting up shots as if he were standing in Africa alongside Simba.

According to producer Karen Gilchrist, the director sought to root the film in reality—and did so in unexpected ways. "He wanted to capture those things you can't quite explain," she says. "Having director of photography Caleb Deschanel actually working the wheels or having a dolly grip, you get those magical things that happen with the human touch. Not always having the perfect shot, the perfect sunrise, the perfect sky—that was really important to Jon."



Once the film was created within VR, Favreau shifted gears and directed the team from MPC Film during the animation process. Ultimately, the artists, technicians, live-action professionals and cutting-edge animators created what is essentially a new way to make a movie. But is it live action or animation? "It's hard to explain," says Favreau. "It's like magic. We're reinventing the medium."

But, adds the director, "We're not reinventing the story." For Favreau—much like Walt

Disney before him—story comes first. He set out to preserve the soul of the original film, while allowing the performances, artistry, music and humor to unfold organically. "I understood going into this how important that powerful inherited relationship was with the original film," he says. "There is such a rich tradition surrounding this material. We are dealing with archetypes and struggles going back to Shakespeare's 'Hamlet' and earlier. Betrayal, coming-of-age, death and rebirth—the cycles of life—are the foundation of all myths around the world. Then bring in such strong emotional cues like the music from Africa and the songs that Elton John and Hans Zimmer collaborated on."

Much like the Broadway show presented the classic story in a different medium, Favreau's contemporary approach added dimension, emotion and realism to the film. "We definitely are not shy about going back to the old material, but it is amazing how much you can change and update invisibly. And that's the trick—you don't want it to feel like you've imposed yourself upon the film. We don't want to cross the line of making something feel too intense, or lose the thread of what we remember about the old film. Comedy works differently. Music

works differently. The animals' natural combat works differently. It's a family film, an adventure film. But there are areas, even in the original film and in the stage play, which are very intense and emotional. It's a balancing act, because we want to hit those same feelings and the same story points, but we don't want to overwhelm the audience in a way that the earlier production had not."

According to the director, the performances breathe life and humanity into the story. "The casting allows for interpretation while maintaining the spirit and personality of the classic characters," he says. The all-star lineup includes stars from film, TV, theater and music, bringing back to the big screen iconic characters that audiences have long treasured—but in a whole new way. "The Lion King" stars Donald Glover ("Atlanta," "Solo: A Star Wars Story") as future king Simba, Beyoncé Knowles-Carter ("Dreamgirls," "Lemonade" visual album) as Simba's friend-turned-love-interest Nala, and James Earl Jones ("Rogue One: A Star Wars Story," "Field of Dreams") as Simba's wise and loving father, Mufasa, reprising his iconic performance from Disney's 1994 animated classic. Chiwetel Ejiofor ("12 Years a Slave," Marvel Studios' "Doctor Strange") portrays Simba's villainous uncle Scar, and Alfre Woodard ("Juanita," Marvel's "Luke Cage") plays Simba's no-nonsense mother, Sarabi. JD McCrary (OWN's "Tyler Perry's The Paynes," Apple's "Vital Signs") voices Young Simba, a confident cub who can't wait to be king, and Shahadi Wright Joseph (NBC's "Hairspray Live!," Broadway's "The Lion King") brings tough cub Young Nala to life.

Every kingdom comes with a trustworthy advisor or two. John Kani (Marvel Studios' "Black Panther," "Coriolanus," Marvel Studios' "Captain America: Civil War") was cast as the wise baboon Rafiki, and John Oliver (HBO's "Last Week Tonight with John Oliver," Comedy Central's "The Daily Show with Jon Stewart") was tapped as hornbill Zazu, Mufasa's loyal confidant. When Simba goes into exile, he relies on two newfound friends—Seth Rogen ("Sausage Party," "Neighbors") lends his comedic chops to naive warthog Pumbaa, and Billy Eichner ("Billy on the Street," FX's "American Horror Story") joins the cast as know-it-all meerkat Timon.

While most of the animals in the kingdom respect the king, the hyenas have other plans. Florence Kasumba (Marvel Studios' "Black Panther") portrays Shenzi, Eric André (Adult Swim's "The Eric André Show," FXX's "Man Seeking Woman") is Azizi, and Keegan-Michael Key ("Predator," Netflix's "Friends from College") plays Kamari.

"The Lion King" is directed by Favreau ("The Jungle Book," Marvel Studios' "Iron Man") and produced by Favreau, Jeffrey Silver ("Beauty and the Beast," "Edge of Tomorrow") and Gilchrist ("The Jungle Book," "Chef"). Nathanson ("Catch Me If You Can," "Pirates of the Caribbean: Dead Men Tell No Tales") penned the screenplay based on the 1994 screenplay by Irene Mecchi, Jonathan Roberts and Linda Woolverton. Tom Peitzman (co-producer "Kong: Skull Island," "Alice in Wonderland"), Julie Taymor (director "A Midsummer Night's Dream," Broadway's "The Lion King") and Thomas Schumacher ("The Lion King," "Beauty and the Beast") are executive producers, and John Bartnicki ("The Jungle Book," "Chef") is co-producer. The award-winning team of artists tapped to bring the African savanna and its animal inhabitants to life includes visual effects supervisor Rob Legato, who conceived the virtual production on "Avatar," won Academy Awards for his work on "The Jungle Book," "Hugo" and "Titanic," and was nominated for an Oscar for his work on "Apollo 13," and Oscar-winning animation supervisor Andrew R. Jones ("The Jungle Book," "Avatar," "World War Z"). MPC Film's VFX supervisors are Adam Valdez ("The Lord of the Rings: The Fellowship of the Ring," "The Lord of the Rings: The Two Towers"), who won an Oscar for his work



on “The Jungle Book,” and Elliot Newman (“The Jungle Book,” “Fast & Furious: Supercharged”). MPC Film was instrumental in bringing each character to life and building the movie’s full CG environments, as well as working with filmmakers to develop the virtual production technology.

Five-time Oscar nominee Caleb Deschanel, ASC (“Jack Reacher,” “The Patriot”), is director of photography, and James Chinlund (“War for the Planet of the Apes,” Marvel’s “The Avengers”) serves as the production designer. Oscar winner Ben Grossman (“Alice in Wonderland,” “Hugo,” “Star Trek Into Darkness”) is virtual production supervisor, and Mark Livolsi, ACE (“The Jungle Book,” “Saving Mr. Banks,” “The Blind Side”), and Adam Gerstel (“Transformers: The Last Knight,” “The Jungle Book”) edited the film.

This film features unforgettable music by an award-winning team, including Oscar- and GRAMMY®-winning superstar Elton John and Oscar- and GRAMMY-winning lyricist Tim Rice, score by Oscar- and GRAMMY-winning composer Hans Zimmer, plus African vocal and choir arrangements by GRAMMY-winning South African producer and composer Lebo M (“Rhythm of the Pride Lands”). Oscar-nominated and GRAMMY-winning singer, songwriter and producer Pharrell Williams (“Hidden Figures”/producer, “Happy”), produced five songs on the soundtrack.

Utilizing pioneering virtual filmmaking techniques to bring some of film’s most treasured characters to life in a whole new way, “The Lion King” roars into theaters on July 19, 2019.

WHO’S WHO ON THE AFRICAN SAVANNA

CLASSIC CHARACTERS RETURN TO THE BIG SCREEN LIKE NEVER BEFORE



For director Jon Favreau, casting “The Lion King” represented a key opportunity to introduce new approaches to the classic characters, welcoming celebrated performers from the worlds of TV, film, theater and music—each breathing new life into the beloved characters.

“Jon has a deep respect for actors,” says producer Karen Gilchrist. “He chose each actor knowing they’d bring their unique talent to the film. It’s a cool thing to watch what comes from mixing these amazing talents together.”

Filmmakers used what they call a black box theater to capture the actors delivering a performance traditionally, but in a nontraditional space. Says producer Jeffrey Silver, “We knew when we started that we were going to be working without actors on stage, so we had to do something fundamentally different about the way we capture actors’ performances. So, Jon Favreau—being an actor himself—was very mindful of keeping the film rooted in real human emotions. He employed the black box theater so that, instead of having actors standing in front of music stands with their reading glasses and script, we took it to the next level and built a theater in the round to let the actors engage and emote.”

Says VFX supervisor Rob Legato, “The idea of the black box theater is to help the actors feel uninhibited. They could walk around, ad lib, improv a certain thing, spark off each other. And then the performance that comes off of that is now much more elevated or another iteration of performance.

“We photographed with multiple cameras so the animators could see the intent of the actor even though it’s not a direct translation because they’re not an animal,” Legato continues. “But when they pause and they look and you see them thinking, you know that that’s what drives the performance. You make the translation—what does a lion do to do the same thing? It’s much more informed than just voices only. And voices disembodied—reading off of a piece of paper is way different than interacting in a scene and bouncing off your idea. If you make a mistake and I cover it, maybe that’s more interesting. That’s like the happy accident again that you take advantage of all the time in a live-action movie.”

Ultimately, says Favreau, the performances—rich, layered, provocative and poignant—not only helped him achieve his vision, they helped him shape it. “It is a director’s dream to assemble a talented team like this to bring this classic story to life. I’ve been very fortunate to have had a front-row seat to a lot of wonderful performances, collaborating with people who have tremendous talent that I learn so much from just watching what they do.”

THE LION-UP



SIMBA is destined to be a mighty king from the moment he’s born. As an overconfident cub who can’t wait to be king, Simba learns from his father, Mufasa, and mother, Sarabi, to respect the Circle of Life. But not everyone supports the future king. And no matter how much training and advice Simba receives, actually assuming his place on Pride Rock and filling his beloved father’s great shoes will prove far more difficult than he once believed. Production designer James Chinlund says he and animation supervisor Andrew R. Jones met a real-life inspiration for Simba on the last day of their research trip in Kenya’s Masai Mara. “We came across a pride of lionesses and their cubs, who had just feasted on an eland,” he says. “They were all super-stuffed and sleepy. But a young cub woke up and began moving about throughout the pride. Right away, we had a sense that this guy was special. It was so exciting to see him so close.”

Lending his voice to the future king is Donald Glover, whose résumé includes GRAMMY®-winning music performed as Childish Gambino. “Donald is an amazing singer and a fantastic improviser, which is one of the things that drew me to him,” says Favreau. “He and I come from similar comedic roots. Donald came up with a lot of the people that I came up with on the Chicago improv scene, overlapping with UCB [Upright Citizens Brigade Theatre] and Tina Fey’s world, so I knew that we were going to share a common approach in comedy and performance. And now his success across a slew of projects, having talents in all areas, it just felt right. I knew that Donald would bring dynamism to the part in the way he would creatively engage, and that audiences would respond to him.”

It wasn’t hard to sell Glover on the role. “I feel very connected to Simba’s journey,” says Glover. “‘The Lion King’ is a very human and honest story of what all of us go through. I think that the story is such a beautiful way of showing how permanence is not the point. The point is to be here and to be responsible for each other and love each other. Traumatic things will happen—the point is not to allow that to consume your entire life. You can grow and learn from that experience.”



Simba, however, is introduced as a newborn cub, so Favreau needed to cast a different actor to help bring Young Simba to life. JD McCrary, who is the youngest artist ever to sign with Hollywood Records, filled the bill. “He’s

great,” says Favreau of McCrary. “He was somebody that we were lucky to find. And it just so happens that, in addition to being a YouTube sensation as a singer who now has his own single, he collaborated with Donald Glover on a Childish Gambino album. When I told Donald that he was going to be involved, he was very excited. Having JD play Young Simba, and hearing them both sing, is wonderful. I think he brings tremendous humanity and personality in the way he sings. And it’s nice to have the opportunity to have actors who are connected in that way.”

McCrary, who was “super excited” to get the iconic role, was transported to Africa—virtually—to hang out on set. “I put on a VR headset, and I could look around and see Pride Rock and the Elephant Graveyard,” he says. “I had little controllers in both hands, and I got to go all the way to the top of the world. I could see everything. It was just so awesome.”



NALA befriends Simba as a young cub. Playful, competitive and equally matched, they are deemed a pair long before the idea ever occurs to them. Nala, a strong and self-assured cub, grows into a powerful lioness who’s concerned about the future of the Pride Lands. When she and Simba find themselves together again, hope returns to the ailing pride, and Nala—who’s bold and determined—encourages Simba to be who he’s meant to be.

Beyoncé Knowles-Carter was called on to bring the fierce and intelligent lioness to life. “When you think of somebody who you’d be excited to interpret the role of Nala, especially the musical performances, Beyoncé is in a class all by herself,” says Favreau. “It’s a struggle, when you have tweens and teens at home, to be thought of as cool, because you’re irritating to your children. But having Beyoncé in my film definitely bought me a lot of credibility on the home campus with my kids and their friends. I’m a big fan of her music and was very excited to explore what she could bring.

“With kids of her own, the fact that she’s working on ‘The Lion King’ is something that she can share with her family, too,” continues Favreau. “I find in making these movies, what’s so fun are the opportunities to have shared experiences. Kids have very strong opinions, and I’ve made a lot of good decisions on my collaboration on these family films because I’ve listened to my family. They definitely are not shy in telling me what they think about what I’m planning to do.”

For Young Nala, Favreau needed an actor who could bring a lot of personality to both the acting and singing performances. Enter Shahadi Wright Joseph, who portrayed Young Nala in the Broadway production of “The Lion King.” Says Favreau, “There was little discussion about who should play our Young Nala. It was hers right from the beginning. I remembered her from seeing her on ‘Hairspray Live!’ on TV.”



Having portrayed the character on Broadway, Wright Joseph was familiar with Young Nala. “She’s super enthusiastic,” she says of her character. “She’s so smart and really, really selfless. I think that she just wants to share all of her amazing qualities with the rest of the world. I definitely love that about her. She’s so inspirational.”



TIMON is a wisecracking meerkat who discovers a downtrodden Simba after he flees Pride Rock in search of a different life. Timon and his buddy Pumbaa take in the lonely cub and teach him how to survive in their habitat—there’s no need for hunting here. Timon’s no fool; having a lion in your corner can’t be a bad thing—even if he is destined for greatness.

Comedian and actor Billy Eichner lends his voice to Timon, who was voiced by the legendary Nathan Lane in the original version. “I grew up in New York City and went to a lot of Broadway shows,” says Eichner. “Nathan Lane was one of my comedy heroes from the time I was a young kid.

“But I purposely did not go back to watch the movie,” continues Eichner. “The whole movie is so iconic, and I thought it would make it a bit harder to put my spin on it if Nathan’s voice was constantly echoing in my ear. All I can hope is that I honored what he did and added a bit of new flavor—some new jokes here

and there.”



PUMBAA is a perpetually gassy warthog and best friend to meerkat Timon. Following his buddy’s lead, Pumbaa befriends Young Simba—just as soon as it’s established that the little lion isn’t planning to eat them. Pumbaa, whose name means “silly” in Swahili, has a big heart and a sensitive soul.

Favreau turned to Seth Rogen to bring the beloved warthog to life. “I was secretly hoping that I would get the part,” says Rogen. “And Jon just emailed me and said, ‘Would you like to be Pumbaa?’ And I said, ‘Absolutely!’”

With his background in improv, Favreau came to the recording sessions of Rogen and Eichner—who are behind much of the film’s comedy—with a heightened level of understanding. “Comics, by nature, are tough on themselves,” says Favreau. “They tend to be a little more pragmatic because they’re used to either hitting or bombing. Whether you’re working on your standup or a movie that you’re about to unveil, it’s all about delivering, making people laugh and getting direct feedback from the audience. You become sensitive to that. And that’s why starting off on stage was so good for me, because you get an inherent sense of timing in what’s entertaining. You know when the funny parts are working or not. It’s instant feedback, so you can correct for it. Billy and Seth were like, ‘Give me another one’ or ‘Let’s do that scene again, I have some ideas.’ That was fun, and it felt fresh and new and different.”



MUFASA is the intelligent and capable king of Pride Rock and father to Simba. A kind and loving partner to Sarabi, Mufasa is always up for some fun with his cub. He’s driven to teach Simba everything he knows in hopes that his son will one day lead the Pride Lands with compassion and integrity. An ardent believer in the Circle of Life, Mufasa knows he won’t be around forever. His devotion to his family and kingdom knows no bounds.

According to screenwriter Jeff Nathanson, the bond between father and son—and the wisdom Mufasa imparts—was a key thread in the film. “Mufasa says to Simba, ‘While others search for what they can take—a true king searches for what he can give.’ This theme is reflected throughout our film.”

James Earl Jones reprises his role as the voice of Mufasa. “When it came to the role of Mufasa and James Earl Jones—it was so timeless—we couldn’t picture anyone else in the role,” says Favreau. “It’s the same character, it’s still the same guy, but James offered a slightly different take on Mufasa because this is a different point in his life.”

