



Inspired by the classic theme park attraction, Walt Disney Pictures' "Haunted Mansion" is about a woman and her son who enlist a motley crew of so-called spiritual experts to help rid their home of supernatural squatters.

Justin Simien ("Bad Hair," "Dear White People") directs from a screenplay written by Katie Dippold ("The Heat," "Ghostbusters"), and the film features a standout comedic ensemble cast of LaKeith Stanfield ("Knives Out"), Tiffany Haddish ("Bad Trip"), Owen Wilson (Marvel's "Loki"), Danny DeVito ("Jumanji: The Next Level"), Rosario Dawson ("Zombieland: Double Tap"), Chase W. Dillon ("The Underground Railroad") and Daniel Levy ("Schitt's Creek") with Academy Award® winner Jamie Lee Curtis ("Everything Everywhere All at Once") and Academy Award® winner Jared Leto ("House of Gucci").

Producers are Dan Lin and Jonathan Eirich ("Aladdin"). Nick Reynolds ("Easter Sunday") and Tom Peitzman ("The Lion King") are executive producers. Simien's behind-the-scenes brain trust of creatives includes director of photography Jeffrey Waldron ("Dear White People"), production designer Darren Gilford ("Spider-Man: No Way Home"), Academy Award®-nominated costume designer Jeffrey Kurland ("Tenet"), editor Phillip J. Bartell, ACE ("Dear White People"), visual effects supervisor Edwin Rivera ("Joker"), original score composer Kris Bowers ("Chevalier") and Academy Award-winning special effects makeup designer Joel Harlow ("Black Panther").

DIRECTOR'S STATEMENT

My favorite toy as a toddler was the Fisher-Price Movie Viewer. It was a novelty camera, much like a View Master, but with tape cartridges that played a series of cartoon stills. Serendipitously, every tape I owned was from the Disney library. This toy not only fed my wonderment & fascination with moving images, but perhaps also helped me retreat from the social environment of elementary school where my interests clearly defined me as a nerdy outsider. Many years later, my Movie Viewer would eventually become an actual film camera, allowing me to enter spaces and worlds I may not have been able to do so without, while also providing a continuous feeling of nostalgia from my childhood.

From my first film and series, "Dear White People," until now, sardonic ensemble entertainment with humanistic themes and genre flourishes has been my modus operandi, and from the moment I first encountered the script for "Haunted Mansion," I saw an opportunity to use my specific skill set and perspective to craft a refreshingly funny take on a Disney legacy that also strikes an unexpectedly personal chord. After all, in the midst of all the adventure, humor and horror fantasy on the page, this was a story that rested on whether or not a jaded introvert can feel difficult feelings and be vulnerable around others. It was a story that entertained while it showed how to confront those things in life that scare us most. It was a script with gigantic cinematic potential, but also a personally relevant message about grief and how to move through it. Simply put, it was a story about me: someone who has built necessary social barricades is pulled into the mysteries of Disney's Haunted Mansion and must learn to get along with other people in order to discover a new life and new purpose.

The interplay of big, escapist adventure with grounded human emotion is at the heart of all my favorite Disney films, which have had an immeasurable impact on my development as a storyteller. When I started school, education became interesting only when a teacher reached into a stack of those giant Disney clamshells for a "movie day." In elementary school, I joined the show choir, which continued to solidify my dorky persona, and I also regularly took field trips to every Disney animated release. I'd come back buzzing from "The Little Mermaid," "Beauty and the Beast," "Aladdin" and "The Lion King." These were spiritual experiences and left me wondering not only how those movies could transport me so thoroughly, but how I might be able to do that to an audience someday.

During a family vacation to Disney World, I was traumatized for life by two events: first, riding Space Mountain with my mother's hands over my eyes while she literally screamed to God to save us; and second, the part at the end of Haunted Mansion where a hitchhiking ghost in a mirror appeared to be riding with me out the exit. At 8, I figured it was a trick, but I couldn't work out how. For years I wondered if that ghost was still hitchhiking with me in the real world. I returned to Disney World many times

throughout my childhood, mainly to perform with the aforementioned show choir until I was 13, which, to be clear, continued to relegate me as a loser in the eyes of my peers.

Later in college at Chapman University, I fell intimately in love with Disneyland, resulting in a summer job as a cast member and ride host in the park (my cool factor seems to be a trending theme in this statement), but by then the magic of Disney felt inextricably linked to my ambitions as a filmmaker. I'd ride the Haunted Mansion and Pirates of the Caribbean, marveling at how reliably the goosebumps would come in reaction to the level of detail and story immersion. I'd ask myself, how do I create this exact feeling of wonder and awe in my movies?

The kismet does not end there. I didn't just feel a connection with the kind of story "Haunted Mansion" could be, but also the place where it was set. My mother's family is based in Louisiana, and I grew up surrounded in the Black Creole culture. I understood on a cellular level the cultural underpinnings of a place like New Orleans. I know what makes a good gumbo and what zydeco music does to people's bodies. I know how stories of ghosts and the paranormal create a sense of tragedy and comfort. There's an embrace of paradox inherent in the culture that I carried in my DNA.

After being hired, I had a number of creative imperatives, but first and foremost I wanted a Black lead. The setting is New Orleans, a town that is predominantly Black. In no world could I have made a film about a white scientist learning to get along with others, especially presuming they'd be locals of color. For me this is a story about opening up to others in spite of very good reasons to stay guarded. Ben navigating the world as a Black scientist made his misanthropy and sarcasm immediately relatable to me. These were not just funny character traits. They are necessary armaments.

Beyond the protagonist, the world of New Orleans had to also be culturally authentic. Historically New Orleans was one of the first places in the country where Black and Indigenous people could live freely and build wealth. Though this proved short-lived in the 19th century, it created an environment of cultural exchange that gave birth to jazz among many other early American phenomena. Exploring the production design of the original ride, the absence of artifacts from any people of color is striking and frankly suggests an origin for the Mansion that was likely not intended by Walt Disney. It also didn't feel accurate or modern. There are British monarchs, Roman leaders and even mummies wandering this mansion; surely there'd be people of color. In this iteration, William Gracey, the original owner of the mansion, is fashioned in this version after one of the many wealthy free Creoles of Color that lived in New Orleans in the 19th century. Victor Geist, the organist, became a nod to Fats Waller. The waltzers are joined by lindy hoppers, can-can girls and other staples of Mardi Gras parades going back centuries.

Beyond enhancing its cultural setting, I also felt it vital to preserve the nature of the original ride's charm, much of which comes from the old-fashioned practical effects such as the Pepper's Ghost effect, which employs literal smoke and mirrors. Like the horror-fantasy films I grew up with ("Beetlejuice," "Little Shop of Horrors," "Ghostbusters," etc.), I knew we could take the audience to fantastic places that were still believable by mirroring the physicality and specific feeling of the practical effects from the ride as our guiding star. Obviously, we'd be making use of state-of-the-art digital effects, but it was important to me that the film never felt like it took place in a digital void. There should always be a sense of wonder as to how the effect was achieved. To this end, we built practical sets, including giant Mansion interiors in both normal and "ghost realm" colors, which allowed us to explore these different spaces in real time with our cast rather than relying upon VFX. There were tracks under the set to move chairs being "dragged by ghosts" as well as people holding filaments and puppeteering the many mysteriously floating objects around the house. Most of the ghosts were filmed practically with people in costumes and prosthetics, often hanging from wires, before being enhanced digitally to ensure the cast could truly interact with each other whether playing the living or dead.

Of course, the most potent special effect in any movie is the ineffable charisma and chemistry provided by the actors. To make the movie really sing, it was vital to craft an ensemble comedy cast that had the star power a movie of this size requires but that also had the personalities that complement and contrast in all the right places. Like a well-tuned jazz band, everyone makes a different individual sound that nevertheless works with the others to create something unique.

The results are what I hope to be a classic family movie. Like the ride itself, I also hope our film pulls a little bit of a magic trick on the audience, because while it's a story that should absolutely make us laugh and feel a sense of escape, if we're lucky, the film could also transform our own fears about death and grief into something we can actually face.

—Justin Simien

ABOUT THE PRODUCTION

Over the years, Disney has had tremendous success adapting its standout theme park attractions like "Pirates of the Caribbean" and the recent box-office smash "Jungle Cruise" into big-screen experiences for film audiences around the globe.

Dan Lin and Jonathan Eirich, the producing team responsible for Disney's smash-hit live-action "Aladdin," had a strong vision for a big-screen adaptation of the Haunted Mansion, one of the most beloved

attractions in the theme park canon. They believed it was important to the fans of the ride that a film version would be faithful to the spirit of the ride, with its humor, thrills and, of course, large array of ghosts, but within the framework of a modern-day story featuring a diverse ensemble of characters.

Says Eirich, “It’s been my favorite ride ever since I was a kid. The genius of the ride is its tone—scary, funny, elegant, offbeat and nostalgic—and we wanted the tone of the film to be all of those things as well.”

The producers enlisted Katie Dippold—known for her feature film comedy projects with director Paul Feig including “The Heat,” starring Sandra Bullock and Melissa McCarthy, “Ghostbusters” with McCarthy and Kristen Wiig, as well as the hit television series “Parks and Recreation”—to write the screenplay.

Dippold began an immersive deep dive into the source material, with constant visits to Disneyland to experience the attraction, and a trip to New Orleans, where she locked herself away in a hotel room reputed to be haunted to work on the script. She emerged with a script that captured all the fun and scariness fans of the attraction love while adding a surprising amount of emotion to the material.

Eirich says, “Katie’s a massive, massive fan of the ride and understands it intimately and really encapsulated the fun and the funny and the scares in the script.”

She fashioned a mysterious, comedic adventure in which a haunted mansion on the outskirts of New Orleans is the story’s central character, around which a group of living human characters attempt to wrestle control from the house’s ghostly inhabitants. Each of the characters, it turns out, has experienced some sort of challenging circumstance that has prevented them from moving forward in their lives.

We have a widowed doctor from New York, Gabbie, with a 9-year-old son, Travis, who has trouble making friends, both hoping to start a new life in New Orleans, where Gabbie’s mother once lived. They move into this unusually affordable antebellum-style spread on the bayou, just outside the city, only to discover that the place is much more than they bargained for: the Mansion is home to a wild mix of spirits, some playful and some “dead” serious.

Desperate for help, they contact a priest, Father Kent, who specializes in exorcisms and who, in turn, enlists various “experts” to rid the Mansion known as Gracey Manor of its unwanted guests: Ben, a former astrophysicist grieving the death of his wife and currently leading walking “ghost tours” of the city; Harriet, a French Quarter psychic/medium who does readings at bar mitzvahs; and Bruce Davis, a Tulane University professor proficient in New Orleans’ haunted history.

They each arrive at this home for different reasons, unaware that whoever enters will be unable to leave without one of its ghosts forever joined at the hip with them. Once they learn the gravity of the situation the hard way, they realize they must find a way to work together as a team to free themselves and the Mansion from the grip of the spirits. Along the way they discover not only the Mansion's twisted history but also that they each must bravely face their fears and confront their own internal demons to overcome their shared predicament and banish the ghosts from the house and their lives for good.

