



Directed by: David Schurmann

Written by: Paulina Lagudi, Kristen Lazarian

Produced by: Robin Jonas, Shaked Berenson, Patrick Ewald, Nicolas Veinberg, Steven P. Wegner, Jonathan E. Lim, Andreas Wentz

Cast: Jean Reno, Adriana Barraza, Alexia Moyano, Nicolás Francella, Rochi Hernández, Ravel Cabral, Juan José Garnica, Duda Galvão

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My Penguin Friend

About The Film

Among tales of remarkable human-animal friendships few true stories have been as mysterious, or as profoundly touching, as that of the little Magellanic penguin who crossed the vast ocean, again and again, of his own accord, to visit the fisherman who rescued him from peril.

Now this “penguin out of water” tale comes to theaters as an emotional and poignant family adventure, a journey of friendship, courage, compassion, and the power of love to reach across even the greatest emotional and oceanic distances. Shot amid the breathtaking tropical coasts of Brazil and vibrant penguin colonies of Patagonia, *My Penguin Friend* breaks the mold by featuring live penguins in performance alongside a global cast led by international screen legend Jean Reno and Oscar-nominated Adriana Barraza.

Rather than forge artificial penguins from CGI or animation, the filmmakers utilized the inimitable, fun-loving personalities of a group of real rescued penguins (unable to safely return to the ocean) whose wellbeing and happiness were priority one. This allowed for organic, deeply felt bonds to emerge between the actors and the enchanting birds. The result is a heartfelt experience that is both epic, set against the grand scope and wildness of the marine world, and intimately fable-like, homing in on what it means to find an unexpected friend when you most need it.

Director David Schurmann weaves his lifelong personal experience with the ocean—living at sea since childhood—into his penchant for emotional storytelling throughout the film. Says Schurmann, *My Penguin Friend* is based on a wonderful true story that amazed the world, but what I saw in it was a beautiful, timeless fable. My hope is that audiences will feel immersed into this life-changing adventure that unfolds between the fisherman João and the penguin DinDim and that it will connect with people of all ages and all backgrounds. We set out to make a movie that is not only fun, entertaining, and visually exciting but captures something deeper about love and about the enchantment the natural world gifts to us.”

A Friendship That Rocked the Planet

My Penguin Friend's own challenging passage to the screen began in May of 2011. That's when real-life fisherman João Pereira De Souza happened upon a lone young penguin stranded on the beach of Ilha Grande near Rio de Janeiro. Caught in an oil spill, the creature's small, rotund

body had been nearly smothered under a layer of thick, toxic goop. João could not turn his back on this innocent bird harmed by human carelessness and in such dire straits. So, he did the only thing he could: took the little penguin home where he carefully cleaned its sticky feathers and tried to nurse the bird back to health. Naming the penguin DinDim (pronounced Jin-Jin) after a child's mispronunciation of the Portuguese "pinguim," João certainly did not expect this wild animal to stay housebound for long.

In fact, João tried early on to release DinDim back into the ocean, walking away thinking he'd done everything possible. But later that same day he heard the penguin's inimitable squeak in his backyard. DinDim had somehow known how to get back to João's neighborhood. DinDim continued to resist leaving João's home for some time, and the two grew closer and closer. When DinDim finally decided he was ready to swim away—likely headed 3,000 miles to Patagonia, at the tip of Argentina, where Magellanic penguins raise their families—João expected this was the surely the last he'd see of his unusual, feathered friend.

He was wrong again. To his astonishment, the following summer, right around his birthday, out-of-the-blue João heard that tell-tale squeak in the yard. There was DinDim, having crossed unknown ocean distances. No doubt, DinDim had tapped into a penguin's unique geolocation skills. But he must have also been driven by a powerful will and a sense of home. Since then, DinDim has returned to see João every June, year after year, finding his way no matter the obstacles.

Zoologists note that penguins are highly social creatures with internal GPS systems that help them navigate the marine realm with astonishing accuracy. They live in tight-knit family groups—and are accustomed to yearly migrations. So, DinDim's visits were not entirely outside the realm of penguin behavior. But no one could fully explain the deeply felt, mysterious interspecies connection that developed between João and DinDim, a bond beyond words that transformed both.

When the story hit news, it raised intriguing questions about the unknown potential of both animal minds and human hearts. João told reporters he'd come to view DinDim like his own child and knew in his soul DinDim felt the same. Out of their comical differences—one a ten-pound, waddling, flightless bird, the other a complicated man—had come an unexpected familial love.

As soon as the story of João and DinDim began circulating, it seemed destined for the screen. But the looming question was how such an unlikely story might be told. When Epic Pictures acquired the rights in 2016, screenwriters Kristen Lazarian and Paulina Lagudi Ulrich took the most daring of paths: crafting a live-action narrative that leaned into the folkloric magic of a spirited little bird uplifting a man himself in desperate need of emotional repair.

In their screenplay, João's heart and small family have been upended by unthinkable events—events long in the past yet that still haunt João daily. Until João meets DinDim, it seems he might remain forever a curmudgeonly loner. But DinDim's antics spark in João the memory of what it is to laugh, to feel awe, to look forward each day to the next. Those memories in turn reawaken the realization that he is still capable of great love, even after loss.

The script had the poignant simplicity of a tale of pure friendship. Yet, it also tapped into grander themes of nature's mysteries, the human longing for redemption, and the increasing dangers faced by the marine world.

One person powerfully drawn to this unusual mix was Dr. Jonathan Lim, the forward-thinking physician, biotech leader and entrepreneur, who recently entered the movie business. In 2018, Lim launched the new production company City Hill Arts with an eye to telling stories of transformation, stories that might, as he puts it, “revitalize people, planet and perspective.”

Though a story that met those aspirations, *My Penguin Friend* was a risk-filled entry into film production. There are good reasons why filmmakers tend to avoid projects involving such chaotic elements as children, animals, and the ocean, let alone combined within a delicate narrative of family sorrow and renewal. But Lim fell so in love with the core emotionality of the tale, he let that be the spark that lit the way for the complex logistics.

“Reading the script, I was blown away. It hit me in a very deep place,” recalls Lim. “I took a lot of joy from the story's central theme of how friendship has the power to bring healing and restoration to a family, and I had a feeling that would resonate with many different kinds of people.”

