

JUNGLE

Directed by Greg McLean

**Starring Daniel Radcliffe,
Thomas Kretschmann, Alex Russell,
Joel Jackson, Yasmin Kassim and Lily
Sullivan**

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ONE LINE SYNOPSIS

Four men venture into the jungle.
The jungle may not want to give them back.

Four men give themselves up to the jungle.
The jungle may not want to give them back.

To find himself, a young man must lose himself to the jungle.

A young man ventures into the Amazon with two friends and a guide,
but what begins as a dream adventure quickly deteriorates into a nightmare.

Four travelers set off into the heart of the Amazon,
but what begins as a dream adventure quickly deteriorates into a nightmare.

SHORT SYNOPSIS

Young Israeli Yossi Ghinsberg (DANIEL RADCLIFFE) leaves a safe future behind to chase an improbable dream in the mysterious depths of the Amazon rainforest. For a year he journeys on the path well-traveled, but when he and two new fellow adventurers, Kevin Gale (ALEX RUSSELL) and Marcus Stamm (JOEL JACKSON), meet the darkly charismatic Karl Ruchprecter (THOMAS KRETSCHMANN), and follow him into the jungle, what begins as the realization of a dream soon turns into a harrowing psychological test of faith and fortitude.

A true story of survival against all odds, based on the international best-selling memoir by Yossi Ghinsberg.

ONE PAGE SYNOPSIS

1981. Yossi Ghinsberg (DANIEL RADCLIFFE), 22, has finished his mandatory Israeli military service, and is working odd jobs and selling his worldly possessions to fund the wild but specific adventure he's long dreamed of — to meet an undiscovered Amazonian tribe, to live with them, find gold, and marry the chief's daughter.

His dream greatly disappoints his father, a Holocaust survivor, who wants his son to study Law and focus on more realistic aspirations. Bidding goodbye to his family, his Uncle Nissim gives Yossi a small booklet, fraying and yellowing, which the elderly rabbi says has protected him all his long life.

After traveling across South America for a year, Yossi reaches the shores of the enigmatic Lake Titicaca in Peru, where he meets and forms friendships with two other young mochileros (backpackers), the gentle, caring Marcus Stamm (JOEL JACKSON), and the confident, robust American, Kevin Gale (ALEX RUSSELL).

The trio head for La Paz, Bolivia, where Yossi is drawn in by a mysterious, older Austrian adventurer, Karl Ruchprecter (THOMAS KRETSCHMANN), who bewitches Yossi with the promise of a journey into uncharted territory which will be realize his dream — the remote tribe, the gold, and most compellingly — the real jungle. Pressured by Yossi's fervour, Marcus and Kevin meet Karl, who convinces them, despite their doubts, to delay their flights home and to join him on the trek to the Toromonas Indians. They'll be gone three, four weeks at most — they'll have to be out before the rains come.

Leaving wallets and watches behind, and with few provisions, they enter the jungle.

Soon, just as Karl predicts, the jungle begins to change them, or perhaps it simply makes them more themselves. Friendships are tested. Marcus' gentleness and fragility become a hindrance, and he suffers psychologically and physically — becoming a point of resentment for Yossi and Kevin. Marcus sees Karl as 'Poppa', developing an unhealthy reliance on this dark, perplexing man, who spouts his grand manifestos, before disappearing, and reappearing from the green depths.

Running low on supplies and with Marcus' physical suffering slowing them, they must decide to camp and rely on Karl to leave and return with the Toromonas, or to turn back through the jungle. The other way out, as Kevin and Yossi see it, is to get out by the river. And so, they build a raft and set off, but the one force of nature that Karl seems to genuinely fear is the river, and so they part ways. Yossi and Kevin stay on the raft, and Karl and Marcus disappear back into the jungle.

When Yossi and Kevin are separated by the brutal force of the rapids, Yossi is left alone with himself, and with the jungle. He is reduced to a raw, vulnerable core, and must

decide whether to perish, or to cling, against all odds, to the disappearing hope that he'll be saved.

ENTERING THE JUNGLE

YOSSI GHINSBERG was born in Tel Aviv, the son of survivors of the Holocaust. After completing his mandatory military service, Ghinsberg worked several jobs to fund a journey to a faraway place that contained within it, he believed, the realization of a long held dream.

In 1981, at the age of 22, he “went naïvely,” Ghinsberg reflects, “to look for an Amazonian jungle, to find a tribe who had never encountered others — to connect with them, live with them and eventually marry the daughter of the chief. That’s how specific my dream was.”

His dream was inspired by the 1969 memoir *Papillon*, which the young Ghinsberg had read many times. Written by convicted felon and fugitive Henri Charrière, *Papillon* describes his escape from Devil's Island, a penal colony in French Guiana. It was adapted into a film in 1973, which starred Steve McQueen and Dustin Hoffmann. Henri Charrière had settled in Venezuela, and Ghinsberg wanted his personal blessing before embarking on his own adventure.

Ghinsberg arrived at Charrière’s home town to discover that a few months before the writer had died. The blessing could not be given. The would be adventurer ended up in LaPaz, Bolivia, where he fatefully met Karl Ruchprecter, a 40 year old Austrian who claimed he could not only introduce Ghinsberg to a remote indigenous tribe, but also find gold. Ghinsberg and two backpackers he’d befriended, Kevin Gale, an American, and Marcus Stamm, a Swiss, agreed to also follow Karl into the jungle.

That fateful decision turned into a thrilling, terrifying ordeal, which would test not only the bonds of friendship, but the limits of human physical and psychological endurance. Ghinsberg would come very close to death, and remarkably, almost impossibly, survive three weeks without supplies or equipment in uncharted territory, saved in the end only by Kevin Gale’s belief that his friend was still out there, somewhere, when no one else believed he could still be alive.

How did he survive, against every conceivable odd?

Ghinsberg explains: “I discovered that I’m a great survivor. It wasn’t my image of myself before, because we don’t get a chance to really survive. The first few days were full of hysteria and panic, but after time, I awakened to myself and discovered that there was no worry, no fear. Worry and fear consume energy, it’s not efficient. Survival is like a machine, all your senses and faculties — physical, mental, spiritual — come together. When that kicked in, I felt at home, I felt belonging.”

Ghinsberg had to live on his wits, becoming skin hanging on bone. His feet, which were uncovered, became raw flesh. The depth of the experience, the closeness to death, would transform him.

“In the first few days of experiencing so much pain I was constantly suffering. The meaning of suffering was that I felt sorry for myself. The pain was there but my head was screaming ‘I can’t take it, I don’t deserve it, it’s not fair, it’s painful’. But after a few days, it was like crossing a threshold. When you feel death’s presence, everything suddenly becomes beautiful, every breath becomes precious, you appreciate life deeply and you don’t take anything for granted.”

The other element that tormented Ghinsberg was a longing for companionship, for human interaction, leading him to escape into a complex fantasy world — necessary, paradoxically, to retain his sanity.

“During the day I had no fear. At night, I would go out of my mind because at night everything comes to life. You know that predators are out there, there’s no fire, no gun, no knife, and so at night a survival mechanism kicked in. I couldn’t fall asleep from all the fear, so I would create hallucinations, which would cast me out of the jungle. My power to trigger my imagination was part of a natural state. I couldn’t sleep, yet my body needed to rest, so the hallucinations were part of that process.”

These survival mechanisms kept Ghinsberg on this side of life until finally, after three weeks of desperate and repeated searching by Kevin Gale, he was brought back out of the jungle.

THE BOOK TO THE FILM – A 26 YEAR JOURNEY

After recovering in hospital in South America for a month, and after further travels, he arrived back in Israel to an immediate offer from a publisher for Ghinsberg to write a book about his extraordinary experience.

“I knew the power of the story,” he recalls, “because I traveled for six months after my recovery, and told the story to all the backpackers I encountered. I could feel that people were immediately drawn in.”