To direct the film, the producers chose Justin Simien, known for his sharp writing and visually inventive directorial work on his movie "Bad Hair" and his film and TV series "Dear White People," who had his own rich personal history with the Haunted Mansion theme park attraction.

Remarks Eirich, "It felt like the ultimate kismet the first time we spoke with Justin. He had done a horror movie in 'Bad Hair,' he had done comedy and satire with 'Dear White People,' he grew up loving the Haunted Mansion ride and actually worked at Disneyland when he was in film school, spending all his breaks on the ride. Much of his family is from Louisiana and the New Orleans area, so he knew of the area's rich history as well, and it just felt like he understood every single element of what makes this attraction so special. He knew right away how to really best capture the tone of the script and to create a visual landscape in the film that could do justice to the ride."

"I'm a fanboy at heart," enthuses Simien. "I wanted to be really faithful to the ride because there's a lot of brilliant storytelling and inspiration there, and in adapting such a beloved and iconic touchstone like 'Haunted Mansion' to the screen is the opportunity to build upon this legacy."

He explains, "When you really experience the ride from every angle you realize pretty quickly how the moments that blaze in your memory are just little details with a lot of black space around them. Immediately I knew I wanted to preserve those details that die-hard fans remember while expanding the universe, so when you peek around the corner, what you see there makes sense and an impression. But always, we're paying homage and being true to the source material while telling an incredible story."

Simien says, "The beautiful script by Katie Dippold takes us outside of the story of the Mansion itself. She created characters that have their own story going on that fits perfectly over what I think the Mansion ride is all about. They're like us when we visit the ride for the first time. Their experience in our 'Haunted Mansion' mirrors that of everyone who sits in a Doom Buggy on the ride."

AN ENSEMBLE CAST OF CHARACTERS

The director envisioned a diverse ensemble of actors to bring the script's colorful characters to life with specificity and eccentricity, and that is exactly what he ended up with. "This is my dream cast," he says.

To portray Ben, a scientist who specializes in paranormal activities and is at an existential crossroads, he cast Academy Award® nominee LaKeith Stanfield ("Judas and the Black Messiah," "The Harder They Fall," "Atlanta").

The actor had only recently experienced the theme park attraction for the first time and found it "really immersive and cool and creepy in just a perfect way."

Stanfield was impressed by the script's skillful blend of horror, comedy and heart. "There are moments that are super funny, and then there's just enough element of creepy and some introspection as well, so you get a glimpse into the characters' humanity. It's not often that you see a movie that has all of those things, and this one does, so it's special."

Stanfield explains, "The characters are going through some deep things. When you find my character, Ben, at the beginning of the story, he's down on his luck, drinks too much, all while grieving the loss of his wife who has recently passed away. So, he's trying to find answers to these unanswerable questions and has pretty much gotten to the point in life where he's given up."

But Ben, in spite of his training in paranormal activity, does not believe that the Mansion is really haunted by ghosts. When Father Kent requests his assistance, he only agrees once payment is offered, thinking of the easy money to be made.

Director Simien says of Stanfield, "I've been a fan of his for a long, long time. When I called him up, I said, 'You know your superpower is that you can bring an audience into anybody. There's something in his eyes, there's something in his ability to be vulnerable in almost every moment but also strong. He just pulls you in. Ben is a tricky character because he really is the protagonist that kind of moves the story along, and yet he's not your typical Disney protagonist. This is a guy that we meet, and he's pretty much in mourning at the start of the film, and we're meant to emotionally connect to him to bring us through the whole movie. That takes a very specific kind of skill, and boy, did he not disappoint! It was just so great to work with him."

Emmy® and GRAMMY® Award–winning actress-comedian Tiffany Haddish (“Girls Trip,” “The Afterparty”) plays Harriet, the outlandish French Quarter psychic who discovers that her supernatural gifts may be stronger than she ever imagined once she confronts the potent energy swirling inside the Haunted Mansion.

Despite her appearance as a storefront amateur working the tourists on Bourbon Street, Harriet’s lineage run deep with powerful psychics. However, she has yet to truly master the art of the occult and, after years of questioning her lack of ability, masks her malaise of failure with a hustler’s façade.

Like Father Kent and Ben, Harriet is unaware of what she’s in for when she visits the Mansion, and she makes a quick exit after gleaning a bit of the dark energy of the ghost realm. But she returns and agrees to help, if only to relieve herself of the ghost attached to her from her initial visit.

Harriet is smart enough to know that she will need every charm, potion and incantation at her disposal but, unsure of her skills, she approaches the task with hesitation.

From the beginning, Haddish made the role of Harriet wholly her own.

“I’m having a blast playing Harriet,” states the raucous comedienne. “First of all, she is not just a psychic, she’s a medium, so she can talk to the spirits. I’ve done my research, and I know Harriet through and through. So, when I say there’s really spirits out here, there’s spirits out here. I’m definitely taking it up a level or two and raising the bar when it comes to this character and capturing the essence of New Orleans.”

Describing her character as “a good time,” Haddish says, “Harriet’s very eclectic, and her look is exotic yet refined. She has these nails and this head wrap and these layers of clothes. Harriet likes layers. She’s like an onion, you gotta peel away at her.”

A longtime fan of the theme park attraction, Haddish says, “What I love about the Haunted Mansion ride is that it’s kind of creepy but not too creepy. It’s just the right kind of creepy that gets you going.”

She continues, “For me the ride represents the type of movies I wanna see when it comes to a scary movie. It’s scary, but it’s not gory. It’s fun, and it allows you to use your imagination. I feel that, like the ride, this is a movie that people can watch that’s in the scary realm, but it still brings joy, and that is really important to me.”

Says Simien, “The thing about Tiffany Haddish that’s amazing is that everything that she does is perfect. Whether she’s flubbing a line or she’s saying something that’s off script or she’s doing something you don’t expect, it’s always perfect, it’s always authentic, it’s always real. She’s also obviously extremely funny. It was just like playing with her. I feel like that’s my sister. Working with her is just remarkable.”

Owen Wilson, known for roles in a variety of genres like the Marvel Studios series “Loki,” the “Zoolander” comedy franchise and every Wes Anderson film, inhabits the part of Father Kent, to whom Gabbie turns when she discovers her new home is haunted. Despite his positive, optimistic outlook on life and his ecumenical garb, Father Kent’s hipster demeanor and odd comments seem out of place for a clergyman.

Wilson describes his character as “definitely not your typical priest. You don’t see a lot of priests running around with a hatchet. He has a very casual approach to matters of faith and specializes in exorcisms. He’s kind of a trailblazer in the field, and the skill set that he offers is unique. I don’t know if there’s another priest like him in Louisiana.”

Wilson recalls, “When Justin and I were having our first conversation about the character, I was struck by his openness to my suggestions. He was always collaborative, supportive and encouraging. He has a good ear for what’s interesting and funny, so it was great to hear his ideas and get direction from him.”

Of Wilson, Simien says, “Owen was a consummate professional, and yet when he’s on camera, he’s just totally relaxed and there in the moment. He just lets it flow. He brings a kind of warmth and a humor to just about everything he says and does. He sort of gives it a wink somehow without actually winking. This character of Father Kent is very different with Owen in the role than he was on the page, and the work we got to do with that character just exceeded my expectations in every way. Many of his lines are either ad-libbed or we would work them out just before we shot or in between takes. He’s always trying to figure out what could make it more alive, what could make it funnier, what could make it more interesting.”

Veteran actor Danny DeVito (“Jumanji: The Next Level,” “It’s Always Sunny in Philadelphia”) portrays Professor Bruce Davis, the gruff, crochety Tulane University professor who has delved into the science behind supernatural occurrences such as spirits inhabiting physical spaces in the real world.

Says DeVito, “Bruce has been hunting for a really long time for this legendary Haunted Mansion. One day in his classroom, he’s presented with an opportunity when he sees a picture that’s brought to him by a couple of people he doesn’t know. They have the knowledge of the whereabouts of the Haunted Mansion, which is very mysterious, because Bruce, despite endless searches and lots of research, never has been successful finding it.”

DeVito, a father of three who's been on the ride "at least a dozen times," calls the film "an homage to the Haunted Mansion ride. It gives you that same initial experience as when you went on the ride for the very first time."

He says, "I jumped at the chance to play the part of Bruce because of Justin Simien. I've seen his other movies, and I love his style—funny but real—and I was really looking forward to seeing how he was gonna handle this material. I think he did a great job. There's definitely the reverence for the ride, which is really good because he included the whole feeling of the ride, but he added his own take on it, which has to do with humanity and humor and characters that you can invest in."

Simien calls DeVito "remarkable, a brilliant actor, truly a master at work. He elevated every single thing he was doing, and his charisma is so unique and so specific to him he just imbues everything he does with this energy. You can't keep your eyes off him. Beyond that, he's a filmmaker himself, and so when he would be done with his takes or his shots, he would remain on set and watch what I was doing and ask why we were doing this versus that. It was like this amazing mentorship. I was so honored to have a friend and a partner in him above and beyond just his role. He's incredible, I can't say enough nice things about Danny."

Rosario Dawson ("Dopesick," "Ahsoka") plays Gabbie, a smart, accomplished physician and mother with a young son, Travis, who sets out hoping for a fresh start in a sprawling antebellum home in New Orleans. With the best intentions, she promises him a new adventure, which takes an unexpected turn.

Dawson sees Gabbie as a stalwart maternal protector who galvanizes the group with passion and resilience.

Says Dawson, "What I love about Gabbie is that this is someone very capable, very educated, who has the imagination and means to follow through on this big idea to buy a mansion. She's a single mom who is really showing up for her kid with passion and integrity and is fully focused on thriving. At the end of the day, even when the times are tough, Gabbie's got this tenacity that I really love that just belies circumstance. There's just gumption to her that is a good rallying cry to the others, and it ends up bonding them as this chosen family unit."

Gabbie and Travis very quickly realize that their new home is haunted. But instead of fleeing at the first opportunity, Gabbie decides to stand her ground and solve the problem like the strong woman she is.

For Dawson, a lifelong and ardent fan of all things Disney with a special affinity for the Haunted Mansion, joining the project was a dream come true. She especially loved that the filmmakers' take on it was interwoven so skillfully with the attraction's DNA.

She says, "I love this ride, it's everything to me and the millions of other people who've had the same magical memories. I love that it's a part of the whole Disney experience, which speaks to both kids and adults on a level that entertains and tells a beautiful story about the afterlife. I'm excited for fans to take the same ride with our film."

Continues Dawson, "It's great to see this array of characters come together and find connection and family with each other. There are these really stirring, very emotional moments that then pivot to absolute hilarity and then a jump scare. I think that's what gives you the feeling of the ride, because it keeps transitioning from moments that are sweet and cute, then creepy and then dazzling and magical, and then it's spooky again and weird. It's a whole rollercoaster experience."

Simien says about Dawson, "She's like a real light of sunshine, so just working with her immediately boosts one's spirits (pun intended!). In this film, she gets to be a kind of relaxed, funnier version of herself and really find the humor in things. She was fantastic, and she brought so much life to a character that could've just been generic, and she made her funny and interesting and alive."

To play Gabbie's 9-year-old son, Travis, who's been having trouble making friends at school, the filmmakers selected 13-year-old Chase W. Dillon, who appeared in the film "The Harder They Fall" and the acclaimed miniseries "The Underground Railroad."

