

JOURNEY 2

THE MYSTERIOUS ISLAND

The new 3D family adventure “Journey 2: The Mysterious Island” begins when seventeen-year-old Sean Anderson (Josh Hutcherson) receives a coded distress signal from a mysterious island where no island should exist.

Unable to stop him from tracking the signal to its source, Sean’s new stepfather, Hank (Dwayne Johnson), joins the quest that will take them first to the South Pacific, and then to a place few people have ever seen. Or lived to tell about. It’s a place of stunning beauty, strange and threatening life forms, volcanoes, mountains of gold and more than one astonishing secret.

Together with Gabato (Luis Guzmán), the only helicopter pilot willing to risk the trip, and Gabato’s beautiful, strong-willed daughter Kailani (Vanessa Hudgens), they set out to find the island, rescue its lone human inhabitant and escape before seismic shockwaves force the island underwater and bury its treasures forever, in this follow-up to the 2008 worldwide hit “Journey to the Center of the Earth.”

“Journey 2: The Mysterious Island” also stars Michael Caine as Sean’s grandfather, Alexander, the stranded traveler they’re seeking, and Kristin Davis as Sean’s mother, Liz.

Shot in 3D, the film is directed by Brad Peyton from a screenplay by Brian Gunn & Mark Gunn, story by Richard Outten and Brian Gunn & Mark Gunn. It is produced by Beau

Flynn and Tripp Vinson, and Charlotte Huggins, who previously collaborated on “Journey to the Center of the Earth.” Richard Brener, Michael Disco, Samuel J. Brown, Marcus Viscidi, Michael Bostick and Evan Turner serve as executive producers.

The behind-the-scenes creative filmmaking team includes director of photography David Tattersall, production designer Bill Boes, editor David Rennie, costume designer Denise Wingate and Academy Award®-nominated visual effects supervisor Boyd Shermis. The music is composed by Andrew Lockington.

“Journey 2: The Mysterious Island” is a New Line Cinema presentation of a Contrafilm production and will be distributed by Warner Bros. Pictures, a Warner Bros. Entertainment Company.

Concurrently with its nationwide theatrical distribution, the film will be released in IMAX® theatres worldwide.

This film is rated PG for some adventure action and brief, mild language.

www.themysteriousisland.com

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ABOUT THE PRODUCTION

“To get to the island we have to fly into the eye of the hurricane.” - Sean Anderson

With director Brad Peyton at the helm, “Journey 2: The Mysterious Island” takes moviegoers on a fun and fantastic new adventure to parts unknown, a place so remote it has lain hidden for centuries ... and, when found, is almost impossible to escape.

A fan of the first film, “Journey to the Center of the Earth,” which introduced intrepid young explorer Sean Anderson to audiences worldwide, Peyton says, “I wanted to embrace Sean’s story and advance it, with amazing new landscapes and a fresh set of challenges that will take him further than he’s ever been because he’s not a kid anymore. He’s seventeen now and ready to blaze his own trail in the world. This is his chance to prove he’s not just along for the ride; he’s an explorer in his own right.”

“The first movie engaged peoples’ imaginations and showed us a kid who had a lot of potential but still had a lot to learn,” says Dwayne Johnson, who comes aboard in the debut role of Sean’s stepfather, Hank, and also serves as a co-producer on the film. “The second journey takes us to another exciting place, full of possibilities, and shows audiences who this young man has become.”

Peyton, who recently exposed the secret world of backyard espionage in “Cats & Dogs: The Revenge of Kitty Galore,” is no stranger to combining action and comedy with a sweep of scale and a dash of the unexpected. Upon seeing the script for “Journey 2,” he says, “I never imagined doing it small. Right away, I knew it had to involve land, sea and air, with creatures, caves, storms, underwater battles and aerial chases, and all of it set against the most incredible, breathtaking terrain. That meant utilizing the latest and best technology, to deliver something special in the 3D realm that ‘Journey to the Center of the Earth’ helped to establish.”

In 2008, that film broke ground as the first narrative feature to employ the Fusion System, a sophisticated digital 3D camera rig developed by James Cameron and cinematographer Vince Pace, and subsequently used on “Avatar.” Not surprisingly, the

“Journey 2” filmmakers returned to the Cameron Pace Group for state-of-the-art strategies and equipment to capture the depth and scope Peyton wanted to achieve in a range of real-world environments.

Dedicated to a full location shoot from the start, the director states, “I felt the actors should have dirt under their feet. I wanted a real jungle, not a green-screen jungle. As the setting for so many spectacular images, it needed that literal grounding.”

Producer Tripp Vinson, who re-teams with “Journey to the Center of the Earth” Beau Flynn and Charlotte Huggins, says, “The action is highly intense but family-friendly and I believe the credit goes to Brad for being able to walk that line. He had a very clear point of view on many of these sequences from our first meetings, and a strong vision for how to design and execute them, and he really delivered. He builds up the tension of a scene, then a release, and then twists the action in a way that creates even more tension. I think one of the best things about his direction is his ability to create and sustain that pump of adrenalin.”

At the same time, the filmmakers knew that what made the original story so memorable was more than the daredevil exploits of their central characters. It was their sense of connection to one another that mattered—the bonds that were formed or reinforced in the face of danger and situations that revealed what they were truly made of.

Says producer Beau Flynn, “I believe audiences responded to these kinds of themes in the first film and we were committed to making them integral to this one, too. There are a number of ideas that we touch upon throughout the action, such as coming to appreciate people for who they are rather than what your first impression might have been, and opening your heart to possibilities. And, from the perspective of a sixteen- or seventeen-year old, maybe understanding a little where your parents are coming from, and vice versa.”

The filmmakers also liked the fact that the characters thrown into this tropical paradise-turned-deathtrap must use their wits as well as their reflexes to survive, especially when they discover that plant and animal life there grows by its own rules.

It’s the Island Rule, in fact, also known as Foster’s Rule. Producer Charlotte Huggins explains, “It’s a genuine biogeographic theory, that, over the course of evolution in an isolated environment, large things can become small and small things become large. So a herd of

elephants there might look and act exactly like elephants except that they're miniatures, while butterflies could look and act exactly as butterflies would, except that they're enormous."

The downside of such visual wonders would be great carnivorous birds and lizards, some the length of a football field, who see the explorers as their next meal.

Michael Caine, starring as Anderson patriarch Alexander, who made wanderlust the family business and is the catalyst for this latest excursion, acknowledges, "This is no children's fairy tale. It's very fast, and the kids are going to have to be smart to keep up."

Or, they could be avid readers. The events that unfold on screen are based partly on the writings of visionary 19th-century author Jules Verne, whose novels *The Mysterious Island* and *Twenty Thousand Leagues Under the Sea* flavor the storyline and inspire the action throughout—along with some fortuitous cross-references in the form of Robert Louis Stevenson's *Treasure Island* and Jonathan Swift's *Gulliver's Travels*. Unlike most films based on books, "Journey 2: The Mysterious Island" actively references its source material, which becomes part of the story. Richard Outten, who shares story credit with screenwriters Brian Gunn and Mark Gunn, recounts, "The idea began, for me, as a tribute to my grandfather and some of my favorite childhood books. I imagined that rumors of the same strange and fantastical island inspired three authors to independently write their classics; a theory proven by a lifelong adventurer and his grandson."

After mining clues from Verne and his literary compatriots to pinpoint the island's uncharted coordinates, Sean then turns to Verne time and again, while on the run, to navigate its topography and evade its greatest perils. "Rather than fight their way out of a situation, they have to rely on their ingenuity and ability to figure things out. There are no 'bad guys' to overcome here, just time and the obstacles that stand between them and their way home," explains Brian Gunn.

Adds Mark, "Verne envisioned submarines and space travel long before those things existed. He was a fiction writer who based his ideas on science, but it was science ahead of its time, and that's what people find so intriguing about his work."

The film honors that realistic grounding, whether in the evolutionary anomalies that populate the island or the restless tectonic plates poised to engulf it. "Verne believed the

fantastic could be grown from the world we live in, the world beneath our feet, which can be more vast and rich than we imagine, and we took the same approach,” says Peyton. “The more surreal the environment you create, the more the rules of the real world have to be defined and respected. The challenge being: how do we present ordinary things in a way that’s drastically different from how we normally perceive them, making the familiar suddenly bizarre and unpredictable? This isn’t some far-out fantasyland; amazing things exist on the island but they’re recognizable things with wildly altered proportions.