Ghinsberg feels that although he lived this experience, that he always felt the story was much bigger than himself, and should not remain a lesson just for himself.

“I looked for my story, found it, and immediately needed to tell it to others. That’s why the book was so successful. It wasn’t written by an author — an author would have descriptions and develop characters and analysis.”

For Ghinsberg it was about trying to give the reader total exposure and hence, like his beloved *Papillon*, which triggered the journey, *Jungle* was written as a journal. He found the book cathartic to write, and in a sense, that it 'wrote itself'. Despite never having written anything of length before, he completed the book in four months.

Adapting the book into a film would become a different process altogether, taking not four months but 26 years.

The freshly minted author arrived in Hollywood in 1990, book eagerly in hand, but after three years he left without a film produced, because of what he felt as a constant pressure from producers to "change the story. They came up with 'creative solutions', but for me they were not creative at all, they were destroying the true story and the respect that I have for the other characters. So, I left Hollywood and didn't want to return."

It was when producer DANA LUSTIG approached Ghinsberg in 2004, with a commitment to honor the story, that he agreed to sign an option once more. As with Ghinsberg's journey in the jungle, the fourteen year journey to bring the film to the screen would be the result of the fierce, dogged determination of Dana Lustig.

Lustig says: "I read the book many years ago and it stayed with me. It gave me strength in a weird way. In 2004, I was living in Los Angeles, I'd just finished a project, and I decided to look for Yossi. He's Israeli, I'm Israeli, we know a lot of people, and he happened to be in Los Angeles. We met at Mel's on Sunset and I said, 'Yossi, I've got to make your story into a movie.' He said, 'Dana, it was optioned so many times, to huge producers, nobody was able to do it. Why would you be the one?'"

Disappointed, Lustig went home, but found herself restless. "I thought 'I've got to make this movie'. I got into my car, called Yossi and said, 'I'm coming to meet you again.' He was flying in the next few hours. I drove so fast, I got pulled over, but I reached him and looked him in the eyes and said, 'Yossi, I'm going to make your movie. Whatever's going to happen I'm going to make this movie.'"

The tactic worked and the option was signed. Lustig didn't have the money to commission the script herself, but found two friends who were likewise passionate about the book and helped start the process.

Lustig had met a delegate of the then Australian Film Commission at a film expo in Santa Monica, who spoke to her about the various Australian locations which could cover for Amazonian jungles, as well as the healthy government film incentives. She flew to Australia and met writer JUSTIN MONJO, who was engaged as scriptwriter.

Lustig says: “Justin and I had to decide what to write and what not to write. Many long nights and drafts were consumed with this specific dilemma. There was always the question of whether you want to know that somebody’s looking for someone who is lost, and then the tension is, ‘are they going to be found or not?’”

Lustig took Monjo’s script to leading global independent film sales company Arclight in 2012, and Arclight’s founder GARY HAMILTON and Chief Creative Officer MIKE GABRAWY came on board as producers.

An Australian director immediately came to mind for Gary Hamilton, who he felt could realize the film in the most interesting and complex way.

Hamilton recalls: “We got a call from GREG MCLEAN about another project, and we mentioned JUNGLE to him. I thought it would be a perfect film for Greg to do. We sent him the script and he called me the next day to say that he loved it and wanted to do it.”

Mike Gabrawy felt that Greg McLean’s background in genre films and working in the low budget space was perfectly suited to take on JUNGLE.

“Greg’s got this amazing ability to turn landscape into a character and bring out the terror in the landscape. So much of the horror and the danger of JUNGLE comes out of this impenetrable landscape that is at the same time beautiful and dangerous and alive with its own personality, so Gary and I knew he was perfectly suited for it.”

Greg McLean says at the heart of the reason he did the film was its profound message about the nature of human life.

“For me the theme of this movie is ‘the accidental Buddha’”, McLean says. “A naïve 21 year old, went on this journey as an innocent. He wasn’t really a formed personality, and unwittingly he became enlightened about the nature of what it is to be alive. It’s a story of miracles. Several times he blatantly should have died, but for whatever reason, be it providence or whatever it is in the universe that decides someone’s fate, he lived.”

Before filming began it was key, after the long journey from book to screen, to ensure the core of this enlightenment was still present in the script. So McLean and Ghinsberg sat in a room for two weeks so that the director could extract all the details he wanted to know the detail of what really happened.

“We turned a lot of things back into what really happened,” says McLean. “It was very important at a practical level for me to understand as much as I could to try and draw the essence out of Yossi, of his character and the other characters and what they were really like. That was crucial so that when the actors would ask me how to do things I could say, ‘well, from what I understand, this is the way that it should be.’”

Lustig points out that “we were lucky because when Yossi wrote the book, he wrote it right after he survived, so it’s authentic and raw and it’s not a person who’s writing about it thirty years after the event and remembering.”

As she stood on the cusp of actually realizing the film, Lustig felt the same passion she’d always done about its core message for all human beings, whatever their personal story and experiences.

“All of us are survivors of something. We all have adversities, and finding a way to overcome them is something that is very primal. Every time I went through adversity, I remembered the book and the fight for life, the fight for the next step and the next step, and the hope that something miraculous might happen.”

“That message is what kept me believing that this project should be told. Even if it took 10 years, or 15 years, I would stick with it. We were up and down with the project many times. We were financed with a full cast and three weeks before production it fell apart. After that, I was worried that Yossi would not trust me anymore and would take the book to somebody else. Again I had to convince him, ‘we’re going to make the movie, I’m going to make it I promise you.’ And so he did, and I’m so grateful for the opportunity that he gave me to be able to bring this story to life.”

The core question facing Greg McLean and the producers was who could carry this incredible story?

DANIEL RADCLIFFE – PORTRAYING YOSHI

British actor DANIEL RADCLIFFE’s name had emerged early in the process of considering who could possibly take on this role, which would be intensely physically challenging, as well as creatively and psychologically.

“Daniel Radcliffe was one of the first actors I thought of,” recalls producer Gary Hamilton, “because we needed a young actor who also has incredible gravitas. After the HARRY POTTER series, Daniel had gone on to do some really amazing work in THE WOMAN IN BLACK and in the stage play EQUUS.”

The script was sent off, and as he read it, Radcliffe was immediately captivated.

“Yossi’s journey, particularly once he was alone, was the thing that attracted me,” says the actor. “The sheer extremity of it, the fact that he survived, is miraculous. Whether or not you believe in miracles in the traditional sense, it was against the odds. The investigation of the politics of friendship, and how that can change in a very extreme environment, was also a fascinating part of the film for me.”

After further conversations between the actor and director McLean, Radcliffe officially signed on to JUNGLE.

McLean says: “I think the movie really found its personality once we cast Dan. He’s a globally known movie star, but he’s such an amazingly focused actor and a ridiculously normal guy. He is very intelligent, instinctual, he knows what’s what.”

Radcliffe had portrayed real people before, but never one who was still living. The process of exposure to the real Yossi Ghinsberg began remotely, via Skype.

“The first time we Skyped, I think we talked for two hours, and then another session of about the same length,” Radcliffe recalls. “Once we were on set, it was amazing to be able to turn around to him and ask ‘What were you thinking at this moment, were you crying or were you kind of numb?’ Yossi is incredibly charismatic, there is something almost other worldly and mystical about him. He had a huge amount to offer on set but also was very good at letting go and knowing that it’s a film and that some elements will change.”

Radcliffe’s preparation for the role would be multi faceted — beyond the extensive exposure to the man himself and developing an Israeli accent, he would go through a process of extreme dieting.

“Yossi didn’t starve, but nor was he comfortable. I didn’t want to be too comfortable throughout the shoot, so I ate considerably less. I lost about 14 pounds in total from the beginning of the shoot to the end.”

Creating a differentiated performance in the later parts of the film was also a focus for Radcliffe. “I was playing a character who, for a lot of the film is alone and walking and surviving and trying to figure out how to stay alive and where to go next, so it was about finding how to differentiate between those moments and make them distinct.”