The emotional story still hits a chord with Jones. “It is a story about the universal son and father,” says Jones. “I was most touched when Mufasa dies and Simba tries to wake him. They were just at the beginning of the most important life relationship and now it was incomplete somehow.”



SARABI is Mufasa’s strong and sophisticated wife, Simba’s loving, no-nonsense mother, and the respected queen of Pride Rock. Next to every great lion, there’s a great lioness. Says Favreau, “Within the culture of a lion pride, the female lions play critical roles. Having such a wonderful actor as Alfre Woodard voice Sarabi brought gravitas—the feeling of her being royalty, the queen and Mufasa’s counterpart—to the role.”

According to Woodard, Favreau’s approach will leave audiences in awe. “Our eyes and our sensibilities get sort of refined in terms of what is possible and what becomes the norm,” she says. “Little ones will be of course transfixed. But for those of us who are older, we didn’t know you could generate that kind of reality in filmmaking. It is the thing that can still surprise you. It’s like tasting ice cream for the first time.”



ZAZU is a red-billed hornbill and Mufasa’s right wing, so to speak. He is the eyes and ears of the kingdom, reporting the good and the not-so-good news of the day. His loyalty extends to Young Simba—though the overconfident little lion isn’t nearly as grateful for Zazu’s services as Mufasa is.

Favreau tapped John Oliver to help bring the nosy bird to life. “I think Zazu is basically a bird who likes structure,” says Oliver. “He just wants things to be as they should be. I think there are British echoes there because we tend to favor structure in lieu of having an emotional reaction to anything.”

RAFIKI is a wise primate shaman and royal advisor to Mufasa. He’s there when Simba is born, and he’s there for the future king when he finds himself at a crossroads. His laugh—infused with equal parts wisdom and whimsy—is both baffling and contagious. The character was tapped for an early test that showcased the potential of the new medium filmmakers were developing. “I’m sure if you took that Rafiki test and showed it to an audience, they’d say that’s footage of a real baboon,” says producer Jeffrey Silver. “If I didn’t know that I was seeing a test, you could’ve fooled me.”

South African actor, director and playwright John Kani voices the compelling character. “Everyone has a grandfather who meant the world to them when they were young,” says Dr. Kani. “Rafiki reminds all of us of that

special wise relative. His wisdom, humor and his loyalty to the Mufasa dynasty is what warms our hearts towards him. [He's] always happy and wisecracking jokes as lessons of life and survival."

According to screenwriter Jeff Nathanson, creating the character in a more true-to-life form wasn't easy. "Rafiki posed many challenges," says Nathanson, "such as how he would actually draw a picture of baby Simba on the tree. In our reality, this would be impossible. So, it was fun to sit with Jon and his army to try to solve these puzzles—and then watch it go from simple storyboard drawings to fully realized images."



SCAR is the overlooked and undervalued brother to King Mufasa. He has long believed that he is the rightful ruler of the Pride Lands—if only his painfully noble brother would just step aside. When Simba is born, Scar's dreams fall further from his reach, so the unhappy uncle hatches a plan to dispose of both Mufasa and the new cub with help from his hyena minions. There's a good reason Scar was never meant to preside over Pride Rock.

Chiwetel Ejiofor was cast as the villainous uncle. According to Favreau, Ejiofor's performance is unique. "Chiwetel Ejiofor is just a fantastic actor, who brings us a bit of the mid-Atlantic cadence and a new take on the character," says the director. "He brings that feeling of a Shakespearean villain to bear because of his background as an actor. It's wonderful when you have somebody as experienced and seasoned as Chiwetel; he just breathes such wonderful life into this character."

Ejiofor surely enjoyed the role. "Scar is such a complicated malevolent character, therefore kind of fun to play," he says. "There's nothing mundane about him. He wants power. He wants it all. And there's nothing that he won't do to get it. He'll push all of the boundaries and do absolutely anything and everything to get what he wants. And he's written with slyness, a little twinkle. And that is incredibly interesting and fun to step into."

"All of the characters have great arcs," Ejiofor continues. "There are great heroes, great villains. It's an amazing story with a real sense of social consciousness at its heart, and these characters actually take you on an extraordinary, complex and emotional journey."

THE HYENAS serve as Scar's allies, soldiers and evildoers. Though they fear Mufasa—his roar is intimidating and darn impressive—the hyenas are quick to team up with Scar when he promises them the prestige and respect they crave. Filmmakers decided their approach to the hyenas would be unique to the new version of the film. Explains Favreau, "Because of the photoreal nature of the film, having too broad of a comedic take on the hyenas felt inconsistent with what we were doing. So, we went for performances and writing that felt a little bit more grounded in the stakes of the story rather than the comedy. We wanted to raise the stakes with Shenzi while offering some comic relief with Azizi and Kamari."



SHENZI is the leader of the pack. Shenzi, which means “savage” in Swahili, will do almost anything to gain power. Florence Kasumba was called on to voice the ambitious character. “Shenzi is someone who wants to have power,” says Kasumba. “She enters a room and everybody’s quiet—they’re scared of her. But she doesn’t feel comfortable in her life. I didn’t feel that when I watched the original animated version. Those hyenas were funny. These hyenas are dangerous.”

“As Shenzi, Florence just really brings a wonderful quality,” says Favreau. “Her voice has a beautiful texture, and she has incredible focus. She gave us a fantastic foundation to build on.”

AZIZI really doesn’t embrace the cunning spirit of his pack. Nuance, metaphor and sarcasm typically fly unnoticed over his head. Eric André was tapped to bring Azizi to life. “Any character where I can laugh maniacally, I’m pretty excited to play,” he says. “My character takes everything literally and doesn’t understand figures of speech.”

KAMARI, on the other hand, is clever and impulsive. His wit is as sharp as his teeth. Keegan-Michael Key portrays Kamari, providing a perfect counterpart to André’s Azizi. “Kamari feels that he’s second in charge,” says Key. “He’s quick on his feet and understands how the system works. He’s a loyal soldier to the hyenas’ cause, and he has a lot of patience with Azizi.”

Says Favreau, “Keegan-Michael Key and Eric André have improvisation and comedy backgrounds. They’re both strong actors and story people as well. By having them together and exploring and improvising, oftentimes it’s seasoning to taste, we found how much and to what extent we could incorporate humor.”

Above all, Favreau was determined to let the actors embrace the characters and the story, which ultimately wasn’t hard to do. Says Key, “I think the reason ‘The Lion King’ has endured the way that it has is because the inspiration that we’re getting from it is personal. The more personal you become, the more universal it becomes.

“Disney is telling a story about coming into your own and becoming who you are destined to be,” continues Key. “I think that’s what resonates with people. Simba figured out what he was supposed to do. He acknowledged and embraced his birthright. As citizens of this world, there is a big puzzle that’s made out of humanity, and each one of us is our own unique piece.”

INSPIRED

FILMMAKERS TREK TO THE AFRICAN SAVANNA TO GARNER TRUE-LIFE REFERENCE FOR PHOTOREAL APPROACH

Disney’s “The Lion King,” directed by Jon Favreau, journeys to the African savanna where a future king is born. But before the script was final, before the cast was fully assembled and before the digital sets could be designed, filmmakers committed to doing their homework to ensure the authenticity and believability of the creatures and habitats that would ultimately be created for the film.

“We did a tremendous amount of research,” says Favreau. “For this film to appear photoreal, we had to make sure we were getting everything right. What was nice about the 1994 film was that they really did a lot of research then, too. And although it’s 2D and it is stylized, you can still see and understand what they were drawing from. We tried to go back to the source material, and we looked at where they scouted. That’s the good part about being at Disney is that you have access to all these materials.”

The research took several forms, beginning with intensive studies of imagery and film—filmmakers watched documentaries that captured the migration of animals in Africa, among other phenomena. The team was invited to Disney’s Animal Kingdom to study the stars of their film—the lions, hyenas and warthogs, among others—up close, in an effort to capture their true behavior and mannerisms. And, perhaps the highlight of their efforts, a two-week trip to Africa proved invaluable in dialing in to the details they would need to bring the world of “The Lion King” to the big screen in a whole new way.

DISNEY’S ANIMAL KINGDOM

Filmmakers partnered with the animal science department at Disney’s Animal Kingdom (DAK) in Orlando, Fla., to set up a nonintrusive camera system to record about 75 percent of the animals that would be featured in the film. The images captured would later serve as reference for animators at MPC Film.

They also recorded the resident lions and other animals at DAK to infuse the film with authentic vocalizations. The sound crew traveled to Germany’s Magdeburg Zoo to record the audio of lion cubs in an effort to capture baby Simba’s plot-shifting roar.

ON TO AFRICA

To experience the world of “The Lion King” and its wild inhabitants, filmmakers needed to trek to the world’s second largest continent—home to Kenya and a throng of animal-dense habitats. Favreau went on safari in Africa



six months before meeting with Disney about “The Lion King.” It was during that trip that he realized the impact the story and characters had on people around the globe. To honor the story and the place where it is set, Favreau wanted to find a way to transport audiences to the savanna to experience the majesty of it all. But first, he’d need to send the production team.

“Jon Favreau sent us on this mission to Africa,” says producer Jeffrey Silver. “He said, ‘Keep it real.’ He wanted everything in the movie to be

rooted in reality. He felt that if we started improving upon reality, we’d be headed down a slippery slope toward an unbelievable, unrelatable and unemotional film. Our mission was to keep everything as natural as possible—the right species, the right colors of rocks, the light of a sunrise or sunset, the night sky, the right types of plants.”

So, in early 2017, 13 key members of Favreau’s team embarked on a two-week safari to scout throughout Kenya, to observe firsthand the natural environment and animals of the Pride Lands, the primary location of “The Lion King.” Throughout the trip, the team observed every species of animal that was featured in the original film, visited the entire region from North to South, stayed in five lodgings, used three different helicopters and six Safari Land Cruisers. It took more than 2,200 pounds of camera equipment to capture a whopping 12.3 TB of photographs.

Team members who traveled to Africa garnered valuable insight as well as inspiration. Among the attendees were production designer James Chinlund, director of photography Caleb Deschanel, VFX supervisor Rob Legato, MPC Film’s VFX supervisor Adam Valdez and animation supervisor Andy Jones. “Andy was able to observe how lions actually behave in their natural environment,” says producer Karen Gilchrist. “We have reference video that

he shot of a baby lion. We liked the way the cub walked, noting everything from his strut, how full his belly was, the thickness of his legs and even the number of flies on him.”

According to Jones, the team prepared for their research trip by watching a lot of documentaries. “But being there opened my eyes to a lot of different possibilities,” he says. “From Masai Mara to Amboseli National Park to Samburu—they’re all varying terrains, different climates. It’s amazing how extreme the temperatures can be and how dry it is at times. The animals learn to cope with all of it and survive. It’s really amazing.”

Adds producer Jeffrey Silver, “Andy became our Doctor Dolittle. He went out in search of every animal under the sun, waking up at dawn, shooting until dusk, recording rhinoceros and lion and zebra, studying the gait of the animals, studying their grazing patterns, studying their movement patterns. It was really an incredible experience for Andy to have a firsthand experience of these animals that really influenced the animation later on.”

Filmmakers endeavored to capture details that would help them create a believable, authentic world—not a perfect one. Says Silver, “We wanted the exercise of actually putting a lens on the landscape knowing what the challenges were so that when we brought it back to Los Angeles, we could capture the way that it really is in the real world with all the challenges of the real world. If you do a perfect digital movie, you’ve robbed the life out of it. We wanted to put that visual imperfection back in, the dust and the air, the sun flares—all that went into our cinematography in Africa on a test basis informed us as we created the film digitally.”

The subjects of their shooting offered perhaps the biggest lessons. Says Deschanel, “What’s extraordinary about Kenya is the variety of landscapes—everything from desert sand to incredible mountains to lakes and streams and the most beautiful and lush vegetation. And there are obviously the most extraordinary variety of wild animals you could possibly imagine. It was a real eye-opener.”

Chinlund went to Africa with an important objective. “Jon [Favreau] is invested in delivering the truth of Africa,” says Chinlund. “I think the mandate for me was to get out there and see what parts of the world would work for the story.”

Adds Silver, “He had to go back and create the jigsaw puzzle that is Pride Rock and the Pride Lands and the exile and the Elephant Graveyard, all assembled from bits and pieces of what he actually saw and experienced on safari.”

For Valdez, it was the animals that left the biggest impression. “We were lucky enough to helicopter all over. In the north, we saw camels in the desert on dry, cracked lakebeds. In the south were green plains of Masai Mara. It’s all so different, but there were animals everywhere—just interwoven with the human population. It doesn’t matter what altitude or type of landscape, there are animals just doing their thing.



“We wanted to portray our characters in the most natural way possible,” continues Valdez. “If you get all the little details right, they just feel right. So, we watched them from dawn till dusk.”

According to Valdez, the trip revealed what would become one of the biggest challenges and opportunities in the film. “Capturing the African skies is tricky,” he says. “It’s so dynamic, changing second by second. There’s

wind and the angle of the sun to consider, and it's a bright equatorial sun. The atmosphere changes depending on the time of day."

While Africa was by far the greatest source of inspiration for filmmakers, they were not afraid to tap areas closer to home in an effort to visualize Simba's journey in a dynamic and compelling way.

INSPIRATIONS:

PRIDE LANDS

- Masai Mara, Kenya, which is part of Serengeti National Park, inspired the Pride Lands. Filmmakers photographed iconic grasslands and acacia trees, as well as the ever-changing skies. Animals include lions, leopards, cheetah, wildebeest, cape buffalo, zebra and antelope.
- Chyulu Hills, Kenya, is a mountain range located in southeast Kenya that features grassland and montane forest. The rock formations found here inspired Pride Rock in the film.
- Borana, located in north-central Kenya, was referenced for the area around Pride Rock.
- Challenge Beach in Kenya served as reference for the watering hole within the Pride Lands.

ELEPHANT GRAVEYARD

- The tufas in Mono Lake, California, provided extraordinary reference for the Elephant Graveyard in the story.
- The geothermals of Dallol, Ethiopia, were inspirational, but inaccessible due to the toxic gases they release. So, filmmakers visited Yellowstone National Park in Wyoming to photograph geothermal areas.

WILDEBEEST STAMPEDE

- Sesriem Canyon in Namibia provided the perfect inspiration for the film's dramatic scene where Simba practices his roar. The narrow canyon is more than a half mile long and up to 100 feet deep.

SIMBA'S ESCAPE

- The Sossusvlei, in Namibia's Namib Desert, and its spectacular sand dunes served as reference for the area that Simba finds himself in after leaving the Pride Lands. Kenya's Turkana provided additional inspiration.
- Mount Kenya, with its oversized flora, offered filmmakers the cloud-forest look they needed for Simba as he grows up alongside Timon and Pumbaa. Lakes here served as the perfect reference for Simba to see reflections of Mufasa.
- The Aberdares' waterfalls, including Karuru Waterfall—the tallest in Kenya—provided reference for Nala's return to Simba's life.

According to visual effects supervisor Rob Legato, the experience transcended the needs for the film. "There's something spiritual about being in Africa," he says. "There's something about the collective of nature, how it balances, how one creature behaves and how the other animal either eats that thing or creates something that allows the ecology of the place to run. We realized there's a grand design somewhere. You cannot walk away from a trip like this without some spiritual feeling about the cradle of all life."

LOOKING GOOD

FILMMAKERS BUILD BREATHTAKING WORLD INSPIRED BY
REAL-LIFE LOCATIONS THAT PAY HOMAGE TO ORIGINAL FILM

The goal of the extensive research trip to Kenya, of course, was to capture the majesty and beauty—as well as the rugged and sometimes ruthless reality—of the landscape. The film called for the creation of several

varied environments, including the Pride Lands that Mufasa reigns over, the Elephant Graveyards Simba and Nala explore, the imposing canyon where hundreds of wildebeest stampede, the desert and Cloud Forest where Simba escapes to, and, of course, Pride Rock, which director of photography Caleb Deschanel calls “the anchor to the whole story.”

According to production designer James Chinlund, it was important to filmmakers to ground the film’s settings in reality. “Our goal from the beginning was to create a world map that was cohesive—making sure the Pride Lands were located in relation to the Cloud Forest in relation to the Elephant Graveyard in a consistent way. We wanted the viewer to feel secure and grounded in a stable sense of geography.”

Each setting had to support and respect the storytelling, while also introducing the photoreal look that promises to separate Favreau’s film from the 1994 classic film.

“Much of the new technology is really procedural, where you use a tool in order to populate the savanna with the assets or to create textures that will repeat and then you can apply them everywhere,” says MPC set supervisor Audrey Ferrara. “You still need the human eye to keep it in order because it can become really messy really quickly. Then, sometimes, it just appears in front of your eyes and you think, ‘Is this real or animation? I can’t really tell the difference right now.’”