“I can’t claim every bit of science in the movie is accurate,” he adds. “But we were careful that it all began with some basis in reality. After that... we just went for it.”

“The safest way to get to the other side is by walking along the shoreline. The fastest way is by going straight through the heart of the island. But let me warn you: this island is full of dark jungles and terrifying creatures.” - Alexander

“I think we have no choice. The quickest way.” - Hank

When the story opens, young Sean is definitely not where he wants to be. It’s been years since his father’s death, and his mother, Liz, played by Kristin Davis, has recently married Hank and relocated the family to suburban Ohio. With no friends around, and a stepfather with whom he’s convinced he has nothing in common, Sean spends many solitary hours poring over his maps and Jules Verne novels and dreaming about undiscovered corners of the world that await him.

“He feels trapped,” says Josh Hutcherson, who returns to a role that has matured in sync with his own life in the four years since “Journey to the Center of the Earth” first screened. “He’s ready to move on to bigger things, and he’s filled with curiosity about the world, which I completely understand. I think a lot of people do, even if they’re not necessarily interested in discovering lost islands. There’s just a driving need to be out there on your own, figuring things out and finding your own way.”

More specifically, Hutcherson emphasizes, “Sean doesn’t want any part of his stepdad. He thinks the guy has nothing to offer; he’s unhip, uncool and has no imagination.”

Dwayne Johnson plays Hank, a Navy vet who runs his own construction company and is accustomed to tackling things head-on and fixing problems. But can't quite figure out a way to fix this one. "Like a lot of teenagers—and I was no exception—Sean thinks he has all the answers," Johnson says. "He's experienced a lot of abandonment between the loss of his father and his grandfather's travels, so he is naturally wary when this new father figure comes into his life. Hank and Sean are at odds from the beginning, as one wants to connect and the other wants to distance himself."

Johnson continues, "Family is one of the most important things to Hank, and his intention throughout the story is to make his family whole again."

"Dwayne brings so much to every role," notes Peyton. "With his million dollar fists and billion dollar smile, he could carry a movie just on his action chops alone but he also has impeccable comic timing and he's endlessly charismatic. I wanted everything—the whole Dwayne Johnson experience—for this movie, and he brought it all. He even sings...who knew? And plays the ukulele."

But as noble as Hank's intentions are, Sean feels he's to blame for everything wrong with his life right now. More importantly, he's sure to be the immovable object standing between Sean and the exploration the young man considers his birthright.

That assumption will be tested sooner than Sean thinks when he receives a strange radio call one night. It's an encrypted S.O.S. that he suspects may be from his grandfather, Alexander, who hasn't been heard from since he set out to prove that the Mysterious Island in Verne's novel was fact and not fiction.

Its first four words are electrifying. *THE ISLAND IS REAL.*

"Alexander is Sean's idol. He's pretty much always done whatever he wanted, and he's always off on some crazy expedition," says Hutcherson. "If Alexander is in trouble, Sean will do anything to reach him."

Likewise, Hank will do anything to reach Sean, even if it means accompanying him to the South Sea on what he believes can only be a wild goose chase, feigning interest in the unlikely yarn about an island that history forgot, just to keep an eye on him. But days later, after a harrowing crash-landing in the most unbelievable place he's ever seen, no one is more

surprised than Hank. In fact, he's almost speechless...except for a few choice words he levels at the instigator of all this trouble: the one-and-only Alexander Anderson, Sean's oft-absent paternal grandfather and the family's first bona fide Vernian.

Sean, on the other hand, couldn't be more thrilled and vindicated. But his euphoria at finding his grandfather is short-lived when he learns that getting off the island will be much harder than falling onto it, and that they have very little time in which to accomplish it. The ground beneath them is sinking. Fast. The entire land mass will be underwater in days, if not hours, and their slim chance of survival is entirely in their own hands. "When they realize they have to work together as a unit to save themselves, that's when their individual strengths come to the fore in unexpected ways," says Peyton.

As Johnson laughs, "Impending death is a great motivation for teamwork."

While this crisis unites them in a single goal, it underscores the fact that their individual reasons for being there are widely different. "But it's the developing relationship between Sean and Hank that anchors everything else and serves as our way into the story," cites Peyton, who opted for a light touch in showing how these two ultimately find their way toward an understanding.

"Sometimes in the development of a script there's the temptation to oversell the character beats and arcs," Vinson offers. "But in the hands of talented actors like Dwayne and Josh you can allow those revelations to emerge through their performances."

Likewise, the immediately antagonistic meeting between Sean's stepfather and grandfather evolves as the two alpha males constantly take each other's measure, with Johnson and Michael Caine clearly enjoying shooting barbs at one another. "Right away there's a solid wall of confrontation, which always makes things interesting," Johnson remarks. "I love tension on screen, especially when it's layered with humor."

"Their charged banter drives that relationship, and it's great fun to watch," says Flynn. "Hank will present an idea, and Alexander will present another, and it's an ongoing competition for who has the better plan, with Alex dismissing Hank as all brawn and no brains."

At the same time, Johnson counters, “Alexander seems appealing because he doesn’t follow the rules and is always taking off to exotic locations. Hank understands that, but thinks that kind of behavior makes Alexander a man who has never been there for his family.”

Caine likewise pegs his character as “a mad sort of explorer. He goes to all sorts of places, the stranger the better, and finding the elusive Mysterious Island is the crowning achievement of his career. The trouble is, by electing to share the secret with his grandson, he’s put the young man, and everyone with him, into a very perilous situation.”

Even so, having courted danger his entire life—reveled in it, really—Alexander views their predicament as just another hurdle to overcome. “He doesn’t shy away from anything,” says Huggins. “He’s loving every step of this journey and Michael absolutely brings that joy to the performance. When he put on the costume, he had a big smile on his face and said, ‘I look like Indiana Jones’ grandfather.’”

A proud grandfather himself, the Oscar®-winning actor initially told the filmmakers he wanted his grandchildren to be able to brag about him riding a giant bumblebee, saying, “I don’t make many family films, but I have three grandchildren now and I don’t want them to wait 18 years to see me in a movie. Also, the script was intelligent and entertaining, and I’ve never done a 3D film so I’m keeping up with the times.”

But these three generations of fiercely independent men aren’t left to work out their differences alone. Joining them, and representing an entirely different kind of family dynamic are Gabato and Kailani, played by Luis Guzmán and Vanessa Hudgens, a father/daughter helicopter team who flew Sean and Hank to the island from nearby Palau, New Guinea, in a blinding hurricane that has destroyed the copter and left them all stranded together.

At first glance, Gabato’s motive for accepting the job that may cost them their lives is money. It’s his motive for everything. When other seasoned guides refused the request to venture into the infamous “ships graveyard” in search of an unseen, fabled scrap of land, even at a premium fee, the gregarious pilot with the dilapidated whirlybird gladly seized the opportunity—to the obvious disapproval of his more sensible daughter.

“Gabato is a happy-go-lucky guy, flying tourists around paradise, living the dream,” says Guzmán, who had a lot of fun with the role and contributed some memorable ad-libs that

delighted his fellow cast and the crew. “He’s also a hustler. There’s not much he would turn down if the price was right.”

“Luis was the ace up my sleeve when it came to the comedy,” says Peyton, who proclaims the veteran character actor “a world-class scene-stealer,” adding, “He plays everything real and his Gabato is oblivious. Most of the time he doesn’t realize he’s in danger, he thinks he’s on some outlandish vacation. Everything knocks him out, every new vista enralls him.”

But Gabato is really just a doting father, striving to give Kailani, the light of his life, what she wants most: the means to go to college. Kailani, in turn, loves him dearly and appreciates his efforts but doesn’t actually expect their marginal enterprise to bring in the funds to finance that dream. Truth is, Dad isn’t much of a businessman, and *Gabato’s Luxury Tours* would likely not survive without her help. “Gabato is the heart of the operation but Kailani is the brains,” Peyton concedes.

Watching them interact is both touching and funny. “Vanessa flawlessly plays straight man to his craziness,” says Charlotte Huggins. “She never reacts to him, which is exactly what you would expect from someone who has lived her whole life with a man like this. She’s beyond reacting. He says something outrageous and then moves on to the next thought, and so does she. They were perfectly in tune.”