Lim continues, “I've also long had a personal love of penguins, and I started thinking about the fact that there hasn't been a narrative film about penguins in a very long time. Even in the past, most penguin movies have been documentaries. To make a live-action film about a penguin and a family felt like a rare opportunity. I also saw in this story of a penguin who nearly meets his end in an oil spill a reminder of how much wise human stewardship of the planet matters to us all.”

From the start, Lim knew the key to it all would be putting together a highly accomplished cast and crew able to capture the blossoming of a friendship that happens outside language with an emotional force—and to put them together with live penguins on the crystalline beaches of Brazil.

“We had lots of choices to make in terms of where and how to shoot but the heart of it all was that everything had to feel authentic,” Lim explains. “That led us to make the film in Brazil and Argentina, as well as to shoot with real Magellanic penguins. Then, we got incredibly lucky to find filmmakers excited to bring out the full beauty, poetry, and wonder of this story. In the hands of

our director David Schurmann, DP Anthony Dod Mantle and production designer Mercedes Alfonsin, every frame was a work of art.”

A Seafaring Life: David Schurmann at The Helm

Director David Schurmann’s entire unusual life was preparation for making *My Penguin Friend*. Much like a character from a classic adventure novel, Schurmann literally grew up on the high seas. When he was 10, his family set out to become the first Brazilian family to circumnavigate the earth by sailboat—a feat they accomplished while visiting more than 60 countries for an action-packed decade, from which Schurmann received an immense if highly unconventional education. Later, as an adult, Schurmann joined with his parents and sister to retrace the route of Ferdinand Magellan in a 30-month globe-spanning voyage followed by millions worldwide.

Schurmann later parlayed this exploratory spirit into filmmaking, breaking into the cinema world first as a bold and perceptive documentarian. But he always dreamed of making a narrative feature. When he finally got the chance, his debut feature, *The Little Secret*, inspired by the life of his adopted sister who died of AIDS at age 13, became Brazil’s official Oscar entry in 2016.

He seemed a tailor-made fit for the story of João and DinDim when Epic brought him aboard. In addition to his rarified ocean skills and passion for marine life (Schurmann is also CEO of Voice of the Oceans, a foundation dedicated to fighting plastic pollution in the ocean), he had a deep, personal appreciation for the diverse Brazilian culture.

When Lim met Schurmann, the producer immediately saw more to him than his one-of-a-kind aquatic expertise. In fact, the two found themselves talking as much about the story’s human core—how João’s hidden inner world blooms as DinDim cracks open his armor—as they did the trickiness of the shoot. “I first met David on a trip to Patagonia and it was instant friendship,” recalls Lim. “His warmth really stood out. I already knew of his background as a world traveler and documentarian. But it was his vision for how to tell this story as a portrait of a family, his insight into João as a father, and especially his skill for bringing out the best in people that won my trust.”

Schurmann was enthralled by the script in part because it’s not every day you come across a story that highlights how people’s lives can be transformed by nature. The chance to capture the power, color, and moods of the maritime world so close to his heart was equally irresistible. Even more so, he related to João’s personal tale, to his discovery of joy after loss—joy DinDim brings in a way no one else could, with the funny, direct spontaneity of his reactions and his steadfast loyalty.

“I related to what João goes through, in part because my parents lost a child, and I saw my grieving mother go through a similar process of closing herself off inside a shell,” Schurmann relates. “I drew from that well to tell this story. Also, I’ve met many men like João while traveling through coastal villages—traditional fishermen leading tough, independent ways of life—and I could understand how hard it is for a man like this to reconcile with loss. DinDim cuts through all that because his need for help is so great. He reminds João that he is still able to impact the world around him, that he can save something—and from that one feeling more feelings return to him, a feeling of the beauty of life, of hope, a feeling he is able to share himself once again with his wife and his friends. All because he encountered this penguin.”

The film could easily have been aimed solely at young children, but Schurmann envisioned something broader, a true all-ages adventure. “I wanted to make something appealing to people no matter how young or old,” he says. “And I’m grateful that City Hill Arts took that leap of faith.”

If anything, Schurmann’s life-long experiences in the unforgiving marine environment gave him countless reasons to be skeptical of making a film with live penguins. He admits he had trepidations—but they only served as fuel. “I was very transparent with the producers that I didn’t know for sure what we were going to get,” the director says. “I always felt the magic of our film would be in seeing João interacting with DinDim without any camera tricks—and in seeing the world through DinDim’s eyes—but I did not in the beginning know if these were even possible. It was going into the complete unknown.”

He continues, “But then I had the luck to find the best penguin trainer in the world, Fabian Gabelli, in Argentina. Fabian is a professor of animal behavior, with tremendous knowledge of anything to do with penguins. He’s like a penguin whisperer. To my complete surprise, it turned out that the penguins were one of the easiest elements of the movie. And what you see on screen is 80% live penguins. We did use wire-controlled dummies and digital effects, but I think people will be amazed at how much real penguins can do as actors.”

Ultimately it would take 10 penguins to portray DinDim—all hailing from Brazil’s Ubatuba Aquarium. It turned out that ten penguins were just the right number to create one DinDim. Each had a distinct personality—and each would wake up in varying moods—so if one penguin wasn’t keen on performing the action required for that day’s scene, another penguin would happily step in.

Once penguin training was underway, Schurmann turned his focus to his human compatriots. In keeping with the film’s vision, the filmmakers recruited a truly international cast and crew, hailing from more than 11 different countries encompassing South America, Central America,

the United States, Europe, and South Africa. “It’s unusual to have a film with a Brazilian director, a British cinematographer, an Argentine production designer and a cast from across North America, South America and Europe,” says Schurmann. “And to be honest it was inspired chaos at times with people talking in different languages. But the most beautiful thing was that we all felt so united by the simple power of this story.”

Jean Reno and Adriana Barraza: João and Maria

Schurmann knew that no matter how wonderful the penguins, they would only shine if paired with actors bringing shaded humanity to their performances. He was absolutely thrilled to collaborate with two screen veterans who always transcend the ordinary in the roles of João and Maria: celebrated French star Reno and Academy Award-nominated Mexican leading lady Barraza.

Reno’s quiet intensity and contrasting comic range made for an intriguing match with João. João is a man who has withdrawn from the world, unable to forgive himself for the past, until DinDim begins to lure him back into astonishment and the full force of *joie de vivre*.