Artists and technicians built and populated the environments with authentic-to-Africa vegetation, termite mounds, boulders and dirt—assorted elements that had to be sketched, modeled, duplicated, positioned, lit and rendered for the final film.

PRIDE ROCK

Pride Rock is an iconic site ingrained in audiences’ memories and hearts since 1994. As such, filmmakers wanted to create something that did it justice. Says Chinlund, “In the original film, Pride Rock stands as a tower of rock in the middle of a huge verdant green landscape, entirely unmotivated by hills or other rocks. Building that in the animated world, our concern going in was, where did those rocks come from?”



The question served as a starting point for Chinlund and his team. “How much other terrain, rock, landscape could we bring in to make Pride Rock feel familiar,” he says, “like the Pride Rock we know and love, but at the same time feel motivated by geology and the terrain around it, so that you accept it visually? If you see a rock formation in the middle of an empty landscape, your eye immediately trips an alarm, saying something doesn’t feel quite right. A lot of what we were doing on such spaces generally involved trying to capture the romantic quality from the original film, while making it feel grounded in truth.

“So, finding a way to anchor Pride Rock into the terrain that felt familiar and real was a challenge,” continues Chinlund. “That’s why our Pride Lands and Pride Rock are direct amalgams of things we saw in Kenya. There are, in fact, rocks on the landscape that come directly from actual scans of rocks we found in Kenya, and the watering hole is based on a location that we found there. The textures and colors and qualities of the rock that is Pride Rock were based directly on rock formations in Kenya.”

THE MAGIC TOUCH

FILMMAKERS CREATE ALL-NEW MEDIUM, BLENDING LIVE-ACTION TECHNIQUES
WITH VIRTUAL REALITY TOOLS AND PHOTOREAL DIGITAL IMAGERY

Director Jon Favreau helmed 2016's box-office hit "The Jungle Book," which won the Oscar for best achievement in visual effects. The eye-popping results of the technology utilized for that film inspired the director to reach higher and farther with "The Lion King." "We had available to us the technology that, in the hands of artists, could actually present these characters as if they were real living animals," says Favreau, who set out to make environments and characters that would look and feel real. "I wanted to do it this way because I was convinced people did not want to see a traditional CG-animated 'The Lion King.' The original animated movie still holds up incredibly well.

"I thought it interesting that, even though people hold the animated film so dear, they were extremely accepting of the acclaimed stage play," continues Favreau. "The story of the stage play did not deviate too much from the animated feature. I think people accepted it because it was an interpretation in an entirely new medium. Part of our responsibility here was to present this in yet another new medium—to tell the story in an entirely different way, and have the experience feel different, even as we adhere to what is really a timeless story."



Pairing great storytelling with technical innovation was a hallmark of Walt Disney—one Favreau has long admired. "It becomes this enigmatic puzzle of how do you deliver on everybody's expectations and surprise them? I felt that I would use the approach that Walt Disney always used, which is engage on an emotional level, because that cuts through so much of the scrutiny. If you can connect, if you can make people feel something, it turns the judgmental part off. And it engages the immersive, empathetic, emotional part that I contend is the key aspect of the film-viewing experience. The other trick that Walt used so effectively is that he would constantly be curious and explore cutting-edge technologies."

The idea was to leave audiences wondering exactly what they've seen. Is it animation? Is it real? Says Favreau, "We set out to create something using these mythic archetypes that also feels naturalistic and beautiful and real. We looked at a lot of nature documentaries to see how beautiful it could all look and how lyrical it is, in nature when photographed and painstakingly edited with good music to create stories out of documentary footage."

Favreau's layered approach to making the film included a mind-blowing blend of traditional live-action filmmaking techniques, state-of-the-art virtual-reality tools and the highest-level CG animation. The end result is a wholly believable, photoreal look that will transport moviegoers to the Pride Lands.

Joining Favreau are three-time Oscar-winning VFX supervisor Rob Legato, Oscar-winning virtual production supervisor Ben Grossman, two-time Oscar-winning animation supervisor Andrew Jones, production designer James Chinlund and director of photography Caleb Deschanel. MPC Film was an integral part of the process from the beginning. MPC's VFX supervisors Adam Valdez (part of the Oscar-winning visual effects team for "The Jungle Book") and Elliot Newman helped plan approaches on how the movie could be made—their virtual production team worked with the filmmakers to develop "The Lion King's" virtual production technology.

PRODUCTION

Following the team's extensive research trip, Favreau set up production of "The Lion King" inside an unmarked, purpose-built facility in Playa Vista, Calif., an area that has been recently nicknamed Silicon Beach for its gaming and high-tech industry.

The facility was large enough to house everything under one roof, including a virtual-reality volume. With two state-of-the-art screening rooms—dubbed the Simba and Nala theatres—the Los Angeles team was able to interact in real time with the MPC Film team in London to collaborate on animation review and visual effects. Says Favreau, "On 'The Jungle Book,' I was bouncing around to different facilities, and it was difficult. So, we concentrated everything and used the technology as a foundation to allow us the freedom to more efficiently use our time and be



in closer contact with people that we collaborated with in other locations. That is also where we had our black-box theater to record our performances in the same room we used as our volume, where we scouted and shot the film. We had different VR systems and a dozen different VR stations around the bullpen. We wanted to make it feel more like a tech company than a movie studio, so we created a campus environment. We had food trucks pull up for the crew out front, or I'd be cooking upstairs."

Producer Karen Gilchrist says that the production itself mirrored live-action filmmaking. "It very much felt like a traditional film," she says. "We had a call sheet. We had an AD. We had a DP who worked wheels. We had a dolly. We had a Steadicam. Even though the art and the production design were driven by a video-game engine, we had an art department and a script supervisor. We had video playback. Other than not having to wake up at 5 in the morning and drive to a new location or worry about the weather, it very much felt like a live-action set."

Virtual Production

Everything that will ultimately be seen on screen was created in the computer, but it is anything but traditional animation. Says Favreau, "Where we departed from animation—beyond the photoreal look—was, at the point when you would normally operate the cameras in layout on a computer, we stopped the process and brought the entire film into VR and let our live-action crew actually set up real camera equipment."

Legato says the unique approach is groundbreaking. "People are studying animal reference and the animators breathing their life into these digital rigs. So, we're taking an antiseptic digital medium and telling one of the most emotional stories that we have in our tradition using these tools. That dichotomy and underlying tension creates a lot of creative opportunities. This is as close to practical filmmaking as you get with an animated film."

Filmmakers kicked off production with a pre-visualization (pre-viz) phase commonly used in animated filmmaking. Animation supervisor Andrew Jones and the team of artists created simplified animated sequences so that it could run in real time in VR. These early versions of environments and characters became part of the Unity gaming system. Says Favreau, "Instead of watching it play on the computer screen, we could go into the environment and stand next to an animated lion."

According to the director, the virtual production employed in "The Lion King" is an extension of what they did

on “The Jungle Book.” Favreau and his team were able to don VR headsets and walk around within the virtual set, setting up shots, choreographing movements, and adjusting lighting, characters and set pieces in real time before sending the version of each scene to editorial.

Says Favreau, “With ‘The Lion King,’ we are literally putting filmmakers inside the monitor, using a set of proprietary tools interfaced with the HTC Vive virtual reality [VR] system and Unity game engine.”

Ben Grossman works with Magnopus, a company that helped bring technologies, hardware and software together to create a platform for the game-engine-based virtual reality filmmaking multiplayer game. “Since the advent of digital effects, filmmakers have struggled to bring those visuals to the stage to see the complete image in context,” says Grossman. “‘Avatar’ brought a small window to the stage, allowing the filmmakers to peek inside the world they were creating. ‘The Lion King’ turns that on its head by putting the filmmakers—and the gear they have used for decades—completely inside the world they are building for the film.”

A world spanning hundreds of miles was constructed in the game engine. “Physical devices are custom built, and traditional cinema gear was modified to allow filmmakers to ‘touch’ their equipment—cameras, cranes, dollies—while in VR to let them use the skills they’ve built up for decades on live-action sets,” adds Grossman. “They don’t have to point at a computer monitor over an operator’s shoulder anymore—the most sophisticated next-gen technology is approachable to any filmmaker who’s ever been on a traditional set.”

According to Favreau, the idea behind incorporating live-action language into the film was to convince audiences that what they’re seeing is authentic. “My generation—people who grew up with video games—is very sensitive to photography and shots that look like they’re entirely digital,” he says. “You can sense the difference between a visual effect that was added to a real live-action plate and one that was built entirely in a computer. How do you make it look like it was filmed? The way shots are designed when they’re digital are much more efficiently done. The camera move is planned ahead of time. The cut points, the edit points, the performance, the camera moves—all that stuff is meticulous and perfect. But that perfection leads to a feeling that it’s artificial. Not every generation of filmmaker is sensitive to this. I find my peer group has the same standard where we want it to feel like something that was photographed, so instead of designing a camera move as you would in pre-viz on a computer, we lay dolly track down in the virtual environment.



“And so, even though the sensor is the size of a hockey puck, we built it onto a real dolly and a real dolly track,” continues Favreau. “And we have a real dolly grip pushing it that is then interacting with Caleb, our cinematographer, who is working real wheels that encode that data and move the camera in virtual space. There are a lot of little idiosyncrasies that occur that you would never have the wherewithal to include in a digital shot. That goes for the crane work. It also goes for flying shots.”

Favreau was the designated virtual helicopter operator on the crew. “We also developed new rigs for something that emulates a Steadicam and something that emulates a handheld by having the proper weighting and balance on this equipment,” says Favreau.

Says Legato, “In real photography, the cinematographer can tell which cameraman operates a shot while

you're into the nuance of watching dailies. We want to inherit all of those happy accidents, all of those human idiosyncrasies. How do you infuse emotion and humanity? Well, that comes from the humanity of the people operating the equipment."

Although Deschanel had never shot a film created totally within the computer, his live-action experience was exactly what the project required. "My experience in photography is capturing images of real things happening," he says. "In a way, my job is to preserve the reality of what normally goes on in front of the camera—to understand what light does and how the camera behaves.

"When you're filming wild animals, obviously you have no idea what they're going to do," Deschanel continues. "In order to preserve that reality for the animals that we created within the computer, we wanted to create that feeling that the camera operator is surprised at what they're doing. The performance is different than what might have been expected, and that creates a wonderful jolt of excitement and understanding of the character."



According to Deschanel, the trip to Africa both garnered footage that would later help artists create authentic characters, and helped guide camera movement that would mirror the real world, too. "There were times when I was following an animal and it would fool me. I'd make mistakes. Those elements later became part of the structure of how we made the movie."

Says Favreau, "Generally, with the higher tech films, they would use motion capture for the performances and then work the cameras with essentially digital tools because that gives you maximum freedom. But we didn't capture the performances because it's all animals and is key-framed. We captured the camera movement. We're putting all of our work into capturing the camera data and showing that the virtual camera is being driven by humans while allowing the naturalism of the performances to come from the artistry of the animators."

The data obtained during the virtual production was utilized by the animation team. Scenes and recordings were exported to editorial as video files, and to visual effects as data files that gave clear direction to the visual effects crews around the world who crafted the film's photoreal aesthetic. Preserving the invisible hand of the filmmakers throughout maintained the film's live-action style.

Animation

Once the camera shoot was completed and the voice performances recorded, the production shifted to the animation phase. For animation supervisor Andrew Jones, it was all about improving upon the past. "In terms of realism, I think this is a big step forward," he says. "We achieved a certain level that I was quite happy with in 'The Jungle Book'—but we wanted to push it even further in 'The Lion King.' We wanted the animals more believable. We wanted to take a really beautiful story that everybody already loves and tell it in a new, unique way. It feels a bit more documentary style because you're not anticipating everything the characters are going to do or possibly could do."

MPC Film is a worldwide visual effects house charged with spearheading the visual effects for "The Lion King." MPC's VFX supervisor Adam Valdez says he took his children to see the 1994 version and was excited to bring it

to a new generation. “The language of the time they’re growing up, the sophistication they’re getting used to in terms of the look of things—all of this means that old stories can be revived and made accessible for a modern audience. If you think of it from a technology point of view, we are now able to create really sophisticated, lifelike animals.

“Jon’s whole magic trick is taking human beings’ fascination with the natural world and representing it in a very straightforward way, but crafted for narrative,” Valdez continues. “I don’t know that it could be done with this degree of realism before now that allows an audience member to just believe as much as they do. It really does make a difference in your perception of the story and how you read and engage with it.”

Valdez reiterates that filmmakers didn’t change the story, but instead changed the toolset. “The original ‘The Lion King’ pivots very deftly between drama and comedy and color and mood,” says Valdez. “There’s something about that visual treatment that allows for that. When you go photorealistic, there’s not as much agility to switch gears. So, while we lose some of the original tools, we replace them with others.”

A team of 130 animators from 30 different nations helped bring the animals of “The Lion King” to life. Each character—which took about nine months to fully develop—was derived from concept art, real-life references and the archetypal characters from the original film. “Translating an animated character into a photorealistic creature required a full rethink,” says production designer James Chinlund. “Digging deep into research and our experiences scouting [in Africa] was always the kickoff. Jon [Favreau] and the team would land on a group of key images that captured the feeling we were pursuing, and that would launch our character illustrators. They would produce both paintings and 3D sculpts of our characters, which went through rounds of reviews with Jon and the team. Then, when we got close to final, we would output a 3D print of the character for last looks using our in-house 3D printer.”

Once character designs were approved, artists from MPC built each character within the computer, paying close attention to anatomy, proper proportions, fur or feathers—applying textures and color, shading eyes and ensuring their movement was authentic to their real-life counterparts. New software tools were developed by MPC R&D’s team of more than 200 software engineers to better simulate muscles, skin and fur.



While building and animating authentic characters could be grounded in reality, making them speak and sing could not. “We tried to tilt their heads down so we are not staring directly into the mouth,” says Jones. “At the same time, we did our best to make sure that we were not adding attributes in terms of how each animal can physically move their mouths. So, every kind of muscle control we have around the mouth makes them move in the ways they can really move their mouths. We found lip-synch through that approach—moving mouths into shapes that,

for instance, a cat can really do, and trying to have the right kinds of sounds coming out to match those shapes.”

According to Jones, artists also worked to time the characters’ breathing with their dialogue. “We had the belly muscles and diaphragm tighten so that you feel like the animal is forcing air out his mouth as he is talking, timed with particular syllables.

“With female lions, whose necks we can actually see because they do not have manes,” Jones continues, “we added particular esophagus and neck movements to help sell the fact that they are talking, with tongue and larynx moving.”

In all, the London-based MPC Film’s VFX artists brought 86 different species to life for “The Lion King”—from the film’s iconic characters like Simba, Nala, Rafiki, Mufasa, Pumbaa and Timon, Scar and the hyenas—to the smallest creatures on the savanna.

“THE LION KING” ROARS

ORIGINAL MOTION PICTURE SOUNDTRACK INCLUDES NEW SONG
“NEVER TOO LATE” BY ELTON JOHN AND TIM RICE, PERFORMED BY ELTON JOHN—
WITH SCORE COMPOSED BY HANS ZIMMER

When director Jon Favreau decided to revisit “The Lion King,” he knew the music in the new film would have to live up to its presence and power in the first film. “Just hearing that music strikes you deeply,” Favreau said. “Even if you don’t know the film or stage show, there is a spiritual strength in it. But if you know the film, and if you grew up with this music—now it can suddenly and immediately evoke the story itself, as well as all the connected memories and emotions that you have from your own past experience with ‘The Lion King,’ or from the time of your life that you were in, or your childhood, or the life events it’s connected to.”



Music from the animated film released in 1994 won two Academy Awards (best original song and best original score), four GRAMMY Awards and two Golden Globes®. The soundtrack was No. 1 on the Billboard 200 album chart for 10 nonconsecutive weeks and was certified Diamond by the RIAA, for 10 million units sold.

Oscar- and GRAMMY-winning superstar Elton John, who says his experience on “The Lion King” moved his career in another direction, describes the original soundtrack as a fresh approach to music in an animated movie. “The songs were more poppy,” he says. “‘Can You Feel the Love Tonight,’ ‘Circle of Life’ and ‘I Just Can’t Wait to Be King’ were more traditional pop that we merged with the beautiful African music that Lebo M wrote—that hadn’t really happened before. It kind of modernized the whole product.”

This summer’s “The Lion King”—like the original 1994 version—features unforgettable music by an award-winning team, including John and Oscar- and GRAMMY-winning lyricist Tim Rice, score by Oscar- and GRAMMY-winning composer Hans Zimmer, plus African vocal and choir arrangements by GRAMMY-winning South African producer and composer Lebo M (“Rhythm of the Pride Lands”). Oscar-nominated and GRAMMY-winning singer, songwriter and producer Pharrell Williams (“Hidden Figures”/producer, “Happy”), produced five songs on the soundtrack.