“Kailani is tough because she has to be,” says Hudgens. “She looks after her father. She’s also very outspoken, and, from the start, the one thing she’s been most outspoken about is how this job was a bad idea.”

And, mere minutes into their charter flight, it appears that she was right.

Not only did the helicopter accident destroy the group’s only means of transportation, it also seems to have destroyed any chance the instantly-smitten Sean hoped he had to catch Kailani’s eye. Instead, he catches only the Polynesian beauty’s ire as she vows to hold him personally responsible for this and all other calamities that lay ahead.

“Sean is a dreamer and Kailani is far more practical. He wants her to get into the spirit of this great quest but she’s just focused on the risks,” Hutcherson explains.

Having sized up the American teen before he stepped foot in the copter, Kailani is convinced he wouldn't have the slightest idea what her life is like and what her problems are. But as events unfold, she begins to wonder if she might have been mistaken, especially as they quite literally can't avoid falling into each other's arms with each surprise the island tosses up. "Embracing this experience and everything it offers means she'll have to open her heart and Kailani has always been ruled by her head," says Hudgens. "But she gets pulled into this incredible world and ends up finding more than she expected."

As the five of them forge a path toward their unlikely but only possible salvation, Sean's mother Liz, far from the fray, is left wondering what's happening to the two men she loves most in the world. Well aware of her former father-in-law's excesses and eccentricities, she feels Alexander is unreliable and a poor role model, if not altogether loopy. But she can't deny Sean's affection for him, nor can she deny that, despite her reservations, the fearless teen seems destined to follow in his father's and grandfather's footsteps.

Kristin Davis observes, "Obviously, Sean would prefer to pursue his own ambition. He'd prefer to be out looking for his grandfather. There are a lot of things he'd rather be doing with his life instead of being stuck in the suburbs so he's not thrilled with his mom's choices at the moment. She's remarried, she's in love, and she just wants them to be a family because Hank's a great guy... Sean just doesn't know it yet."

Much like Hank, Liz is hoping this trip might initiate that small miracle. But she couldn't imagine the half of it.

"So let me get this straight... the only way to avoid drowning is to go hunting for some hundred-year-old submarine?" – Kailani

"Journey 2: The Mysterious Island" was filmed on location in Oahu, Hawaii, in Fall 2010. The island provided a range of terrain, from sandy shoreline and mist-draped valleys to caves and volcanic mountains. Sites included Waimea Valley, Heeia Kea, China Walls, and Kualoa Ranch, which has served numerous film and television productions, as well as Halona Beach Cove, popularly known as Eternity Beach because it's the spot made famous by Burt Lancaster and Deborah Kerr in "From Here to Eternity."

Though born in San Francisco, local hero Dwayne Johnson says, “I did a good part of my growing up in Hawaii, about an hour from where we were shooting, and it was wonderful to be back. In those days, when I was about 13 or 14, I loved watching movies and I had big dreams. So to come back to Hawaii and shoot a great adventure was really a blessing.”

The filmmakers also used studio facilities in North Carolina to complete certain scenes, starting with the helicopter crash. Its aftermath was filmed on Eternity Beach but its spin through the storm that sends it plummeting to earth was shot on a soundstage, involving what special effects supervisor Peter Chesney calls “a kind of tinker-toy assembly, built around a high-strength steel truss with an aluminum extension.”

Chesney was able to apply 6,000 pounds of pressure on any corner of the rig at the push of a button by creating a high-vibration device he dubbed an airbag, modified from truck suspensions and attached to high-speed accumulators, or valves, that could dump large volumes of compressed air on cue from electrical input signals. In this way, he could simulate a Category 5 hurricane battering and ultimately ripping the copter apart. “It kind of resembles NASA’s infamous ‘vomit comet,’ where they’re creating zero gravity, but we’d stop it at mid-roll and run it back in the other direction,” he says proudly of the contraption’s final effect on screen.

“I thought they were *kidding* when they called it ‘the rotisserie,’” jokes Hudgens.

But that was just the beginning. Another of the film’s showpiece stunts was an aerial skirmish in which the five adventurers, mounted on giant bees, are chased by even larger birds intent on devouring them. The birds, which Sean breathlessly identifies as White-throated Needletails before they swoop down on him, were specifically selected because Needletails are fast fliers and do, in fact, feed on bees. Setting the scale, Peyton suggests, “Think of the bees as helicopters and the birds as bombers.”

“We were careful to be sure the velocity and physics felt right,” he continues. “I wanted these mounts to have weight, so that when audiences see the actors pulling hard to the left or right, or leaning into a turn, they’re really doing it.” To accomplish this, the director turned again to Chesney, who crafted a series of mounts called Bee Bucks, which they could realistically manipulate. Resembling oil drums, each was calibrated and counter-balanced to

each actor's weight. The Bucks were then attached to beams that functioned like teeter boards, with additional counterweights, and the entire assembly was mounted on a triangular base over air bearings with variable-controlled pressure so that it floated like a puck on an air-hockey table.

Visual effects supervisor Boyd Shermis later replaced the oil drums with CG bumble bees and added background footage his team caught on site by traveling through and above the valley's treetops in helicopters using condensed stereo cameras to tap the speed, movement and excitement of flight. He then filmed the Buck Rig and its riders from all angles and combined all of this digitally with the action so the actors could see and interact with each other quickly throughout the chase.

From there, some of the action moved underwater for an encounter with an oversized predatory electric eel, for which Johnson and Hutcherson added Scuba diving certification to their resumes. Originally, the filmmakers planned to use the tank at the EUE/Screen Gems Studios in Wilmington but, as the scene developed conceptually and grew in scope, they had to build one themselves: 80 feet in diameter and 20 feet deep, to hold 750,000 gallons.

Into the drink went the actors and a portion of a submerged submarine set called the antechamber, but, Shermis reveals, "everything else in that sequence is computer-generated: the particulate in the water, the light refractions, the sea life, corals, bubbles, and silt. Underwater environments are one of the most complicated to create in the computer, very time-consuming, with hundreds of layers."

Back above sea level, Alexander's tree-house, purportedly fashioned by hand from shipwreck salvage and lit by jars of fireflies, was also constructed on stage. But a large portion of the extensive Atlantis set was created on location in Hawaii. Production designer Bill Boes explains, "We wanted to convey it in a grandiose scale, some of which was done with matte paintings and visual effects, but we also built a huge set in the Kualoa Valley. Because the island constantly sinks and rises on a cycle of 140 years, we incorporated shells and coral and signs of prehistoric aquatic life into the architecture."

Another of the island's wonders is a volcano that spews molten gold, as well as gold ash that rains down upon the group as they race to make their escape. Achieving that ethereal

effect proved especially challenging. To avoid polluting their pristine environment, the crew could not use the standard tools of the trade, either mica or Mylar flakes. They needed an organic, harmless alternative. After much consideration, it was decided the simplest solution was best, and they opted for real gold leaf, at 1.2 millionths of an inch thick and pure enough to be edible.

Elsewhere, the group encounters a far less desirable surprise: a field of oddly symmetrical boulders that are in fact mammoth lizard eggs, which they don't realize until they are halfway across—each person poised precariously on a thin shell as the brood's mother advances on them. The nearly 60 eggs came in two sizes: big and bigger. Sculpted, then mass-molded as hollow fiberglass halves, welded together and painted, the approximately 200- to 300-pound creations that measured between 7 to 10 feet in circumference were then trucked into position and battened down.

“Whenever there was something messy, Gabato got the worst of it,” Guzmán quips, “He was the one who fell into the egg goo; he got the bird poop; he got buried in the sand. I think Dwayne and the filmmakers just got together and said, ‘Let’s get Luis.’”

“It was a physically demanding shoot,” Hutcherson concedes. “Even in scenes that weren’t stunt-oriented, just climbing or walking over tree roots you could easily fall flat on your face... which I did, many times. As much as the movie is going to feel like a roller coaster ride for audiences, it was like that a lot for us during filming, too.”

That’s a sentiment Peyton appreciates, as his aim was to create an immersive experience in every sense of the word, with engaging action and characters and gorgeous locales. To help get his cast into the proper frame of mind, he even played for them the film’s soaring main theme by composer Andrew Lockington, which he commissioned well ahead of production, partly for that purpose. Lockington won a 2008 BMI Award for his score on “Journey to the Center of the Earth.”