Schurmann found Reno had an acute sensitivity towards João’s wounded heart while also being playful and open enough to find an unbreakable bond with a little bird. Throughout his career, Reno has undertaken an unusually wide range of roles in comedies, dramas, and searing action. He is renowned for portraying the complicated hitman in *Léon: the Professional* and the corrupt smuggler in Spike Lee’s *Da 5 Bloods*; has collaborated with Robert DeNiro on *Ronin*, with Tom Cruise on *Mission: Impossible* and Steve Martin in *The Pink Panther*; and even voiced Mufasa in the French cinema release of *The Lion King*. But he’d never experienced a script like this one before.

“I was amazed that it was a true story,” Reno says, “because it felt almost like a fairytale that a penguin was able to evoke so much love from this lonely fisherman who had turned his face away from the world. It was beautiful and moving to read. And I feel that we really need more stories like this one today, stories that are touching, funny and very human.”

Equally, Reno was excited by the chance to explore the mechanics of a man’s transformation. For just as DinDim navigates the waves and currents, João too crosses a great expanse from regret to joy, allowing himself to feel happiness again.

“João has isolated himself mainly because he’s afraid,” Reno observes. “He’s shut out a world that has hurt him deeply. And that is something universal that we all can relate to in our lives. Yet, even when you close yourself off like that, if you are lucky someone, or something, will come

along that is able to reach you in a way and re-open the idea of the future. DinDim does this for João, mostly by reminding him of how good it feels to give warmth and love to another.”

To play João, Reno not only had to commit to learning how to be scene partners with a penguin but to living in Brazil for months. He says it was Schurmann who sealed the deal. “It’s always most important for me to work with people who I feel that I understand and who understand me,” he comments. “As soon as David and I met, we had the kind of relationship where you don’t have to talk, where the antennae that go out from your heart and brain just instantly connect. In David, I saw someone in love with the ocean and the world, someone made to tell this story.”

Schurmann watched with tremendous gratification as Reno sank his teeth into a role that could have had far fewer dimensions in lesser hands. “As soon as we put the camera on Jean, the character of João came to life beyond my imaginings—he was so real,” says the director. “Jean is the kind of actor so attuned to his craft that in every moment he knows exactly which beat he is on. Directing him is a pure dream because he can go *boom* right to the thing you were looking for and then he’ll do it again and give you something completely different yet equally amazing.”

As he arrived on the set, Reno had precious little notion of what it would be like to work with the penguins. His first time touching one of his fluffy, wordless cast-mates was a revelation. “You have to approach a penguin very slowly and carefully until they know you,” he describes. “What surprises you most at first when you touch them is they are so warm, almost like a human infant. You don’t expect that I think because they are birds, but you can’t help but respond to it.”

After several days, Reno and the ten penguins who played DinDim were fast friends. “I think Jean did get pecked on the hand once on the first day,” muses Schurmann, “but that is how you learn with a penguin! Most of all he came to them with real respect, and I think they sensed that.”

“I enjoyed them a lot,” Reno confesses. “Of course, these were real wild animals, not storybook characters, so they do what they want to do, and you have to accept that. But there is much about penguins I admire. They are small but strong, tough, capable—and determined to protect their families.”

João perhaps is most changed by DinDim’s amusing, but amazingly unbreakable, insistence that he should be a full-fledged family member. “That’s the wonderful thing about this story,” sums up Reno. “It’s a story of a man rediscovering love and humanity—and it was made with love, humanity and real penguins.”

The arrival of DinDim in João's life is equally a game changer for his wife, Maria, who might be taken aback at first by her husband's unruly houseguest but comes to welcome the enlivening effect the penguin seems to have on João, who has been unreachable for so long. Taking the role is one of Mexico's most beloved actors, known around the world for her acclaimed role as a nanny in a desperate situation in Alejandro Gonzalez Inárritu's award-winning *Babel*.

Barraza was drawn to Maria as a woman who has weathered hardship but remains fiercely loyal to João, even if she is unsure if things between them can ever recover. "Maria's happy life changed in a flash," Barraza explains. "She survived what seemed unsurvivable and kept on loving her husband, but their marriage became mostly about going through the motions. Now, suddenly, she sees a chance at a life that is about far more than just getting through the day. She sees that she can have great fun with João again. I personally know a lot of Marias, women who feel they are just barely surviving after loss. And in my heart, I wanted to reach out to them in this role, to tell them that even when all seems lost, a person can come around to really love life again."

The fact that this catalytic change comes through a squeaking penguin equally drew Barraza. "I like how the story is about something bigger than just this family. It's about taking care of each other, taking care of our partners, our families, our hearts, and also all the creatures of our planet."

Like Reno, Barraza never had met a penguin face-to-face before—and certainly never imagined she'd perform with one. Yet, she found herself overcome with emotion her first day on set with the penguins, astonished by the plushness of their feathers and surprised at the inexplicable feeling of connection that reverberated inside her.

"To get so close with an animal I've only ever seen in documentaries or cartoons was a profound way to feel closer to nature," she reflects. "The first time I saw the penguins, my heart was beating so hard. I just felt blessed to get to know them. And then to see the respect and care everyone on set had for the penguins was equally moving. We kept total silence on the set just for them, and I think this atmosphere of respect also brought us closer as human beings."

At times, she had to remind herself the penguins waddling into her scenes were real and not movie magic. "Audiences might suspect they are all CGI because they do so many amazing things," she muses. "It was such a special opportunity to have these unique animals help us tell an inspirational story about one of their own."

Barraza adored making friends with the penguins, but it was her admiration for Reno's work that drove her performance. "He's so deep and every day we talked not only about our characters but about life. We both wanted João and Maria's marriage to feel genuine and to give you a picture

of what is in their hearts. We wanted people to understand that tough times might have come between them, but they have waited for each other. That was easy with Jean because he gets right to the core of things. “

For Schurmann, watching Barraza embody Maria was one of the highest pleasures of the film. “I was stunned by her performance in *Babel* and was so excited to have her in this role,” he says. “She’s got an incredible range and the way she understood Maria was a gift to the film.”