Dillon grew close to his co-stars during filming, wholly embracing Dawson as his "Mama on and off set," Stanfield as his "Big Bro" and Haddish as his "Auntie." He admittedly is in awe of co-stars DeVito—"a living legend"—and Wilson, and says they all were "one big happy family."

In the film, while researching Gracey Manor, the characters learn of another mansion with connections to Gracey Manor's history that's been turned into a bed-and-breakfast by its highly theatrical owner, Vic. Vic is played by Daniel Levy, the Emmy®-winning co-creator, writer, director and star of "Schitt's Creek."

Of Levy, Simien says, "Dan is fantastic, just hysterical, just about anything he says had me on the floor."

As our heroes sleuth around the Mansion, they stumble upon a trunk in the attic that contains a crystal ball. This crystal ball turns out to be the "home" of one of the most memorable characters in the theme park attraction, Madame Leota. In bringing her floating, talking head to the big screen, the filmmakers

reconceived her as an ancient psychic whose mysterious disappearance has never been solved. They created an elaborate backstory for her as an Eastern European gypsy with unparalleled abilities as a medium coupled with a penchant for salesmanship. She's also Harriet's personal hero.

Academy Award® winner Jamie Lee Curtis ("Everything Everywhere All at Once," "Knives Out," "Halloween") gives the film a Madame Leota that moviegoers will revel in.

Says Curtis, "You can only imagine the joy that I expressed when my agents called me and said that they wanted me to play Madame Leota in the 'Haunted Mansion' movie. I was born and raised in California, raised my kids here and have probably been on that ride 25 times in my life. It was an immediate thrill."

Curtis explains, "Madame Leota is the mystery date of the movie. She is the unknown entity. She is the woman behind the crystal ball. We've seen her on the ride, but we don't know why she's in the ball. How'd she get there? Is she trapped in the ball, or does she like it there? Is it something she's happy about or frustrated about? What's fun about the movie is we get to explore that, because she's needed to help answer some questions about what's going on in the Haunted Mansion."

Simien says, "Jamie Lee Curtis is everything you think she is and more. For a character so iconic like Madame Leota, you needed somebody iconic to play her. What I love about her is that she's just so relentlessly authentic, and it's really difficult to channel authenticity when you're just a head in a ball, and somehow she does it, and somehow she brings you into her story and into her presence. She's funny and electric. It was thrilling to work with her."

Of Simien, Curtis says, "He's just a joyful person who loves what he does and is really a pleasure to be around."

In the attic trunk, the group also finds a book of incantations. They are drawn to a secret room, where, with Harriet leading, they hold a séance, and the true history of the Mansion begins to unravel with more and more clues.

Although mostly all the ghosts of the Haunted Mansion are satisfied with their existence and are fairly benign, there are a few malevolent entities who threaten to upset the balance of power and wreak havoc on all who enter. One in particular is the Hatbox Ghost, based on a character that originally appeared in the theme park attraction. A cloaked aristocratic spirit whose menacing demeanor, headless form and mysterious hatbox send the other ghosts in the Mansion scattering, the Hatbox Ghost has an especially intense fixation on the house's new residents with ulterior motives that could trap them in the house forever. He is portrayed by Oscar® winner Jared Leto ("Dallas Buyers Club," "House of Gucci," "Suicide Squad").

Says Simien, “What’s funny about Jared is you would never know it’s Jared Leto playing the Hatbox Ghost unless someone told you. Even then, he put so much work into the character and so much thought into every choice that he makes. We worked a really long time to find things like the accent and his backstory and why he walks this way versus that way. The Hatbox Ghost is a product of the fans. This is just a face that people saw on the ride, and that face slowly evolved into this character. I really believe the fans are gonna feel like we did him justice and really rounded out his unworldly character and grounded him in something that really feels real.”

Leto also voices the character of Alastair Crump, a wealthy industrialist from upstate New York with a sinister connection to the Haunted Mansion. By the way, the last name Crump is based on legendary Disney Imagineer Rolly Crump, who, with his partner, Yale Gracey, for which Gracey Manor was named, were responsible for much of the look of the original theme park attraction.

The film also features cameo appearances by Hasan Minhaj (“The Morning Show”), Marilu Henner, who co-starred with DeVito in the popular 1970-80s television series “Taxi,” and comedian Jo Koy (“Easter Sunday”).

Simien explains, “One of my favorite things about an ensemble piece is making the most out of these characters that sort of move in for a moment in time, and we leave them. What’s so great about these actors is that they’re stars in their own right, but they really bring so much to these cameo roles. They really personify the old adage that there’s no small roles, because in each of their moments, they absolutely steal the show.”

RECREATING “THE HOUSE OF HAPPY HAUNTS”

Simien, Lin and Eirich assembled a top-notch team of below-the-line talent to recreate the “Haunted Mansion” for the screen, including director of photography Jeffrey Waldron (“Dear White People”), production designer Darren Gilford (“Spider-Man: No Way Home”), Academy Award®-winning set decorator Victor J. Zolfo (“The Curious Case of Benjamin Button”) and property master Steven B. Melton (“Bullet Train,” “Godzilla vs. Kong”).

Production began in Atlanta on October 11, 2021, at Trilith Studios, where the company filmed for 11 and a half weeks before moving to New Orleans for 11 days.

Almost a year before the start of production, production designer Gilford, who started as a college intern at Disney's Imagineering, began conferring with Imagineers and Theme Park teams to create the look of the Mansion that would satisfy the fans of the ride while impressing moviegoers around the world.

He says, "We're so lucky to have the support of the Imagineers to really educate us about all the Haunted Mansion attractions around the world, which all have a slightly altered canon. The Imagineers were kind enough to share their bible, which catalogs every detail of every Haunted Mansion ride, which was invaluable. It allowed us to cherry-pick elements from all across the attractions' IP to come up with the perfect version of what we wanted our Haunted Mansion to be, as well as to have the ability to pull all the Easter eggs and subtle touches to weave into our story.

"We all just gravitated towards the richness and the history of the Disneyland Haunted Mansion," states Gilford. "There's just so much great material and iconic design elements to choose from. For instance, when you first approach Anaheim as a guest, and you're coming up to the park, the front gate frames the Mansion in a way where you see it fully through the gates, which was really important for me to maintain. I really wanted the audience experience of seeing the Mansion for the first time in the film to be reminiscent of visiting the park. That was a critical choice, and we made some small changes to accommodate filming, but the effect, the reveal, is the same."

A two-story facade of the exterior of Gracey Manor was constructed on the backlot of Trilith Studios replete with the gated entry and a colonnade of live oaks dripping with Spanish moss.

To accommodate both the cinematic action and the demands of filming, Gilford and the art department team took creative liberties with the scale of the interior space of the Mansion, designing it to be much larger than the house in the attraction.

The set for the main level of the Mansion included its front façade with the exterior steps leading up to the home's entrance into the foyer and main hallway. The dusty, cobwebbed but richly appointed sitting room and library were located to the left of the hallway, while the expansive dining room was off to the right. At the end the hallway, where a suit of armor stood guard, was a stairway that led to the upper levels.

The remainder of the sets—including the sprawling kitchen leading to a back porch, several bedrooms, the upper-level hallways, Madame Leota's secret séance room, the attic and the basement—would be housed on four other soundstages.

Remarks Eirich, "Our collective intent was to ensure the movie feels like the audience has an opportunity to step off their Doom Buggy and just wander and take in all the details of our world. Darren really was

meticulous when it came to looking at the history and design of the attraction and interpreting in our world with similar scale, color palettes and furnishings accented with detailed touchstones like wallpaper, door handles, etchings and the dozens of paintings on the wall. It's all done in service to creating not an exact carbon copy of the ride but the feel of it. We want to deliver the feeling of being on the ride and discovering this larger world."

Simien, Gilford and the producers had a plethora of inspiration and a wealth of opportunities to seed Easter eggs throughout for the many faithful, eagle-eyed fans.

While it was vital to capture the magic of the attraction and include essential hallmarks like the Stretching Room, the iconic Portrait Gallery and the giant chandelier, it was equally important to employ a measured, purposeful strategy.

Gilford says, "One of the more fun aspects of my job when I have an IP property like 'Haunted Mansion' is how to delicately weave these sneaky little nods of the ride into the film. There are certain elements that you want to highlight right away, and then there's others that you want to be more of a secondary read and a little bit more subtle, so it's all balanced and woven in really carefully as we design and build the sets or when we decorate them."

Set decorator Zolfo and property master Melton layered in curated pieces based upon and inspired by those used to decorate the theme park attraction.

Explains Zolfo, "My plan was about getting really unique and beautiful antiques, and we basically reupholstered, repainted and reconfigured almost every piece of furniture, furnishings and decorative objects that we put in the house. The idea for the majority of the furniture was to pretty much gild almost everything with accents of gold. It was the best way to elevate the aesthetic to the point where it was old but in a magical way."

One of the bigger stand-out sets for Zolfo and his team in terms of high impact was the séance room, for which Gilford mimicked the circular design of the ride. With a large circular table placed at its center, Gilford imagined the surrounding stone walls with little niches carved into them.

Zolfo envisioned alcoves and shelves inside those little spaces filled with small offerings and remembrances of previous people in the house who had tried to contact loved ones who had crossed over. The set decorating team would place funeral urns, little photographs, etchings, even perfume bottles that were then properly aged with movie dust and cobwebs.

To source the tremendous amount of artwork needed to fill the sets, including copies of the pieces used for the ride, a full-time art curator was hired.

Simien states, “In Darren’s mind, and in my own too, anything that can be seen by the audience helps to tell the story, so there’s a great deal of thought and thoroughness and care in every little nook and cranny of the ‘Haunted Mansion’ sets. What’s so great is when you have a cast like this, who all possess the genius for being in the moment, they utilize anything and everything at their disposal and are truly enveloped in this world that Darren has created. It’s just magic.”

The actors were effusive in their praise for the production design and set decoration. Stanfield credits the fantastical environment with providing a solid foundation for every aspect of his performance.

Dawson says, “You couldn’t walk through any of our sets without noticing something worthwhile. From the title of a book on a bookshelf to the busts in the library, there was always something creepy to find anywhere you looked, and that’s important for each of our characters. This feeling of being so overwhelmed. But on the flip side, the sets created a space for some incredible improv. There’s just something very encouraging about how all of us interacted in these spaces.”

Adds DeVito, “When I first saw the ‘Haunted Mansion’ sets, I was amazed by the scale and magnificence of it all. The enormity of this twenty-five-to-thirty-foot ceiling! The rooms and the hallways are expansive, and the detail is just off the charts. Justin and his design team created an incredible environment for us all.”

Curtis recalls, “I showed up in Atlanta to these old-school, enormous sets. These were not just little movie sets, these were beautifully constructed pieces of art. The Mansion is the star of the movie, and it was powerful, a little daunting and thrilling to see how meticulous the design was. You could do an entire movie about the little specific things that have been carved into the wood.”

Gilford and his team had the challenge of designing not just one but two haunted mansions. In addition to Gracey Manor, they had to create the Crump House, which was originally built by Alastair Crump and then turned into a bed-and-breakfast by its new owner, Vic. They based their design for the Crump House on the Haunted Mansion attraction at Disney World in Orlando, Fla., which is a gothic brick-and-stone edifice, injecting bits of French and Rococo into the mix to reflect Crump’s imperious and ostentatious manner.