And, as with the original, opting to shoot in 3D played a significant part.

Says Vinson, “With a big action movie like this it behooves you to design those sequences to make maximum use of the technology, and Brad made some very smart choices. If you look at the bee chase sequence, or the lizard sequence, or the battle with the electric eel,

these are massive and crafted to be shown off in 3D. But he also used it in ways that aren't typically considered 3D showcase moments.”

Huggins, whose filmmaking experiences includes 20 years of working with 3D acknowledges, “Everyone loves that edge-of-the-cliff shot where it looks like you're going to fall, and ‘Journey 2’ has plenty of that. But Brad raised the stakes by also coming up with ways to create volume and depth not only in lavish wide shots but in close-ups, so you get a sense of the actor's presence in a way that's very real and personal, and I believe that's what will set this film apart. Ultimately, audiences don't care about the technology. They just want to feel it.”

One of the things filmmakers hope that moviegoers will feel as they watch “Journey 2: The Mysterious Island” is the sense of wonder that Jules Verne imbued into his adventures.

“As a kid, growing up, those books were summer reading,” Flynn recalls. “It's the kind of story that would make your imagination run wild. To be making a movie now, based on a Jules Verne book, and to possibly be introducing young people to him and his ideas for the first time, is fantastically rewarding.”

“This is everything I wanted to see on screen when I was a kid, and something I think is cool enough for families to enjoy together,” Peyton concludes. “It's a lot of action and laughs, weird creatures, and some touching moments that I hope will resonate with both kids and adults.”

ABOUT THE CAST

DWAYNE JOHNSON (Hank) has solidified himself as a global box office success with gross film revenues in excess of 2.1 billion dollars worldwide.

Born into a family of unique entertainers, Johnson had the opportunity to develop a grass roots understanding of the nuances of live performance as he watched his father and grandfather achieve success in the world of professional wrestling. Johnson later focused his natural athletic abilities on football and received a full scholarship to the University of Miami. He won his first National Championship with the team in 1991 and played again for the

National Championship in 1992, closing out his illustrious football career by competing for a third National Championship in 1995 against the University of Nebraska in the Orange Bowl.

Upon graduation, Johnson turned his passion for entertainment into a life-changing career. Following in the footsteps of his World Wrestling Entertainment Hall of Fame grandfather and father, he developed the iconic character ‘The Rock’ and performed to over 10 million fans a week on television, plus domestic and international live audiences that reached in excess of 70,000. Johnson consistently sold out venues such as the Houston Astrodome, Madison Square Garden and Toronto Sky Dome. He achieved unprecedented success, becoming a *New York Times* bestselling author for his autobiography, *The Rock Says*, as well as a platinum recording artist for his WWE compilation CD, performing with such artists as Wyclef Jean. In 2011, Johnson renewed his relationship with the WWE, bringing ‘The Rock’ persona to a new generation of wrestling fans. He was the host of WrestleMania XXVII and the main event for WWE’s November 2011 “Survivor Series” at Madison Square Garden. In April 2012, Johnson will be the star attraction at WrestleMania XXVIII, in his hometown of Miami, Florida.

Johnson transitioned to film as the Scorpion King in the 2001 blockbuster “The Mummy Returns,” leading to his first starring role in “The Scorpion King” in 2002. That success led to subsequent leading roles in “The Rundown,” “Walking Tall” and “Gridiron Gang,” as well as an acclaimed standout performance in the ensemble hit “Be Cool.” He lent his voice to the animated feature “Planet 51,” returned to family comedy in “The Tooth Fairy,” and made his highly anticipated return to action in November 2010 with George Tillman’s feature “Faster.”

Johnson most recently starred in “Fast Five,” the fifth and highest-grossing installment of the “Fast and Furious” franchise. He will reprise his role as U.S. Special Agent Luke Hobbs later this year on the franchise’s sixth and seventh installments, and in June 2012, will also be seen starring in Jon Chu’s “G.I. Joe: Retaliation.” He recently wrapped production on Ric Roman Waugh’s action thriller “Snitch,” and is set to star in the adventure “Monster Hunters’ Survival Guide,” based on the popular comic book miniseries by John Paul Russ. Additionally, he will produce and star in a biopic of country music star Charlie Pride.

A Celebrity Cabinet Member for The American Red Cross, Johnson has served on the National Advisory Board for The Make-A-Wish Foundation and the National Spokesperson for After School All-Stars (formerly The Arnold Schwarzenegger Youth Foundation). The Giving Back Fund recognized him in 2006 as one of the top 30 celebrities who made the largest public charitable donations and, in 2008, the United States Congress, the Joint Leadership Commission and the United States Congressional Award Foundation recognized Johnson with the prestigious Horizon Award, given to an individual in the private sector who has contributed to expanding opportunities for all Americans through their own contributions, and has set exceptional examples for young people through their successes in life.

MICHAEL CAINE (Alexander) is a two-time Academy Award® winner, who won his first Oscar® for Best Supporting Actor for his work in Woody Allen’s “Hannah and Her Sisters,” for which he also received Golden Globe and BAFTA Award nominations. He took home his second Best Supporting Actor Oscar® for his role in Lasse Hallström’s “The Cider House Rules,” also winning a Screen Actors Guild Award® and earning Golden Globe and BAFTA Award nominations.

Caine has garnered four Oscar® nominations for Best Actor, the first coming in 1966 for the title role in “Alfie,” for which he also received a Golden Globe nomination and a New York Film Critics Award. He earned his second Oscar® nod, as well as a Golden Globe nomination and an Evening Standard Award, for the part of Milo Tindle in 1972’s “Sleuth,” opposite Laurence Olivier. His role in “Educating Rita” brought him his third Oscar® nomination, as well as Golden Globe and BAFTA Awards. He gained his latest Oscar®, Golden Globe and BAFTA Award nominations for his work in 2002’s “The Quiet American,” for which he also won a London Film Critics Circle Award.

Caine previously won Golden Globe and London Film Critics Circle Awards and received a BAFTA Award nomination, all for Best Supporting Actor, for “Little Voice.” He won his latest London Film Critics Circle Award for his performance in Christopher Nolan’s period drama “The Prestige.” It was his second film for the director, following their collaboration on the 2005 hit “Batman Begins,” in which Caine played Bruce Wayne’s butler and confidant, Alfred. In 2008 he reprised the role of Alfred in Nolan’s blockbuster “The

Dark Knight.” Caine has just finished working with Nolan for the fifth time, recreating the role of Alfred in “The Dark Knight Rises.” Currently, he is working with director Sandra Nettleback on “Mr. Morgan’s Last Love,” based on the novel *La Douceur Assassine* by Françoise Dorner.

Caine was born Maurice Micklewhite in South London in 1933 and developed an interest in acting at an early age. Upon his discharge from the Queen’s Royal Regiment and Royal Fusiliers in 1953, he began pursuing his career. Taking his stage name from the title “The Caine Mutiny,” he toured Britain in a variety of plays and began appearing in British films and television shows.

In 1964, Caine landed his first major film role as Lieutenant Gonville Bromhead in “Zulu.” The following year, he starred in the hit thriller “The Ipcress File,” earning his first of 37 BAFTA Award nominations for his portrayal of secret agent Harry Palmer. However, it was his Oscar®-nominated performance in the seminal sixties film “Alfie” that catapulted Caine to international stardom. During the late 1960s, he went on to star in 11 films, including “The Ipcress File” sequels, “Funeral in Berlin” and “Billion Dollar Brain”; “Gambit,” earning a Golden Globe nomination; “Hurry Sundown”; “Woman Times Seven”; “Deadfall”; “The Magus”; “The Italian Job”; and “Battle of Britain.”

Over the next two decades, Caine starred in more than 40 films, including Robert Aldrich’s “Too Late the Hero”; “X, Y and Zee,” opposite Elizabeth Taylor; John Huston’s “The Man Who Would Be King”; “Harry and Walter Go to New York”; Richard Attenborough’s “A Bridge Too Far”; the Neil Simon comedy “California Suite”; Brian De Palma’s “Dressed to Kill”; John Huston’s “Victory”; Sidney Lumet’s “Deathtrap”; Stanley Donen’s “Blame It on Rio”; John Frankenheimer’s “The Holcroft Covenant”; Neil Jordan’s “Mona Lisa”; and “Dirty Rotten Scoundrels,” for which he received a Golden Globe nomination.