Featuring song favorites like “Circle of Life,” “Hakuna Matata” and “I Just Can’t Wait to Be King,” the new film will also introduce original songs, including the uplifting “Never Too Late,” written by John and Rice and performed by John, which features an African choir. According to John, the song’s message is applicable in the movie and

beyond. “It’s never too late to change,” says John. “And that’s what Simba goes through in this whole journey. It’s never too late to change your mind about things—look at your life and say, ‘I’ve got to change.’ It happened to me during my life. I had an epiphany in 1990. This is about having an epiphany in your life and saying, ‘I need to take a fresh look at what I’m doing.’”

SCORE

When Disney first approached Zimmer about scoring the 1994 film, he wasn’t initially interested. “But my daughter Zoe at the time was 6 years old,” he says. “I realized I’d never been able to take her to a premiere, so I thought, ‘Oh, I’ll do this for my daughter.’ But then I realized that the movie had a lot of substance to it. It was incredibly moving, this story about a father dying. My father died when I was 6, so I had to go and deal with the baggage that I had locked away quite carefully. It actually became quite an emotional experience.”



In revisiting the score for “The Lion King,” Zimmer realized that the original themes and music were the emotional spine of the story. “It surprised me that the themes I’d written all those years ago actually held,” says Zimmer. “What I had done 25 years ago—not really knowing how an animated movie works—I’d written these huge, epic themes. What happened this time by having this photoreal look and Jon’s direction, we just opened it up so that the themes could really breathe.”

The composer brought back many who worked on the original film, including Lebo M—who recorded choirs in South Africa, orchestrator Bruce Fowler, conductor Nick Glennie-Smith, arranger Mark Mancina, plus several singers from the choir including Carmen Twillie (who performed “Circle of Life” in the 1994 movie).

Zimmer wanted to approach the recording of the score differently for the new film and enlisted the Re-Collective Orchestra (led by founders Matt Jones and Stephanie Matthews), along with the Hollywood Studio Symphony (composed of Los Angeles-based session players) and his band. The goal was to rehearse and record the score like a live concert performance. “I put 20 seats out front for the filmmakers—it really did feel like we were doing



a concert. We would just do the movie like a show, and it gave this energy.”

Walt Disney Records’ original motion picture digital soundtrack is set for release at 8 a.m. PDT on July 11, and the physical album is available on July 19, the same day “The Lion King” opens in U.S. theaters. The track list follows.

1. “Circle of Life”/“Nants’ Ingonyama”

Performed by Lindiwe Mkhize; African vocals performed by Lebo M; written and composed by Elton John and Tim Rice; “Nants’ Ingonyama” written by Lebohang Morake and Hans Zimmer; produced by Hans Zimmer; vocals produced by Stephen Lipson

2. “Life’s Not Fair”

Hans Zimmer

3. “Rafiki’s Fireflies”

Hans Zimmer

4. “I Just Can’t Wait to Be King”

Performed by JD McCrary, Shahadi Wright Joseph and John Oliver; written by Elton John and Tim Rice; produced by Pharrell Williams; co-produced by Stephen Lipson

5. “Elephant Graveyard”

Hans Zimmer

6. “Be Prepared” (2019)

Performed by Chiwetel Ejiofor; written by Elton John and Tim Rice; produced by Hans Zimmer and David Fleming

7. “Stampede”

Hans Zimmer

8. “Scar Takes the Throne”

Hans Zimmer

9. “Hakuna Matata”

Performed by Billy Eichner, Seth Rogen, JD McCrary and Donald Glover; written by Elton John and Tim Rice; produced by Pharrell Williams; co-produced by Stephen Lipson

10. “Simba Is Alive!”

Hans Zimmer

11. “The Lion Sleeps Tonight”

Performed by Billy Eichner and Seth Rogen; written by Luigi Creatore, Hugo Peretti, George David Weiss and Solomon Linda; produced by Pharrell Williams

12. “Can You Feel the Love Tonight”

Performed by Beyoncé, Donald Glover, Billy Eichner and Seth Rogen; written by Elton John and Tim Rice; produced by Pharrell Williams; co-produced by Stephen Lipson

13. “Reflections of Mufasa”

Hans Zimmer

14. “Spirit”

“Spirit” – Performed by Beyoncé; written by Timothy McKenzie, Ilya Salmanzadeh and Beyoncé; produced by Beyoncé, ILYA for MXM Productions and Labrinth

15. “Battle for Pride Rock”

Hans Zimmer

16. “Remember”

Hans Zimmer

17. “Never Too Late”

Performed by Elton John; African vocal and choir arrangements created and produced by Lebo M; written by Elton John and Tim Rice; produced by Greg Kurstin; additional production by Elton John and Matt Still

18. “He Lives in You”

Performed by Lebo M; written by Mark Mancina, Jay Rifkin and Lebohang Morake; produced by Lebo M and Mark Mancina

19. “Mbube”

Performed by Lebo M; African vocal and choir arrangements created and produced by Lebo M; written by Solomon Linda; produced by Pharrell Williams

ROCKING “THE LION KING” PROTECT THE PRIDE CAMPAIGN DISNEY TO DONATE UP TO \$3 MILLION TO HELP DOUBLE THE LION POPULATION BY 2050

To celebrate the release of Disney’s “The Lion King,” The Walt Disney Company has launched a global conservation campaign to raise awareness of the crisis facing lions and other wildlife across Africa. “The Lion King” Protect the Pride campaign focuses on protecting and revitalizing lion populations and the habitats they need to thrive.

Disney has already donated more than \$1.5 million to the Wildlife Conservation Network’s (WCN) Lion Recovery Fund (LRF) and its partners and will make additional grants as well as invite fans to help double the donation for a total contribution of up to \$3 million. Fans may participate by taking part in celebratory experiences and purchasing special-edition products as part of “The Lion King” Protect the Pride campaign.

It’s been 25 years since Disney released the original version of “The Lion King”; sadly, during that time Africa has lost half of its lions, and only about 20,000 remain. Disney is supporting the Lion Recovery Fund and its vision to double the lion population by 2050 through efforts that engage communities to ensure a brighter future for African wildlife and their habitats. Protecting lions supports the entire circle of life in Africa, from hyenas to meerkats. Lions face rising threats; however, research shows their numbers can be strengthened if they and the habitats they share with people and other African wildlife are adequately protected.



“Disney is committed to supporting lion conservation efforts, and we believe ‘The Lion King’ is the perfect story to remind us of the role we each have in helping ensure a world where these majestic animals are treasured and protected,” says Elissa Margolis, senior vice president, enterprise social responsibility for The Walt Disney Company. “Conservation has always been a core value of The Walt Disney Company, and that commitment is apparent in everything from our films to our theme parks and is why we created the Disney Conservation Fund. Through the stories we tell and the experiences we create, we have the power to reach people around the world and inspire them to take action with us.”

The Disney Conservation Fund (DCF) has directed \$75 million to save wildlife globally since 1995, including \$13 million to protect African wildlife spanning more than 30 countries. “The Lion King” Protect the Pride donation will be DCF’s largest single contribution in its 24-year history, supporting WCN’s Lion Recovery Fund and its work to engage people in conservation solutions. The Lion Recovery Fund supports a variety of partner organizations working in Africa and employs a three-pronged approach to lion recovery: investing in conservation projects on the ground, developing campaigns that build support for the

protection and revitalization of Africa’s lion populations, and expanding and strengthening collaborations, as no single entity will be able to solve this challenge alone.

“The Lion Recovery Fund has a vision to bring lions back across Africa, and Disney’s powerful storytelling is a perfect way to get even more people aware of the lion crisis and inspired to take action,” says Charles Knowles, president and co-founder of Wildlife Conservation Network. “The Wildlife Conservation Network is proud to continue its longstanding collaboration with Disney to make a meaningful impact for people and wildlife across Africa.”

Help Protect the Pride

It takes many different approaches, which differ by regions, habitats and local communities, to help protect lion populations. Fans can explore The Lion King Protect the Pride website to learn more about “The Lion King” Protect the Pride campaign and find ways they can get involved.



ABOUT THE VOICE CAST

DONALD GLOVER (voice of Simba) is an award-winning actor, producer, director, comedian and writer, and a GRAMMY Award–winning recording artist.

Glover most recently was seen in FX’s critically acclaimed and award-winning comedy series “Atlanta,” which he created and stars in. The first season ranks as the highest-rated comedy series in FX Networks history. Glover won the 2017 Emmy Award for outstanding directing for a comedy series as well as outstanding lead actor in a comedy series. For the second season, Glover was nominated for an Emmy, a Golden Globe and a Critics’ Choice Award. Coming off the success of “Atlanta,” Glover has set an overall deal with FX Productions where he will develop new projects for FX Networks’ outlets.

In film, Glover was most recently seen in his short film “Guava Island,” which he wrote, produced and starred in opposite Rihanna and Letitia Wright. The film debuted at Coachella 2019 to rave reviews after months of secrecy about the project’s details, and was later released on Amazon.

On television, Glover starred for four seasons as Troy on NBC’s critically acclaimed series “Community,” created by Dan Harmon. Glover began his comedy career under the mentorship of Tina Fey, writing for the Emmy Award–winning NBC series “30 Rock.”

As a GRAMMY-winning artist, Glover is known under the stage name Childish Gambino. He released his first album, “Camp,” in 2011. His second album, “Because the Internet,” was nominated for two GRAMMY Awards. His third album, “Awaken My Love!,” released in December 2016, debuted at No. 1 on the R&B Albums chart and received five GRAMMY nominations. His single “This Is America” was named one of the best songs of 2018 by Billboard, Rolling Stone, NPR, Esquire, NME, Consequence of Sound and more. The song went on to win four GRAMMYS in February 2019 for record of the year, song of the year, best rap/sung performance and best music video.

BEYONCÉ KNOWLES -CARTER (voice of Nala) is a renowned global performer, actor, singer, songwriter, producer, director, entrepreneur and philanthropist. She is the winner of 23 GRAMMY Awards® and has won numerous awards for her prolific work as a singer and visual artist, including a Peabody Award; NAACP Image Awards, including Entertainer of The Year; MTV Video Music Award, including the Vanguard Award; American Music Awards, MOBO Awards, Billboard Awards and more.

Beyoncé's musical story started when she was 9 years old, spending time with a group of friends dancing and singing their way into vocal competitions and performing at the rodeo, local clubs and concert venues in Houston, Texas. The group of girls gradually morphed into becoming Destiny's Child, one of the most successful female recording groups of all-time. Destiny's Child amassed worldwide hits with both singles and albums and in 2001 BEYONCÉ became the first African-American woman and the second woman ever to take home the ASCAP Pop Songwriter of the Year Award for her work with the band.

Following her success with Destiny's Child and making the change to becoming a solo artist, Beyoncé has become one of the defining artists of our generation. She is a creative tour-de-force who has captivated, astonished and is celebrated by the world.

Beyoncé made chart history in 2003 when she became the first artist in 20 years, and the first female recording artist ever, to simultaneously reach #1 in the U.S and the U.K with both her debut solo album, *Dangerously In Love* and the chart-topping single "Crazy In Love." Beyoncé went on to tour the U.S. for the first time as a solo artist in 2004 in support of her #1 multi-platinum debut solo album, which earned her five GRAMMY Awards including Best Contemporary R&B Album and Best R&B Song for "Crazy In Love" featuring Jay Z. With her five-in-one-year GRAMMY win, she tied the record for the most Grammys won in a single year by a female artist.

Following the success of her solo debut, Beyoncé released two consecutive #1 albums, *B'DAY* in 2006, which produced the hits, "Irreplaceable" and "Beautiful Liar," and *I AM...SASHA FIERCE* in 2008, which was the most-talked about album of 2009. Her iconic video for the single "Single Ladies (Put A Ring On It)" nearly melted the Internet, instantly becoming the most-watched and most mimicked clip around the entire globe. The "I AM..." World Tour opened in Canada in March 2009 and took Beyoncé to over 100 cities around the world, with Billboard Magazine naming it the #1 concert attraction of 2009. Billboard also named Beyoncé Woman of the Year in October 2009 and Top Female Artist of the Decade in December 2009.

Beyoncé started 2010 with some historic wins at the 52nd Annual GRAMMY Awards. Coming into the awards ceremony as the most nominated artist of the year with ten nominations for *I AM...SASHA FIERCE*, Beyoncé took home six GRAMMYS, setting a record for the female artist with the most wins in one single year.

The summer of 2011 saw the release of Beyoncé's fourth album, aptly named *4*, which also debuted at #1. The critically praised album produced the hits "Love On Top," "Countdown," and "Run The World (Girls)." The incredible debut TV performance of "Run The World (Girls)" on the Billboard Awards in May 2011 became one of the most talked about performances of the year. On June 26, 2011, two days before the album's release, Beyoncé made her historic debut on The Pyramid Stage at Glastonbury Festival, performing for a crowd of 114,000. Her appearance was the highlight of the festival and the live broadcast on the BBC was the largest TV audience of the Festival Sunday coverage in history with 2.6 million people tuned in to watch Beyoncé's closing show.

Continuing her amazing live dates, in August, Beyoncé performed her album *4* to an intimate audience of less than 4,000 each night over four nights at New York's famed Roseland Ballroom.

In 2012, Beyoncé resumed live appearances after the birth of her daughter early in the year with four sold-out

shows during Memorial Day Weekend in Atlantic City, New Jersey. She also performed at the newly opened Barclays Center in Brooklyn, New York. In August, Beyoncé supported the United Nations in its celebration of World Humanitarian Day and its successful mission to send a billion messages of people doing good deeds all over the world. Her performance of “I Was Here” at the United Nations General Assembly was filmed for a live video. It was the first time since the 1979 Music For UNICEF Concert that the GA was used for a major musical performance.

2013 was an eventful year for Beyoncé with performances for President Obama’s second Inauguration and at the Super Bowl Halftime show to a TV audience of 108 million. She directed and produced “Life Is But a Dream,” the documentary feature that premiered on HBO giving the network its biggest audience for a documentary in almost ten years. Beyoncé kicked off the sold-out Mrs. Carter Show World Tour in Europe on April 15 and played an incredible 108 shows in Europe, North America, South America, Australia, Canada and the Caribbean, wrapping up on December 22 in Brooklyn, New York. In November she won her sixth award at MTV Europe Music Awards, this time for Best Live Act. She has now earned 22 MTV Award overall, including The Michael Jackson Video Vanguard Award.

True to form, Beyoncé finished 2013 with an audacious, future-facing and exhilarating move that became the most talked about event in the music business. The unprecedented strategy was the brainchild of Beyoncé, who wanted to deliver music and visual content directly to her fans. It took place just a little past Midnight on Friday, December 13 with the surprise release of BEYONCÉ, her fifth solo studio album and first visual album. Infused with 14 new songs and 17 visually arresting videos, the visual album was released with absolutely no advance notice nor traditional media fanfare, directly on the iTunes Store.

The album quickly shattered iTunes Store records selling 828,773 albums in just three days and moving to Number One in all 104 countries where iTunes keeps records. It was the fastest-selling album in iTunes history selling over one million copies worldwide, achieving platinum status in five days. Within seconds of its release it became the global hottest topic online, a true defining moment in popular culture.

“I didn’t want to release my music the way I’ve done it,” she states. “I am bored with that. I feel like I am able to speak directly to my fans. There’s so much that gets between the music, the artist and the fans. I felt like I didn’t want anybody to give the message when my record is coming out. I just want this to come out when it’s ready and from me to my fans.”

Launched in 2014 the second sold-out The Mrs Carter Show incorporated many songs from the new album. The visual album came to life with new costumes and new choreography in an unmatched, spectacular production.

During the summer of 2014 Beyoncé and Jay Z launched the six-week ON THE RUN Tour, playing major stadiums in the US. They ended the tour in Paris, France in September with two additional dates filmed for an HBO Special that aired later that month.

Beyoncé started 2015 with two memorable performances, a stately rendition of “Precious Lord, Take My Hand,” at the GRAMMYS where she won three GRAMMYS for BEYONCÉ, and a roof-raising tribute to Stevie Wonder which aired just days after the GRAMMYS.

And the second half of the decade has seen total dominance by Beyoncé starting with a performance at the Super Bowl 50 on February 7, 2016 and the debut of the song “Formation.” On April, 23, 2016, her sixth studio album, Lemonade, was released, again with no advanced media. But what followed was a noise that was heard around the world. The album landed to tremendous applause from fans and critics alike praising Beyoncé ’ for

her transparency and revelations in telling the stories woven in a culture as well as its colourful way musically and visually of mastering the art of storytelling. Four days later, the album came to life live on stage with the start of The Formation World Tour, a 49-city experience that crisscrossed North America and Europe. The production and staging introduced a 60-foot-tall rotating LED cube known as the Monolith. The tour ended on October 7, 2016, in East Rutherford, New Jersey.