Following the completion of filming in Atlanta, the company traveled to New Orleans for location shooting. For Simien, it was important to have New Orleans as the setting for “Haunted Mansion” and to start, appropriately enough, with a funeral.

“I wanted to start this movie with a proper New Orleans funeral procession to immediately reflect both the mourning and celebration when a loved one passes away, because that’s exactly what the ride does. There’s a very clear synthesis that New Orleans provides, and it intersects so organically with the ‘Haunted Mansion’ that it was honestly one of the first things we talked about creatively across all the departments.”

Filming would continue throughout the city’s French Quarter, with notable landmarks like Jackson Square and Preservation Hall to mirror Ben’s “ghost tour.” Cast and crew would then travel outside the city to a secluded property to film nighttime exterior scenes.

COSTUMES AND MAKEUP

For Academy Award®-nominated costume designer Jeffrey Kurland (“Tenet”), the opportunity to tackle the film’s far-reaching arc of time periods, beginning in the late 1700s to modern day, was irresistible.

Following Simien’s sole mandate to remain authentic to each time period when creating the costumes of the ghostly denizens of the Haunted Mansion as well as the present-day characters, Kurland drew inspiration from the Disneyland ride without adhering completely to it when it came to fabrication or style. Employing his own in-house atelier approach, he custom-designed and crafted the costumes for all the principal cast members and actors portraying the ghosts with bespoke garments, accessories and shoes.

Says Kurland, “Designing this way means a lot of detail for every costume, which are each looked at individually and then as part of the whole ensemble. It all comes together with this strict color palette that I adhere to for each character and then the broader color palette. There’s a great deal of fabrication that’s mixed up with each character. It’s a lot of layers, a lot of extras, and a lot of color, but it’s all very subtle. Justin and these wonderful actors were all so accepting of the crazy ideas that I came up with.”

For Tiffany Haddish’s gypsy-inspired medium Harriet, Kurland mixed Louisiana Creole culture with carnival sideshow fortune teller with Romanian gypsy, along with neo-soul singer Erykah Badu. Multicolored head wraps, hennaed hands and long talon-like nails accentuated the billowing layers of sumptuous fabric, a cinched corset-waist dress worn under a vintage-style coat and custom-made lace-up boots.

Kurland says, “Of course, Tiffany brings it all together with her own personality, which is the charm of it all, because she will always float to the top no matter what you throw at her. You never want the actor to be worn by the clothes; clothes have to be worn by the actor.”

In creating the look for Owen Wilson’s hipster priest, Kurland, in collaboration with Wilson, decided that custom-made black pants with a black satin tuxedo stripe, a black button-up shirt, a black double-breasted vest, worn under a black wool coat adorned with subtle red stitching and a priest’s collar, would serve as the foundation. They accessorized that with a vintage-inspired black velvet bowler hat, black leather gloves, a white rabbit’s foot worn on a long chain and a host of other talismans, shiny black and white custom-made wingtip Oxford shoes and red-lens sunglasses. Later, when Father Kent is sequestered in the Mansion, they had the opportunity to show a different side to the character with a black chinoiserie-style silk lounge robe worn over cream silk pajamas with a red knit beanie.

Envisioning Father Kent as a man older than Wilson, hair designer Jeri Baker dyed the actor’s blond hair gray.

“Father Kent isn’t your average, everyday-type priest,” remarks Kurland.

For Bruce, Danny DeVito’s wildly eccentric but curmudgeonly academic, Kurland crafted a ’40s-style tweed wool suit with a trench-style raincoat, and Baker delivered a sparse but active comb-over using well placed hair extensions and glue for comic effect.

Even with dozens of ghosts donning period-appropriate costumes, the biggest challenge for Kurland and his team of artisans would be transforming Jamie Lee Curtis into Madame Leota, the character everyone who has gone on the ride remembers as the talking face in the crystal ball.

Every stitch of Madame Leota’s elaborate headdress, dress and robe would be rendered by Kurland’s team of pattern cutters, fitters, fabric dyers and agers, milliners, tailor, leather workers, and specialized seamstresses who executed her ensemble.

Recalls Curtis, “The costumes really tell the story in many ways. When they showed me the drawings of the costumes, I went, ‘Oh!’ I’ve had costumes built for me, but I’ve never had a costume built for me the way Jeffrey built them for me for Madame Leota. The minute I saw the Russian influences and the depth of the detail and the beading and these beautiful head pieces, that informed everything, so right away I knew she wasn’t somebody who was raised in the Valley. She was a woman clearly raised somewhere other than America, and so that helped a lot. The way the costumes make you stand, that alone changes

everything—changes the way you breathe, changes the way that you perform certainly, and so they really informed everything.”

While visual effects would build out the film’s landscape, assist in realizing the ghostly realm and heighten the spectral glow of the apparitions, the filmmakers wanted to use practical special effects rather than CGI ghosts as much as possible, especially since there would be so much interaction between the living characters and the spirits onscreen. As a result, nearly 50 actors were used to portray the Mansion’s ghosts.

Academy Award®-winning makeup designer Joel Harlow, who handled the special effects makeup for such theme park attractions-turned-movies as “Jungle Cruise” and the “Pirates of the Caribbean” franchise and has actually consulted on projects for Disney’s theme parks division, was enlisted to design seven of the film’s ghosts based upon the most memorable of the ride’s characters: the three Hitchhiking Ghosts (Ezra, Phineas and Gus), the Bride, the Hatchet Ghost, the Mummy and the Hatbox Ghost. All but the latter featured actors who spent a minimum of four hours in hair and makeup for their transformations. The Hatbox Ghost was a digital rendering, with a performer donning a motion capture suit underneath the character’s signature top hat, overcoat and cane. Jared Leto then recorded the Hatbox Ghost’s dialogue during post production.

Harlow already knew the characters very well from the Disneyland attraction but was eager to gather additional intel from the Disney World ride in Orlando.

He says, “I was fortunate enough to walk through the Haunted Mansion ride before the park opened. With all the lights on, I could see the ghost effects up close and how they functioned.”

Harlow’s goal was to adapt the attractions’ ghosts to a real-world environment, using makeup and prosthetics, focusing not only on the face and head but also the full body.

“There’s a lot to consider when you’ve got an actor playing against one of the ghost characters who is in full prosthetics. The look mustn’t be too jarring for the camera or the actor. They both now live in the same reality, so I really had to think about that extra layer of realism. Is the skin texture there? Are the features too exaggerated? It was important to bring our famed ghosts into the real world even though they’re rooted in a spirit world.”

Harlow and his team integrated a fluorescent pigment into the silicone prosthetics so that when the ghost actors worked under the set lighting, they would glow with a little spectral magic. The visual effects team worked in concert with Harlow to fine-tune the luminescent elements as needed.

Harlow and Simien quickly developed an easy shorthand rooted in their love of the ride.

“Working with Justin is so easy and so collaborative,” states Harlow. “We’re both fans of the ride, and so when you meet a like-minded director, it’s easy to communicate even if it’s just one word. Justin has an appreciation for the ride, which translates into an appreciation for what we’re doing, and that makes you want to work harder.”

The actors portraying the other ghosts—including Lady Blue, Ming Empress, Medieval King and Queen, African Warrior and Old Granny—along with the living characters, were left in the capable hands of makeup department head Kimberly Jones (“Ms. Marvel”) and hair department head Jeri Baker (“Dopesick”) and their respective teams.

ABOUT THE CAST

LAKEITH STANFIELD (Ben) stars as Darius in FX’s hit series “Atlanta.” He executive produced and starred in Apple TV+’s “The Changeling,” set to release some time in 2023. Stanfield was nominated for a 2020 Oscar® for best supporting actor for his role as Bill O’Neill in Warner Bros.’ “Judas and the Black Messiah.” He followed this with Netflix’s critically acclaimed film “The Harder They Fall.” Stanfield has appeared in many films, including “Knives Out,” opposite Daniel Craig; “Uncut Gems,” opposite Adam Sandler; Jordan Peele’s “Get Out”; “The Photograph,” opposite Issa Rae; “Straight Outta Compton,” as Snoop Dogg; “The Girl in the Spider’s Web”; “Miles Ahead”; “Snowden”; “Crown Heights,” which won the Audience Award at Sundance in 2017; and “Selma.” He was nominated for a 2019 Critic’s Choice Award for his starring role in Annapurna’s and Boots Riley’s “Sorry to Bother You.” Stanfield’s breakout role was acting and rapping in both the short and feature-length versions of the film “Short Term 12,” for which he was nominated for best supporting actor at the 2013 Independent Spirit Awards. On the small screen he has also starred opposite Gina Rodriguez in “Someone Great”; starred as L in Netflix’s “Death Note”; and was seen in “War Machine,” opposite Brad Pitt. He is also an avid musician and will be releasing new music later this year.

Emmy® and GRAMMY® Award winner **TIFFANY HADDISH (Harriet)** has established herself as one of the most sought-after comedic actresses and performers worldwide. Haddish returns this month as Detective Danner in the second season of AppleTV+’s critically acclaimed murder mystery series “The Afterparty.” She also stars in the upcoming film “Back on the Strip” and MGM’s “Landscape with Invisible

Hand,” an adaptation of M.T. Anderson’s futuristic sci-fi novel, which premiered at Sundance in January 2023. Both films will be released in theaters on August 18. She recently starred in Lionsgate’s “The Unbearable Weight of Massive Talent,” opposite Nicolas Cage, and Universal’s “Easter Sunday,” as well as voicing Tuca in Adult Swim’s “Tuca & Bertie” and voicing Aisha in Hulu’s “Solar Opposites.”

Other recent projects include starring opposite Oscar Isaac in the critically acclaimed Paul Schrader film “The Card Counter”; “On the Count of Three,” alongside Jerrod Carmichael; and Netflix’s critically acclaimed “Bad Trip,” starring alongside Eric André and Lil Rel Howery. Projects in development include “Down Undercover,” opposite Chris Hemsworth; “Mystery Girl”; “Homecoming Queen”; and “The Untitled Flo Jo Biopic.”

Haddish is perhaps best known for her breakout role in the smash comedy “Girls Trip,” where she starred as the scene-stealing Dina alongside Jada Pinkett Smith, Queen Latifah and Regina Hall. Her other film and television work includes roles in “Here Today,” “Like a Boss,” “The Kitchen,” “Between Two Ferns: The Movie,” “The SpongeBob Movie: Sponge on the Run,” “The Secret Life of Pets 2,” “The Lego Movie 2: The Second Part,” “The Angry Birds Movie 2,” “Night School,” “Nobody’s Fool,” “The Oath,” “Self-Made: Inspired by the Life of Madam C.J. Walker,” “The Last O.G.” and “The Carmichael Show.” Along with hosting both “Kids Say the Darndest Things” and TBS’s “Friday Night Vibes,” Haddish also served as host and executive producer of the Emmy®-nominated Netflix stand-up comedy series “Tiffany Haddish Presents: They Ready.” The series of half-hour comedy specials featuring her friends and longtime comedic collaborators ran for two seasons.