THE JUNGLE AND OTHER CHARACTERS

Even when the character Yossi Ghinsberg is alone, there is a constant relationship with a fifth character — the jungle itself — embracing, challenging and threatening Yossi and the other humans.

For the real Yossi Ghinsberg: “The jungle is the last intact place on earth. It’s only 4% of the planet’s landmass, but 50% of all living things live in it. It’s counterintuitive because in our minds, increased population means pressure on resources, and scarcity, but it’s the opposite in the densest place on the planet — there’s abundance. Each species rules its own niche, to create synergy instead of competition. For me it’s about understanding

that we are together one living being. We must learn how to work together, then we all survive. There's a lot to learn from the jungle, it's a laboratory of life."

Ghinsberg notes that the various factors that informed himself and the men he traveled with, was crucial to the story.

"We were four very different ages, different backgrounds, different creeds, everything was different yet we each represent something. This relationship with my three friends never stopped. For me I carry them, all of them."

His own character he calls "the dreamer, and the extremity of the dreamer is the fool. Some dreamers can just keep dreaming, but the naïve believe that the dream can manifest and that's why the dreamer is actually the engine towards the entire adventure."

Karl Ruchprecter (portrayed by THOMAS KRETSCHMANN)

Karl Ruchprecter was an Austrian national living in Bolivia, who'd traveled widely and deeply in the Amazon, and who compelled Yossi, Marcus and Kevin to follow him on the fateful journey.

For Ghinsberg: "Karl is alive in me, I make a living as a Karl, as a motivational speaker. Karl is larger than life, he is the consummate storyteller, he's got the power to lure and inspire. I make a living as Karl, I get on stage and talk to thousands of people all over the world and I feel that power is something I took from Karl."

"I call him the magician. Karl said 'rain' and the clouds would gather, but he had a dark side, so I call him the magician devil. I feel that extremity is calling him, so he doesn't have a choice but to meet his own darkness. This is the archetype of Karl."

The character would be played by German actor THOMAS KRETSCHMANN.

"I worked with Thomas Kretschmann almost 20 years ago," says producer Mike Gabrawy, "and he was the first person to come to mind when we were trying to find our Karl. Thomas embodies Karl, he grew up in and escaped East Germany and has a whole survival story of his own to tell."

The striking resonances between actor and character were soon noticed by others. Gary Hamilton recalls that: "When Greg and Yossi met Thomas they both said: 'This guy's more like Karl than Karl himself.'"

Despite these parallels, the role posed real challenges for the actor, who at the same time was drawn precisely because of these challenges.

“When I read the script, I thought it could go this way or that way,” says Kretschmann. “It was a challenge. I had a Skype conference with Greg and we decided that we were going to cling to each other and guide each other through that character.”

“I was not really clear who Karl was, but I didn’t want to invent anything, so there were a lot of conversations with Yossi. Nobody knows if Karl’s stories are true, or not true, or how much is exaggerated, so I tried to create a character who I myself was not even sure who he is. I found this difficult but also interesting to do. Karl is constantly hammering the other characters with opinions. He’s like a ball, bouncing from one scene to the other, from one opinion to another, contradicting himself, I tried to work that all in.”

How does KRETSCHMANN perceive Karl functioning in relation to the other characters?

“The other characters were a good sponge to absorb all this,” he says. “There was always this sense of ‘give me more reaction’, which the other actors gave to me. The inference was almost like I’m walking through the world with my children and I explain to them all the bullshit I’m standing for and believe, and they don’t see through it.” Daniel Radcliffe, who as Yossi portrays one of these ‘sponges’, says: “Karl walks a very fine line between somebody who’s fun and charismatic, and somebody who’s got danger running through them. You’re not quite sure what they’re going to do next, what their intentions are. Thomas brought that to life amazingly effectively. He’s a provocative person anyway, so I think there were parts of this character that he was able to inhabit very quickly.”

Marcus Stamm (portrayed by JOEL JACKSON)

For Ghinsberg: “Marcus taught me compassion and also showed me my own darkness. Marcus is like the archetype of a saint, however he has an extremity and that extremity is Christ. He will need to be betrayed and he will need to be sacrificed.”

Because of the dark mystery surrounding the fate of the real Swiss backpacker, Marcus Stamm, Ghinsberg found that the evocation of this long lost friend was intensely poignant.

“It hurt me to see ‘Marcus’ hurt on set. Joel did a great job, his suffering really broke my heart. My book was dedicated to Marcus. It wasn’t that he just didn’t come back, we split — he wanted to join us and we sent him away, for our own reasons. I have to live with that. It’s something that’s made me grow. Marcus is alive in me and through me.”

Marcus would be played by young Australian actor JOEL JACKSON, who had experienced huge success in television, but had never before read a film script.

“There’s something in it that drew my curiosity,” says Jackson. “I was enraptured by the fact that a guy could survive with nothing but his will. Having traveled for a year as a 17 year old in Brazil, Yossi’s search for something more from life I connected with — I’d wanted the same thing. I grew up in a small community that had its own expectations of a linear progression.”

Jackson was instantly attracted to the character of Marcus, finding him a noble character – full of goodness, humility and tenderness. He was daunted by the task of being much taller and larger of frame than anybody else in the cast, but having to so profoundly fall apart, and of playing someone who Yossi Ghinsberg still regards as a vital part of his life.

Jackson recalls: “Yossi still had shirts that belonged to Marcus, physical remnants from their trip into the jungle. Having those things, as well as Yossi’s insights, to draw on physically and mentally was a huge advantage. I could tell if it was a good take because I’d look past the monitor and see not just Greg but Yossi, and see his reaction. Knowing if I’d touched on something that was close to the surface, a true memory of something that he knew, to have found that real experience that is inside Yossi, was what I was aiming for.”

Jackson found that the physicality of the locations enhanced his performance and those of the other actors. “You can’t escape each other. In a studio you can go and sit in your trailer, but we would stay on set because set was so beautiful. You were down to basics which definitely helped the drama and the chemistry of the characters in the scenes.”

Kevin Gale (portrayed by ALEX RUSSELL)

“Kevin is the hero, but the hero has an extremity, and I call that extremity the warrior, says Ghinsberg. “The hero will be challenged, and if he needs to sacrifice his life even, he will do that.”

The hero would be portrayed by young Australian actor ALEX RUSSELL.

Russell was drawn to the heroic aspect, “which Yossi called the knight. I love Kevin for his conviction. Nothing was going to stop him from doing what he felt was right.”

For Russell as well as for the other actors, it was invaluable having Ghinsberg present during production, as well as in pre-production.

“The writer JUSTIN MONJO gave us such a great sense of the arc of the story, but there was something irreplaceable in having Yossi there while we were playing with dialogue and experimenting. Having someone who could say, ‘well, what we actually said was this’ is not always the perfect way to go about your scene craft, but it provided an authenticity that actors usually only dream of having. It reminded me that it’s not just a story on a page.”

At the same time, Russell was conscious of bringing his own voice to the portrayal.

“It’s very easy to feel pressure because you’re playing a real person and you want to do them justice, but I think as an actor you have to take that pressure off yourself or you’ll get stiff and your own freeness and sense of what is right for the character can’t come through, and can’t communicate to the audience.”

Kina (portrayed by YASMIN KASSIM)

YASMIN KASSIM plays Kina, who Yossi Ghinsberg encounters during the deepest darkest part of his tribulations in the film, providing, briefly, solace and companionship.

Kassim says: “Kina is a girl from a tribe in the jungle and the script allows me to fully use my imagination, so I was able to work with Greg on who we wanted her to be.”

The actress was called to delve into a character who was from a unique, remote place, and who spoke an incredibly rare language.

“The language called for in the script is called Tripiamona, but only 100 people speak that language and they do not have laptops, they’re in the jungle and they can’t speak English. The closest language to it is Quechua, so I found some wonderful women in Cochabamba, in Bolivia, who Skyped with me for a month and taught me Quechua. It allowed me to improvise within the scenes in a different language, which was incredible.”