Following the birth of her twins, a boy and a girl in 2017, Beyoncé returned to the stage in historical fashion in April 2018, becoming the first African-American woman to headline at Coachella Valley Music and Arts Festival in the festival's 19-year run.

The jubilant set—housed on a pyramid stage with 150-plus cast members, dutifully in-sync—was the first time the icon returned to her home, the stage, in over a year, and she paid respect to historical black college and universities (HBCUs). The show, with its homage to excellence in education, was a celebration of the homecoming weekend experience, the highest display of college pride. The energy-filled production put the spotlight on art and culture, mixing the ancient and the modern, which resonated masterfully through the marching band, performance art, choir and dance. It was the impetus to mark her second scholarship program: The Homecoming Scholars Award Program.

In the summer of 2018, Beyoncé again toured with Jay Z, this time for the OTRII Tour of stadiums across Europe and North America. It was one of the biggest tours of 2018. During a tour stop in London, on June 16, 2018, the couple surprised fans with the release of their album *Everything Is Love*, under their last name, The Carters.

On April 17, 2019, Netflix released “*HOMECOMING: A Film by Beyoncé*,” which became one of the platform's most-streamed entries. The film presents an intimate look at her historic 2018 Coachella performance. Interspersed with candid footage and interviews detailing the preparation and powerful intent behind her vision, “*Homecoming*” gives a peek into the process and emotional physical sacrifices it took to conceptualize and execute a performance of that magnitude that became a cultural movement.

Beyoncé continues to excite, exhilarate and entertain her fans around the world.

JAMES EARL JONES’ (voice of Mufasa) voice is recognized around the world. One would never guess that he spent his childhood as a virtual mute due to a severe stuttering problem. With the help of an extraordinary high school teacher, Jones overcame his stutter and transformed his weakness into his greatest strength.

Today, Jones’ voice is known by people of all ages and walks of life, from “*Star Wars*” fans who know him as the voice of Darth Vader to children who know him as Mufasa from Disney’s “*The Lion King*.”

Born in Mississippi and raised in Michigan, James Earl Jones moved to New York City after graduating from the University of Michigan and serving in the military. Supporting himself by working as a janitor, he struggled to make it as an actor and made his Broadway debut in 1957.

Renowned Broadway producer Joseph Papp gave Jones one of his first major breakthroughs, casting him as Michael Williams in Shakespeare’s “*Henry V*.” A true visionary, Papp was credited with injecting a “dash of social conscience” into the performance by casting an African American in the role. This marked the beginning of Jones’ long affiliation with the New York Shakespeare Festival, eventually counting the title roles of *Othello*, *Macbeth* and *King Lear* among his many distinguished performances for the company.

Based on his success in the theater, he began to be cast in small television roles. In the 1960s, Jones was one of the first African American actors to appear regularly in daytime soap operas (playing a doctor in both “The Guiding Light” and “As the World Turns”), and he made his film debut in 1964 in Stanley Kubrick’s “Dr. Strangelove.”

In 1969, Jones won a Tony Award for his breakthrough role as boxer Jack Jefferson in the Broadway hit “The Great White Hope” (which also garnered him an Oscar nomination for the 1970 film adaptation). He won a second Tony Award in 1987 for August Wilson’s “Fences,” in which he played a former baseball player who finds it difficult to communicate with his son.

Although he was cast in numerous leading roles in films in the 1970s, including “The Man” (1972), “Claudine” (1974), “The River Niger” (1975) and “The Bingo Long Traveling All-Stars and Motor Kings” (1976), Jones continued to make his biggest impression on stage. In addition to his celebrated Shakespearean work, he began a long-standing collaboration with South African playwright Athol Fugard, acting in “The Blood Knot,” “Boesman and Lena” and the critically acclaimed “Master Harold...and the Boys,” among others.

His film performances of the 1980s included his work as the oppressed coal miner in John Sayles’ “Matewan” (1987) and as the embittered writer in “Field of Dreams” (1989), while the ’90s found him in the thick of the Tom Clancy blockbuster trilogy—“The Hunt for Red October,” “Patriot Games” and “Clear and Present Danger”—as well as in the film version of the classic Alan Paton novel “Cry, the Beloved Country” (1995).

His career also includes a wide range of television work. He played Alex Haley in “Roots: The Next Generations” (1979); Junius Johnson (an Emmy-winning performance) in “Heat Wave,” the 1990 TNT drama about the 1965 riots in Watts; and a great number of guest roles in series ranging from “The Defenders” and “Dr. Kildare” to, more recently, “Two and a Half Men,” “House” and “The Big Bang Theory.” He also earned an Emmy as Gabriel Bird, a disgraced cop turned private investigator, in the 1990-92 series “Gabriel’s Fire.”

In addition to the many awards he has received as an actor—two Tonys, three Emmys, a Golden Globe, two Cable ACEs, two Obies, five Drama Desks and a GRAMMY—Jones has been honored with the National Medal of Arts in 1992 and a John F. Kennedy Center Honor in December 2002. He also was honored by the Screen Actors Guild with the Lifetime Achievement Award in January 2009.

In the spring of 2005, James Earl Jones starred on Broadway in a critically acclaimed revival of “On Golden Pond,” for which he was nominated for a Tony Award. In 2006, he starred as Supreme Court Justice Thurgood Marshall in the production of “Thurgood” at the Westport Country Playhouse, and in spring of 2008 he portrayed Big Daddy in “Cat on a Hot Tin Roof” on Broadway with cast members Terrence Howard, Anika Noni Rose and Phylicia Rashad. That was followed by a second run of “Cat on a Hot Tin Roof” on stage in London with Adrian Lester, Sanaa Lathan and, again, Rashad. The production won an Olivier Award for best revival, and Jones was nominated for an Olivier in the best actor category. In 2011, Jones starred in the Broadway and London productions of “Driving Miss Daisy” with Vanessa Redgrave and Boyd Gaines, and in 2012 he starred in the Broadway production of “The Best Man,” for which he received a Tony nomination. In 2013, Jones enjoyed a six-month tour of “Driving Miss Daisy” in Australia starring Angela Lansbury and Gaines. He also starred in “You Can’t Take It With You” and “The Gin Game”—both on Broadway as well.

In November 2011, the Board of Governors of the Academy of Motion Picture Arts and Sciences presented Jones with an Honorary Oscar in recognition of his long and distinguished career.

For more information on James Earl Jones’ life and career, please see his autobiography, “Voices and Silences,” available through bookstores and online retailers.

SETH ROGEN (voice of Pumbaa) is an actor, writer, producer, director, entrepreneur and philanthropist whose films and TV projects have had an impressive impact on popular culture and box-office returns. Alongside longtime collaborator Evan Goldberg, Rogan produces film and television projects through their production company, Point Grey Pictures (PGP).

In front of the camera, he recently starred in Jonathan Levine's romantic comedy "Long Shot," opposite Charlize Theron, which won the Audience Award in the headline category at SXSW this year. Lionsgate released the highly anticipated film on May 3. In addition, Rogan recently filmed Brandon Trost's "An American Pickle," which he is also producing, for Sony.

In March 2019, Rogan and Goldberg collaborated with Canopy Growth Corporation to launch Houseplant, a Canada-based cannabis company dedicated to product quality and consumer education.

In 2012, Rogan and his wife founded Hilarity for Charity® (HFC), which raises awareness of Alzheimer's disease with the help of fellow comedians performing in charity comedy shows.

BAFTA Award-winning actor **CHIWETEL EJIOFOR (voice of Scar)** has a breadth of critically acclaimed work across stage and screen.

The beginning of March saw Ejiofor's directorial debut, "The Boy Who Harnessed the Wind," on Netflix, which he adapted from the book of the same name, written by William Kamkwamba and Bryan Mealer. Ejiofor also stars in the film, which follows 13-year-old William Kamkwamba (Maxwell Simba), who is thrown out of the school he loves when his family can no longer afford the fees. Sneaking back into the school library, he finds a way, using the bones of the bicycle belonging to his father, Trywell (Ejiofor), to build a windmill, which then saves his village from famine. Joseph Marcell, Aïssa Maïga, Noma Dumezweni and Lemogang Tsipa also star. It has also been announced that Ejiofor will adapt and direct "The Short and Tragic Life of Robert Peace: A Brilliant Young Man Who Left Newark for the Ivy League," based on the best-selling book by Jeff Hobbs.

Ejiofor will also reteam with Angelina Jolie in "Maleficent: Mistress of Evil," the sequel to the 2014 film "Maleficent." Elle Fanning and Michelle Pfeiffer also star.

The start of 2018 saw Ejiofor in "Mary Magdalene" alongside Rooney Mara and Joaquin Phoenix. The film is directed by Garth Davis and explores the life of Mary and how she came to be a pivotal figure of Christianity. Ejiofor was also seen in Netflix's "Come Sunday" alongside Lakeith Stanfield, Jason Segel and Martin Sheen. Directed by Joshua Marston, the story concerns evangelist Carlton Pearson (played by Ejiofor), ostracized by his church for preaching that there is no Hell. March of the same year saw Ejiofor lend his voice to "Sherlock Gnomes," alongside Emily Blunt, Johnny Depp, James McAvoy, Dame Maggie Smith and Sir Michael Caine. The story revolves around garden gnomes Gnomeo and Juliet recruiting renowned detective Sherlock Gnomes to investigate the mysterious disappearance of other garden ornaments.

In 2016, Ejiofor was seen in the much-anticipated Marvel film "Doctor Strange." The film saw him take on the role of Baron Mordo opposite Benedict Cumberbatch, Tilda Swinton, Mads Mikkelsen and Rachel McAdams, and was directed by Scott Derrickson. Prior to this, Ejiofor was seen in John Hillcoat's crime thriller "Triple 9." He was supported by a stellar cast, including Kate Winslet, Casey Affleck, Gal Gadot, Aaron Paul and Norman Reedus.

Ejiofor was awarded a CBE for services to drama and also starred in a number of films and returned to the stage in "Everyman," Rufus Norris' inaugural play as artistic director of the National Theatre. In 2015, Ejiofor

appeared in the award-winning sci-fi drama “The Martian” alongside Matt Damon, Jessica Chastain and Kate Mara. The film was hugely successful at the box office, taking in over \$600 million worldwide and receiving seven Oscar nominations. Ejiofor was also seen in Craig Zobel’s thriller “Z for Zachariah” alongside Chris Pine and Margot Robbie, which premiered at the Sundance Film Festival. The story centered on the last three remaining survivors of a nuclear holocaust. Ejiofor starred in another thriller, “Secret in Their Eyes,” directed by Billy Ray and co-starring Julia Roberts and Nicole Kidman. The film is adapted from Juan José Campanella’s Oscar-winning Argentinean film, “El secreto de sus ojos.”

Another memorable year for Ejiofor was 2013, which saw him star in Steve McQueen’s Oscar-winning “12 Years a Slave.” He played the role of Solomon Northup, which gained him Oscar, Golden Globe Award and Screen Actors Guild Award® nominations and won him a best actor BAFTA. Earlier in the year, Ejiofor also starred in “Half of a Yellow Sun.” Based on the highly acclaimed novel of the same title, the film also starred Thandie Newton and Joseph Mawle.

In 2013, Ejiofor also starred in Stephen Poliakoff’s BBC series “Dancing on the Edge,” which gained him a Golden Globe nomination for best actor in a miniseries and an Emmy Award nomination. He also returned to the stage in the Young Vic’s adaptation of “A Season in the Congo,” directed by Joe Wright. His performance, as Patrice Lumumba, received critical acclaim.

In 2011, television audiences saw him in the award-winning “The Shadow Line,” a thrilling drama for the BBC in which he played lead character Jonah Gabriel alongside a superb cast including Christopher Eccleston, Lesley Sharp and Rafe Spall.

Ejiofor also appeared in “Salt” alongside Angelina Jolie and Liev Schreiber, and in 2009 he starred in Roland Emmerich’s action feature “2012,” opposite John Cusack, Danny Glover and Thandie Newton. The same year, his performance in “Endgame,” Channel 4’s moving drama set in South Africa, earned him a Golden Globe nomination for the best performance by an actor in a miniseries or a motion picture made for television.

Ejiofor balances his film and television commitments with his theatre work. In 2008, he was seen in three very different roles. His performance in the title role of Michael Grandage’s “Othello” at the Donmar Warehouse alongside Kelly Reilly and Ewan McGregor was unanimously commended, and won him the 2008 Olivier Award for best actor, the Evening Standard Theatre Award for best actor, as well as nominations for the South Bank Show Awards 2009 and the What’s On Stage Theatregoers’ Choice Awards. His other stage credits include Roger Michell’s “Blue/Orange” in 2000, which received an Olivier Award for best play, and, in the same year, Tim Supple’s “Romeo and Juliet,” in which Ejiofor took the title role.

In 1996, Ejiofor caught the attention of Steven Spielberg, who cast him in the critically acclaimed “Amistad,” starring alongside Morgan Freeman and Anthony Hopkins. He returned to the big screen in Stephen Frears’ 2001 thriller “Dirty Pretty Things,” for which his performance as Okwe won him the best actor award at the British Independent Film Awards, the Evening Standard Film Awards and the San Diego Film Critics Society Awards. In 2003, he co-starred in three films: “Slow Burn,” Richard Curtis’ “Love Actually” and Woody Allen’s “Melinda and Melinda.” In 2007, Ejiofor starred in Ridley Scott’s “American Gangster,” and opposite Don Cheadle in “Talk to Me.” In 2008, he starred in David Mamet’s “Redbelt.” Ejiofor’s other film credits include “Kinky Boots” (2005), in which he played the lovable drag queen Lola; the urban drama “Four Brothers,” alongside Mark Wahlberg; Spike Lee’s heist film “Inside Man,” alongside Clive Owen, Jodie Foster and Denzel Washington; and the Oscar-nominated “Children of Men,” again alongside Owen.

In addition to his acting career, Ejiofor has also directed two short films, including the recent “Columbite Tantalite,”

which he also wrote, which starred Tom Hughes. The short screened at a number of short film festivals, including the Palm Springs Short Film Festival. His short film “Slapper” was screened at the 2008 Edinburgh Film Festival.

ALFRE WOODARD (voice of Sarabi) has earned an Oscar nomination, four Emmy Awards and 17 Emmy nominations, three SAG Awards and a Golden Globe.

Woodard’s illustrious body of work includes her Oscar-nominated performance in Martin Ritt’s “Cross Creek”; HBO’s “Mandela,” where she was honored with an ACE Award for her portrayal of Winnie Mandela; Lawrence Kasdan’s “Grand Canyon”; John Sayles’ “Passion Fish”; Joseph Sargent’s “Miss Evers’ Boys,” for which she won an Emmy, a SAG Award and a Golden Globe; Spike Lee’s “Crooklyn”; Gina Prince-Bythewood’s “Love & Basketball”; Tyler Perry’s “The Family That Preys”; Maya Angelou’s “Down in the Delta”; and playing Betty Applewhite on the ABC drama “Desperate Housewives” and Ruby Jean Reynolds, mother to Lafayette Reynolds, on HBO’s “True Blood.” Woodard co-starred in Lifetime’s hit remake of “Steel Magnolias,” for which she was nominated for a Screen Actors Guild Award and an Emmy Award and won an NAACP Image Award for her performance as Ouiser.

Most recently, she appeared in the critically acclaimed “12 Years a Slave,” directed by Steve McQueen, and in Marvel’s “Captain America: Civil War,” New Line’s “Annabelle” and the Netflix Original “Juanita” as the title character. On the small screen, she most recently starred in Marvel’s “Luke Cage” as Mariah Dillard and will next appear in the Apple series “See,” opposite Jason Momoa. Woodard will also soon be seen starring in “Clemency,” which received critical praise at the Sundance Film Festival and was awarded the Grand Jury Prize.

In addition to her acting career, Woodard is a longtime activist. She co-founded Artists for a New South Africa, a nonprofit working to reverse the spread of HIV/AIDS and further the cause of democracy and human rights in South Africa. In 2009, President Barack Obama appointed her to the President’s Committee on the Arts and Humanities. As part of her work on the committee, Woodard adopted several high-poverty and underperforming public schools around the country, including ReNew Cultural Arts Academy in New Orleans and Noel Community Arts School in Denver. She is an active advocate for the arts in education, largely through her work on the committee’s “Turnaround Arts” initiative, which was launched in cooperation with the U.S. Department of Education and the White House Domestic Policy Council to narrow the achievement gap and increase student engagement through the arts.