Her Emmy®-nominated and GRAMMY®-winning comedy special “Tiffany Haddish: Black Mitzvah,” debuted on Netflix in December 2019. Haddish became the second Black woman ever to win a GRAMMY® for outstanding comedy album and the first since Whoopi Goldberg won in 1986. Her first stand-up special, “Tiffany Haddish: She Ready! From the Hood to Hollywood,” was released on Showtime in August 2017. Just three months after the special’s release, Haddish made history by becoming the first Black female stand-up comedian to host “Saturday Night Live,” which earned her the 2018 Emmy® Award for outstanding guest actress in a comedy series. In June 2018 Haddish took the reins as the host of the MTV Movie and TV Awards, a role that earned her critical acclaim and MTV a significant ratings boost.

Haddish’s first book, a memoir called “The Last Black Unicorn,” was released in 2018. The book made the New York Times Best Sellers List, and the companion audiobook, narrated by Haddish, was nominated for a 2019 GRAMMY® Award for spoken word album. In 2022 Haddish released her debut picture book, “Layla, the Last Black Unicorn.”

Haddish's journey and life experiences have inspired her comedy and sense of humor both on and off the stage. She has been very candid about her experiences growing up in foster care in South Central Los Angeles. Her excessive talking and imaginary friends prompted her flustered social worker to steer her into stand-up comedy. She enrolled in the Laugh Factory's Comedy Camp, a place for at-risk and underprivileged children to transform negative energy into something positive. The experience was just the beginning of her comedy career. Haddish recently founded The She Ready Foundation to help and support foster kids in need. In 2021 The She Ready Foundation launched an internship program with Ready to Succeed for foster youth in the SoCal area.

She currently lives in Los Angeles.

OWEN WILSON (Father Kent) is one of contemporary cinema's most successful actors, having earned great acclaim for his memorable turns in mainstream and independent films.

Wilson will next be seen in the much-anticipated second season of the critically acclaimed hit series "Loki" for Disney+, in which he plays Mobius, a Time Variance Authority (TVA) agent, opposite Tom Hiddleston, who reprises his role as the God of Mischief.

Wilson recently starred in "Paint" as Carl Nargle, a beloved veteran painter who teaches the craft on a local public television show. Wilson also served as executive producer on the independent comedy for IFC, written and directed by Brit McAdams. The film also features Michaela Watkins, Wendi McLendon-Covey and Stephen Root, with Peter Brant and Sam Maydew as producers.

Wilson starred in 2022's "Secret Headquarters," a high-concept family action movie produced by Jerry Bruckheimer for Paramount+. Wilson starred opposite Jennifer Lopez in Universal's romantic comedy "Marry Me," based on the graphic novel by Bobby Crosby; in Wes Anderson's film "The French Dispatch," which premiered at the Cannes Film Festival in July 2021; and opposite Salma Hayek in Mike Cahill's sci-fi romance "Bliss," which premiered on Amazon Prime in February 2021.

In 2017 Wilson starred in an adaptation of R.J. Palacio's novel "Wonder," alongside Julia Roberts and Jacob Tremblay. He was also featured in Warner Bros.' and Lawrence Sher's "Father Figures," alongside Ed Helms, Christopher Walken, J.K. Simmons and Glenn Close. Wilson appeared in the American comedy film "Lost in London," written by, directed by and starring Woody Harrelson. The film was shot and screened live in real time in select theaters across the world in January 2017.

Wilson's string of box-office successes also includes "Little Fockers," the third installment of the blockbuster "Fockers" series, opposite Ben Stiller and Robert De Niro; "Marley & Me," with Jennifer Aniston, based on the popular memoir by John Grogan; the "Night at the Museum" franchise opposite Robin Williams and Ben Stiller; the smash-hit comedy "Wedding Crashers," opposite Vince Vaughn; the romantic comedy "You, Me and Dupree"; and Disney's "Cars," "Cars 2" and "Cars 3," as the voice of Lightning McQueen.

Wilson has collaborated with director Wes Anderson eight times, including Academy Award®-nominated "The Grand Budapest Hotel"; "The Darjeeling Limited"; "The Life Aquatic with Steve Zissou," co-starring Bill Murray and Anjelica Huston; "The Royal Tenenbaums," for which he and Anderson were nominated for an Academy Award and a BAFTA Award for best original screenplay; "Rushmore," which Wilson co-wrote and co-executive produced; and Anderson's directorial debut, "Bottle Rocket," which Wilson starred in and co-wrote. Wilson also lent his voice to Anderson's Academy Award-nominated animated feature "Fantastic Mr. Fox."

In 2011 he starred in Woody Allen's Academy Award®-nominated feature "Midnight in Paris," alongside Rachel McAdams and Marion Cotillard. Wilson's performance as screenwriter and aspiring novelist Gil Pender garnered him a Golden Globe® nomination in the category of best actor in a motion picture musical or comedy.

Wilson's additional acting credits include "Masterminds," "No Escape," "She's Funny That Way," Paul Thomas Anderson's "Inherent Vice," "The Internship," "The Big Year," "Hall Pass," "How Do You Know," "Night at the Museum," "Wedding Crashers," "Starsky & Hutch," "Shanghai Knights," "I Spy," "Behind Enemy Lines," "Zoolander" I & II, "Meet the Parents," "Anaconda" and "The Cable Guy."

ROSARIO DAWSON (Gabbie) has starred in a range of films including "Unforgettable," "Top Five," "Trance," "Unstoppable," "Rent," "The 25th Hour," "Men in Black II," "Kids" and the "Sin City" franchise. She is the voice of Barbara Gordon/Batgirl in "The Lego Batman Movie" and voices Wonder Woman in several DC animated films. For her performance in "Seven Pounds," Dawson won the best actress in a motion picture award at the 2009 NAACP Image Awards. She also starred in "Zombieland: Double Tap," opposite Emma Stone, Woody Harrelson, Jesse Eisenberg and Zoey Deutch. On the small screen, Dawson starred as Allegra Dill in "Briarpatch," as Alma Ortega in HBO Max's "DMZ," as Jane Ramos in "Jane the Virgin" and as Claire Temple in the Netflix adaptations of the Marvel comic book series "Daredevil," "Luke Cage," "Iron Fist," "Jessica Jones" and "The Defenders." Her TV project for Hulu, "Dopesick," earned critical acclaim with 14 Emmy® nominations, winning two Emmys. Most recently she starred in the latest installment of the fan-favorite franchise "Clerks III," as beloved character Becky Scott, which was

released this past September to rave reviews. She has also recently co-produced and co-starred in the scripted series “Normal Ain’t Normal,” which also started streaming this past fall.

Dawson can be seen next month reprising her role in the beloved “Star Wars” franchise as Ahsoka Tano in Disney+’s “Ahsoka,” the highly anticipated spin-off series of “The Mandalorian.”

Aside from her acting credits, Dawson has produced several passion projects, such as Talia Lugacy’s “Descent,” “This Is Not a War Film” and “The Need to Grow,” which highlights innovators healing our broken food systems and the need for soil regeneration to capture carbon and reverse climate change. Dawson was a co-host, editor and producer of “The Assembly” for Free Speech television on the subjects of hate, protest and the future featuring scholars, activists and artists in 2018. Recently, Dawson directed her first short film, “Boundless,” for the Power/On Series as part of the Straight Up Films anthology to encourage girls in S.T.E.A.M. in partnership with YouTube and Google.

In 2013 Dawson founded Studio One Eighty Nine (Studio 189) with Abrima Erwiah, a fashion and media lifestyle brand made in Africa that produces African and African-inspired content and clothing. Studio 189 was recently the recipient of the prestigious CFDA Lexus Sustainable Fashion Initiative prize and of various other awards, including the Martin Luther King Jr. Social Justice Award from UPenn in 2015, the MOCADA Social Justice Award in 2016, the Design Miami Visionary Award in 2017 and the Filming on Italy Social Justice Award in 2018.

Dawson is an activist lending her time to a range of influential organizations, most notably Voto Latino, which she co-founded in 2004 to help empower Latino millennials to vote and influence change in government. Dawson is an active board member of V-Day, The Lower East Side Girls Club, Operation USA and the Environmental Media Association. She was also honored with the President’s Volunteer Service Award for her valuable contributions to the community.

DANNY DEVITO (Bruce Davis) is one of the entertainment industry’s most versatile players, excelling as actor, producer and director.

His award-winning performance as Louie De Palma on the television show “Taxi” was what propelled DeVito to national prominence. He won both an Emmy® and a Golden Globe®. In a 1999 readers’ poll conducted by TV Guide, DeVito’s Louie De Palma was voted number one among “TV’s Fifty Greatest Characters Ever.”

It was most recently announced that he will be returning to Broadway in Fall 2023 in a brand-new play at the Roundabout Theatre called “I Need That,” written by American playwright Theresa Rebeck specifically for DeVito and his daughter Lucy, who will be making her Broadway debut. DeVito made his Broadway debut in 2017 in Arthur Miller’s “The Price” in the role of Gregory Solomon, earning him a Tony Award® nomination. He won a Drama Desk Award, an Outer Critics Circle Award and the Broadway.com Audience Choice Award for the role.

On television he can currently be seen in Mel Brooks’ “History of the World: Part II.” He was last seen returning as Frank Reynolds in the 15th season of FX’s acclaimed cult comedy “It’s Always Sunny in Philadelphia”; renewed in 2020 for seasons 15-18, it has become the longest-running scripted comedy in television history. DeVito recently completed filming season 16. He was also recently seen in a guest role in the first season of Netflix’ “The Kominsky Method.”

He will next be seen in “Poolman,” Chris Pine’s directorial debut. Upcoming films in development include “Triplets” and “Sniff.” He was last seen in the Harry Haft biopic “The Survivor,” directed by Barry Levinson, on which he also served as executive producer. In 2019 DeVito starred in the highly successful sequel “Jumanji: The Next Level” and reunited with Tim Burton for Disney’s “Dumbo.”

DeVito is the principal of Jersey Film’s 2nd Avenue, a successor company of Jersey Films. The first season of its animated comedy “Little Demon” was picked up by FX in 2022, and included characters voiced by DeVito, daughter and actor Lucy DeVito, and Aubrey Plaza, with Dan Harmon executive producing. In film, the company most recently optioned the screen rights to “Toms River: A Story of Science and Salvation,” the Pulitzer Prize-winning book by Dan Fagin.

DeVito was last heard voicing the character Bob for Walt Disney Pictures’ “The One and Only Ivan,” released in 2020. In 2018 he was heard voicing Dorgle in Warner Bros.’ animated “Smallfoot.” Other voiced characters include the Lorax in Universal Pictures’ animated feature “The Lorax,” based on the book of the same name by Dr. Seuss. His voice was also heard in the German, Russian, Spanish and Italian versions of the film.

In 2016 he was seen in Sony Classics’ “The Comedian,” with Robert De Niro and Leslie Mann, directed by Taylor Hackford. DeVito directed, starred in and co-produced the short film “Curmudgeons,” which premiered at the 2016 Tribeca Film Festival and was later seen at the 2016 Seattle Film Festival and 2016 London Film Festival. The same year DeVito also co-starred in Todd Solondz’s dark comedy “Wiener-Dog.”