In turn, Barraza says of her feelings about Schurmann, “As soon as we met, I felt David had been a friend for all my life or even many lives. I don’t know why that was, but it was a lovely thing. We share a concept of life maybe. It wasn’t about the words we said but about a feeling between us. And a similar feeling seemed to exist throughout the whole production.”

The cast also includes rising young Colombian star Juan Jose Garnica in the moving role of João and Maria’s son, Miguel, and Argentine actors Alexia Moyano, Nicolas Francella, and Rocio Hernandez as Stephanie, Adriana, and Carlos, the marine biologists who come to know DinDim as a peculiar little rule-breaker when he unwittingly becomes part of their penguin research. Also joining the cast are well-known Brazilian actors Ravel Cabral, Thalma Freitas, and Wilson Rabelo.

“The whole cast came in with so much spirit,” says Schurmann, “which made bringing the story to life even more fun.”

About Magellanic Penguins

Penguins have tickled the human imagination pretty much since humans first spotted the odd, whimsical splendor of these stocky, torpedo-shaped, web-footed birds who huddle together like the closest of kin. At once humorous and touching, their surreal mix of having wings but not flying, of walking upright but with comical hops and waddles, of living in harsh environments but with tight-knit family structures, of having both a sartorial elegance and an endearing silliness, has led them to become beloved subjects of storybooks, art, and films.

David Schurmann reflects on the penguin’s universal appeal, “Visually, a penguin is like putting a James Bond suit atop Donald Duck feet. They’re truly hilarious to watch—and it is even funnier to see a penguin out of context and walking through a house as you do in the film. But also, penguins have amazing loyalty to each other. They go back to the same mate and same nest year after year. I think that really, deeply speaks to us as humans. They are social and funny, like us, but also stoic and brave and able to withstand the harshest environments. And amusing as they are to see walking on land, underwater it’s a totally different story. Suddenly it’s as if they’re flying. They turn into Baryshnikov underwater.”

One of 17 penguin species, the Magellanic penguin is named after Portuguese explorer Ferdinand Magellan, who first recorded the existence of the species in 1519 on a voyage around South America. They are a medium-sized variant, standing about 30 inches tall, distinguished by their tuxedo-like black back, banded chest, and contrasting white belly. Like all birds, they have feathers and lay eggs to hatch their young. Unlike most birds, their wings do not enable them to fly. Instead, their thick, wedge-shaped wings serve as excellent rudders, allowing the penguins to swoosh through water, turning their rounded bodies into swiftly gliding submarines, capable of moving at 15MPH. They also make many expressive sounds, including cackles, squeaks, even donkey-like brays, which assist them in finding their families in crowded breeding grounds.

Living up to 30 years in the wild (sometimes 40 in captivity), they form life-long partnerships they maintain devotedly despite their migratory lives. The penguins spend half each year at sea, traveling as many as 4,000 miles during that period. Every autumn they alight on the shores of South America—in Chile, Argentina, and the Falkland Islands—in teeming breeding grounds that have in the past had populations as high as 400,000. Here, they return to the same mate and same warm, hidden burrow where their new young will hatch and carry on their genes. During the 40 days it takes for the eggs to mature, the parents take shifts, one watching over the nest while the other brings back food and vice versa. Once the young emerge, build up their strength, and shed their down for dense feathers, they too enter the world of the sea, and the cycle begins again.

Cherished as they are around the world, the UN classifies Magellanic penguins as a near threatened species because their numbers are declining, and they face increasing perils. They are particularly vulnerable to oil spills (an estimated 42,000 Magellanic penguins die each year due to spills), ocean trash, guano mining, weather changes, habitat loss, and overfishing of their food supply. But there is good news, too, especially when it comes to penguin conservation. Marine protection zones are spreading across the coasts of South America, allowing for safe havens from ocean traffic, and the breathing room that penguins need to lead their penguin lives.

Penguin Protocols: The Care and Education of Ten DinDims

Straight out of the gate, every element of *My Penguin Friend* was designed with the safety, happiness, and comfort of the penguins in front of mind. From the indoor temperature to the lighting design, their wellbeing became job number one, superseding other considerations.

All of the film's penguin stars live permanently in the local Ubatuba Aquarium in Brazil, each stranded or injured that would not allow them to survive in the sea. The production collaborated hand-in-hand with the aquarium's head, oceanologist Hugo Gallo Neto, to transport the penguins safely to a facility specially built to the aquarium's exact specifications for their care and training during filming, all of it under the full supervision of Humane Society monitors. A meticulously constructed "penguin hotel" offered 24/7 air conditioning and friendly sleeping quarters replete with mosquito netting, multiple pools for swimming and diving, and freezers full of tasty sardines.

"Our singular focus was the welfare of our penguins and assuring that the environment on the set would be a very good home for them," says Neto. "We even sent our own veterinarian, the person who normally takes care of the penguins at the aquarium, with them."

The ten penguins included the "hero" penguin Maui—who aced the training and is seen in more scenes than any other—along with Big Z, Teodora, Madalena, Capitao, Rosita, Fafa, Homer, Amelia, and Alcione. While Maui was the star, each had their own moment in the spotlight.

"We could often tell ahead of time which penguin would be best for which scene," notes Schurmann. "Some were always good at being docile, others were best suited for running around. And Maui was the one who really got attached to Jean in a special way."

The penguins were trained with modern, fun-based behavioral techniques using fish as rewards. Gabelli and his small team trained each penguin three times a day in quick, 30-minute sessions to keep things playful and motivating. For each action the penguins needed to learn, it typically would take about 2 weeks of daily practice to get the training to stick. Careful notes were kept on each penguin, what they ate, and when they trained, to ensure all were thriving.

Many on set were taken aback by just how capable the birds were—cheerfully able to hit a mark and stay put, perhaps better than some human counterparts.

Whenever the penguins were in a scene the entire cast and crew observed strict protocols to ensure a tranquil ambiance. The space was swept for distractions and sprayed to keep away any bothersome insects and microbes. All noise was kept to an absolute bare minimum, and bright lights of all kinds were strictly forbidden.

Explains cinematographer Anthony Dod Mantle, “As on any Hollywood set, the announcement would come from the AD that the actor is travelling to set—in this case a penguin actor—and we all had to be ready and completely silent and make no further adjustment so as not to disturb their concentration.”