She directed and produced “Nelson Mandela’s Favorite African Folktales,” which won the 2010 Audie for Audiobook of the Year and garnered a 2010 GRAMMY Award nomination for best children’s spoken word album. The audiobook hosts a collaboration of talent both broad and diverse, featuring: Matt Damon, Don Cheadle, Helen Mirren, Alan Rickman and Samuel L. Jackson.

Actor, comedian and writer **BILLY EICHNER (voice of Timon)** is a multifaceted force to be reckoned with.

In 2019, Eichner will star opposite Anna Kendrick, Bill Hader, and Shirley MacLaine in the Disney Christmas film “Noelle,” the story of Santa’s daughter, who has to take over the family business. Directed by Marc Lawrence, the film is set for a winter release.

Upcoming, Eichner co-wrote and will star in an untitled romantic comedy for Universal Pictures. The film will be directed, co-written and co-produced by “Neighbors” director Nick Stoller, and Judd Apatow will serve as a producer under his Apatow Productions banner. The film centers around two men who have commitment problems and are attempting a relationship.

Eichner was most recently seen on the past two seasons of Ryan Murphy's FX anthology series "American Horror Story," in both season 8 ("Apocalypse") and season 7 ("Cult"). Both seasons garnered rave reviews for his performance.

"Billy on the Street," Eichner's critically acclaimed series, recently partnered with Lyft for its sixth season. The series has garnered over 50 million views online. In 2018, the show was nominated for an Emmy Award in the category of outstanding variety sketch series. This was the second primetime Emmy nomination for the series, which was also nominated for outstanding short-format live-action entertainment program in 2015.

"Billy on the Street" is a variety sketch series that follows the unfiltered and unapologetic Eichner as he hits the streets of New York City. Eichner tests unsuspecting passersby and celebrity guests in a wild variety of games and sketches that satirize our current cultural and political obsessions. Notable guests include Michelle Obama, Tina Fey, David Letterman, Chris Pratt, Julianne Moore, Will Ferrell, Emma Stone, Tiffany Haddish, Jon Hamm, Lupita Nyong'o, John Oliver, Seth Rogen, James Corden, Stephen Colbert and the Muppets from "Sesame Street," among many others. Standout games from the series include "Immigrant or Real American?," in which a passerby must identify from Eichner's rapid-fire list of celebrities who were born in the United States and who immigrated here; "Super Sloppy, Semi-Automatic Double Dare" with Keegan-Michael Key, in which Eichner takes Key on a tour through the United States to see how many guns he can legally acquire before time runs out; and "Escape Margot Robbie's Moment" with Rachel Dratch. The past five seasons of "Billy on the Street" are now streaming on Hulu.

In February 2018, Eichner partnered with Funny or Die to launch Glam Up the Midterms, a campaign that encouraged and energized young people to vote during the November 2018 midterm elections. With a mission to save democracy one vote at a time, Glam Up the Midterms sought to do the unthinkable—that is, to leave Hollywood—and focus on America's most competitive congressional districts, engaging youth participation through online video, social media activations and localized live comedy events.

Eichner's film credits include the Universal Pictures sequel "Neighbors 2: Sorority Rising," with Zac Efron and Seth Rogen, and the Sony Pictures animated film adaptation "The Angry Birds Movie." Both films were released in May 2016.

Eichner's TV credits include Hulu's critical darling "Difficult People," opposite Julie Klausner, and Netflix's "Friends From College," opposite Keegan-Michael Key, Fred Savage and Cobie Smulders. Additionally, Eichner lends his voice as Mr. Ambrose on Fox's popular animated comedy "Bob's Burgers."

The actor first became known for his viral online "Billy on the Street" videos and as the host and writer of the acclaimed stage show "Creation Nation: A Live Talk Show," which The New York Times called a "late night theatrical phenomenon." A perennial talk-show guest, Eichner has appeared on "The Late Show with Stephen Colbert," "Ellen," "Late Night with Seth Meyers," "The Tonight Show Starring Jimmy Fallon," "Jimmy Kimmel Live!," "Late Show with David Letterman," "Conan," "Watch What Happens Live," "Last Week Tonight with John Oliver" and "Today," among others.

A native New Yorker, Eichner attended New York's prestigious Stuyvesant High School and went on to graduate from Northwestern University.

JOHN KANI (voice of Rafiki), whose celebrated acting career stretches across multiple continents for more than five decades, gave Tony and Obie Award®-winning performances in the plays "Sizwe Banzi Is Dead" and "The

Island”—which he also co-wrote. His world tour of the latter included stops in Paris (Théâtre des Bouffes du Nord), Stockholm (Stadsteatern), Montreal and Washington, D.C. (Kennedy Center), and both shows recently enjoyed American and South African revivals. Kani also received an Olivier Award nomination for “My Children! My Africa!”

Besides his appearances with Stratford-upon-Avon’s Royal Shakespeare Company (“The Tempest,” “Hamlet,” “Kunene and the King”), his London-area theater credits include “Sizwe Banzi Is Dead,” “The Island” (Evening Standard Award nomination), “Waiting for Godot,” “Master Harold...and the Boys” and “Playland.”

Additionally, he has transfixed audiences in his home country, South Africa, at The Fugard Theatre (“So Ry Miss Daisy,” produced by Saartjie Botha; “Kunene and the King”) and the Baxter Theatre Centre (“Antigone”) in Cape Town, as well as Johannesburg’s Market Theatre (“The Train Driver,” “The Blood Knot,” “Driving Miss Daisy,” “The Native Who Caused All the Trouble,” “Othello,” “The Lion and the Lamb,” “Sizwe Banzi Is Dead,” “The Island,” “Waiting for Godot,” “The Death of Bessie Smith,” “Playland,” “Duet for One,” “My Children! My Africa!,” “Hedda Gabler,” “The Dance of Death” and “Ladies and Gentlemen, Shakespeare!”).

On television, he has acted in “Wallander” and “Inkaba” (which he also created). Kani’s filmography includes “The Wild Geese,” “The Grass Is Singing,” “Marigolds in August,” “Victims of Apartheid,” “An African Dream,” “Options,” “A Dry White Season,” “Sarafina!,” “Saturday Night at the Palace” (Taormina International Film Festival’s Golden Mask), “Kini and Adams,” “The Ghost and the Darkness,” “The Tichborne Claimant,” “Final Solution,” “White Lion,” “Endgame,” “The Suit,” “Coriolanus,” “How to Steal 2 Million,” “Captain America: Civil War,” “Black Panther” and “Murder Mystery.”

As a playwright, Kani’s art has also traveled the world. “Nothing But the Truth”—a play that is now studied in South African schools—won three Fleur du Cap Theatre Awards, an Excellence in International Theatre Award, five Naledi Theatre Awards and the Olive Schreiner Prize, with productions mounted at Grahamstown National Arts Festival, Baxter Theatre Centre, The Market Theatre, Sydney Opera House, Port Elizabeth Opera House and Lincoln Center for the Performing Arts. (The play also toured New York and Australia.) Meanwhile, Bogota Arts Festival selection “Missing” completed a tour of South Africa, with a U.K. leg forthcoming.

His directing résumé includes numerous theater titles (“Goree,” “Blues Africa Café,” “Kagoos,” “The Meeting” at The Market Theatre; “The Bacchae,” “Friday’s Bread on Monday,” “Sellout,” “The Last Bus” and “The Cure” at The Serpent Players). In 2008, he made his film directorial debut with an adaptation of his play “Nothing But the Truth.” The feature claimed the Silver Etalon de Yennenga at the Ouagadougou Panafrican Film and Television Festival.

Countless awards and honors have been bestowed on Kani throughout his extraordinary career, among them honorary doctorates from the University of Durban Westville, Rhodes University, University of Cape Town and Nelson Mandela Metropolitan University; the Hiroshima Peace Culture Foundation Award; and the Fleur du Cap Theatre Award for lifetime achievement. In 2005, he received the Order of Ikhamanga from the president of the Republic of South Africa, recognizing his contribution in the struggle for the liberation of his country through his work in the arts.

Kani is a patron of the Market Theatre Foundation; in 2015, MTF christened the main theater in his honor. In 2017, Whites Road in Port Elizabeth, South Africa’s city center, was renamed John Kani Road. The following year, he took home a gold medal from the Kennedy Center International Committee on the Arts. Kani is also the recipient of the prestigious Sortugui Afrique Cinema Honor in Burkina Faso. Most recently, he was awarded the Voices in Freedom Award by Shared Interest, in New York. Previous recipients include Nelson Mandela and Bishop Desmond Tutu.

JOHN OLIVER (voice of Zazu) is an Emmy- and Writers Guild Award–winning writer, comedian and host of the HBO show “Last Week Tonight with John Oliver.”

On his occasional breaks from television, Oliver returns to his first love of stand-up, performing to sold-out venues around the world.

From 2006 to 2013, Oliver was a correspondent on the multi-award-winning “The Daily Show with Jon Stewart,” guest-hosting the show for two months during Stewart’s absence in 2013.

Prior to that, he starred in his first stand-up special, “John Oliver: Terrifying Times,” before going on to host four seasons of his own stand-up series for Comedy Central, “John Oliver’s New York Stand-Up Show.” Until 2015 he also co-hosted the weekly satirical podcast “The Bugle.”

Oliver has also had guest roles in films and TV shows including “Wonder Park,” “Danger Mouse,” “Community,” “The Smurfs,” “The Smurfs 2,” “The Simpsons,” “The Detour” and “Rick and Morty.”

FLORENCE KASUMBA (voice of Shenzi) was born in Kampala, grew up in Essen, studied in the Netherlands and lives in Berlin. She speaks three languages fluently—German, English and Dutch.

While earning her degree in acting, singing and dancing from the Fontys Hogeschool voor de Kunsten, she landed her first film role, Silke, in the Dutch motion picture hit “Ik ook van Jou.”

After graduating, she performed in musicals such as “Chicago,” “Cats,” “West Side Story,” “Evita,” “Crazy for You,” “Mamma Mia!” and “Jesus Christ Superstar.” In 2003, Kasumba was cast in Germany’s premiere production of the Disney musical “Aida” in the title role. A few years later, she played Shenzi in the German musical production of Disney’s “The Lion King.”

Her film and TV credits include: “Kongo,” ABC’s “The Quest,” the Syfy series “Dominion” (season 2), “Captain America: Civil War,” Shakespeare’s “A Midsummer Night’s Dream,” “Wonder Woman,” “Emerald City” and many more.

Kasumba’s latest work includes: “Black Panther” and “Avengers: Infinity War” as Ayo, “Deutschland 86” as Rose Seithathi (Amazon Prime series), the “Tatort” episode “Das verschwundene Kind” as Anaïs Schmitz (ARD), “The Wall” as Tamara (ZDF) and as Officer Nique Navar in the upcoming Syfy series “Spides.”

Next to her work as an actress, Kasumba’s passion lies in martial arts, like Shaolin Kung Fu, Tai Chi Chen, Tai Chi Yang and Qi Gong.

ERIC ANDRÉ (voice of Azizi) is the creator and host of Adult Swim’s hit series “The Eric Andre Show,” currently in production on its fifth season. André stars in the upcoming comedy “Bad Trip” (October 25, Orion/MGM), which he produced and co-wrote with his director (Kitao Sakurai) from “The Eric Andre Show.” Other producers on the movie include Jeff Tremaine (“Jackass,” “Bad Grandpa”) and Ruben Fleischer (“Zombieland,” “Venom”).

With an already proven stand-up act, André decided to break into the world of late-night talk shows. But, of course, he brings his own flair to what is otherwise a very organized and predictable late-night routine. Unlike his counterparts Jimmy Fallon or Conan O’Brien, André’s unrelenting and constantly over-the-top humor puts some

of his guests on “The Eric Andre Show” into situations they never thought they would end up in. “The Eric Andre Show” is a live-action comedy television series that premiered in May 2012 on Cartoon Network’s Adult Swim.

Rattling the minds of TV censors, celebrity guests and viewers alike, the world’s most unstable talk-show host is currently working on the show’s fifth season of Adult Swim’s top-rated program, with the help of his longtime friend and profoundly apathetic co-host, Hannibal Buress. Guest stars have included Chris Rock, Jimmy Kimmel, Seth Rogen, Andy Samberg, Lauren Conrad, ASAP Rocky, Jack Black, Kelly Osbourne, Haley Joel Osment, Chris Jericho, Jack McBrayer, Amber Rose, T.I., Stacey Dash, Roy Hibbert, Jillian Michaels, Alan Thicke and many others.

André recently starred on FXX’s “Man Seeking Woman” for three seasons, from 2015 to 2017, with Jay Baruchel. He was also a series regular on ABC’s “Don’t Trust the B---- in Apt. 23.” André was recently seen on the big screen in “Rough Night,” with Scarlett Johansson and Kate McKinnon. His other film credits include “Popstar: Never Stop Never Stopping,” with Andy Samberg, and “The Internship,” with Vince Vaughn and Owen Wilson.

Originally from Boca Raton, Fla., André resides in Los Angeles and tours often, selling out venues across the U.S., Canada and Australia.

Emmy and Peabody Award–winning actor, writer and creator **KEEGAN-MICHAEL KEY (voice of Kamari)** is one of Hollywood’s most in-demand forces. With his extraordinarily diverse skill set and wide-ranging talent in both comedy and drama, Key redefines what it means to be a chameleon and multi-hyphenate in the worlds of film, television and theater.

Key can be heard in Disney and Pixar’s highly anticipated “Toy Story 4,” which opened on June 21, 2019. He recently wrapped production in Vancouver on Paramount’s “Playing with Fire,” starring alongside John Cena, Judy Greer and John Leguizamo. He will soon star opposite Eddie Murphy in Netflix’s “Dolemite Is My Name!,” the biopic from Craig Brewer of late pioneering comedian and blaxploitation visionary Rudy Ray Moore. The film also stars Chris Rock, Wesley Snipes, Tituss Burgess, Tip “T.I.” Harris and Craig Robinson. Key will also appear in the Netflix film “All the Bright Places,” an adaptation of the popular YA novel of the same name, starring alongside Elle Fanning, Justice Smith, Luke Wilson and Alexandra Shipp.

Later this year, Key can also be seen on television hosting National Geographic’s recently announced reboot of the iconic show “Brain Games.” The celebrity-centric reboot, filmed in front of a live studio audience, will add a Hollywood twist to its classic mind-bending format by incorporating weekly celebrity guests to appear alongside Key. “Brain Games” inaugural season, premiering on December 1, 2019, will feature celebrity guests Kristen Bell, Dax Shepard, Drew Brees, Rebel Wilson, Anthony Anderson and more. Magical Elves and Dan Cutforth and Jane Lipsitz’s Alfred Street Industries will be producing the highly anticipated eight-part series.

He previously starred in Netflix’s comedy series “Friends from College,” from creator Nick Stoller and also starring Cobie Smulders, Fred Savage, Nat Faxon, Annie Parisse and Jae Suh Park. The show followed Key’s character, Ethan Turner, and his old Harvard chums as they navigated the successes and setbacks of adult life. For his performance, Key received a 2018 NAACP Award nomination for outstanding actor in a comedy series.

Also a trained stage actor, Key made his Broadway debut opposite Amy Schumer in Steve Martin’s play “Meteor Shower” at the Booth Theatre in 2017. Earlier that same year, he starred Off-Broadway as Horatio opposite Oscar Isaac’s title character in The Public Theater’s provocative staging of “Hamlet.”

Key came to worldwide attention as co-creator and co-star, alongside Jordan Peele, of Comedy Central’s

groundbreaking sketch series “Key & Peele,” which won the 2016 Emmy Award for outstanding variety sketch series. Key received a total of eight individual Emmy nominations for the series, including two for supporting actor in a comedy series and three for outstanding writing for a variety series. “Key & Peele,” among countless honors, also won a 2014 Peabody Award and was nominated for a 2016 Screen Actors Guild Award for outstanding performance by an ensemble in a comedy series. The global hit concluded its five-season run in September 2015.

His extensive filmography also includes the action comedy “Keanu,” which Key co-starred in and produced alongside Jordan Peele; the 2018 reboot of “The Predator”; Mike Birbiglia’s critically acclaimed comedy “Don’t Think Twice”; the Oscar-nominated “The Disaster Artist”; plus hit films “Pitch Perfect 2,” “Horrible Bosses 2,” “Role Models” and many more.

His indelible voice work for film and television includes “The LEGO Movie,” “Hotel Transylvania” 2 and 3, “Storks,” “The Angry Birds Movie,” “Bob’s Burgers,” “BoJack Horseman” and “Archer,” among others.

Key received a 2016 Emmy nomination for his voiceover work in Crackle’s animated comedy “SuperMansion.”