In 2012 DeVito and Richard Griffiths received rave reviews in the London stage revival of Neil Simon's comedy "The Sunshine Boys." The following year DeVito reprised his critically acclaimed role together with former "Taxi" co-star Judd Hirsch in Los Angeles.

In 2015 DeVito was executive producer on the biographical documentary "Harold and Lillian: A Hollywood Love Story." In 2014 he co-produced Universal Pictures' crime drama "A Walk Among the Tombstones" and starred in "All the Wilderness." In 2012 DeVito starred in Sebastian Gutierrez's black-and-white crime drama "Hotel Noir."

Throughout his career, DeVito has directed more than 25 projects, including "Matilda," "Death to Smoochy," "The War of the Roses," "Hoffa," "Throw Momma from the Train," "The Ratings Game" and numerous short films, TV movies and episodes of television series, including "Taxi."

Jersey Films has produced over 20 motion pictures, including "Freedom Writers," "Be Cool," "Garden State," "Along Came Polly," "Man on the Moon," "Pulp Fiction," "Out of Sight," "Get Shorty," "Hoffa," "Matilda," "Living Out Loud" and "Erin Brockovich," which was nominated for an Academy Award®.

Apart from his work with Jersey Films, DeVito has starred in such films as "The War of the Roses," "Junior," "Batman Returns," "Twins," "Romancing the Stone," "Jewel of the Nile," "Ruthless People," "Throw Momma From the Train," "Tin Men," "Anything Else," "Big Fish," "Renaissance Man," "The Big Kahuna" and "Heist." He also starred in "The Good Night," "Deck the Halls," "Relative Strangers," "The OH in Ohio," "Be Cool" and "Even Money."

DeVito attended Our Lady of Mt. Carmel grammar school and Oratory Prep School in Summit, N.J., but appeared in only one school play, as St. Francis of Assisi. After graduation he pursued several odd jobs, always with the idea of acting in the back of his mind. He finally entered the American Academy of Dramatic Arts in New York. "They had fencing and a speech class," he said mockingly, "so you don't talk funny." Unable to get work, DeVito bought a round-trip ticket and headed to Hollywood. After years of unemployment, he returned to New York. He called an old friend and former American Academy professor who, coincidentally, had been seeking him out for a starring role in one of three one-act plays presented together under the title of "The Man with the Flower in His Mouth." Soon DeVito was into big money (\$60 a week), and other stage performances followed. Among his credits were "Down the Morning Line," "The Line of Least Existence," "The Shrinking Bride" and "One Flew Over the Cuckoo's Nest."

In 1975, under a grant from the American Film Institute, DeVito and his wife, actress Rhea Perlman, wrote and produced "Minestrone," which has been shown twice at the Cannes Film Festival and has

been translated into five languages. Later they wrote and produced a 16-millimeter black-and-white short subject, “The Sound Sleeper,” which won first prize at the Brooklyn Arts and Cultural Association competition.

In 2018 the mayor of Asbury Park, N.J.—the town in which DeVito was raised—declared November 17 (DeVito’s birthday) as “Danny DeVito Day” in the city of Asbury Park, in perpetuity.

DeVito carries his success well. Never forgetting that there were more difficult times, he maintains a healthy sense of perspective. As “Taxi” character Louie De Palma, would say, “If you don’t do good today, you’ll be eatin’ dirt tomorrow.”

DANIEL LEVY (Vic) is a multi-hyphenate Emmy® Award–winning showrunner, writer, actor, director and producer who has built his career telling vibrant and comedic stories, establishing himself as a Hollywood mainstay.

Levy recently launched his new film and television production company, Not a Real Production Company, which debuted its first series, “The Big Brunch,” on HBO Max in November 2022. Levy not only created the series but also hosts and serves as a judge alongside chef Sohla El-Waylly and restaurateur Will Guidara. Additionally, the company has several projects in various stages of development including an adult animated comedy, “Standing By,” for Hulu, which he co-created with Ally Pankiw. Levy is currently in post-production on his directorial debut, “Good Grief,” an original film at Netflix, which he wrote, produced and stars in. The company recently began its new overall television deal with Netflix, where it also has a first-look feature film deal.

Up next, Levy will be joining the season 4 cast of Netflix’s acclaimed dramedy “Sex Education” and HBO Max’s upcoming series “The Idol.” Recently, Levy appeared in Hulu’s holiday rom-com “Happiest Season” and starred in HBO’s “Coastal Elite.” Levy made his hosting debut on “Saturday Night Live” in February 2021.

Levy is best known for his work on one of the most beloved shows on television, “Schitt’s Creek,” which he co-created with his father, Eugene Levy. The series received nine Emmy® wins for its sixth and final season, breaking major records to become the most awarded comedy series in a single year, the first comedy or drama series to sweep all four acting categories, and receiving the most wins for a comedy series in its final season.

JAMIE LEE CURTIS (Madame Leota) has enjoyed a long and distinguished career as an actress, hitting new heights this past year with her performance in the film “Everything Everywhere All at Once,” for which she won the Academy Award® and SAG Award for best supporting actress of 2022 and was nominated for Golden Globe® and Independent Spirit Awards. The film captured a total of seven Academy Awards®, including best picture.

Previously she demonstrated her versatility in such acclaimed films as the blockbuster “True Lies,” for which she won a Golden Globe® Award; “Trading Places,” for which she earned a BAFTA; “A Fish Called Wanda,” for which she received BAFTA and Golden Globe nominations; and the Disney feature film “Freaky Friday,” for which she received a Golden Globe nomination. In 2021 Curtis received the Golden Lion for Lifetime Achievement at the Venice Film Festival.

Her film debut as Laurie Strode in John Carpenter’s 1978 horror classic “Halloween” brought her to the attention of audiences worldwide. Forty years later, in 2018, Curtis reprised that signature role in David Gordon Green’s record-breaking smash hit, also titled “Halloween,” produced by horror guru Jason Blum. Its opening weekend was the biggest debut ever for any movie in any genre featuring a female lead character over 55 years of age. A follow-up, “Halloween Kills,” was released in October 2021, and the final installment of the trilogy, “Halloween Ends,” was released last October.

In 2019 Curtis was one of the stars of the glittering ensemble cast of the smash hit “Knives Out.” In 2021 she filmed the big-screen adaptation of the hugely popular video game “Borderlands,” alongside Cate Blanchett and Kevin Hart.

Curtis’ additional film credits include “You Again” with Sigourney Weaver, Kristen Bell and Betty White; “Beverly Hills Chihuahua”; “Christmas with the Kranks” opposite Tim Allen; “The Tailor of Panama” along with Pierce Brosnan and Geoffrey Rush; “Blue Steel”; “My Girl”; and “My Girl 2” among many others.

Curtis’ television highlights include two seasons of the Ryan Murphy–created series “Scream Queens,” for which she received a Golden Globe® nomination; the acclaimed sitcom “Anything But Love,” co-starring Richard Lewis, for which she earned a Golden Globe and People’s Choice Award; TNT’s adaptation of the Wendy Wasserstein play “The Heidi Chronicles,” for which she earned a Golden Globe nomination; and the CBS television film “Nicholas’ Gift,” for which she was nominated for an Emmy® Award.

In 2019 Curtis formed Comet Pictures, a film, television and podcast production company that has a first-look deal with Blumhouse. Comet’s projects in the works include “Scarpetta,” a series based on Patricia Cornwell’s best-selling novels about forensic pathologist Kay Scarpetta, and “Mother Nature,” an eco-horror film that Curtis will direct and co-wrote with Russell Goldman, based on the graphic novel written

by Curtis and Goldman and illustrated by Karl Stevens, which will be published July 18. Curtis is also the founder and CEO of My Hand In Yours (myhandinyours.com), a charitable organization that offers comfort and celebration items with 100% of every sale donated directly to Children's Hospital Los Angeles, with which Curtis has been associated for over 25 years. Curtis is also a New York Times best-selling children's book author, having written 13 books.

JARED LETO (Crump/Hatbox) is an actor, musician, director and entrepreneur.

His two decades of work as an actor have encompassed a host of intense and transformative performances. Leto's performance as AIDS patient Rayon in Jean-Marc Vallée's "Dallas Buyers Club," opposite Matthew McConaughey, earned him best supporting actor honors from several critics' organizations. He was named best supporting actor by the New York Film Critics Association, Los Angeles Film Critics Association and Broadcast Film Critics Association. He gained his first nominations for an Academy Award®, Golden Globe® and Screen Actors Guild Award® for the role, winning all of them.

Leto most recently starred alongside Anne Hathaway in "WeCrashed," a limited series for AppleTV+ that depicts the rise and fall of WeWork; Leto also executive produced the project. Prior to this, he starred in the horror action adventure "Morbius," after captivating fans and critics alike with his transformational performance in Ridley Scott's "House of Gucci," starring alongside Lady Gaga, Adam Driver and Al Pacino.

His performance in John Lee Hancock's film "The Little Things" earned him nominations for his outstanding performance in a supporting role from both the Screen Actors Guild and the HFPA Golden Globes®.

Leto's other performances have included his portrayals in Darren Aronofsky's "Requiem for a Dream," alongside Ellen Burstyn, Jennifer Connelly, and Marlon Wayans; Steve James' "Prefontaine," as real-life athlete Steve Prefontaine; David Fincher's "Fight Club," with Brad Pitt and Edward Norton, and "Panic Room," with Jodie Foster and Forest Whitaker; Mary Harron's "American Psycho," opposite Christian Bale; Andrew Niccol's "Lord of War," alongside Nicolas Cage and Ethan Hawke; Oliver Stone's "Alexander," opposite Colin Farrell; Todd Robinson's "Lonely Hearts," alongside Salma Hayek; James Mangold's "Girl, Interrupted," with Winona Ryder and Academy Award® winner Angelina Jolie; Terrence Malick's "The Thin Red Line"; Jaco Van Dormael's "Mr. Nobody," opposite Sarah Polley, Rhys Ifans and Diane Kruger; Warner Bros.' action film "Suicide Squad" alongside Will Smith, Margot Robbie and Cara Delevingne; and Denis Villeneuve's "Blade Runner 2049" with Harrison Ford and Ryan Gosling.

Leto was honored with a Gotham Independent Film Award for his documentary feature “Artifact,” which he produced with Emma Ludbrook; “Artifact” was voted the Gotham’s Audience Award. The movie also won the People’s Choice Award for documentaries at the 2012 Toronto International Film Festival. After the success of “Artifact,” Leto directed another documentary, “A Day in the Life of America.” He set up crews in all 50 states, the District of Columbia and Puerto Rico to capture a day in the life of the country. Enlisting the help of the public, Leto created an expansive portrait of the U.S.A. over a 24-hour time frame. The documentary premiered at the 2019 Tribeca Film Festival.

Leto has also directed several award-winning music videos for the multi-platinum-selling rock band Thirty Seconds to Mars. He is the lead vocalist, guitarist and songwriter for the band, which comprises him and his brother Shannon Leto.