Everyone working in front and behind the camera tapped into their wells of patience since penguins always do things in their own penguin time—and no sooner. “Penguins only work until 3 p.m., that is in their contract,” laughs Schurmann. “Truly, we learned early on that penguins are morning birds, most lively early in the day, so we set our schedules around their biorhythms. The priority was always the penguins because the rest of us could adapt ourselves to their needs.”

Adds Lim, “Incredible efforts were made behind the scenes to assure the very best care of our penguins. The staff treated them like their own family and monitored them literally around the clock. They were very happy penguins who were able to express their true, joyful characters and I hope that really comes through. You can’t look at a penguin without getting a smile on your face, especially when you see a penguin in a bathroom or walking down a cobblestone street. They have an amazing effect on people.”

When production wrapped the penguins returned to Ubatuba Aquarium, where the staff hopes their charges’ newfound celebrity will showcase how much the world has to lose if their environments are damaged. “We’re so grateful to have this opportunity for our penguins to be part of a story that highlights, among other things, the importance of caring for the ocean,” says Neto.

A Penguin’s Eye View: The Cinematography

One of the biggest coups of the production came via the recruitment of British cinematographer Anthony Dod Mantle, a pioneer of digital filmmaking, a collaborator with such visionary directors as Lars Von Trier, Thomas Vinterberg, Ron Howard, and Danny Boyle, and an Academy Award winner for his vivid work on the groundbreaking movie *Slumdog Millionaire*. For this film, he would head into new territory, considering a non-human POV.

“Anthony and I talked about finding completely fresh ways to look at penguins visually—and to see the world through the eyes of penguins—and he achieved that,” comments Schurmann.

Dod Mantle was thrilled to take on what he calls “the challenges and gifts” of not only working with a species he’s always admired but trying to crack open their inner lives. “Ever since I discovered the undersea world of the Galapagos islands 30 years ago, I have been fascinated by penguins’ turbo-charged, supreme abilities underwater and their determined but comical demeanor

outside the water. I've always felt they were exceptional creatures, which is the reason that I jumped at this project. Of course, I realized having a penguin literally as a lead actor would involve some problem-solving, but you never know what exactly the specifics will be until it hits you in the face.”

One of the biggest questions was how to imbue the penguins with the emotional resonance of fully developed characters. “How do you get inside a penguin’s head? The concept Anthony and I had was to shoot the penguins the same way we shoot human actors: looking at them straight-on,” Schurmann explains. “But that’s not so easy because penguins don’t move their faces like we do. They move their beaks. So how do you show their emotional life without facial expressions?”

He continues, “What we discovered is that there is a lot of expressiveness in a penguin’s neck. We catalogued 21 different neck positions that we then used to convey different feelings. Then, to bring the audience even closer to DinDim, Anthony shot a lot from behind the penguins, so the audience is seeing directly from DinDim’s POV. He had so many great ideas, but it was all very challenging because you can’t have bright lights when working with penguins.”

For Dod Mantle, part of the fun of the task was to completely rethink cinematographic conventions. “The camera had to follow the high speed and unpredictability of their movements at a very low height and at the same time allow you to emotionally identify with DinDim as you would any movie star—and all without any definitive plan or conventional rehearsal,” he muses.

For inspiration, he looked at some of his favorite creature-filled movies—which turned out to mainly be animated features such as Nick Park’s *Wallace and Gromit* series and Pixar’s *Wall-E*. “Especially with Nick Park, I studied why the camera placement and movement worked so well to create emotion with non-human characters. David and I were both determined not to have the film look like a wildlife documentary. We wanted to pull the audience down into DinDim’s world, and his subjective vision of his own existence and reasons for going on this journey.”

“This took a lot of technical-brain ransacking,” the cinematographer admits, “and I had to hunt for all the right tools, including Steadicam, camera tracking and a multitude of handheld rigs spanning from high-end Alexa camera systems to a GoPro penguin bodycam. It was all about getting to DinDim’s emotional life in every scene, and we created methods of having the camera wobble or struggle or move as if mirroring the perception of our penguin.”

Dod Mantle also developed a methodology of shooting the penguins just doing their penguin things on a moving platform set against green screens. “This allowed us to create an entire very well planned library of images of different penguin looks and behaviors,” Schurmann describes, “and then we had this large catalog of images at our disposal for the edit.”

In addition, the crew built a 360-degree water tank with rocks and water movement, where oceanic scenes could be shot under controlled conditions.

As for the human cast, they were inspired by the artistic tone set by Dod Mantle. Says Reno, “Anthony was capturing things beyond words, it was all vibration and sensations. He is very professional, but also visionary, which makes it a pleasure to work with him.”

Perhaps the great challenge the production faced was nature itself—not in the form of penguins, but in the mercurial, dramatically shifting weather that absolutely refused to cooperate. “We were shooting in places where the weather is naturally on-and-off but during our shoot, the weather was 90% cloudy and rainy,” Schurmann says with dismay. “Everyone thought it would be this sunny tropical production, but it was the opposite. The only thing we could do was keep problem-solving and incorporate the rain. Lucky for us, Anthony’s brilliant lighting and photography kept things dynamic.”

Reno even welcomed the inclement disruptions. “Everything was so beautiful about this production. But when a movie goes along without any chaos, I never think that’s good,” he muses. “So, it felt right to have difficulties with the weather and for the natural world to call the shots.”

When production moved to paradisaical Puerto Pirámides near Peninsula Valdés—a global conservation site in Patagonia, and a favorite spot where penguins arrive to mate each year—the storms only strengthened. “In Patagonia, we had one day with 50mph winds and rain going straight across,” laughs Schurmann.

Yet they also had wild penguins, another tremendous thrill. Shooting among their vast colonies was an awe-inspiring experience, albeit one that demanded the utmost care. “We followed very specific rules so as to not step on their burrows, which are everywhere, and not to stress them out. But the feeling and visual landscape of Patagonia is something you could never recreate,” says the director.

For the film’s underwater scenes, Schurmann again turned to an eminent expert: highly experienced Brazilian underwater DP Lucas Gaspar Pupo. “Underwater shooting can be very unpredictable—but Lucas is a very creative problem solver. He worked with extreme concern for safety, and we felt very fortunate to have a team so knowledgeable about these environments.”