On television, Key appeared for six seasons on Fox’s sketch series “MADtv” and as a series regular on CBS’s “Gary Unmarried.” He has also recurred on FX’s Emmy-winning series “ Fargo,” USA’s “Playing House,” Adult Swim’s “Children’s Hospital” and NBC’s “Parks and Recreation.” His guest work includes NBC’s “ER,” ABC’s “Modern Family” and “The Middle,” CBS’s “How I Met Your Mother,” plus “Detroitters,” “Reno 911!,” “The League,” “It’s Always Sunny in Philadelphia” and many more.

Key has been named to Time Magazine’s Most Influential People and Entertainment Weekly’s Entertainers of the Year. He is a veteran of Detroit and Chicago’s The Second City and received his bachelor’s degree in fine arts from the University of Detroit Mercy, and his master of fine arts in theater from the Pennsylvania State University.

JD MCCRARY (voice of Young Simba) is the triple threat taking the world by storm. At almost 12 years old, he has already made history as the youngest male solo artist ever signed to Hollywood Records. He starred in the movie “Little,” which premiered in April 2019, alongside Marsai Martin, Issa Rae and Regina Hall. He released his first official single, “Keep in Touch,” and official video on February 1, 2019, and his first official EP, “Shine,” on April 19. One of the songs, “Stole My Heart,” was produced by hip-hop legend Jermaine Dupri and made its way onto major playlists like Spotify’s New Music Friday and Apple Music Beats of the Week.

In 2018, McCrary made his primetime debut at the 60th Annual GRAMMY Awards, where he wowed audiences around the world performing the hit song “Terrified” with Childish Gambino. Later that year, he performed a duet with legendary music icon Cyndi Lauper for WE Day Live at the Forum. Together, they sang a special rendition of “Ooh Child” that was televised live on ABC. McCrary has also been invited to sing the National Anthem for the New York Knicks, Los Angeles Clippers and the 2019 Pro Bowl, which was televised live on ESPN.

McCrary is like a breath of fresh air. He has raw talent and a genuine compassion for the people in our world. He wants to use music to unite us, and many members of the industry have already drawn comparisons to a young Michael Jackson or Justin Bieber.

At just 14 years old, star on the rise **SHAHADI WRIGHT JOSEPH (voice of Young Nala)** has quickly become known in the entertainment industry for the diverse and dynamic characters she has brought to life on screen and stage, and she can be seen starring in some of the most anticipated films in theaters in 2019.

This will be the second time Wright Joseph has appeared as Nala—at just nine years old, she made history as the youngest actress to play the character in Disney’s “The Lion King” on Broadway.

Wright Joseph recently also starred in Universal Pictures’ horror/thriller film “Us” opposite Lupita Nyong’o, Elisabeth Moss and Winston Duke. Written and directed by Academy Award winner Jordan Peele, the film follows a family who takes a seemingly harmless vacation to Santa Cruz, California, only to find themselves fending for their lives against their psychotic doppelgängers. Wright Joseph shines as Zora Wilson, the daughter to Gabe (Duke) and Adelaide (Nyong’o) and sister to Jason (Evan Alex). The film made its official premiere at the esteemed South by Southwest (SXSW) festival in March 2019, followed by a national theatrical release that broke box-office records, pulling in over \$70 million during its opening weekend in North America alone.

Born and raised in New York and raised in a household of artists, Wright Joseph began her career as a Fisher Price print model and started her dance training at age two at Purelements: An Evolution in Dance, a nonprofit arts organization co-founded by her parents. In fall 2015, she joined the original Broadway cast of “School of Rock,” playing the role of Madison, with performances recognized by the AUDELCO Theatre Committee and earning her the 2016 AUDELCO Rising Star Award. Wright Joseph’s pride in being a part of a Tony Award–nominated musical and working with legendary composer Sir Andrew Lloyd Webber grew even more when she joined the star-studded cast of NBC’s three-time Emmy Award–winning “Hairspray Live!” (2016), performing alongside Jennifer Hudson, Harvey Fierstein and Ariana Grande. Wright Joseph was nominated for a Young Artist Award for her work in the special.

As a vocalist, Wright Joseph released her debut holiday EP, entitled “Love for the Holidays,” in 2018, and has since released “The Remixes” album, available now on iTunes and across all major digital distributors. Wright Joseph has also lent her voice to artistic and fund-raising events for Radio Disney, The Broadway Star Project, City Harvest, the United Negro College Fund, the Young Entertainers Awards, White Plains Youth Bureau and Harlem School of the Arts.

Wright Joseph practices and promotes youth empowerment, giving back to her community as a mentor to young aspiring actors, and teaches bimonthly musical theater workshops for A Class Act New York. She uses her platform to encourage young girls considering a career in entertainment to believe in their dreams, sharpen their skills and boldly let their talents shine. She is honored to share her journey and dreams in hopes of inspiring little girls like her to take chances and embrace their greatness.

ABOUT THE FILMMAKERS

JON FAVREAU (Director) began his career as an actor in the inspiring sports film “Rudy.” He went on to establish himself as a writer with the acclaimed hipster comedy “Swingers.” Since then, he has continued to challenge himself as a filmmaker with an eclectic variety of projects.

In “The Chef Show,” actor/director Favreau and award-winning chef Roy Choi reunite after their critically acclaimed film “Chef” to embark on a new adventure. The two friends experiment with their favorite recipes and techniques, baking, cooking, exploring and collaborating with some of the biggest names in the entertainment and culinary worlds. From sharing a meal with the “Avengers” cast in Atlanta, to smoking brisket in Texas with world-renowned pitmaster Aaron Franklin, to honoring the legendary food critic Jonathan Gold in Los Angeles—Favreau and Choi embrace their passion for food, but more importantly their love for bringing people together over a delicious meal. “The Chef Show” is executive produced and directed by Favreau. Choi and Annie Johnson also serve as executive producers.

Favreau executive produced and wrote the live-action “Star Wars” series “The Mandalorian” for Disney’s new direct-to-consumer platform, Disney+. Favreau is no stranger to the “Star Wars” galaxy, having played roles in both the “Star Wars: The Clone Wars” animated series and in “Solo: A Star Wars Story.”

Favreau is teaming up with the producers of “Planet Earth,” executive producer Mike Gunton, director Nick Lyon and BBC Studios’ Natural History Unit to produce the documentary series “Prehistoric Planet,” using groundbreaking CGI to take the audience back to when dinosaurs roamed the Earth 68 million years ago.

As an integral part of the formation and expansion of the Marvel Cinematic Universe, Favreau directed the blockbuster hits “Iron Man” and “Iron Man 2,” which grossed a combined \$1.3 billion at the worldwide box office. He served as executive producer on “The Avengers” and “Avengers: Age of Ultron,” which grossed a combined \$2.9 billion worldwide. He served as executive producer on 2018’s “Avengers: Infinity War” and 2019’s “Avengers: Endgame.” Within the Marvel Cinematic Universe, Favreau portrays Happy Hogan, a character who appears in the “Iron Man” movies and “Spider-Man: Homecoming” as security head and personal chauffeur to Iron Man alter ego Tony Stark (played by Robert Downey Jr.). Favreau reprises his role as Happy Hogan in Sony Pictures’ “Spider-Man: Far From Home.”

Favreau directed and produced the 2016 adaptation of Disney’s “The Jungle Book,” which garnered widespread commendation as a marvel of technology-driven cinematic storytelling that honored the original 1967 animated classic. Among the epic adventure’s many accolades, Favreau’s team won an Oscar and a BAFTA Award for best achievement in visual effects, five VES Awards, and an Annie Award for outstanding achievement in character animation in a live-action production. The film featured the voices of Bill Murray, Ben Kingsley, Idris Elba, Lupita Nyong’o, Scarlett Johansson, Giancarlo Esposito and Christopher Walken, with newcomer Neel Sethi starring as Mowgli, the film’s only human character. “The Jungle Book” was a global blockbuster, earning \$965.8 million worldwide.

Favreau wrote, directed, produced and starred in the 2014 indie hit “Chef,” which also starred Sofia Vergara, Johansson, Dustin Hoffman, John Leguizamo and Robert Downey Jr. Among its accolades, “Chef” was honored with the Tribeca Audience Award for best narrative film.

In 2011, Favreau directed and produced “Cowboys & Aliens,” starring Harrison Ford and Daniel Craig. Before directing the first two installments of the “Iron Man” franchise, Favreau directed “Zathura: A Space Adventure,” a children’s film starring Tim Robbins, for Radar Pictures and Sony Entertainment. In 2003, Favreau directed the acclaimed holiday smash hit “Elf,” starring Will Ferrell, for New Line Cinema. Favreau made his feature-film directorial debut with 2001’s “Made,” which he wrote and starred in opposite Vince Vaughn and Sean Combs.

In front of the camera, Favreau was seen in “The Wolf of Wall Street,” “Identity Thief” and “People Like Us.” His other film credits as an actor include “Couples Retreat,” “I Love You, Man,” “Four Christmases,” “The Break-Up,” “Wimbledon,” “Something’s Gotta Give,” “Daredevil,” “Love & Sex,” “The Replacements,” “Very Bad Things” and “Deep Impact.” He also portrayed legendary heavyweight champion Rocky Marciano in the MGM biopic “Rocky Marciano.”

Favreau’s television credits include “Seinfeld,” a recurring role on “Friends” and a special appearance on HBO’s “The Sopranos,” playing himself. Favreau added the title of showrunner to his multi-hyphenate list of credits as the creator, producer and host of the critically acclaimed and Emmy-nominated IFC series “Dinner for Five.” He also directed the pilots for “Young Sheldon” and “The Orville.”

Among his honors, Favreau received the Visual Effects Society’s Lifetime Achievement Award during the 16th annual VES Awards in 2018. In 2016, he was inducted into Variety’s Home Entertainment & Digital Hall of Fame,

recognizing his role as a creative trailblazer and innovator in the world of content creation. Favreau went on to create the “Gnomes & Goblins” virtual reality experience with Wevr and Reality One that same year.

JEFF NATHANSON (Screenplay By) is best known for his collaborations with director Steven Spielberg, which include the screenplays for “Catch Me If You Can” and “The Terminal” and writing the story for “Indiana Jones and the Kingdom of the Crystal Skull.” Nathanson wrote the screenplay for Disney’s “Pirates of the Caribbean: Dead Men Tell No Tales.” Nathanson’s films have grossed over \$3 billion at the worldwide box office. He received a BAFTA award nomination for “Catch Me If You Can.” “The Lion King” is his first collaboration with director Jon Favreau. Nathanson lives in Los Angeles with his wife and three children.

JEFFREY SILVER (Producer) has produced 35 feature films, topping \$4 billion at the worldwide box office. He’s currently at work on a remake of the under-the-sea classic “The Little Mermaid” (Disney), directed by Rob Marshall. Recent releases include Disney’s highest-grossing live-action movie, the epic fairy tale “Beauty and the Beast,” directed by Bill Condon and starring Emma Watson, and “Ghost in the Shell” (DreamWorks/Paramount), starring Scarlett Johansson and directed by Rupert Sanders. Silver is also known for the sci-fi actioner “Edge of Tomorrow” (Warner Bros.), directed by Doug Liman and starring Tom Cruise and Emily Blunt; the sci-fi fantasy “TRON: Legacy” (Disney), starring Jeff Bridges; the global hit and historic fantasy “300” (Warner Bros.), adapted from the graphic novel by Frank Miller and directed by Zack Snyder; cop classic “Training Day” (Warner Bros.), starring Denzel Washington and directed by Antoine Fuqua; and the holiday classics, Disney’s three “The Santa Clause” movies, starring Tim Allen. Silver also produced the hit television series “The Wonder Years” (ABC), for which he received an Emmy as producer for best comedy series.

In 1999, Silver co-founded FilmAid, a nonprofit organization dedicated to bringing movies to refugee camps around the world.

Silver grew up in Miami and graduated from Brandeis University with a degree in theater. He began his career working as an assistant to the renowned producer-director Otto Preminger in New York City.

Silver’s wife, Lienna Silver, is a novelist; his daughter, Sasha Silver, is a TV executive at Hulu; and his son, Max Silver, is a filmmaker and singer-songwriter.

KAREN GILCHRIST (Producer) is the vice president of development and production for Fairview Entertainment. She is co-executive producing the upcoming “The Mandalorian” series for Disney+, and is a co-executive producer for “The Chef Show” that recently launched on Netflix.

Gilchrist served as an executive producer on 2016’s box-office hit “The Jungle Book,” which won the Oscar for best achievement in visual effects. She also executive produced “Chef,” the critically acclaimed hit film written, directed and produced by Jon Favreau and starring Favreau, Sofia Vergara, Scarlett Johansson, John Leguizamo, Bobby Cannavale, Dustin Hoffman, Oliver Platt and Robert Downey Jr.

Gilchrist was a co-producer on Favreau’s “Cowboys & Aliens,” starring Daniel Craig, Harrison Ford and Olivia Wilde, and an associate producer on “Iron Man 2,” starring Robert Downey Jr. In 2006, she began working with Favreau during pre-production and production on “Iron Man.”

TOM PEITZMAN (Executive Producer) has an impressive list of film credits, including co-producer and visual effects producer for Legendary and Warner Bros.' "Kong: Skull Island," starring Tom Hiddleston, Samuel L. Jackson, John Goodman and Brie Larson; Brad Bird's "Tomorrowland," starring George Clooney for Disney; Bird's "Mission Impossible: Ghost Protocol," starring Tom Cruise; Tim Burton's "Alice and Wonderland," "Watchmen," J.J. Abrams' "Mission: Impossible III," starring Cruise; "The Spiderwick Chronicles"; "Lemony Snicket's A Series of Unfortunate Events," starring Jim Carey and Meryl Streep; and "Planet of the Apes," starring Mark Wahlberg and directed by Burton. Peitzman was also the visual effects producer on "Hulk," starring Eric Bana and Jennifer Connelly, in which he worked closely with Academy Award-winning director Ang Lee and was a critical part of the creative process to ensure a seamless blend of live-action photography and computer-generated animation.

Peitzman began his career in 1987, fresh out of film school. Starting as a production assistant, Peitzman quickly worked his way up through the ranks on such films as "Dead Poets Society," "The Great Outdoors," "Three Fugitives," "Taking Care of Business" and "Harlem Nights." His first introduction to the world of visual effects was as a staff production coordinator on "Honey, I Blew Up the Kids" for The Walt Disney Studios.

Following that, Peitzman worked as an assistant director on "Forever Young," "Major League II" and "Terminal Velocity," where he gained vast experience. Peitzman went on to produce the visual effects on such films as "Bedazzled," "Inspector Gadget," "Spawn," "The Relic" and "Congo."

JULIE TAYMOR (Executive Producer) won the 1998 Tony Award for best direction of a musical and for best costumes for the Broadway musical "The Lion King." It also garnered Drama Desk, Outer Critics Circle and Drama League awards for Taymor's direction; three Moliere Awards, including best musical and best costumes; and myriad awards for her original costume, mask and puppet designs. Taymor made her Broadway debut in 1996 with "Juan Darién: A Carnival Mass" (Lincoln Center), nominated for five Tony Awards. Other theater work includes "The Green Bird" (New Victory Theater, La Jolla Playhouse, the Cort Theatre on Broadway); "Titus Andronicus"; "The Tempest"; "The Taming of the Shrew" (Theatre for a New Audience); "The Transposed Heads" (Lincoln Center and American Music Theater Festival); "Liberty's Taken" (Castle Hill Festival); and "Spider-Man Turn Off the Dark" (Foxwoods Theatre on Broadway). Her opera productions include the Pulitzer finalist "Grendel," composed by Elliot Goldenthal (Los Angeles Opera and the Lincoln Center Festival); Mozart's "Die Zauberflöte," in repertory at the Metropolitan Opera since 2004; and "Oedipus Rex" with Jessye Norman, conducted by Seiji Ozawa, for which she earned the International Classical Music Award for best opera production and an Emmy for a subsequent film version.

Her first film, "Fool's Fire," an adaptation of an Edgar Allan Poe short story, aired on PBS in 1992. Her feature films include "Titus," starring Anthony Hopkins and Jessica Lange; "Frida," starring Salma Hayek and Alfred Molina (six 2002 Academy Award nominations, winning two); "Across the Universe" (2008 Golden Globe nomination for best musical/comedy); and "The Tempest," starring Helen Mirren, Djimon Hounsou, Russell Brand and Ben Whishaw. She recently directed the play "Grounded," starring Anne Hathaway, at the Public Theater, and completed a cinematic version of Shakespeare's "A Midsummer Night's Dream," filmed during her stage production that ran at Theatre for a New Audience's new home in Brooklyn. Taymor has received a MacArthur "Genius Grant," a Guggenheim Fellowship, two Obie Awards and the first annual Dorothy B. Chandler Award in Theater, among many others. A book spanning her career, "Julie Taymor: Playing With Fire," is available from Abrams. She recently directed "M. Butterfly" on Broadway, starring Clive Owen.