Because Kina is deeply connected to the earth and the natural world around her, Kassim did an extensive amount of body work to prepare for the role, including animal work, to transform into the character. Shooting in Kina’s environment, the jungle, was a fascinating challenge to the actress.

“I’d never been on a job where you need so many safety people and need to be guided to everything. I was barefoot, and there were only certain trees you could hold on to, a certain path you could take or you would get hurt.”

“Because it really was the jungle, things happened that we don’t expect, which added to the scenes. It felt real, we were cold and uncomfortable, and I’ve never felt so transformed into a character.”

THE SHOOT **SEARCH FOR THE JUNGLE**

Yossi Ghinsberg's nightmarish journey took place in Bolivia, but to achieve the best production values for an Australian film, and to enable the best framework for a South American context, shooting would take place in Colombia and in Australia.

Producer Mike Gabrawy explains: "I scouted Colombia a few times in the past several years, and found that it has a great infrastructure, probably one of the best film infrastructures in South America. They have a rich depth of crew and talent."

The producers would devise ways to access the elements in Colombia that would be difficult to achieve in Australia — the village and crowd scenes and, in particular, the river scenes which are so crucial to the later parts of the film. The producers engaged local production partners on the ground, led by RODRIGO GUERRERO and Itaca Films, who assembled a highly skilled team on the ground.

The team would spend more than three months in Colombia — scouting, in pre-production, and during production.

Director of Photography STEFAN DUSCIO spent eight weeks scouting the country with director Greg McLean and Producer TODD FELLMAN, surveying an area within a five hour flying radius, looking in great detail at the many possible locations from the air.

Inevitably, weather conditions and the vagaries of seasonal shifts would affect choices, and trigger some last minute changes.

"When we scouted the rivers and tried to lock down our positions," recalls Todd Fellman, "the rivers were all dry, there were El Nino conditions in effect. We went to some river locations that we'd seen photos of, that looked perfect, but we were walking across them in ankle deep water. We went back to Australia and scouted the Tully in Far North Queensland and worked out a plan to shoot the various sections of river there. However, by the time we got back to shoot in Colombia the drought had broken, the rivers had risen and we found sections of river that were perfect that three months' earlier didn't even exist."

Despite shooting on digital cameras, the team wanted to achieve an appropriate period look, so Duscio and McLean decided to shoot with Cooke anamorphic lenses, which would give a filmic texture and tone, evoking adventure films of the 1980s.

In terms of refining a palette and stylistic approach, McLean and Duscio referenced certain Fuji film stocks for the digital cameras to emulate, to achieve a highly cinematic, classic adventure film look, with tightly controlled camera movement and rich colors — in particular, green.

Duscio explains: “With a film called JUNGLE, you want to nail that beautiful, rich jungle green. We were lucky because, despite El Nino conditions when we first arrived in Colombia, all the rain we got just before we shot made the colors rich and beautiful.”

For Production Designer MATT PUTLAND, a lot of the research for the film came from Yossi Ghinsberg himself.

“I was in his ear the whole time asking him what cooking gear did he bring, what pack did he bring, what sleeping gear, what shoes, what books...I wanted to get as much detail out of him as possible to incorporate that into his pack. We did a lot of research into what backpackers were traveling with at the end of the seventies and early eighties.”

Filming in Australia took place in the rainforests at Mount Tamborine in Queensland, which matched the forests of Colombia well, with added production benefits.

Todd Fellman explains: “We could park 100 metres outside of the pristine rainforest with our unit trucks and lunch tables and lighting rigs. To access that type of location in Colombia, you’d need to travel two to three hours and work in very remote areas that don’t have the same accommodation options or resources. When we put these two locations and what they could offer together we were able to create the visual world that is JUNGLE.”

RAFTING THE RIO NEGRO

The most challenging sequences, for both crew and cast, were the rafting sequences. From the outset, Greg McLean was sure that this wouldn’t be a film of action scenes filmed against green screen.

McLean says: “At the start the actors were saying, ‘Okay, who’s going to be paddling the boat?’ and I said, ‘You’re paddling the boat.’ Once they got into it they loved it, but the rafting sequences were, for a number of reasons, very challenging to create.”

Creating a raft that looked like it was built by four people, using a machete and some twine, but that was at the same time was seaworthy for the purposes of a film production context, was not simple. The first prototype floated but sank as soon as the stunt doubles boarded it.

Production Designer Matt Putland says: “For filming purposes we had to have something that was lightweight, buoyant, and that we could take out of the river and reset quickly and easily. Real timber was too heavy and took too long to reset, so we made two rafts of the same design as the timber rafts, but carved out of Styrofoam and covered in fiberglass. We kept the fiberglass rafts for wide shots and used the timber

rafts for the close up work. What we came up with in the end suited this job perfectly, enabling us to shoot real actors on a real raft in a real river.”

The crucial scene in the rafting sequences is one in which the raft passes along the river through a narrow pass bordered by high, sheer rock walls, leading towards a fall. The producers thought they would have to create this crucial sequence in Queensland, using visual effects to create the rock walls, until one fateful day during the Colombian shoot.

Director McLean explains: “We were scouting the Rio Negro river in Colombia, doing other, simpler rafting scenes, and feeling depressed because we couldn’t find this location described in the book and script, and I happened to say, ‘What’s down there?’ The Colombian crew explained that no one goes down there because down there is a huge rock covered by water that’s very dangerous. And I said ‘that’s exactly what we need’. We looked and it was almost identical to what is described in the book.”

The location, Mal Paso San Pedro would present an enormous challenge for the producers. It was more than half a mile’s hike from unit base. They would have to use donkeys to carry the camera equipment, then use a pulley system to get the camera gear down to the 20 to 30 crew members perched on the slick, wet rock, next to rapids, their safety lines creating a complex cobweb of cables.

Key to the success of the undertaking was the discovery of an expert Colombian white water rafting team, who knew the Rio Negro well, and who would work in with the local coordinator and the film’s Australian stunt coordinator, JOHN WALTON.

McLean says of this team: “I don’t know how we could have done the movie without them. What we were trying to do was put 25 people into boats at the same time, with a camera on actors, while white water rafting. You either fake it in a studio, or you just do it, so we just did it. The Colombian safety team and stunt team did a great job. When it’s getting late and you’ve got people running around on slippery rocks, you imagine someone could fall and break something, but no one did. We were very lucky in that regard.”

A tense moment came when, as the team were trying to move Daniel Radcliffe’s stunt double out into the middle of the river on the raft, it caught a current and started being swept under by the weight of the water.

Todd Fellman recalls: “Suddenly, one of the kayak team leapt off the side of the hill, sat in his kayak mid-air, landed in the water, and saved Toby, the stunt double, from being taken by the current. It happened in the blink of an eye, and it was phenomenal work by these experts.”

Of the overall impact of the scene, producer Mike Gabrawy says: “It couldn’t have been better for the story — the characters are trying to get to safety and they’re caught up in

this maelstrom of the rapids, and that's exactly what we were able to film. It was an amazing experience and I think the danger of it is reflected in the film."

Despite the challenges of the shoot, even on the Rio Negro, producer Dana Lustig says: "I think we all somehow became inspired in this extreme situation. The set was a very calm set compared to how fast we had to shoot and how dangerous and how intense these aspects of the shoot were."

Of the reality conveyed in the rafting scenes, actor Joel Jackson says: "Any production that puts the action where it's scripted, not using green screens ... people who are willing to go that extra mile to allow the audience to really and completely feel for the characters, I admire that."

"I think when you see Kevin on the side of the river screaming for Yossi, after Yossi has gone over the falls, it's incredibly powerful, the sound of the scene as we filmed it, with the movement of the river, it's violently beautiful. That was the original allure of the jungle in the first place for Yossi, Kevin, Marcus and Karl, and the film's team committed to capturing that authentically for the audience."