Since then, Caine has starred in such films as “Blood and Wine,” “Quills,” “Miss Congeniality,” and “Austin Powers: Goldmember.” His more recent film work includes Gore Verbinski’s “The Weather Man,” Alfonso Cuarón’s “Children of Men,” the title role in the

independent film “Harry Brown,” and reuniting with Christopher Nolan in the 2010 hit “Inception.” He also lent his voice to Lord Redbrick in “Gnomeo & Juliet.”

Also an author, Caine wrote an autobiography entitled *What's It All About?*, as well as *Acting on Film*, a book based on a series of lectures he gave on BBC Television. His latest memoir, *The Elephant to Hollywood*, was published to much acclaim in 2010 by Henry Holt and Co. in the United States.

In the 1992 Queen’s Birthday Honours, Caine was awarded the Commander of the Order of the British Empire (C.B.E.), and eight years later he received a knighthood.

JOSH HUTCHERSON (Sean) is currently shooting the much anticipated film “The Hunger Games,” in which he will portray the role of the beloved Peeta Mellark. “The Hunger Games” is the first film in the popular trilogy based on the novels by Suzanne Collins and will be followed by “Catching Fire” and “Mockingjay.” The film also stars Jennifer Lawrence, Liam Hemsworth, Stanley Tucci, Woody Harrelson and Elizabeth Banks, and is scheduled for release in 2012.

The 18-year-old’s upcoming films also include the independent feature “Detention,” which made its debut at the 2011 South by Southwest Film Festival. Hutcherson also served as executive producer on this film. Additionally, he will be seen in “Red Dawn,” a remake of the 1984 classic about a group of teenagers trying to save their town from foreign soldiers.

This past spring, Hutcherson wrapped production on a documentary short in Cuba with Benicio del Toro as director. It will be part of an omnibus film entitled “Seven Days in Havana,” comprised of seven shorts from seven different directors. Del Toro, in his first venture as a director, follows Hutcherson as he explores the culture of the island for the first time.

Hutcherson was most recently seen in Lisa Cholodenko’s Academy Award®-nominated feature, “The Kids are All Right.” The film, which co-stars Annette Bening and Julianne Moore as a couple negotiating the newfound presence of their children’s sperm donor, debuted at the Sundance Film Festival, where it premiered to rave reviews. It went on to garner the feature film prize at the Berlin International Film Festival’s Teddy Awards, in

addition to Screen Actors Guild®, Independent Spirit Awards and Golden Globe Award nominations.

Hutcherson's additional film credits include "The Vampire's Assistant," opposite John C. Reilly and Salma Hayek; "Carmel"; "Journey to the Center of the Earth 3D," the first ever high definition 3D live performance feature; "Bridge To Terabithia"; "Winged Creatures", "Firehouse Dog"; "RV"; "Little Manhattan"; "Zathura"; "Kicking and Screaming"; "Howl's Moving Castle"; and "The Polar Express." Hutcherson won Young Artist Awards for Leading Young Actor for his roles in "Zathura" and "Bridge to Terabithia."

VANESSA HUDGENS (Kailani) began her career in the world of musical theatre at the age of eight, with roles in such productions as "Evita," "Carousel," "The Wizard of Oz," "The King & I," "The Music Man," "Cinderella" and "Damn Yankees," and most recently appeared as Mimi in a stage production of "Rent" at The Hollywood Bowl, directed by Neil Patrick Harris.

The recognition Hudgens received for her early work quickly brought her to the screen, and she made her feature film debut in Catherine Hardwicke's "Thirteen," starring Holly Hunter and Evan Rachel Wood. Soon thereafter, she co-starred in the action-adventure film "Thunderbirds," and was a recurring guest star on Disney Channel's "The Suite Life of Zack & Cody." Her other television credits include appearances on "Quintuplets," "The Brothers Garcia," "Still Standing" and "Robbery Homicide Division."

It was Hudgens' role in Disney Channel's breakaway sensation "High School Musical" that garnered the most praise and attention. She played Gabrielle Montez, the sweet girl torn between her attraction to both basketball jock Troy Bolton and the school musical auditions. With critics and fans clamoring for more, Hudgens reprised her role in the highly successful follow ups, "High School Musical 2" and the feature film "High School Musical 3: Senior Year." She then followed up those hits by starring in "Bandslam," a film which centers around a high school misfit and a popular girl who form an unlikely bond through their love for music.

Hudgens most recently starred in Zack Snyder's "Sucker Punch" and in "Beastly," a modern-day take on *Beauty & the Beast*. Her upcoming film projects include the Ron Krauss

drama “Gimme Shelter,” Scott Walker’s thriller “The Frozen Ground,” with Nicolas Cage and John Cusack, and the crime drama “Spring Breakers.”

LUIS GUZMÁN (Gabato) currently stars in the second season of the HBO series “How to Make it in America,” executive produced by Mark Wahlberg. He has more than 60 feature films to his credit, most recently appearing with Russell Brand and Helen Mirren in “Arthur,” and alongside Denzel Washington and John Travolta in Tony Scott’s “The Taking of Pelham 1 2 3.” He will next lend his voice to the animated family films “Henry & Me” and “Turbo,” and star in Jee-woon Kim’s action thriller “The Last Stand,” with Arnold Schwarzenegger and Forest Whitaker.

Guzmán has been nominated for a Screen Actors Guild (SAG) Award® three times, winning for Outstanding Performance by a Cast in 2001 for his role in Steven Soderbergh’s Academy Award®-nominated film “Traffic.” He also received an Independent Spirit Award nomination for Best Supporting Actor for his role in Soderbergh’s “The Limey.” Guzmán also teamed with the director on “Out of Sight” and “Welcome to Collinwood,” which Soderbergh produced with George Clooney.

He received additional SAG Award® nominations for his performances in two Paul Thomas Anderson films, the critically acclaimed “Magnolia” and “Boogie Nights,” and went on to work with Anderson on “Punch Drunk Love.” His collaborations with Brian De Palma include “Snake Eyes,” opposite Nicolas Cage, and the original “Carlito’s Way,” with Al Pacino and Sean Penn. Early in his career he worked with Sidney Lumet, performing in “Family Business,” “Q&A” and “Guilty as Sin.”

His film credits include “Fighting,” opposite Terence Howard and Channing Tatum, and “Maldeamores,” produced by Benicio Del Toro, as well as significant roles in “War,” with Jason Stratham and Jet Li, Richard Linklater’s “Fast Food Nation,” and James Foley’s “Confidence,” with Ed Burns and Dustin Hoffman.

Guzmán’s comedy work includes the recent release “Nothing Like the Holidays” and “Waiting,” with Ryan Reynolds and Anna Faris. He also voiced Chucho in the 2008 hit “Beverly Hills Chihuahua,” and has appeared in Todd Phillips’ “School for Scoundrels,” “Anger Management,” “Lemony Snicket’s Series of Unfortunate Events,” John Badham’s

“The Hard Way” and Anthony Minghella’s “Mr. Wonderful.” His dramatic work includes roles in “Dreamer,” Ridley Scott’s “Black Rain,” “True Believer” and Kevin Reynolds’ “The Count of Monte Cristo.”

Born in Puerto Rico, Guzmán grew up in Manhattan. He graduated from City College and worked as a youth counselor at the Henry Street Settlement House while performing in street theater and independent films. Earlier in his career, he made guest appearances on numerous television shows, including “NYPD Blue,” “Law & Order” and HBO’s “Oz.” He also starred in the HBO series “John from Cincinnati.” His first big break was a guest-starring role on the hit series “Miami Vice.”

KRISTIN DAVIS (Liz) most recently reprised her role as the ever-hopeful Charlotte in “Sex and the City 2,” the sequel to the 2008 big-screen hit “Sex and the City,” which was number one at the box office on its opening weekend and grossed over \$415 million worldwide. Both films were based on the successful HBO series, in which she also starred.