THOMAS SCHUMACHER (Executive Producer) is president and producer, Disney Theatrical Group. Since 1988, Schumacher has worked with The Walt Disney Company setting new standards of excellence in film, television

and theater. Currently, he serves as President & Producer of Disney Theatrical Group, where he oversees the development, creation and execution of Disney's legitimate stage entertainment around the globe, including Broadway, touring and licensed productions, as well as Disney on Ice and Disney Live! shows produced in partnership with Feld Entertainment. The division's Broadway, West End, touring and international production credits include "Beauty and the Beast," "King David," "The Lion King," "Der Glöckner von Notre Dame," Elton John and Tim Rice's "Aida," "On the Record," "High School Musical," "TARZAN," "Mary Poppins," "The Little Mermaid," "Peter and the Starcatcher," "Newsies," "Aladdin," "Shakespeare in Love" and "Frozen." The company has collaborated with the country's leading regional theaters to develop new stage titles including "The Jungle Book," "The Hunchback of Notre Dame" and "Freaky Friday." Most recent projects include the in-cinema Fathom Events release of "Newsies" and the live-action film "Beauty and the Beast," for which he served as executive producer. With more than 20 productions currently produced or licensed, a Disney musical is being performed professionally somewhere on the planet virtually every hour of the day.

Intensely passionate about theater from an early age, Schumacher recognized the impact that theater has on the lives of young people and developed a licensing program with Music Theatre International to make select Disney theatrical titles available for performance in schools and amateur theaters throughout the world.

Schumacher's career at Disney began in Walt Disney Feature Animation, producing the animated classic "The Rescuers Down Under." He was ultimately named president and oversaw some 21 animated features, including "The Lion King," "The Nightmare Before Christmas," "Pocahontas," "The Hunchback of Notre Dame," "Mulan," "Tarzan," "Hercules" and "Lilo & Stitch," and worked closely with Pixar on its first five films.

Prior to joining Disney, he was associate director of the 1987 Los Angeles Festival of Arts, presenting the American premiere of Cirque du Soleil and the English-language premiere of Peter Brook's "The Mahabharata." Previously, he spent five years on staff at the Mark Taper Forum, served as a line producer on the 1984 Olympic Arts Festival and served as assistant general manager of the Los Angeles Ballet.

Schumacher is the author of the book "How Does the Show Go On? An Introduction to the Theater," as well as a member of the board of trustees for Broadway Cares/Equity Fights AIDS, the board of directors for Lincoln Center for the Performing Arts, the Tony Administration Committee, the College of Fellows of the American Theatre, and was a longtime trustee of the Actors Fund, now serving as a member of the Chairman's Council. He is a former mentor for the TDF Open Doors program and serves as an adjunct professor at Columbia University. He is currently serving as the chairman of The Broadway League.

CALEB DESCHANEL, ASC (Director of Photography) studied at the USC School of Cinema and was in the first class at the American Film Institute. He made his first impression on cinema audiences with his camerawork on Carroll Ballard's "The Black Stallion" and Hal Ashby's "Being There," which were both released in 1979. "The Black Stallion" was recognized for its cinematography with nominations from the British Society of Cinematographers and BAFTA. It also won the cinematography award from the Los Angeles Film Critics Association. Deschanel's work on "Being There" won the award for best cinematography from the National Society of Film Critics. Several years later, he was honored with his first and second Academy Award nominations for his cinematography on Phil Kaufman's "The Right Stuff" (1983) and Barry Levinson's "The Natural" (1984). Deschanel's debut as a director came in 1982 with "The Escape Artist," which starred Raul Julia, Griffin O'Neal and Joan Hackett. He also directed "Crusoe" (1988) with Aidan Quinn and several episodes of the TV series "Twin Peaks" and "Law & Order: Trial by Jury."

Deschanel filmed "Fly Away Home" (1996) and was nominated for another Academy Award for his photography. He also received a nomination for best cinematography from the American Society of Cinematographers (ASC).

Deschanel was behind the camera for Forest Whitaker's "Hope Floats" (1998) and Luis Mandoki's "Message in a Bottle" (1999) and won awards for his lavish camerawork on his next two projects: "Anna and the King" (1999) and Roland Emmerich's "The Patriot" (2000). The latter landed him his fourth Oscar nomination and was the winner of the ASC Feature Cinematography Award. In 2004 the Motion Picture Academy honored Deschanel with a fifth Oscar nomination for his photography on Mel Gibson's "The Passion of the Christ."

Deschanel's filmography also includes such titles as "National Treasure" (2004) and "The Spiderwick Chronicles" (2008), Robert Towne's "Ask the Dust" (2006) and Nick Cassavetes' "My Sister's Keeper" (2009). Deschanel received a lifetime achievement award from the ASC in 2010. Deschanel worked with William Friedkin on "Killer Joe" (2011) and Jim Sheridan on "Dream House" (2011). This was followed by "Jack Reacher" (2012) starring Tom Cruise, "Abraham Lincoln: Vampire Hunter" (2012) and Akiva Goldsman's "A Winter's Tale" (2014). His more recent work was with Warren Beatty on "Rules Don't Apply" (2016) and Denise DiNovi's "Unforgettable" (2017).

Deschanel was nominated for a sixth Oscar this past year for his haunting cinematography in Florian Henckel Von Donnersmarck's "Never Look Away," a film which was also an Academy Award nominee for best foreign language film.

JAMES CHINLUND (Production Designer) was born and raised in New York City. He studied fine art at CalArts in Los Angeles, with a focus on sculpture and large-scale installation work. After graduating, Chinlund returned to New York and started his career in film, first as a carpenter, before finding opportunities as a production designer on music videos and independent films. During this period he first worked with frequent collaborator Darren Aronofsky ("Requiem for a Dream," "The Fountain") in addition to other directors in the New York independent film world, including: Todd Solondz ("Storytelling"), Paul Schrader ("Auto Focus") and Spike Lee ("25th Hour"). Over the years Chinlund has been active in the commercial and fashion worlds as well. Collaborators include: Inez van Lamsweerde and Vinoodh Matadin, Rupert Sanders, Spike Jonze, Marc Forster, Lance Acord, Gus Van Sant and Harmony Korine. In 2010 he won both the Art Directors Guild and the AICP awards for "Absolut World," a commercial collaboration with director Rupert Sanders. After a short break from features to care for his young daughter, Chinlund returned to the feature world in 2012 to work on "The Avengers" for Marvel, which set a record for the highest-grossing opening weekend ever. Since then he was twice nominated for Art Directors Guild Awards for his work on the Fox films "Dawn of the Planet of the Apes" and "War for the Planet of the Apes," directed by Matt Reeves.

Chinlund is currently splitting time among Los Angeles, New York and New Orleans with his wife and daughter.

A four-time Eddie Award nominee, the late **MARK LIVOLSI (Editor)** collaborated with Jon Favreau on "The Jungle Book" and "The Lion King"; with director Cameron Crowe on "Almost Famous," "Vanilla Sky," "Elizabethtown" and "We Bought a Zoo"; and with Oliver Stone on "Wall Street" and "Heaven & Earth." Livolsi also edited "The Blind Side" and "Saving Mr. Banks" for John Lee Hancock; "Wedding Crashers," "Fred Claus" and "The Judge" for David Dobkin; and "The Devil Wears Prada," "Marley & Me" and "The Big Year" for David Frankel.

As a youngster, Livolsi made films using his dad's 8mm camera. He graduated from Penn State University with a degree in film in 1984, before his first career break when he was hired as an apprentice sound editor on "Seven Minutes in Heaven" (1985). Livolsi moved to Los Angeles in 1994, was second assistant editor on "Dead of Winter" (1987) and an apprentice editor on "Wall Street," then worked as an assistant to film editor Susan E. Morse on the Woody Allen films "Crimes and Misdemeanors," "Alice," "Shadows and Fog" and "Deconstructing Harry."

Livolsi passed away in September 2018.

ADAM GERSTEL (Editor) began his professional career immediately after graduating from film school. Gerstel landed his first feature job as a visual effects assistant on Martin Scorsese's "The Aviator," where his substantial work on the film earned him a credit as the visual effects editor and digital artist.

Following "The Aviator," Gerstel continued his work as a visual effects editor and digital artist on a number of Scorsese's films including "Shutter Island," starring Leonardo DiCaprio, and "The Departed." He also served as an on-set editor in the VFX and 2nd units for those films.

In addition to his work as a visual effects and previs editor, Gerstel was also a crucial member of the prototype team that developed the virtual production workflow for "Avatar," which has led to the basis of workflows for features such as "The Jungle Book" and "The Lion King."

In 2016, Gerstel transitioned into the role of picture editor. He worked as the 2nd editor on Jon Favreau's "The Jungle Book" and then as one of the lead editors on Michael Bay's, "Transformers: The Last Knight."

JOHN BARTNICKI (Co-Producer) was a co-producer on Disney's 2016 live-action adaptation of "The Jungle Book," directed by Jon Favreau and starring Bill Murray, Ben Kingsley, Idris Elba and Scarlett Johansson. The film received widespread acclaim and ranks as one of the highest-grossing films of 2016. Previously, Bartnicki served as associate producer on "Chef," the indie hit written, directed and produced by Jon Favreau, starring Jon Favreau, Sofia Vergara, Scarlett Johansson and Robert Downey Jr.

Bartnicki is a co-executive producer on Jon Favreau's food and cooking show, "The Chef Show," which recently debuted on Netflix. He has been an executive at Favreau's production company, Fairview Entertainment, since 2014. Bartnicki first worked with Favreau in post production on "Iron Man" and worked with him again on "Iron Man 2." He also served production in various capacities on such projects as Favreau's "Cowboys & Aliens," Gore Verbinski's "Rango" and Louis Leterrier's "The Incredible Hulk," among others.

Bartnicki is a native of Los Angeles, and graduated with a music degree in classical trumpet performance from Boston University.

HANS ZIMMER (Composer) has scored more than 150 projects across all mediums, which, combined, have grossed more than 28 billion dollars at the worldwide box office. Zimmer has been honored with an Academy Award, two Golden Globes, three GRAMMYS, an American Music Award and a Tony Award.

Zimmer's work can currently be heard in "Widows," which reteams the composer with director Steve McQueen after previously working together on the critically acclaimed "12 Years A Slave." Zimmer most recently co-scored the critically acclaimed "Blade Runner 2049" alongside Benjamin Wallfisch, which earned the pair GRAMMY, BAFTA and Critics' Choice nominations for best score. Additionally, Zimmer created the score for Christopher Nolan's "Dunkirk," for which he was nominated for multiple awards, including an Academy Award, GRAMMY, Golden Globe, BAFTA Award, and Critics' Choice Award.

Other notable scores include "Gladiator," "The Thin Red Line," "As Good as It Gets," "Rain Man," "The Dark Knight" trilogy, "Inception," "Thelma and Louise," "Black Hawk Down" and "The Last Samurai." Upcoming projects include "X-Men: Dark Phoenix," which will be released by Fox June 2019. Last summer, Zimmer completed a highly successful, critically acclaimed tour across Europe and the U.S.

ROBERT LEGATO (VFX Supervisor) joined the newly formed Digital Domain, a visual effects company founded by James Cameron, Stan Winston and Scott Ross after a career in television for Paramount Pictures. For Legato's first feature assignment, he became the visual effects supervisor, 2nd unit director and VFX director of photography for Neil Jordan's "Interview with the Vampire." This first feature led to Ron Howard's "Apollo 13" with Legato serving as the film's visual effects supervisor and director of photography for the VFX unit. Legato earned his first Academy Award nomination and won the British Academy Award's BAFTA for his effects work in "Apollo 13."

His next feature assignment, James Cameron's "Titanic," spanned the next several years and proved ultimately to be one of the most successful films ever made. Besides earning Legato his first Academy Award, the film went on to win a total of 11 Oscars (including best picture and best visual effects) and became the highest grossing movie of all time. Legato also offered some last-minute assistance to Martin Scorsese's production of "Kundun" and Michael Bay's film "Armageddon."

Legato left Digital Domain to join Sony Pictures Imageworks where he served as visual effects supervisor on two Robert Zemeckis films, "What Lies Beneath" and "Cast Away."

Legato was senior Visual Effects Supervisor on "Bad Boys II," which was nominated for a VES (Visual Effects Society) Award for Outstanding Supporting Visual Effects in a Motion Picture. Legato's next picture was the international phenomenon "Harry Potter and the Sorcerer's Stone," based on the bestselling book by J.K. Rowling. Rob was the Co 2nd unit director/cameraman and visual effects supervisor on Martin Scorsese's "The Aviator." Besides being nominated for 11 Academy Awards and receiving five Oscars "The Aviator" garnered 3 VES awards and the International Press Academy's Satellite award for best visual effects.

Legato then completed Martin Scorsese's feature "The Departed" as the 2nd unit director/cameraman and VFX supervisor. The film won four Academy Awards, including best picture. During the same time frame, Legato created and conceived the virtual cinematography pipeline for James Cameron's next feature production "Avatar," which went on to surpass "Titanic" as the highest grossing film of all time with \$2.8 billion in worldwide receipts.

Legato had the fortunate opportunity to work on Robert DeNiro's second directorial effort, "The Good Shepherd," serving as both the 2nd unit director/cameraman and visual effects supervisor. The very next projects included Martin Scorsese's Clio award winning "Freixenet: The Key to Reserva," a 10-minute commercial project, as well as the feature documentary on the Rolling Stones entitled "Shine a Light." Legato also served as the VFX Consultant on Errol Morris' documentary film "Standard Operating Procedure."

Legato's next feature film was Martin Scorsese's "Shutter Island" upon which he served as both visual effects supervisor and 2nd unit director/cameraman. Legato's next assignment as VFX Supervisor and 2nd unit director/cameraman was on Martin Scorsese's epic 3D film "Hugo." "Hugo" was nominated for 11 Oscars and 11 BAFTAS, including best picture and best visual effects. "Hugo" was ultimately awarded the Oscar for best visual effects, as well as three VES Society Awards and an International Satellite Award.

Legato's last assignment for Martin Scorsese was the Leonardo DiCaprio-starring "The Wolf of Wall Street" as both the film's 2nd-unit director/cameraman and visual effects supervisor. For Disney's "The Jungle Book," he served as the 2nd-unit director/cinematographer and visual effects supervisor. "The Jungle Book" received an Academy Award, British Academy Award, five VES Awards as well as the Critics Choice Award, among several others, for best visual effects for 2016.

Legato's union and Guild affiliations include the DGA, A.M.P.A.S, A.S.C., Local 600, Local 700 and the VES.

ADAM VALDEZ (VFX Supervisor, MPC) is an Academy Award– and BAFTA-winning visual effects supervisor with more than 25 years’ experience working behind the scenes on major films.

One of MPC’s most experienced and talented visual effects artists, Valdez led a team of more than 800 artists working alongside director Jon Favreau and production supervisor Rob Legato for Disney’s “The Jungle Book.”

54 species of animals and 224 unique animals were created, and new computer programs were made to better simulate muscles, skin and fur. MPC Film’s work led to a multitude of awards, including an Academy Award, a BAFTA, an HPA and a VES Award.

Valdez worked with Favreau from the start of the movie’s production, traveling to Los Angeles to help visualize and plan the script and storyboard development and to guide the filming on set. A new approach to filmmaking would be required, harnessing the latest technology and creative talent.

Valdez is a notable member of MPC’s board, involved in MPC’s growth and evolution as an industry-leading creator of visual effects. In 2016, the Academy of Motion Picture Arts and Sciences invited him to join its ranks.

He joined MPC in 2003 and has led teams on movies including “Maleficent,” “World War Z,” “The Chronicles of Narnia: The Voyage of the Dawn Treader” and “10,000 BC.”

ANDREW JONES (Animation Supervisor) started his career in 1996 as an animator at Digital Domain, working on several commercial projects. One year later, his film career took off when he was asked to supervise the animation on the famous sinking sequence for James Cameron’s “Titanic.”

Jones continued to animation direct for major Hollywood films like “Godzilla,” “Final Fantasy: The Spirits Within,” “Superman Returns,” “World War Z” and “I, Robot.” The subtly detailed and emotional performance of the lead robot, Sonny, garnered Jones his first Academy Award nomination.

He first ventured into directing when the Wachowskis asked him to helm a short film for a DVD release of their “Matrix” spinoff, titled “The Animatrix.” “Final Flight of the Osiris” received a lot of praise from critics and fans alike.

At the Academy Awards in 2010, Jones received his first Oscar win for his work on James Cameron’s “Avatar.” “Avatar” went on to replace “Titanic” as the most successful box-office movie of all time.

In 2017, Jones won his second Oscar for his work on “The Jungle Book.” The animation work on “The Jungle Book” raised the bar for visual effects and animation across the industry.

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