THE TEAM

The expertise of the production teams in Colombia and Australia were crucial to the success of the film. Key crew and cast reflect on working with the teams.

Gary Hamilton: “With two crews and two different locations on opposite sides of the world, it was almost like making part 1 and part 2, with a break in between, but it was a seamless process.”

Mike Gabrawy: “Matt Putland, our Production Designer, and Stefan Duscio, our Cinematographer, did an incredible job of marrying two vastly different locations, to unify them in a beautiful way. We were blessed with a brilliant crew and a great cast.”

Mike Gabrawy: “The world comes to Australia and makes films, and there are world class craftsmen like nowhere else in the world: our makeup department are stellar, our costume and wardrobe department are brilliant and the crafts people that work in the industry here are what make it really, I think, the best place to make a film.”

Daniel Radcliffe: “Colombia was incredible. I’ve never filmed somewhere that challenging before, in terms of the terrain, but the crew was fantastic and the Colombian river safety crew were just amazing.”

Todd Fellman: “There’s always a lot of chatter on set, a lot of information that flies around that may be incidental information, but you pick it up and absorb it. When you get on set and the primary language is one you don’t speak, you realize that all of that information, knowing what people are doing and where they’re moving to, all has to be translated. So, there was a gap that took a few days to work through in terms of getting a flow of the communication, but everybody was open to it. The Colombian crew were highly professional and a lot of fun. There was an egalitarian approach where everybody pitches in and does what it takes to get the job done — that’s how they make movies in Colombia, that’s how we make movies in Australia.”

Greg McLean: “Stefan Duscio is a genius. He’s an amazing cinematographer, an amazing personality on set. He’s much younger than I am but I found myself learning from him — it’s good to work with people you are inspired by and can learn from. Matt Putland, the Production Designer was amazing. What he was able to do with the resources he had was incredible. The Colombian art department and the Australian art departments were both fantastic. Costume Designer VANESSA LOH did an incredible job, creating the many different looks, she has a real attention to detail.”

Matt Putland: “Working with the local Colombian crew was great. I was a bit worried at first about the language barrier, but a lot of the technicians spoke English well, and the team were very eager to work, and very competent. I was able to work with a very talented Colombian art director who put together a great art department. It was a

young team and what they didn't have in experience they have in dedication and eagerness."

Greg McLean: "Our First AD, IAN KENNY did an amazing job, Line Producer YVONNE COLLINS did a great job, and the producers Dana Lustig, Gary Hamilton, Todd Fellman, and Michael Gabrawy were all incredible."

Daniel Radcliffe: "The Australian crew were incredible, from our Focus Puller, LUKE THOMAS, to Key Grip GLENN ARROWSMITH and his team. The way everybody worked hard and had a great attitude made, on a film like this, which had the potential to be rough on everyone, so much more fun. RICK FINDLATER, our hair and makeup designer, was amazing. Rick made me look completely ruined for the end parts of the film. He's incredibly quick, but the calmness and good humour with which he goes about his job was wonderful."

Stefan Duscio: "In Colombia, the locations were beautiful and the crews were fantastic, everyone was really passionate and excited and positive on set. The Colombian crew were able to – similar to the Australian crew – do a lot with not much. They're great at improvising and when the wind conditions change they're very quick and adept at changing with it. I feel like film crews all over the world have these archetypal personalities where you can walk on to any set and look at some people and say 'that's the lighting department' or 'that's the art department' or 'they're the grips'."

WORKING WITH DANIEL RADCLIFFE

Greg McLean: "Daniel Radcliffe seems to have this amazing ability to separate being an actor and being a 'star', as if to say 'I'm here as an actor who needs to do their work and the other stuff is stuff but it's not really what I'm about'. The commitment level is amazing and that's what I find most impressive about him. He's a joy to work with."

Yossi Ghinsberg: "It was a huge honour to have him playing me. He's the most iconic figure of the century, I believe, and he's a great actor and a great human being. We spent a lot of time together, and he studied everything that I could tell him. He even listened to the music I was listening to at the time, and read the books I was reading. I have a lot of respect for him."

Dana Lustig: "I think Daniel Radcliffe is an incredible, incredible talent. He is at a level of the greatest actors. He understood the role on such a deep level and he's so subtle that as I watched his performance, he brought tears to my eyes."

Greg McLean: "I think for Dan this was a very challenging part and I presume it's why he took the movie, because I get the feeling that as an actor what he wants to do is to keep stretching himself further and further. Not only does he white water raft down a river,

once he's alone he has to lose half his body weight and become near skeletal. Dan committed to doing that."

Thomas Kretschmann: "Daniel is so lovely. I found it very easy and felt very fortunate to work with him. The choices he makes are very mature and his style is very minimal which I like — I'm a big fan of less is more."

Alex Russell: "Dan is a great collaborator. I was so impressed with how committed he was to the role, especially physically. He barely ate anything to get down to the weight that was needed for the end of the film. He's very professional, and he loved his character. For someone in his position, who has grown up the way he has, he's incredibly down to earth."

Joel Jackson: "Dan is a very intellectual, calm and astute actor. He's hardworking and incredibly creative and always looked diligently for the best path for the film or the character. His ability to visualize how the scene will be cut, or where it will sit in the overall structure, is fantastic. His graciousness in terms of helping me if I wanted to learn more about what I was doing was wonderful. To watch someone who is so professional, but also to have such a humble, gracious cast member was fantastic."

Stefan Duscio: "Daniel Radcliffe is an absolute gentleman, professional, fast, amazing. He made me lift my game because on take one he'd often knock it out of the park, so we had to be ready. He was 'on' straight away."

Yasmin Kassim: "Daniel was so caring and so humble. Because the film was shot in the jungle, sometimes we had to do things that were uncomfortable and he was always so supportive. He's very compassionate, extremely talented and was completely committed to the role."

Mike Gabrawy: "There were some really brutal conditions that Daniel had to endure and at no point in the process did he complain, did he ask for things to be let up. He put the work first always, and was incredibly generous with Greg and with the other actors. He's not making the safest choices creatively, he's stretching his muscles and it's a testament to his commitment to his craft and his work ethic."

Todd Fellman: "Daniel put his heart and soul into the role and onto the screen. It was mesmerizing to watch, and he inspired everybody else to do the same. There was a scene we shot at the river, the finale, and I felt so happy for him because it was after four weeks of intense dieting. He really had gone on Yossi's journey and had gotten to this place, not just in his performance but physically and emotionally. Watching him that night on the river I felt so proud of him because it all came together in that moment, and I knew the commitment that he had put to getting it there."

WORKING WITH GREG MCLEAN

Daniel Radcliffe: “When you come into a film like JUNGLE and you have so much to do, it’s so important, particularly with the big action sequences, to know exactly what you’re doing. And Greg nailed all those moments and knew exactly what he was doing and how he and Stefan Duscio were going to shoot it. Greg’s quite blunt — if something’s not working he’ll just say, ‘no, don’t do that’, which some directors will kind of dance around and try and molly coddle you a bit. There’s none of that with Greg, which I really appreciate. He’s incredibly direct and practical, and really funny.”

Joel Jackson: “I think Greg’s films are visually beautiful. They have this beautiful space, waiting for tension to build. Greg furtively stoked the fire and pushed us in different, interesting directions.”

Matt Putland: “Greg McLean has great energy and very adaptive to the challenges that we came across — he was very exciting to work with.”

Gary Hamilton: “Greg went out of his way to tell as much of the story as humanly possible, so it was very exciting, a little bit stressful at times in terms being able to do everything that he wanted to do, but I think we’ve accomplished it.”

Yasmin Kassim: “Greg is so wonderful. He lets you bring all your ideas to the table and try them out. He let Daniel and I improvise in the environment, and I think he caught some really wonderful moments from that.”