Davis’ role as Charlotte for six seasons on the Emmy- and Golden Globe-winning series “Sex and the City” earned her individual Best Supporting Actress nominations for both an Emmy and a Golden Globe Award. Davis and her co-stars also won two Screen Actors Guild Awards® for Outstanding Performance by an Ensemble in a Comedy Series.

Prior to “Sex and the City,” Davis starred as the devious Brooke Armstrong in the pop culture phenomenon, “Melrose Place.” Her additional television credits include the TNT Original Movie “The Winning Season,” also starring Matthew Modine, as well as guest-starring roles on other iconic shows such as “Will & Grace,” “Seinfeld,” “Friends,” “ER” and “The Larry Sanders Show.”

Up next, Davis will star in and executive produce “Of Two Minds,” a Lifetime original movie that deals with mental illness. The film chronicles the relationship between a woman (Davis) and her younger sister (Tammy Glanchar), who has schizophrenia.

Additional feature film credits for Davis include the holiday comedy “Deck the Halls,” “The Shaggy Dog” and Robert Rodriguez’s children’s adventure “The Adventures of Sharkboy and Lavagirl 3-D.”

Davis has also worked successfully in the theater. In May 2006, she made her London stage debut as Sunny Jacobs in “The Exonerated.” Prior to that, Davis appeared in “Brave New World” and “Land of the Dead,” opposite Paul Rudd.

An active philanthropist, Davis serves as an Oxfam Global Ambassador and participated in the Montreal Millennium Summit as a speaker on their behalf. She has also spoken outside the United Nations in an effort to eradicate poverty and fight for social justice. Davis makes frequent trips to Africa, visiting local communities to gain a better understanding of gender, poverty and environmental issues. She also contributes to wildlife conservation through her work with The David Sheldrick Wildlife Trust, an organization in Kenya created to raise orphaned elephants and re-introduce them into the wild. In 2011, she was honored with The Wyler Award, one of the Humane Society of the United States’ most prestigious honors, at the 25th Annual Genesis Awards. Bestowed on a celebrity or public figure who has made news on behalf of animals, the award was given to Davis in recognition of the attention she has brought to the plight of orphaned African elephants impacted by the increase in elephant poaching for their ivory tusks.

Davis recently gave the commencement address at her alma mater, Rutgers University, and was inducted into their Distinguished Alumni Society

ABOUT THE FILMMAKERS

BRAD PEYTON (Director) is a Canadian-born director/writer/producer who established himself with his award-winning short film, “Evelyn: The Cutest Evil Dead Girl.” After being nominated for a Genie Award for Best Live Action Short Drama, “Evelyn” caught the attention of Tom Hanks’ company, Playtone, which then hired Peyton to write and direct the animated feature “Spider and the Fly.”

Peyton most recently directed the 2010 3D summer tent-pole comedy “Cats & Dogs: The Revenge of Kitty Galore,” with an ensemble starring cast that included Christina Applegate, Michael Clarke Duncan, Neil Patrick Harris, Sean Hayes, James Marsden, Bette Midler, Nick Nolte, Joe Pantoliano and Paul Rodriguez.

In television, Peyton garnered praise for the humorous stop-motion animated series “What It’s Like Being Alone,” that he created, executive produced, and directed. The show featured mutant orphans searching for families, and aired 13 episodes on the CBC in Canada. Peyton is once again partnering with the CBC and is currently co-writing an animated movie-of-the-week titled “Pirates Passage,” with acclaimed actor Donald Sutherland. Most recently, he sold his original animated television series “Dr. Dimensionpants” to Cookie Jar, which has partnered with Teletoon in Canada to distribute. This series is currently in active development with discussion of a 26-episode order.

Peyton is currently developing numerous projects to direct, including his original feature film screenplay “Billy Grimm.”

BEAU FLYNN (Producer) recently announced the formation of his new solo venture, FlynnPictureCo., where he will continue to produce high concept, franchise and genre projects across all media platforms, building on nearly 16 years of producing feature films. Prior to launching FPC, Flynn co-founded production company Contrafilm, in March 2004. Since the company’s inception, Contrafilm has produced films that have earned more than \$850 million at the worldwide box office.

Flynn is currently in post production on “Hansel and Gretel: Witch Hunters,” starring Jeremy Renner, Gemma Arterton and Famke Janssen, scheduled for release in spring of 2012. He also recently completed the remake of “Red Dawn,” starring Chris Hemsworth, Josh Hutcherson and Jeffrey Dean Morgan, slated for summer 2012. In January 2011, Contrafilm premiered the thriller “The Rite,” starring Anthony Hopkins and directed by Mikael Hafstrom, which grossed \$100 million theatrically worldwide and, most recently, the romantic comedy “What’s Your Number?,” starring Anna Faris and Chris Evans.

In summer 2008, Contrafilm produced the adventure hit “Journey to the Center of the Earth,” starring Brendan Fraser and Josh Hutcherson. The first ever live-action film to be shot in HD 3D, it was the widest digital release in history and grossed over \$250 million theatrically worldwide. In the fall of that year, Flynn released the Sundance hit “Choke,” based on the novel by acclaimed author Chuck Palahniuk, starring Sam Rockwell and directed by Clark Gregg.

Previously, Contrafilm produced Scott Derrickson's "The Exorcism of Emily Rose," which grossed in excess of \$150 million globally as well as the first film released under the Contrafilm banner, "After the Sunset," helmed by Brett Ratner. In 2007, Flynn released the Joel Schumacher thriller "The Number 23," starring Jim Carrey and Virginia Madsen; and in 2006, Contrafilm released its first CG-animated film, "The Wild," which grossed over \$100 million worldwide. That fall, he also produced "The Guardian," starring Ashton Kutcher and Kevin Costner.

Prior to launching Contrafilm, Flynn founded Bandeira Entertainment where he independently produced such critically acclaimed films as "Tigerland," "Requiem for a Dream," "The House of Yes," "The Alarmist," "Guinevere" and "Johns." Flynn's first job in the industry was as Scott Rudin's first assistant.

TRIPP VINSON (Producer) launched the New Line Cinema-based production company Contrafilm in March 2004, with Beau Flynn. The company boasts a worldwide box-office gross of more than \$850 million, with a diverse slate of films including the 2005 sleeper hit "The Exorcism of Emily Rose"; the 2008 groundbreaking hit action adventure "Journey to the Center of the Earth," which was the first live-action film completely shot in digital 3D; "The Rite," starring Academy Award® winner Sir Anthony Hopkins; and the CG-animated hit "The Wild," featuring the voices of Kiefer Sutherland and Jim Belushi.

Among the upcoming releases under the Contrafilm banner are the action comedy "Hansel and Gretel: Witch Hunters," starring Academy Award® winner Jeremy Renner, and an update of the cult classic "Red Dawn," starring Chris Hemsworth, both scheduled for 2012.

Contrafilm is currently in production on the feature "Planet B Boy," based on the documentary of the same name and starring Josh Holloway and Chris Brown. They are also in active development on several other projects, including the action thriller "The Shadow Runner," which re-teams them with Chris Hemsworth; "Murder Mystery," written by Jamie Vanderbilt, about an American couple caught up in the murder of a European media baron; "Bob, The Musical," about an emotionally repressed man who awakes one day to find he's living in a musical; and "The Orphanage," with producer Guillermo del Toro, a remake of the 2007 thriller originally produced by del Toro with director Juan Antonio Bayona.

In August 2011 he created the film and television production company Vinson Films.

Vinson began his career at Jerry Bruckheimer Films where he oversaw such projects as “Enemy of the State” and the blockbuster hit “Armageddon.” He is a graduate of the University of Southern California’s School of Letters, Arts and Sciences.

CHARLOTTE HUGGINS (Producer), one of the most prolific producers of 3D films in the world, was included in *Daily Variety’s* prestigious “2008 Women’s Impact List” and was saluted in *The Hollywood Reporter’s* “Digital 50,” a group comprised of producers and innovators who distinguished themselves in the realm of new media storytelling.

Huggins was a producer on the worldwide hit “Journey to the Center of the Earth” in 2008. Her recent film credits include the documentary “Flight of the Dragon” as well as “Fly Me to the Moon,” a 3D digitally animated film featuring the voice talents of Tim Curry, Nicollette Sheridan, Kelly Ripa, and Christopher Lloyd, with a cameo from Buzz Aldrin. Additionally, she serves as producer on the upcoming dramatic film featuring the world-renowned band Metallica.