Thirty Seconds to Mars has released five studio records, including 2018’s “America,” with their sixth, “It’s the End of the World But It’s a Beautiful Day,” scheduled for release on September 15. Among their radio hits have been the songs “Walk on Water,” “This Is War,” “Kings and Queens” and “The Kill.” The band has circled the globe in sold-out shows, playing over 300 shows in nearly 60 countries on six continents to three million people, thereby breaking the Guinness World Record for the longest-ever concert tour by a rock band. Thirty Seconds to Mars has sold over 10 million albums worldwide and their music videos have received more than 350 million views on YouTube. The group has received numerous awards worldwide, including over a dozen MTV Awards; a Billboard Music Award; and honors from NME, Kerrang! and Fuse.

Leto has worked with Gucci on several campaigns, most recently the NorthFace x Gucci collaboration and the Gucci Guilty fragrance campaign alongside Lana Del Rey.

ABOUT THE FILMMAKERS

JUSTIN SIMIEN (Director) is an award-winning writer, director and producer. In 2014 he made his feature film directorial debut with the critically acclaimed “Dear White People,” which premiered at the Sundance Film Festival. The film won the Special Jury Award for Breakthrough Talent and was picked up by Lionsgate/Roadside Attractions.

After the theatrical release of “Dear White People,” Simien then adapted the film into a critically acclaimed Netflix series of the same name. Simien served as the show’s head writer and directed several episodes throughout its four-season run. Both the film and the series follow the lives of a group of black

college students attending a predominantly white and fictionalized Ivy League school and tackle issues of racial tensions, identity, gender, sexuality and class in the modern era.

Simien returned to Sundance in 2020 with the world premiere of his second feature film, “Bad Hair.” Hulu acquired the horror satire, which drove a record number of subscriber sign-ups for the streamer during its “Hulu-ween” rollout.

Next, Simien will direct and executive produce the historical docuseries “Hollywood Black” for MGM+. Based on the book by historian Donald Bogle, this four-part docuseries tells the epic story of the actors, writers, directors and producers who fought for their place on the page, behind the camera, on the screen and in the credits. It is a definitive chronicle of a century of the Black experience in Hollywood and a powerful reexamination of a quintessentially American story—in brilliant color.

Simien is currently executive producing a slate of TV projects through his production company, Culture Machine, and recently began an overall deal with Paramount TV. Under the deal, Simien and his Culture Machine banner will develop premium television series for the studio for broadcast, cable and streaming platforms.

KATIE DIPPOLD (Writer) was a writer on “Parks and Recreation” for several seasons before she sold her spec feature “The Heat” (directed by Paul Feig with Sandra Bullock and Melissa McCarthy starring). “The Heat” won an American Comedy Award for best comedy screenplay and a People’s Choice Award for favorite comedic movie. Dippold also wrote “Snatched” for 20th Century Fox, starring Amy Schumer and Goldie Hawn. She also co-wrote “Ghostbusters,” a reboot of the classic 1980s films of the same name, alongside the film’s director Paul Feig. The film starred Melissa McCarthy, Kristen Wiig, Kate McKinnon, Leslie Jones and Chris Hemsworth, and was released by Sony in 2016. Dippold started out as a journalism major at Rutgers University before becoming a writer/performer at UCB in New York. She moved to Los Angeles for her first writing job at “MADTV.”

DAN LIN (Producer) is the founder and CEO of Rideback, the entertainment company known for producing tentpole live-action and animated content for global audiences. Since forming his company in 2008, Lin has produced films that have grossed over \$5 billion in worldwide box office.

Lin’s expertise is in creating cultural events such as the “LEGO Movie” franchise, Stephen King’s “It” horror films, and the mystery thriller “Sherlock Holmes” film franchise. Lin recently produced “Easter Sunday” for Amblin Partners, starring comedian Jo Koy, and is currently in production on the live-action

remake of “Lilo & Stitch” for Disney. Lin also produced the live-action remake “Aladdin” for Disney, which earned more than \$1 billion in worldwide box office, and the awards contender “The Two Popes” for Netflix, which earned three Oscar® and four Golden Globe® nominations.

In television Lin produces the CW’s number one series, “Walker,” starring Jared Padalecki, for CBS Studios, and its prequel, “Walker: Independence.” Lin is also in production on the live-action remake of “Avatar: The Last Airbender” for Netflix and “Interior Chinatown” for Hulu, based on the acclaimed Charles Yu novel of the same name.

As part of a new generation of producers seeking more inclusion in the entertainment industry, Lin launched Rideback Rise, a new 501c3 nonprofit content accelerator to support BIPOC writers, filmmakers and creative entrepreneurs in creating mainstream entertainment to foster greater racial equity. Rise is supported by leading philanthropic organizations, including the Ford Foundation, MacArthur Foundation, Doris Duke Foundation, the Zelnick Belzberg Charitable Trust and the UTA Foundation. Lin previously established the Rideback TV Incubator, in partnership with MRC, to financially and creatively support TV writers from diverse backgrounds to create their own series for cable or streaming, and the Rideback/Thinking Hat Campfire, a writer program in partnership with CBS Studios that introduced experienced creative voices to broadcast television.

Lin additionally founded Rideback Ranch, a creative campus located in L.A.’s Historic Filipinotown district. The Ranch serves as a community in service of creativity, connecting world-class writers and creators and providing space, networking, programming and other forms of support. In addition to housing Rideback, the Ranch is home to industry-leading companies such as David Ayer’s Cedar Park Entertainment, Janelle Monae’s Wondaland, Korean production company Bound and Animal Logic Entertainment.

Prior to founding Rideback, Lin served as senior vice president of production for Warner Bros. Pictures. During his eight-year tenure at the studio, from 1999 to 2007, he oversaw the development and production of major motion pictures such as Martin Scorsese’s Oscar®-winning drama “The Departed.”

Lin serves on the board of directors for several nonprofit organizations, including the Evolve Entertainment Fund, the Good Shepherd Center for Homeless Women and Children, and the I Dream of Fish Foundation. He also serves on the (PGA) Producers Guild of America’s national board of directors. In 2022 Lin received the inaugural Vance Van Petten Entrepreneurial Spirit Award from the PGA.

JONATHAN EIRICH (Producer) is president of film for Rideback, the film and television company known for producing tentpole live-action and animated content for global audiences.

Eirich is a BAFTA- and Golden Globe®-nominated producer who has overseen production for live-action films such as Disney's billion-dollar box-office hit "Aladdin," directed by Guy Ritchie; Netflix's "Death Note," directed by Adam Wingard; and the Netflix three-time Oscar®-nominated film "The Two Popes," directed by the Oscar-nominated Fernando Meirelles. In 2019 "Aladdin" became the second-highest-grossing live-action musical film of all time. Eirich also produced the Amblin comedy "Easter Sunday," which released theatrically in August 2022 as the first-ever Hollywood film with an all-Filipino cast. Jay Chandrasekhar directed the film as a starring vehicle for Jo Koy, one of the top touring comedians in the world. Currently Eirich is producing another Disney live-action tentpole film, "Lilo & Stitch," which recently began production with Oscar nominee Dean Fleischer Camp directing and a cast that includes Zach Galifianakis, Courtney B. Vance, Sydney Agudong, Tia Carrere, Amy Hill, Billy Magnussen and newcomer Maia Kealoha.

Before joining the Rideback team in 2015, Eirich spent nine years as a development and production executive at DreamWorks Studios, most recently as senior vice president, where he oversaw the Steven Spielberg-directed and Oscar®-nominated "Bridge of Spies." Some of his previous films at the studio include "Need for Speed," "Transformers 2," "I Am Number Four" and 2011's Oscar-nominated "The Help."

Prior to becoming a senior executive at the studio, Eirich was the creative assistant to chairman Stacey Snider during her transition from Universal Pictures to DreamWorks in 2006, after spending a year at Creative Artists Agency. His first jobs in the industry included an internship at Gold Circle Films during the production of "My Big Fat Greek Wedding" and working as a production assistant on the initial episodes of the hit TV series "Queer Eye for the Straight Guy." Eirich attended Harvard University, where he majored in history and literature and graduated magna cum laude in 2003. Eirich currently sits on the board of the nonprofit group Harvardwood and is an active volunteer and mentor for the GEI (Group Effort Initiative) Mentorship Program as well as for the Evolve Entertainment Fund, created by the Los Angeles Mayoral Office.

NICK REYNOLDS (Executive Producer) is the vice president of film for Rideback, the film and television company known for producing tentpole live-action and animated content for global audiences, with more than \$5 billion in global box office to date. In his role at Rideback, Reynolds is responsible for identifying and developing original and IP-based films across a range of genres, while adhering to a company ethos aimed at supporting the next generation.

Reynolds executive produced the Amblin/Universal comedy “Easter Sunday,” starring Jo Koy, Tiffany Haddish and Jimmy O. Yang. “Easter Sunday” was directed by Jay Chandrasekhar (“Super Troopers”) and released theatrically in August 2022. Reynolds is also set to serve as executive producer on the upcoming reboot of “The Bodyguard,” which Rideback is developing and producing for Warner Bros.

Prior to joining Rideback in 2015, Reynolds worked with Rideback president of film Jonathan Eirich in development and production at DreamWorks Studios. Before that Reynolds served as assistant to the head of production at The Gotham Group, where he worked on the first film of “The Maze Runner” series.

Born and raised on the Upper West Side of Manhattan, Reynolds attended Trinity School and New York University, where he majored in art history.

TOM PEITZMAN (Executive Producer) has an impressive list of film credits as a producer, which spans over three decades in all areas of physical and visual effects production. Most recently he served as an executive producer on Disney’s Emmy®-winning “Chip & Dale’s: Rescue Rangers” for director Akiva Schaffer and on the box-office hit “The Lion King” for director Jon Favreau. He’s currently serving as executive producer on the studio’s upcoming live-action version of “Lilo & Stitch.”

As a visual effects producer and co-producer, Peitzman’s diverse roster of film credits includes Legendary’s 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 in Wonderland,” “Watchmen”; J.J. Abrams’ “Mission: Impossible III,” starring Cruise; “The Spiderwick Chronicles”; “Lemony Snicket’s A Series of Unfortunate Events,” starring Jim Carrey and Meryl Streep; and “Planet of the Apes,” starring Mark Wahlberg and directed by Burton.

Peitzman began his career in 1987, fresh out of film school, working as a production assistant. He 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.”

JEFFREY WALDRON (Director of Photography) is an award-winning cinematographer known for his diverse roster of credits in the documentary, film and television spaces.

Waldron previously worked with director Justin Simien on the Netflix series “Dear White People,” which premiered at SXSW, winning the Audience Award.

His feature film credits include director Nicole Holofcener’s “You Hurt My Feelings” starring Julia Louis-Dreyfus, which premiered at the Sundance Film Festival and saw a wide release from A24; the drama “The Dynamiter,” which premiered at the Berlin International Film Festival and garnered multiple Independent Spirit Award nominations including best cinematography; as well as “Transpecos,” which premiered at SXSW, winning the Audience Award.

With curiosity and compassion for unheard stories, Waldron has directed and photographed documentaries in Brazil, Rwanda, Thailand, Cambodia, India and New Zealand. Most notably, he served as co-director and director of photography on the critically acclaimed feature documentary “Ghost Fleet,” which premiered at the Toronto International Film Festival and was honored by multiple film festivals, receiving the John Schlesinger Award at the Palm Spring International Film Festival as well as an Emmy® Award nomination for best cinematography in a documentary.