WORKING WITH THOMAS KRETSCHMANN, JOEL JACKSON and ALEX RUSSELL

Daniel Radcliffe: “Joel Jackson, Alex Russell and Thomas Kretschmann all threw themselves into the film. We had a few days before we started shooting where we got to know each other, because we are supposed to be fast friends throughout most of JUNGLE — that was really valuable time. They all came to set with their characters fully realized and able to improvise in those parts. It was a pleasure working with them.”

Joel Jackson: “Seeing Thomas playing Karl — his emotional sensitivity is something that really intrigued me. To see someone delving that far into a character and to have that character’s best intentions at heart was amazing.”

Greg McLean: “Thomas was playing a mysterious alluring character who is a magician and a devil at the same time, and Thomas is that character. Thomas is endlessly entertaining, inspiring as a performer, a brilliant actor and a great person to have around. He disrupts everything and makes everyone go a bit crazy, that’s his thing, and it’s fantastic.”

Alex Russell: “Working with Joel, he was incredibly committed, a team player. It was great to have a fellow Aussie around in the cast, and he’s got a beautiful energy. When he became Marcus it was incredible, he really transformed. He’s a great collaborator.”

Greg McLean: “Joel is the ‘next big thing’ actor out of Australia. He came out of drama school, landed two massive TV series and was nominated in the same category with Mark Rylance in a TV acting award. He’s an amazing talent and I can see why he’s going to become a huge star, because he’s focused, committed, and naturally incredibly talented.”

Joel Jackson: “Getting to work with Alex was something I was really looking forward to. To be able to support each other in these roles and in the story was fantastic. Alex has worked in bigger budget American films and this was my first ever film, so to have an Australian to talk to and to ask questions of was a great relief.”

Greg McLean: “Alex Russell is a superstar. I’d auditioned him for another film which didn’t work out, but I was lucky enough to get him in JUNGLE. He gave an amazing performance as Kevin Gale.”

WHAT WILL AUDIENCES DISCOVER IN THE JUNGLE?

Yossi Ghinsberg: “JUNGLE a true story and it’s really important that people know that it is a true story because it’s very easy to invent a couple of jaguars, a few snakes, throw them on people and – it’s not about that. It’s about transformation and self-discovery, it’s about understanding that we are the heroes of our life story. Sometimes you need to get lost in order to find yourself. By being lost you shed everything.”

Daniel Radcliffe: “I think Yossi’s story, although it’s very extreme, is applicable to anybody who has battled any kind of adversity. Yossi went into this journey completely unprepared. He had no warning, he had no training for this situation and based on his instincts and willingness to survive and his determination, he was able to survive. I feel like if there’s a message for this film, it’s you can do more than you think you can just by persevering.”

Greg McLean: “There’s a mystical aspect to the story that is just wild. It’s a story that makes me cry sometimes, I think about it and it brings tears to my eyes — it’s a really profound story and I hope audiences agree when they see it.”

Alex Russell: “The most important thing is for the audience to realize that ‘if I decide that something’s important, I don’t need to listen to other people even if everyone else tells me I’m wrong. If I believe in it, I can commit to it and it can be done’. That’s what Kevin Gale did, and it saved Yossi’s life when everyone told him no. Stick to what you believe.”

Dana Lustig: “It’s a story about faith and friendship and miracles. It’s an action movie, it’s thrilling, but beyond that it’s an inspirational survival story about finding the hero within you. The jungle, which was the biggest enemy, Yossi found a way to turn it into something empowering.”

Yossi Ghinsberg: “It’s not about adventure, it’s about transformation, the adventure is the background. It’s about the human spirit and the discovery of self. It’s about friendship and the tragedy that happens when friendships collapse, and it’s about the beauty of friendship, the triumph of Kevin almost sacrificing himself to find me. I think that will come through and apart from making me proud of that story, the important thing for me is that it will touch millions of hearts, that’s my aspiration, and I believe it will.”

BIOGRAPHIES

DANIEL RADCLIFFE – Yossi Ghinsberg

Daniel Radcliffe has just starred in NOW YOUR SEE ME TWO, and A24’s indie hit SWISS ARMY MAN, as well as PRIVACY, the timely new play at NYC’s The Public Theatre about the digital age and technology. August 2016 will mark the release of IMPERIUM, a thriller about white supremacists in America, inspired by real events. Radcliffe was recently seen in the feature film VICTOR FRANKENSTEIN and the BBC telefilm THE GAMECHANGERS. In 2014 he starred in the horror-thriller HORNS, and the romantic comedy WHAT IF. Previously he starred in Sony Pictures Classics’ KILL YOUR DARLINGS. On stage, he starred as Billy in THE CRIPPLE OF INISHMAAN, Martin McDonagh’s comic masterpiece. The play made its way to Broadway from London’s West End, where it debuted the summer of 2013.

Since completing the final installment in the series of eight HARRY POTTER films in 2010, Radcliffe quickly proved himself a diverse talent. In 2011, he starred in a 10 month sell-out run of the Broadway musical HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING. In 2012 Radcliffe starred in the horror/thriller THE WOMAN IN BLACK. Ovation aired two seasons of Radcliffe’s TV mini-series, A YOUNG DOCTOR’S NOTEBOOK, a comedy drama based on a collection of short stories by celebrated Russian author Mikhail Bulgakov and co-starring Jon Hamm. Radcliffe starred as Alan Strang, in both the 2007 West End and 2008 Broadway productions of Peter Shaffer’s EQUUS, both directed by Thea Sharrock and also starring Richard Griffiths. A lifelong fan of THE SIMPSONS, Radcliffe has lent his voice twice to the show. First, to the character of a brooding vampire named Edmund for the show’s “Treehouse of Horror XXI” special, entitled “Tweenlight,” which aired November 2010. He then voiced the character Diggs, a new transfer student whom Bart befriends. Previously, Radcliffe made a guest appearance as himself in the HBO/BBC series EXTRAS. He has also lent his voice to Robot Chicken and BoJack Horseman.

THOMAS KRETSCHMANN – Karl Ruchprecter

Born in East Germany Thomas has a strong international presence and is a very powerful actor who has worked with such iconic directors as Peter Jackson, Roman Polanski and Guillermo Del Toro delivering very memorable performances. Before JUNGLE, he wrapped STRATTON for Simon West opposite Dominic Cooper. Film credits include KING KONG, THE PIANIST, WANTED, DOWNFALL, AVENGERS: AGE OF ULTRON and RESIDENT EVIL: APOCALYPSE. His film STALINGRAD was one of the highest grossing Russian films ever.

ALEX RUSSELL – Kevin Gale

On graduating from the National Institute of Dramatic Art (NIDA) in 2008, Alex Russell starred in the independent Australian feature film WASTED ON THE YOUNG. This was followed with roles in several independent and studio films in both the US and Australia.

In 2012 Alex played the lead role in the science fiction drama thriller CHRONICLE, which grossed over \$126 million worldwide, before being cast in the 2013 re-make of CARRIE, alongside Julianne Moore and Chloe Grace Moretz, and directed by Kimberly Peirce. In the same year Alex completed shooting on Andrew Niccol's THE HOST and the feature film CUT SNAKE, with director Tony Ayres and co-starring Sullivan Stapleton and Jessica Gouw. Following this he was cast alongside Jack O'Connell and Jai Courtney in Angelina Jolie's UNBROKEN; BELIEVE ME, for director Will Bakke; and PACIFIC STANDARD TIME, for writers/directors Ben and Orson Cummings.

Russell's recent feature film credits include Australian director Iven Sen's GOLDSTONE, and he will join the cast of the firefighter action film NO EXIT, starring alongside Miles Teller and Josh Brolin.