Huggins began her career writing and producing documentaries, then went on to serve as story editor and writer for television legend Roy Huggins on the hit NBC TV series “Hunter,” produced by Stephen J. Cannell Productions.

Huggins later served as a producer at Boss Film Studios, where she produced national Clio Award-winning commercials for such clients as Magnavox and United Airlines. At Boss, she also produced the main film for the LG pavilion at the World Expo ‘93 in South Korea. She later moved to Sony Pictures Imageworks where she worked on a number of highly successful large format films, including Disney’s 3D theme park attraction “Honey, I Shrunk the Audience,” the 3D film “Wings of Courage,” directed by Jean Jacques Annaud.

As one of the founders of nWave Pictures, a Brussels-based digital studio, Huggins held the position of President and Head of Production for 10 years, serving as producer for all of nWave’s productions, including “Thrill Ride: The Science of Fun,” “3D Mania: Encounter in the Third Dimension,” “Alien Adventure 3D,” “Haunted Castle 3D,” “SOS Planet 3D,” “Misadventures in 3D” and “Wild Safari 3D.”

She has also held positions on the Boards of Directors of nWave Pictures, the Visual Effects Society and the Hollywood Chamber of Commerce. Huggins is currently a member of the Producers Guild of America, where she serves on the New Media Council Board, on the founding Board of Governors of the International 3D Society, and as an emeritus member of the Writer's Guild of America West.

BRIAN GUNN and **MARK GUNN** (Screenplay) are cousins who grew up in St. Louis, Missouri and attended the same high school and college, where they launched a sketch comedy troupe and began writing together.

They moved to Los Angeles and landed their first job in entertainment by writing the MTV movie "2gether," a spoof about a fictional boy band. "2gether" became the first full-length feature film in the history of the network. It also spawned a concert tour, two top-40 albums, with many of the songs written by them, and a weekly television series, created and executive produced by the Gunns, which ran for two seasons on MTV.

Since then the Gunns have transitioned from television into film. "Journey 2: The Mysterious Island" is the first of their movies in wide theatrical release.

They have several feature film projects currently in development.

RICHARD OUTTEN (Story), a graduate of the USC School of Cinema, earned his MFA in 1984. Over the past 25 years, he has written numerous screenplays for major Hollywood studios, working with a wide range of producers, including Steven Spielberg, Gale Anne Hurd and Peter Guber.

Early in his career, Outten was hired by Academy Award®-winning director Franklin J. Schaffner to work on the script for "Lionheart: The Children's Crusade," a historical epic starring Gabriel Byrne and Eric Stoltz, with Francis Coppola serving as executive producer. Outten received a shared screenplay credit with Chris Columbus on "Little Nemo: Adventures in Slumberland," an award-winning animated film based on the classic comic strip by Winsor McCay.

A collaboration with Steven Spielberg in the late 1980s resulted in an exclusive writing deal at Warner Bros., after which he penned a number of scripts at Paramount,

including the sequel to Stephen King's "Pet Sematary."

While his primary focus has been motion pictures, Outten was also a writer on the critically acclaimed and cult favorite Fox series "The Adventures of Brisco County, Jr." Other television credits include the Starz/Encore! premiere movie "Last Rites," starring Randy Quaid and Embeth Davidtz.

Richard Outten is a lifetime member of the Writer's Guild of America.

RICHARD BRENER (Executive Producer) has been a New Line Cinema veteran for more than a decade, and currently serves as president of production for the company.

During his tenure at New Line, Brener has overseen and served as executive producer on many of the company's most successful films, including such blockbusters as "Sex and the City," the "Harold & Kumar" franchise, "Wedding Crashers," "Austin Powers in Goldmember," "The Wedding Singer," "Monster-in-Law" and the "Final Destination" franchise. Other successful films Brener worked on include "The Butterfly Effect" and "Boiler Room." He most recently executive produced the holiday comedy "A Very Harold & Kumar 3D Christmas," "Horrible Bosses" and "The Rite." Among his upcoming projects is the comedy "The Incredible Burt Wonderstone."

Brener joined the company as a temp in 1995 and rapidly rose through the ranks, from story editor to senior vice president. Over the course of his career, Brener has overseen the studio's relationships with much of its key talent, including Adam Sandler, Ben Stiller and the late Ted Demme.

Born and raised in Short Hills, New Jersey, Brener graduated with a BA in history from Yale University in 1994.

MICHAEL DISCO (Executive Producer), a development executive who has been with New Line Cinema since 2000, currently serves as Vice President of Production for the studio.

Disco most recently served as executive producer on Garry Marshall's romantic comedy "New Year's Eve"; "A Very Harold & Kumar 3D Christmas"; the comedy "Horrible

Bosses”; the romantic comedy “Going the Distance,” starring Drew Barrymore and Justin Long; and Garry Marshall’s hit romantic ensemble comedy “Valentine’s Day.”

Previously, he worked as a director of development and creative executive, overseeing and managing the productions of “Fracture,” “Hairspray,” “Harold & Kumar Escape from Guantanamo Bay,” “Journey to the Center of the Earth,” “Four Christmases” and “He’s Just Not That Into You.”

Among Disco’s upcoming projects are Bryan Singer’s epic action adventure “Jack the Giant Killer” and Adam Shankman’s “Rock of Ages.”

SAMUEL J. BROWN (Executive Producer) has been a development executive with New Line Cinema since 2002 and is currently Vice President of Production for the studio.

Among Brown’s upcoming projects is the Adam Shankman musical “Rock of Ages.” Most recently, he served as executive producer on the romantic comedy “New Year’s Eve,” “A Very Harold & Kumar 3D Christmas,” the comedy “Horrible Bosses,” the 2010 hit romantic comedy “Valentine’s Day” and “Ghosts of Girlfriends Past.”

Previously, he worked as a director of development and creative executive, overseeing and managing the productions of “The Last Mimzy,” “Fracture,” “Rush Hour 3,” “Harold & Kumar Escape from Guantanamo Bay,” “Appaloosa” and “Pride and Glory.” Brown began his career at New Line as an assistant in the development department before he was promoted to executive assistant to Toby Emmerich.

MARCUS VISCIDI (Executive Producer) recently produced the romantic comedy “Sex and the City 2,” reuniting Sarah Jessica Parker, Kim Cattrall, Kristin Davis and Cynthia Nixon on the big screen; as well as “Ghosts of Girlfriends Past,” starring Matthew McConaughey and Jennifer Garner; the political thriller “Rendition,” starring Reese Witherspoon, Jake Gyllenhaal and Meryl Streep; and “Pride and Glory,” starring Edward Norton, Colin Farrell and Jon Voight.

Previously, he produced “The Last Kiss,” starring Zach Braff; “Shopgirl,” the adaptation of Steve Martin’s novel, starring Martin and Claire Danes; and “Wicker Park,” starring Josh Hartnett. He also served as executive producer on William Friedkin’s “The Hunted,” starring Tommy Lee Jones and Benicio Del Toro, and on Richard Linklater’s “Bad News Bears,” starring Billy Bob Thornton.

Viscidi earned a 1996 Independent Spirit Award nomination for producing Tom DiCillo's award-winning independent film "Living in Oblivion," starring Steve Buscemi, and went on to collaborate with DiCillo on his films "The Real Blonde," "Double Whammy," and "Box of Moonlight," starring John Turturro and Sam Rockwell. His additional feature producing credits include John Schlesinger's "The Next Best Thing," starring Madonna and Rupert Everett; "Mad Love," starring Drew Barrymore and Chris O'Donnell; Horton Foote's "Courtship"; Daniel Petrie's "Rocket Gibraltar," starring Burt Lancaster; "Signs of Life," starring Vincent D'Onofrio; and "Lemon Sky," the film adaptation of Lanford Wilson's play, which won the Special Jury Prize at the Sundance Film Festival.

For television, Viscidi's producing credits include the American Playhouse production of Katherine Anne Porter's "Noon Wine" and Eudora Welty's "The Wide Net," as well as the film adaptation of Keith Reddin's off-Broadway play "Big Time." In 1998, he produced the Tony Award-nominated Broadway production of "Honour," starring Jane Alexander and Laura Linney.