Shooting in such pristine, vulnerable locales became another constant source of inspiration for cast and crew. “It meant a lot to us to capture these places so that audiences might be enthralled with them. We were telling a beautiful story of love and friendship, but I also think that if people

fall in love with the penguins, and with the ocean that is their home, then they might naturally feel a greater desire to protect the ocean,” comments Schurmann.

Design, Editing and Music

Amid the story’s themes of family, resilience, and nature, Schurmann was also excited to transport global audiences to the vibrant villages of his home country of Brazil. “I saw a chance for a Brazilian director to portray Brazil as a Brazilian and not as an outsider sees it. I didn’t want cliches or a simplistic view. I wanted to capture the real flavor, use genuine color palettes, work with Brazilian actors and be faithful to this world that João lives in,” he says.

Schurmann describes João’s village as “a lost corner of the world where he’s been able to isolate himself almost entirely. I’ve experienced these kinds of villages in Brazil, where it feels like time has stopped, even in today’s fast-paced world. People might have cell phones now, but the pace of life hasn’t changed much.”

The village exteriors were shot in the stunning coastal town of Paraty in the southeast of Brazil, a UNESCO heritage site that has retained much of its colonial architecture and cobblestone streets from the 18th and 19th Centuries. Set against the dramatic Bocaino Mountains and surrounded by sugarcane fields and the lush Atlantica rainforest, the port of Paraty was once the final stop along the Caminho do Ouro, or the Gold Route, from which precious Brazilian gold was shipped to Europe. Today, the charming seaside city is an entryway to areas teeming with some of the greatest biodiversity on earth, home to jaguars, peccaries, primates, and other endangered species.

The production brought aboard Argentine production designer Mercedes Alfonsin—whose many acclaimed films include Jean-Jacques Annaud’s *Seven Years in Tibet*, Fabian Bielinsky’s *The Aura*, and Fernando Meirelles’ *The Two Popes*—to create sets that take advantage of these rare locations.

Her centerpiece was the lovingly detailed and lived-in home she crafted for João and Maria. “Mercedes blew me away because she thinks way beyond being a designer,” comments Schurmann. “She’s as attuned to story and character as she is to fabric and texture, and she asked constant questions that were illuminating for all of us. The home she made for João and Maria enriched the storytelling by magnitudes.”

After production wrapped, Schurmann headed to Madrid for an epic edit with Teresa Font, who worked with Pedro Almodóvar on *Parallel Mothers* and *Pain and Glory* as well as on such classics as Bigas Luna’s *Jamon, Jamon* and Alex De La Iglesias’s *The Day of the Beast*.

“*Jamon, Jamon* is one of my favorite films of all time, and I had recently watched *Parallel Mothers*, which I loved, so I was very excited to work with her,” says Schurmann. “We had over 160 hours of film, including our big catalog of penguin images, so we were pretty anxious at the start. But Teresa saw me through and helped me give João and DinDim’s story all the space it needed. Teresa has the most innate sense of how to build emotion moment-by-moment. I’ve also never worked with such a fast editor in my life; she’s as sharp and precise as they come.”

While in Spain, Schurmann also brought aboard composer Fernando Velasquez, known for his lush scores for Juan Antonio Bayona’s acclaimed *The Orphanage*, *The Impossible* and *A Monster Calls*. “I wanted sensitive, emotional music that draws you into the heart of the beauty and the danger, and Fernando gave us something very special. He and Teresa collaborated in synch to create the rhythms of the film,” says Schurmann. “His music touches a part of your soul.”

Schurmann gave Velasquez free reign at first, challenging him to take his own approach. “Even though I had a list of references, Fernando is a true artist and I wanted to hear from Fernando first about how he heard the music without any other input.”

That turned out to come easy for Velasquez, who was instantly transported into musical ideas. “From the first moments of watching the movie, I was inspired, inspired by every shot,” the composer says. “I watched it many times with no sound, and then I sent my ideas to David, and he quickly sent back a note saying, ‘I think we’ve got it.’”

Only then did Schurmann begin to send Velasquez some of his own musical references, which added further layers of sonic emotion to the score. Velasquez then recorded the score in San Sebastian with a full orchestra. “For me the orchestra felt like another character in the movie. It was a real part of the storytelling and that’s how David used it,” Velasquez says.

Also key to polishing the film was the work of visual effects supervisor Ferran Piquer of Dare Planet Studios. “We used 3D only for those scenes too dangerous for our penguins, and for the ones impossible to film” says Schurmann. “Though it’s used occasionally, the process was extremely important because the transitions between the real and the digital had to feel believable and not take you out of the story. Ferran and his crew were able to create penguins who look completely seamless even next to the real thing.”

In the aftermath of such an unusual and intensive shoot, cast and crew still talk about a life-changing experience. “This was a set marked by immense camaraderie, shared joy as well as a united commitment to hard work. Everyone felt knit together by a common sense of purpose,” says Lim.

That was always Schurmann's goal. "Working with the animals, the ocean, and people from all over the world in all different languages to tell one story with one vision—that was what I wanted to accomplish from the beginning," he says. "I hope it shows that we as humans can put all our differences to the side and come together around something beautiful."

About The Cast

Jean Reno (João)

Born Juan Moreno y Herrera-Jiménez in Morocco to Spanish parents, Jean Reno (João) moved to France when he was 17. After a short stint in the French army (required for citizenship) he became an actor, using a Frenchified version of his name.

Reno made a big splash in film through his collaboration with action director Luc Besson and then turned to Hollywood. Though he broke the ice with American audiences with the cult classic *La Femme Nikita*, Reno made his greatest impression on U.S. shores playing a reluctant hit man training a young girl (Natalie Portman) in the strangely heartwarming thriller *The Professional*. Ever since, Reno made his mark playing coolly ambiguous and frighteningly cunning characters who more often than not reveal themselves to be all too human. Reno was perhaps most memorable in action thrillers like *Ronin*, *Mission Impossible* and *The Da Vinci Code*. More recently, Reno has been seen in such cult projects as *Chef*, *Call My Agent*, and Spike Lee's *Da Five Bloods*.