JOEL JACKSON – Marcus Stamm

Celebrated for his critically acclaimed portrayal of *Peter Allen* in Channel Seven's AACTA Award winning miniseries PETER ALLEN: NOT THE BOY NEXT DOOR, Joel Jackson received the AACTA Award for *Best Lead Actor in a Television Drama* and the TV Week Logie Award for *Most Outstanding Newcomer – Actor* for his performance. Jackson was also nominated in the *Outstanding Actor* category alongside Mark Rylance (WOLF HALL) and Florian Stetter (NAKED AMONG WOLVES) at the Festival de Television de Monte-Carlo Golden Nymph Awards.

Previously, Joel starred as *Charles Bean* in the award-winning World War I miniseries *DEADLINE GALLIPOLI* alongside Sam Worthington, Hugh Dancy and Charles Dance. The series earned Jackson a second AACTA Award nomination for *Best Lead Actor in a Television Drama*, and a TV Week Logie Award nomination for *Best New Talent*.

On television, Joel will next appear in a guest role in the NINE Network's upcoming crime event series *HYDE & SEEK*.

YASMIN KASSIM – Kina

Australian actor Yasmin Kassim's first gig was at 6 years of age when Michael Jackson spotted her in a crowd and asked her to be part of his *HISTORY* tour in Malaysia.

Kassim studied at The Lee Strasberg Institute of Film and Theatre in New York, and following this at The Australian Film and Television Academy and the National Institute of Dramatic Art in Sydney, Australia.

She has worked on various television shows, including *DEADLY WOMEN*, for Discovery Channel; *LEGALLY BROWN*, for SBS, and *STUDIO 3* for the ABC.

Kassim was the lead in two short films directed by Wayne Blair (*THE SAPPHIRES*, *SEPTEMBERS OF SHIRAZ*), and her feature films include *LOVE IS NOW*, starring Dustin Clare, Anna Torv, Claire Van der Boom and Eamon Farren; and *NEST*, starring Li Bingbing, Kellan Lutz and Kelsey Grammar.

LILY SULLIVAN – Amie

Young Australian actress Lily Sullivan made her feature film debut in P.J. Hogan's 2012 feature *MENTAL*, opposite Toni Collette, Liev Schreiber and Anthony LaPaglia. Her role as 'Coral Moochmore' earned her an AACTA Award nomination for *Best Young Actor* and a Film Critics Circle of Australia Award nomination for *Best Performance by a Young Actor*.

Sullivan appeared in the feature film *GALORE*, which screened at the Berlin Film Festival, and won her Best Supporting Actress at the Cinema des antipodes, Saint-Tropez Festival in 2014, and in 2015 was seen in Ben Chessell's feature film, *SUCKER* starring opposite Timothy Spall.

Lily's most recent television credit was the NBC series *CAMP*, alongside Rachel Griffiths, and she appeared in the second season of the critically acclaimed television series *RAKE*, with Richard Roxburgh.

Lily was a finalist for the 2015 Heath Ledger Scholarship.

GREG MCLEAN – DIRECTOR

After training as a fine artist, McLean worked as a director in Theatre and Opera before his filmmaking career began when he created the horror smash hit WOLF CREEK, which played at the Sundance and Cannes film festivals before going onto worldwide 'cult film' status.

This was followed by the thriller ROGUE, produced with Harvey and Bob Weinstein, which starred Sam Worthington and Mia Wasikowska. In 2013, McLean directed WOLF CREEK 2, which was selected to screen at the Venice Film Festival, and in 2014 he directed the supernatural thriller THE DARKNESS, starring Kevin Bacon and Radha Mitchell.

In 2015 Greg directed THE BELKO EXPERIMENT for producers James Gunn and Peter Safran for MGM. Written by Gunn, the ensemble horror film stars John Gallagher Jr. and Tony Goldwyn. In the same year, he worked on his first television production, creating a 6-part spin-off series to his feature film WOLF CREEK, on which he served as Executive Producer and Director.

JUSTIN MONJO – WRITER

Justin Monjo is an award winning writer for both screen and stage. His feature film credits include the adaptation of Tim Winton's DIRT MUSIC, for Phillip Noyce; THE TURNING, for Robert Connolly; CANE, for Robert Luketic and Animal Logic; STORM BOY, for Ambience Entertainment; and SPEAR, for Arenafilm and director Stephen Page.

Monjo was head writer and co-executive producer on the cult series FARSCAPE, and his extensive credits for television include the widely acclaimed WILDSIDE, the top-rating telemovie THE ALICE; THE CODE, which won an Australian Writer's Guild award for Best Mini-series; and PETER ALLEN – NOT THE BOY NEXT DOOR, which won an ACCTA awards for Best Mini-series.

His theatre credits include ROMEO IS BLEEDING, which was staged in Australia and the US, THAT EYE, THE SKY, and CLOUDSTREET, adapted from Tim Winton's novel and co-written with Nick Enright. CLOUDSTREET won numerous awards and toured internationally to sold-out theatres and critical acclaim.

Upcoming films include THE KEEP, which will be directed by Peter Weir and produced by Jeremy Thomas.

YOSSI GHINSBERG - Executive Producer/Book Author

Yossi Ghinsberg is an Israeli adventurer, author and speaker based in Israel, Australia and USA. He is most known for being lost and surviving alone in an uncharted part of the Bolivian Amazon for three weeks in 1981, about which he wrote *Jungle: A Harrowing True Story of Survival* and what JUNGLE is based upon. Ghinsberg's survival story was featured in a documentary in *I Shouldn't Be Alive* on Discovery Channel. He wrote his first book titled *Back from Tuichi* in 1993. The book became very popular in Israel and has been translated into 15 languages and published in several countries under different names. In 2008, he wrote his second book titled *Laws of the Jungle: Jaguars Don't Need Self-Help Books*.

A natural storyteller, Yossi is an accomplished business motivational speaker who has been hired to address audiences at such organizations as BP, Citibank, Qantas, IBM, Hilton, BMW, Proctor & Gamble, Fuji, Xerox, Telstra and Bayer.

In addition to publishing his books Yossi has initiated various business ventures and been involved in grassroots efforts for reconciliation and healing in the Middle East. In recent years Yossi operated an interior and landscape design label called collecteco to represent his commitment to ecology, connection to nature and respect for indigenous cultures.

Yossi is currently co-founder and CEO at Blinq.me, a Silicon Valley based start-up company financed by 500 Startups acceleration Micro Fund. Blinq is an innovative mobile solution that with one touch brings social updates from across social media platforms about any contact so you enter into every dialogue with confidence

GARY HAMILTON – PRODUCER

Gary Hamilton's career in the arts and entertainment industry spans over 30 years of ingenuity, proactive dedication and international success. Screen International recently named Hamilton as the most influential person in the private sector of the Australian film industry, and Encore magazine placed him among Australia's top executive producers. Hamilton has myriad producing and executive producing credits to his name, and was a key figure in the theatrical releases of films including 2004 Best Picture Oscar® winner CRASH, and 2007 Golden Globe® Best Picture Nominee BOBBY.

In 2002, Hamilton founded Arlight Films, one of the world's leading independent film sales companies. With a focus on medium to high budget theatrical product, the company has a library with hundreds of award winning nominated titles. Films under the Arlight banner include LORD OF WAR, starring Nicolas Cage, Ethan Hawke and Jared Leto; BANK JOB starring Jason Statham, INFAMOUS, starring Daniel Craig, Sandra Bullock and Gwyneth Paltrow; THE MERCHANT OF VENICE, starring Al Pacino and

Jeremy Irons; HEAD IN THE CLOUDS, starring Charlize Theron and Penelope Cruz; and LIKE MINDS starring Eddie Redmayne. Recent additions to Arclight Films' slate include DOG EAT DOG starring Nicolas Cage and Willem Dafoe, directed and written by Paul Schrader; THE CONFIRMATION, starring Clive Owen and Maria Bello; official Sundance selection FRANK & LOLA, starring Imogen Poots and Michael Shannon; PREDESTINATION starring Ethan Hawke; LAST KNIGHTS starring Clive Owen and Morgan Freeman; RECLAIM starring John Cusack; and PAPER PLANES, starring Sam Worthington.