MICHAEL BOSTICK (Executive Producer), an Emmy and Golden Globe Award-winning producer, has worked on films that have grossed more than \$2.5 billion worldwide throughout his 20-year career in the entertainment business. Currently, Bostick is the Chief Executive Officer of Walden Media, a privately owned company that specializes in entertainment for the whole family, best known for its award-winning film franchise based on *The Chronicles of Narnia* book series. Overseeing Walden's slate of feature films, Bostick is currently working on upcoming releases including "Won't Back Down," to star Maggie Gyllenhaal and Viola Davis, "Of Men and Mavericks," to star Gerard Butler, and "Parental Guidance," to star Billy Crystal and Bette Midler.

Prior to Walden, Bostick was the producing partner of director Tom Shadyac at Universal Studios-based Shady Acres Entertainment. There he produced a number of hit comedies including "Bruce Almighty," "I Now Pronounce You Chuck and Larry," "Even Almighty" and "Accepted." Bostick also found, developed, and served as executive producer on the hit ABC television series "8 Simple Rules for Dating My Teenage Daughter."

Previously, Bostick was President of Imagine Films, where he was an executive for nearly ten years. There he was most notably responsible for bringing in and supervising two of the most successful films in the company's history: "Apollo 13," on which he also served

as associate producer and which was nominated for nine Academy Awards®, including Best Picture, and “Liar Liar,” which he executive produced. In 1999, Bostick won an Emmy, a Golden Globe, and a Producer’s Guild Award for producing the HBO miniseries “From the Earth to the Moon.” The show also was honored with awards for Best Mini-Series from both the Broadcast Film Critics Association and the Television Critics Association.

Bostick received a Master’s Degree from the Peter Stark Motion Picture Producing Program at the University of Southern California’s School of Cinema and Television.

EVAN TURNER (Executive Producer) is Senior Vice President of Production and Development at Walden Media, a company that specializes in entertainment for the entire family. Turner joined Walden in 2001 and has overseen numerous features, including “Journey to the Center of the Earth,” “Nim’s Island,” “Bandslam,” “City of Ember” and “Holes.” He is responsible for the company’s acquisition of major upcoming projects, including the beloved classic “Berenstain Bears,” and the international property “Where In the World is Carmen Sandiego?,” to be produced alongside Jennifer Lopez’s Nuyorican Productions.

Before joining Walden, Turner began his career in social work, running outdoor leadership programs for the Educational Alliance in New York City. His early work with young adults was his main reason for joining Walden Media and their mission to inspire and educate young people through film.

Turner has a Bachelor of Science degree in Psychology from James Madison University.

DAVID TATTERSALL (Director of Photography) was the cinematographer for director George Lucas’ visually dazzling blockbusters “Star Wars: Episode I – The Phantom Menace,” “Star Wars: Episode II – Attack of the Clones” and “Star Wars: Episode III – Revenge of the Sith.”

He is also a frequent collaborator with filmmaker Frank Darabont, having served as cinematographer on the 1999 Oscar®-nominated drama “The Green Mile” and the 2001 romantic drama “The Majestic,” as well as the ABC series “The Young Indiana Jones

Chronicles,” for which Tattersall’s work earned Emmy Award and American Society of Cinematographers Award nominations. The two most recently teamed on the pilot episode for the acclaimed AMC series “The Walking Dead.”

Tattersall is known for his versatility and expertise in both film and digital photography, which he has brought to such films as Lee Tamahori’s “Die Another Day” and “XXX: State of the Union”; “Con Air”; Martin Campbell’s “Vertical Limit”; “The Day the Earth Stood Still”; Jan De Bont’s “Lara Croft: Tomb Raider: The Cradle of Life”; “Gulliver’s Travels”; “Tooth Fairy”; “The Matador”; “The Hunting Party”; the Wachowskis’ “Speed Racer”; and “Moll Flanders.”

Tattersall graduated Goldsmith’s University of London with a first class Fine Arts Degree. He then studied at Britain’s National Film and Television School, where he specialized in camera and lighting. His student films were highly regarded and included “King’s Christmas,” nominated for the BAFTA Best Short in 1987; “Caprice,” which was selected for the Edinburgh and Milan film festivals; and “Metropolis Apocalypse,” which was shown at Cannes in 1988.

His additional television credits include the British crime series “Yellowthread Street.”

Tattersall is a member of the British Society of Cinematographers.

BILL BOES (Production Designer) grew up in Santa Cruz, California, in the 1970s and studied Film at San Francisco State University.

After three years as a staff toy designer for Lewis Galoob Toys, Boes branched out into small film productions and music videos. Having always made his own films and animation projects as a kid, he was thrilled to be hired as a model maker and then promoted to assistant art director on Tim Burton’s “The Nightmare Before Christmas.”

That collaboration led to work on other Burton films and he subsequently met his mentor, production designer Rich Heinrich. After serving as assistant art director and then art director on several shows, Boes was hired in 1998 as production designer for director Henry Selick’s epic film “Monkeybone.”

His production design credits since then include “Scooby-Doo” and its sequel, “Scooby-Doo 2: Monsters Unleashed,” as well as “Fantastic Four,” “Beverly Hills Chihuahua,” and the 2011 hit comedy “The Smurfs.”

DAVID RENNIE (Editor) graduated from Syracuse University in 1984, where he was one of three final nominees for a National Student A.C.E Editing Award.

After moving to Los Angeles in 1988, he worked as an assistant editor on such films as “While You Were Sleeping,” “Phenomenon” and “Titanic” before getting his first solo editing job on Mike Judge’s cult comedy classic, “Office Space.”

Rennie collaborated with Judge on the director’s second feature, “Idiocracy.” His additional editing credits include the comedies “The Kid,” “Tenacious D in the Pick of Destiny” and “You Again”; and the action adventures “National Treasure 2: The Book of Secrets” and “Race To Witch Mountain.”

Rennie became a member of A.C.E. in 2005.

ANDREW LOCKINGTON (Composer) has been writing music for feature films and television since 1997. His score for 2008’s “Journey to the Center of the Earth” received critical acclaim worldwide. He also composed the score for the “City of Ember,” produced by Tom Hanks and starring Tim Robbins, Bill Murray and Saoirse Ronan.

Lockington’s other composing credits include the Sundance Film Festival hits “Touch of Pink,” “How She Move” and “Long Life, Happiness and Prosperity,” as well as the Toronto Film Festival favorites “Saint Ralph” and “One Week.” However, it was his ground-breaking orchestral score to director James Isaac’s dramatic thriller “Skinwalkers” in 2006 that opened the door to several big-budget studio films.

In 2008, Lockington was named “Breakthrough Composer of the Year” at the International Film Music Critics Awards. He was also nominated for “Discovery of the Year” at the World Soundtrack Awards, and has since received both the BMI and SOCAN Film Music Awards.

His recent projects include the eclectic score for the Golden Globe Award-nominated “Frankie and Alice,” starring Halle Berry and Stellan Skarsgaard, and Rob Adetuyi’s Inner

City parkour dance film “Beat the World.” His most recent scoring assignment, for “Journey 2: The Mysterious Island,” saw him backpacking through the remote jungles of Papua, New Guinea, to research and record ancient tribal drumming.

DENISE WINGATE (Costume Designer) most recently worked on the comedy “Hall Pass,” for directors Bobby and Peter Farrelly, and the fantasy romance “Charlie St. Cloud,” starring Zac Efron; as well as director Mark Waters’ romantic comedy “Ghosts of Girlfriends Past,” starring Matthew McConaughey and Jennifer Garner; and the action adventure “Live Free or Die Hard,” for director Len Wiseman.

Wingate previously designed for the runaway hit comedy “Wedding Crashers.” Her feature film costume design credits include Sebastian Gutierrez’s thriller “Rise,” “The Sweetest Thing,” “Radio,” “Novocaine,” “Blue Streak,” “Judas Kiss,” “The Last Time I Committed Suicide” and the hit teen comedies “Cinderella Story,” “Cruel Intentions” and “Cruel Intentions 2,” and “She’s All That.”

She is currently re-teaming with the Farrelly brothers on the highly anticipated comedy “The Three Stooges,” set for an April 2012 release.

A Southern California native, Wingate began her career designing costumes and touring with new wave headliners The Bangles, before segueing into television with work on such popular series as “Melrose Place” and “Models, Inc.”