Adriana Barraza (Maria)

Academy Award and Golden Globe nominee Adriana Barraza is considered one of the most accomplished and respected Latina film and television actresses with more than 50 years in the entertainment industry. She is best known for her collaborations with Academy Award winning director Alejandro González Iñárritu in his Oscar nominated films *Amores Perros* (1999) and *Babel* (2006) where she made history and broke barriers as one of only 6 Mexican actresses to ever receive an Academy Award nomination for Best Supporting Actress. Some of her other notable credits include *Cake* (2014) opposite Jennifer Aniston, the Netflix worldwide success *We Can Be Heroes* (2020) directed by Robert Rodriguez; the lead role of Lupita in the successful Blumhouse/Amazon Prime Video feature film *Bingo Hell* (2021) directed by Mexican director Gigi Saul Guerrero and a lead role in the hit Telemundo/Netflix original award winning series *Diario De Un Gigolo* which was one of the top ten most watched series on Netflix in 2022. 2023 was one of the most accomplished years in Barraza's career with the released of 4 projects included, a supporting role as Leticia in the critically acclaimed drama *Monica* opposite Trace Lysette (*Hustlers*, *Transparent*), Oscar nominee Patricia Clarkson (*Sharp Objects*); the lead role of Clemencia in the award winning short film *El Tesoro* opposite Roberto Sosa (*Miss Bala*, *Cesar Chavez*) and Monica Huarte (*40 y 20*, *Daddy Daughter Trip*), directed by David Rodriguez Estrada and produced by Edward Enriquez-Cohen and award winning Mexican director/producer Patricia Rikken; a supporting lead role playing the widely popular role of Nana in the acclaimed DC Comics/Warner Bros feature film *Blue Beetle* opposite Xolo Mariduen and directed by Angel Manuel Soto and the lead role of Maestra Georgina in the successful coming of age Netflix original Mexican feature film *El Ultimo Vagon* directed by award winning director Ernesto Contreras. *El Ultimo Vagon* was one of Netflix's most acclaimed films of 2023 and the film recently earned Barraza an Ariel nomination for Best Actress. The Ariel Awards are considered the Academy Awards of Mexico, the highest artistic honor a Mexican Artist can receive. On August 16, 2024 Adriana's new independent feature film *My Penguin Friend* opposite acclaimed actor Jean Reno will be released in theaters nationwide in the U.S, through Roadside Attractions. 2025 will also be non-stop for Barraza with two lead roles in the upcoming series *Una Familia Complicada* for the streaming platform VIX (currently in post production) and highly anticipated series *El Gato* opposite Diego Boneta (currently in production). Barraza is proud to consistently offer powerful, multi-dimensional portrayals of women that fight the cliché stereotypes of Hollywood.

Alexia Moyano (Adriana)

Alexia Moyano is an award winning theater, film and television actress born in Patagonia, Argentina. She received her training in Buenos Aires under the direction of Helena Tritek, in England at the London Academy of Music & Dramatic Arts (LAMDA) and in Paris, France at Le Conservatoire National Supérieur d'Art Dramatique (CNSAD). Moyano has developed an impressive career in film, television and theater.

Some of her most notable feature films credits included “El Prisionero Irlandés”, “La Cacería”, “Adiós Buenos Aires”, “Verdades Verdaderas”, “Juego de Brujas”, “10 Palomas”, “Palau”, among others. She has also participated in the television series “Monzón” (Disney), “El Reino” (Netflix), season 1 and 2 of “Limbo”, “Familia de Divan” (Flow/Disney), “The First of Us”, and “ATAV2”.

In recent years, her theatrical career in Argentina includes the standout one-woman show “El Empapelado Amarillo”, a multimedia production at the San Martín Cultural Center and starring as Miranda in “La Tempestad” also at the San Martín Theater. She was the narrator of “A Midsummer Night's Dream” in a symphonic vocal concert at the Teatro Avenida for the BAL and the creative performance “VOCES”, about the female universe. In 2023 she also co-starred in the play “Mármol” written by Marina Carr and directed by Oscar Barney Finn.

2024 has been non-stop for Moyano. She recently won Best Supporting Actress at the NYC Independent Film Festival and the Kraken International Film Festival, for her memorable performance in “Eternal Son” directed by Juliana Rodríguez. She also co-stars in the feature film “My Penguin Friend” starring acclaimed actor Jean Renó and Oscar nominated actress Adriana Barraza. The film will be released through Roadside Attractions nationwide in the U.S. on August 16th followed by more than 18 different countries internationally including Argentina on September 12th and Mexico on September 19th. Moyano will also soon star in the new upcoming series “La Mente Del Poder”, a psychological thriller from TNT and Flow which will be released later this year in Argentina and recently wrapped production in the filming “Atrapados” (Netflix) and will star in the play “La Mentira” directed by Nelson Valente, premiering at the El Picadero Theatre in Buenos Aires this September.

Nicolás Francella (Carlos)

Nicolás Francella (Carlos) is a celebrated star of film and television in his native Argentina, as well as a producer. In 2013, he made his feature film debut in *Corazón de León*, then turned to television as the lead of the youth-oriented series *Aliados*, before joining the cast of the series *Vindas e hijos del Rock and Roll*. His work also includes *Los padecientes* directed by Nicolás Tuozzo, *Maracaibo* directed by Miguel Ángel Rocca and the television series *Quiero vivir a tu lado* and *Las Estrellas*. In 2019, he was part of the cast of the television series *Pequeña Victoria* and participated in the film *El cuento de las comadreas* directed by Juan José Campanella. Most recently, he was seen in *Hasta el cielo ida y vuelta* directed by Sebastián Pivotto, *En la mira* directed by Ricardo Hornos and Carlos Gil, and in *Maria Marta, el crimen del country* for HBO MAX.

Rochi Hernández (as Rocío Hernández) (Stephanie)

Rochi Hernández (Stephanie) is a 26-year-old actress and singer from Argentina. Her film roles include *30 noches con mi ex* and *Cato* and she has been seen on television shows for PolKa, Nickelodeon and TV Pública. Her theatrical work includes portraying roles such as Natalie from *Next to Normal* in the Astral theatre and Zoe Murphy from *Dear Evan Hansen* in Metropolitan and Maipo theatres (Argentinean production), and Toni in the Amazon series *Night Sky*.