MIKE GABRAWY – PRODUCER

Mike Gabrawy, Arclight Films' Chief Creative Officer, got his start in the entertainment industry in the early 1990s working in various roles in production.

Before coming to Arclight Films, Gabrawy was responsible for acquiring and developing the Sony PlayStation game RESIDENT EVIL via his production and development position at Constantin Films. The film went on to become Sony ScreenGems' highest grossing film in 2002. It has gone on to become one of the most successful franchises of all time earning over a billion dollars worldwide. The franchise is now second only to SPIDERMAN for Sony.

During his tenure at Constantin he developed several projects based on comic book classics including FANTASTIC FOUR and SILVER SURFER. Before these commercial milestones, Gabrawy moved through the ranks of production gaining invaluable experience and forging strong industry relationships in various posts on major releases such as NAKED GUN 33 1/3, A LITTLE PRINCESS, STARGATE, WATERWORLD and INDEPENDENCE DAY.

Gabrawy left Constantin the early 2000's and went on to produce numerous independent films before joining Arclight Films in 2008 to ramp up Arclight's involvement in the rapidly growing international co-production world. His vast knowledge of the industry and hands-on experience in film production and development has been vital to the company's growth and success in providing an expert who, at the same time, speaks the language of the filmmaker and understands what it takes to finance and sell a film.

Gabrawy has maintained his position as an independent producer and executive producer on myriad projects all along the way.

Since joining Arclight he has produced numerous films including THE COURIER directed by Academy Award Nominee Hany Abu-Assad and BAIT 3D which premiered at the 2012 Venice Film Festival and went on to become the highest grossing independent film released in China.

Most recently Gabrawy served as an executive producer on the Australian-Chinese co-production action-adventure film NEST starring Kellan Lutz, Li Bingbing and Kelsey Grammer, produced the true-life survival thriller JUNGLE starring Daniel Radcliffe and is currently producing Hotel Mumbai starring Armie Hammer, Dev Patel and Jason Isaacs.

Gabrawy is currently developing several high-profile projects including; LIGHTS OUT to be directed by the legendary Brian DePalma, KILLER 10 to be directed by Phil Noyce and a live action version of MULAN written by Jan Sardi (SHINE, THE NOTEBOOK) to be directed by Shekhar Kapur (ELIZABETH: THE GOLDEN AGE)

Gabrawy was born in Cairo Egypt, grew up in Saint Louis, Missouri, the Paris of the Mid-West, where he attended Chaminade College Preparatory before moving onto the University of Kansas where he graduated cum laude in Film Studies. He has been in Los Angeles for over twenty years and currently lives in Pasadena with his wife, son and daughter.

DANA LUSTIG – PRODUCER

Dana was born in Israel, and moved to LA to graduated AFI. A member of the DGC, PGA and SAG she has directed five feature films and produced over 20 independent features.

For ten years, Dana was a partner at Bergman Lustig Productions along with Ram Bergman. BLP produced BRICK, which was nominated for the Independent Spirit Award and was bought by Focus Features at Sundance. Among others, Dana produced DANCING AT THE BLUE IGUANA, directed by Oscar nominee Michael Radford (IL POSTINO). In London 2011, Dana directed the dark love story A THOUSAND KISSES DEEP starring Dougray Scott, Emilia Fox, Jodi Whittaker, and David Warner. The movie was nominated to the BIFA awards (British Independent Film Award). Dana's other directing credits include the comedy WILD CHERRY with Rob Schneider, KILL ME LATER starring Selma Blair, CONFESSIONS OF A SOCIOPATHIC SOCIAL CLIMBER starring Jennifer Love Hewitt, the highest rated telecast for Oxygen Channel's original programming and WEDDING BELL BLUES.

Currently, Dana is producing BEHIND THE GLASS to be shot in Canada in 2016 with Jason Isaacs and India Eisley and directed by acclaimed Israeli director Assaf Bernstein, who also wrote and directed the original THE DEBT. Dana's previous production, a film noir THE FRONTIER, premiered at SXSW in March 2016 and was picked up for theatrical distribution by Kino Lorber in November 2016.

TODD FELLMAN – PRODUCER

In 1991 after graduating Tulane University in New Orleans with a B.A. in Mass

Communications, Todd Fellman traveled to Australia for an internship with Village Roadshow Pictures.

With offshore productions on the rise, Fellman based himself on the Gold Coast and worked the next eight years as an Assistant Director on over twenty-five feature film and TV productions in Australia and overseas including major studio motion pictures THIN RED LINE and TWO IF BY SEA.

In 1998 Fellman produced McARTHUR'S DREAM a one-hour documentary on the Australian wool industry featuring Jack Thompson. It aired on Channel 7 and was filmed on location around the world including New York, London, Rome, Tokyo, and Beijing,

In 2000, Fellman established Franchise Pictures Australia providing local production services for Franchise Pictures, a major independent US film production and sales company.

In 2004/05 Fellman launched production shingle Story Bridge Films and in partnership with Film Graphics, produced David Denneen's psychological thriller RESTRAINT starring Stephen Moyer, Teresa Palmer and Travis Fimmel, released in Australia through Madman and in the US through Lionsgate subsidiary Grindstone.

In 2006/07 Fellman co-produced the Spierig Brother's vampire thriller DAYBREAKERS starring Ethan Hawke, Claudia Karvan, Sam Neill and Willem Dafoe which was distributed worldwide through Lionsgate. A critical and commercial success, DAYBREAKERS premiere at the Toronto International Film Festival as part of Midnight Madness and went on to claim a spot as one of the top-10 Australian feature films of all time at the US Box office.

In 2007/2008 Fellman served as the Australian producer on UNDER THE SEA 3D, an Imax 3D underwater feature by acclaimed director/cinematographer Howard Hall. The project was filmed on location in PNG, Australia and Indonesia, and was theatrically released worldwide by Warner Bros in February 2009.

In 2010 Fellman produced the Paramount distributed action-horror BAIT 3D starring Xavier Samuel, Sharni Vinson and Julian McMahon. Selected by the Venice International Film Festival for its World Premiere, BAIT 3D has enjoyed strong international sales and major theatrical releases in a number of key foreign territories including China where it achieved an impressive \$25 Million at the box office and is by far the all-time most successful independent Australian film at the Chinese box office.

In 2010/11 Fellman produced Stephan Elliot's outrageous wedding comedy A FEW BEST MEN. Distributed in Australia by Icon, this local box-office hit starred Kris Marshall, Kevin Bishop, Xavier Samuel, Rebel Wilson and Olivia Newton-John and has enjoyed strong sales and audience reactions around the world.

In 2012 Fellman produced PJ Hogan's MENTAL. A highly-acclaimed dysfunctional family comedy featuring an all-star Australian cast of Toni Collette, Anthony LaPaglia, Liev Schreiber, Rebecca Gibney, Kerry Fox, Caroline Goodall, Deborah Mailman, Sam Clark and Lily Sullivan. The film enjoyed a wide release in Australia through Universal Pictures and exceeded \$4 million at the local box office. MENTAL was invited to the Rome International Film Festival for its European Premiere and was also invited to the Okinawa Film Festival for its Asian premiere.

Fellman is currently Executive Producing THE NEST, an official Aus-China coproduction starring Li Bing Bing, Kelsey Grammar and Kellan Lutz as well as Producing JUNGLE, a true survival story set in the Amazon directed by Greg McLean and starring Daniel Radcliffe. Both films are set for theatrical release in 2017.

Story Bridge Films is based in Brisbane and currently in development on a wide range of local and international projects including THE PORTABLE DOOR in partnership with The Jim Henson Company; THE KISS OFF, a sexy noir thriller written and to be directed by Morgan Oneill; CORONA, the futuristic space thriller to be directed by Ivan Sen; and ONE CROWDED HOUR, the classic Australian bestseller detailing the extraordinary life of combat cameraman Neil Davis to be written and directed by Kim Mordaunt.