His episodic work includes award-winning series for HBO, Apple TV+, Amazon, Netflix, and Hulu, including “A League of Their Own,” “The Morning Show,” “Little Fires Everywhere,” “Brockmire” and the HBO series “Mrs. Fletcher,” which premiered at the Toronto International Film Festival.

Waldron spent his formative years around the world, living in seven cities in four countries on three continents before graduating from high school and moving to Los Angeles to study cinematography. He currently lives in New York with his wife and two daughters.

DARREN GILFORD (Production Designer) began his career as an art director at Digital Domain before making the jump to feature films and commercials for such brands as Heineken, BMW, Chevrolet, Toyota, Ford, Zenith, Sony and Jaguar. He served many films as a conceptual illustrator, receiving his credit as production designer on “Idiocracy” for director Mike Judge. Since then he has served in that capacity on many high-profile films, including “Tron: Legacy” “Oblivion,” “Star Wars: Episode VII – The Force Awakens,” “Kingsman: The Golden Circle” and “The King’s Man.” His work on “Star Wars” was

recognized with a BAFTA nomination, and he received Art Directors Guild Award nominations for both “Star Wars” and “Tron: Legacy.” He is currently designing Disney’s upcoming “Tron: Ares.”

PHILLIP J. BARTELL, ACE (Editor), is a Los Angeles-based filmmaker who has edited several Sundance features, including 2015’s Emerging Voice winner “Dear White People” (Justin Simien), 2019’s “Bad Hair” (Simien) and the 2010 International Audience Awards winner “Undertow” (Javier Fuentes-León). He has worked as an editor with a variety of esteemed directors, including Susan Johnson (“To All the Boys I’ve Loved Before”), David Gordon Green (“There’s... Johnny”) and Catherine Hardwicke (“Miss You Already”).

In 2019 he directed the entire 10-episode second season of Facebook Watch’s “Skam Austin.” He has also directed two short films (“Crush” and “LTR,” both of which were distributed by Strand Releasing) and a feature film (“Eating Out 2”). He has co-written four installments in the successful “Eating Out” series and was a staff writer on Logo’s series “Rick and Steve: The Happiest Gay Couple in the World.”

JEFFREY KURLAND (Costume Designer) began his career in costume design in New York City. After graduating from Northwestern University with a B.A. in design, he moved to the east coast to design for the theatre. Jeffrey soon segued into designing costumes for film when he began designing the stylish films of director Woody Allen.

Jeffrey has the unique distinction of being the costume designer of 15 films for Woody Allen, from the late 1970s to the mid-1990s. He has since realized the visual story for over 40 films, collaborating with such renowned directors as Milos Forman, Neil Jordan, Steven Soderbergh, Michael Mann, and Christopher Nolan.

During his career, Jeffrey has dressed a host of leading actors. He has created designs for leading men such as George Clooney, Brad Pitt, Tom Cruise, Matt Damon, Jamie Foxx, Robert Downey, Jr., Michael Caine, Viggo Mortensen and Leonardo DiCaprio. He has also designed for leading ladies Julia Roberts, Marion Cotillard, Cameron Diaz, Annette Bening, Diane Keaton, Gena Rowlands and Ellen Page. He received a BAFTA Award, Britain’s highest film honor, for his designs for “Radio Day” and an Academy Award® nomination for his work on “Bullets Over Broadway.” Jeffrey was awarded the Costume Designers Guild award for his designs for the film “Erin Brockovich” and received a nomination for his work on “Ocean’s 11.” His work has also been recognized through being honored with The Hamilton Timeless Style Award.

Jeffrey Kurland sits on the board of Governors of the Academy of Motion Picture Arts and Sciences. He co-curated the exhibit *50 Designers/50 Costumes: Concept to Character* for the Academy, and his designs have also been featured in several exhibits around the world. He has spoken on the art of costume design in numerous symposia at the Directors Guild of America, the American Film Institute, The Academy of Motion Picture Arts and Sciences and UCLA, where he has also taught. Jeffrey's work is featured in the publications *Screencraft: Costume Design*, *50 Designers/50 Costumes: Concept to Character* and *Dressed: A Century of Hollywood Costume Design*. His work will also be represented in the upcoming exhibit, *Style and Seduction: The Art of Motion Picture Design* at the Victoria and Albert Museum in London, October 2012.

EDWIN RIVERA (Visual Effects Supervisor) is a production visual effects supervisor at the visual effects studio DNEG, with over 25 years of experience in the visual effects industry. He's worked on such major motion pictures as "Uncharted" and "Joker," Todd Phillips' origin story for Gotham's most infamous villain, for which he was nominated for a VES Award in the category of outstanding supporting visual effects in a photoreal feature.

Rivera's filmography represents both his creativity and his versatility, with client-side visual effects supervisor credits on Marvel Studios blockbusters such as "Spider-Man: Homecoming" and "Guardians of the Galaxy Vol. 2," and on films such as "22 Jump Street" and "Alvin and the Chipmunks: The Road Chip," supervising pre-production, filming and creation of over 1,100 creature shots.

Starting his career as a digital compositor in 1994 on "Batman Forever," Rivera worked his way up through the ranks as digital supervisor and then CG supervisor, amassing an impressive credit list on such films as "Star Trek: Insurrection," "X2: X-Men United," "Night at the Museum," "Garfield" and visual effects Oscar® winners "Titanic" and "The Golden Compass."

Rivera is a voting member of the Academy of Motion Picture Arts and Sciences and a member of the Visual Effects Society.

KRIS BOWERS (Original Score) is an award-winning film score composer and pianist known for his thought-provoking playing style, creating genre-defying film compositions that pay homage to his classical and jazz roots. Bowers has composed music for film, television, documentary, and video games, collaborating with musicians and artists across genres, including Jay Z, Kanye West, Kobe Bryant, Mahershala Ali, Justin Simien and Ava DuVernay. Bowers most recently crafted the score for Searchlight's "Chevalier" and Netflix's "Bridgerton" spinoff, "Queen Charlotte: A Bridgerton Story," for which Bowers

also produced original songs. Later this year, his work will be heard in the upcoming Bob Marley biopic for Paramount.

His past works include “The Snowy Day” (for which he won the Daytime Emmy® Award for outstanding music direction and composition in 2017), “Dear White People,” “Green Book,” “Black Monday,” “Bad Hair,” “The United States vs. Billie Holiday,” “Space Jam: A New Legacy,” “Respect” and “King Richard.” In 2018 Bowers scored “Monsters and Men,” which premiered at the 2018 Sundance Film Festival. Bowers received three consecutive Emmy nominations for his work on Ava DuVernay’s Netflix miniseries “When They See Us” (2019), “Mrs. America” (2020) and “Bridgerton” (2021).

In addition to his many musical ventures in the works, Bowers is also an accomplished filmmaker, with multiple projects in development through his Et Al Studios Productions, including the forthcoming documentary “Anthem,” which follows Bowers and GRAMMY®-winning music producer DJ Dahi as they take a musical journey across America in a bold experiment to reimagine America’s national anthem. In 2020 Bowers also co-directed the documentary short film “A Concerto Is a Conversation” with documentary filmmaker Ben Proudfoot. The film, a New York Times Op-Doc—executive produced by Ava DuVernay—premiered at the 2021 Sundance Film Festival and was an Academy Award® nominee for best documentary (short subject) at the 93rd Academy Awards.

JOEL HARLOW (Special Ghost Makeup) is one of the most innovative makeup and special effects makeup designers in American motion pictures.

In 1986 Harlow left his hometown of Grand Forks, N.D., to study at the School of Visual Arts in Manhattan. Initially starting out as an animation major, Harlow turned to makeup and prosthetics and later found work on an array of low-budget genre pictures, creating characters on shoestring budgets.

After years of work among various makeup effect studios, Harlow’s eventual admission into the union granted him the opportunity to work on bigger productions, quickly leading to jobs on high-profile films like “How the Grinch Stole Christmas,” “A.I. Artificial Intelligence,” “Planet of the Apes,” “Constantine” and, perhaps his biggest early breakthrough, “Pirates of the Caribbean: The Curse of the Black Pearl.” Harlow would go on to work on all five “Pirates” films, forming a long-standing relationship with Johnny Depp in the process, opening the door for Harlow to work as Depp’s makeup artist on several other projects, including “Alice in Wonderland,” “Alice Through the Looking Glass,” “The Tourist,” “Transcendence” and “Mortdecai,” among others.

Fast-forward over a decade, Joel Harlow has been a force to be reckoned with and has established himself as one of the most in-demand makeup and makeup effects artists working today. Amid his individual and collaborative success, Harlow's work ethic has never relented. His company, Morphology FX Inc., continues to create groundbreaking, state-of-the-art makeup designs and prosthetics that set the standard for the rest of the industry.

Harlow is a four-time Oscar® nominee for best achievement in makeup and hairstyling ("Star Trek," for director J.J. Abrams; "Star Trek Beyond," for director Justin Lin; "The Lone Ranger"; and "Black Panther: Wakanda Forever"), and won an Oscar for "Star Trek." He is also a five-time Emmy® Award nominee for outstanding makeup and outstanding prosthetic makeup ("The Stand," "The Shining," "Buffy the Vampire Slayer" season 6, "Carnivàle" season 2, "Mad Men" season 1), winning two Emmys ("The Stand," "The Shining"). He is a seven-time Hollywood Make-Up Artists & Hair Stylists Guild Award nominee and two-time winner for special makeup effects ("Pirates of the Caribbean: The Curse of the Black Pearl," "Star Trek Beyond"); a two-time Saturn Award winner for best makeup ("Star Trek," "Black Panther") and a two-time Critics' Choice Award nominee for best makeup and hair ("Black Mass," "Star Trek Beyond").

Some of Harlow's recent film work includes special character makeup for the upcoming films "Red One" (directed by Jake Kasdan), "Blade" (directed by Yann Demange) and "Thunderbolts" (directed by Jake Schreier). He was department head for the highly acclaimed "Black Panther: Wakanda Forever" (directed by Ryan Coogler), as well as doing special character makeup for genre favorites "Logan" (directed by James Mangold), "A Quiet Place Part II" (directed by John Krasinski) and "Hellboy" (directed by Neil Marshall). He also was department head for the 2021 blockbuster "Jungle Cruise" (directed by Jaume Collet-Serra).

His recent television work includes special character makeup for "Evil" (seasons 1-4) and special character makeup for Zachary Quinto on AMC's "NOS4A2."

Currently, Harlow's company Morphology FX Inc. continues to create a full range of state-of-the-art makeup, special makeup effects and prosthetics. Seeing characters through, from lab to set, continues to be the artistic passion of everyone on the team.

Haunted Mansion is in UK cinemas from 11th August.

Oscar® and Academy Award® are the registered trademarks and service marks of the Academy of Motion Picture Arts and Sciences.

Screen Actors Guild Award® and SAG Award® are the registered trademarks and service marks of Screen Actors Guild™.

Emmy® is the trademark property of the Academy of Television Arts & Sciences and the National Academy of Television Arts & Sciences.

Golden Globe® is the registered trademark and service mark of the Hollywood Foreign Press Association.

Tony Award® is a registered trademark and service mark of The American Theatre Wing.

GRAMMY® and the gramophone logo are registered trademarks of The Recording Academy® and are used under license. ©2011 The Recording Academy®.