Juan José Garnica (Miguel)

Juan José Garnica (Miguel) is an 11-year-old 5th grader from Colombia who won the moving role of Miguel in *My Penguin Friend*. From a young age, Garnica demonstrated his talent for singing, dancing, and acting and at seven began participating in television commercials. He made his television debut in the series *Emma Reyes, la huella de la infancia* and in 2021 in *Las Villamizar*. This same year he took his first film role in the comedy *Sana que Sana*. Recent roles include the musical *La Gallina Pintadita* and the television series *Leandro Díaz*.

Duda Galvão (Lucia)

Duda Galvão, born on 11/5/12, is from Taubaté. She began her career at the age of 9 with the role of Rosária, in the series *As aventuras de José e Durval, história de Chitãozinho e Xororó*, on GloboPlay, released in 2023. Although her performance in the series was unprecedented, it caught the attention of director David Schurmann, who invited her to play the role of Lucia in the international production of the film *My Penguin Friend* opposite French actor Jean Reno and Mexican actress Adriana Barraza, to be released in 2024. The film was shot entirely in English, even though she is not fluent in the language. Duda starred in the series *Mal me quer*, a comedy where she plays the daughter of a leading couple, Julia Rabelo and Felipe Abib, siblings Giulia Benite and Lipe Volpato, which will be shown on the Warner channel. In 2024, Duda starred in a film based on the book *Por um fio* by Dráuzio Varella, where she plays Fernanda, who has pelvic cancer. To date, Duda has acted with Andreia Horta, Marco Ricca, Thalma de Freitas, Bruno Gagliasso, Romulo Estrela, Paloma Bernardi, and Othon Bastos.

Ravel Cabral (Paolo)

Ravel Cabral (Paolo) is an actor, director and screenwriter who has dedicated more than two decades of his life to art. Most recently he wrote and directed *PASSAGRANA (GIMMEDAMONEY)*, his first feature film, a riveting take on the Heist Movies genre set to hit the theaters on September 2024. Throughout his career, he's undertaken numerous roles in film and television of great visibility and impact in his native Brazil. He has collaborated with such actors as Rodrigo Santoro, Andréa Beltrão, Fernanda Torres, Selton Mello, Danton Mello, and many others. Cabral also produced and wrote *CASACAIXA*, a pioneering photo novel published on Instagram, starring Alexandre Nero and Sergio Guizé.

About The Filmmakers

David Schurmann (Director)

David Schurmann is a respected filmmaker known for his storytelling, in both fiction and documentary films. His productions have captured the hearts of viewers worldwide by blending narratives with emotional resonance.

In his film as a director "Little Secret," Schurmann exhibited his talent for telling stories. Inspired by the real-life experiences of his adopted sister Katherine Schurmann, the movie represented Brazil at the 2017 Oscars and earned Schurmann a nomination for Best Director at the Brazilian Academy Awards, showcasing his cinematic ability.

His recent endeavor, the heartwarming family movie "My Penguin Friend," stars acclaimed actors Jean Reno and Adriana Barraza. This enchanting tale explores the relationship between a fisherman and an extraordinary penguin, demonstrating Schurmann's gift for eliciting emotions and celebrating human connections.

More recently, Schurmann has delved into the drama "Por Um Fio" (By a Wire), currently in post-production. The story revolves around Dr. Drauzio Varella, an oncologist fighting to save his brother's life. Featuring Brazilian talents like Bruno Gagliasso and Rômulo Estrela, the film will be released in 2025.

Schurmann is known for his work in documentary cinema and television with projects like "Expedition to the Orient" for National Geographic and "Magellan Global Adventure" for Globo TV. These series highlight his love for adventure and exploration. His documentary film "The World Twice Around" has been well received, winning awards at film festivals in Brazil Buenos Aires, Milan, Rome and New York.

Apart from his filmmaking endeavors, Schurmann leads the environmental initiative "Voice of the Oceans," dedicated to raising awareness about ocean-related issues and promoting positive social change.

Schurmann's cinematic journey began when he was 13 years old, documenting his family's sailing expedition around the world. His passion for filmmaking led him to pursue film studies in New Zealand before furthering his education in the United States.

Renowned for his storytelling style and emotional depth, David Schurmann continues to engage audiences worldwide with his visionary talent, solidifying his reputation as a respected figure in contemporary cinema.

Jonathan E. Lim (Producer)

Jonathan E. Lim (Producer) is a physician-turned-entrepreneur, investor, filmmaker and philanthropist who founds, funds and leads mission-driven ventures in the health care and media & entertainment industries dedicated to revitalizing people, planet and perspective. He has been the Chairman and CEO of three biotech companies that have gone public and reached valuations exceeding \$1 billion, including currently serving as Chairman and CEO of Erasca, which he co-founded in 2018 with a mission to erase cancer. Jonathan is a serial entrepreneur and venture investor at City Hill and ARCH Venture, where he serves as Managing Partner and Venture Partner, respectively. He has helped pioneer breakthroughs in drug delivery and precision oncology that have resulted in global regulatory approvals and launches of seven therapeutic products in oncology, immunology and drug delivery, and benefitted thousands of patients worldwide.

Jonathan is a film producer at City Hill Arts, dedicated to inspiring entertainment with impact. At City Hill Arts, his producer credits include *My Penguin Friend*, starring Jean Reno, which is set for a global theatrical wide-release in August 2024; *The Secret Art of Human Flight* which premiered at the Tribeca Festival in June 2023 and was released theatrically in July 2024; and several projects in

various stages of production and development, including *In the Beginning*; *Last Days*; *The Secret of Life*; *Newsflash*; *The Belgariad*; and *How I Faked My Life with AI* which premiered at the Tribeca Festival in June 2024. Jonathan is a philanthropist and advisor to non-profit organizations at City Hill Foundation.

Steven P. Wegner (Producer)

Steven P. Wegner (Producer) is the former Executive Vice President of Development/Production for Alcon Entertainment, where he oversaw the company's entire slate for over 16 years, which included a wide range of film projects in a variety of genres.

His feature film credits include the inspirational true story *Dolphin Tale* starring Harry Connick, Jr. and Morgan Freeman, and its sequel, the family comedy *Racing Stripes*, as well as the Oscar-winning *Blade Runner 2049* with Harrison Ford and Ryan Gosling, directed by Denis Villeneuve; the critical favorite *Prisoners*, starring Hugh Jackman and Jake Gyllenhaal; *The Sisterhood of the Traveling Pants* and its sequel, the romantic drama *P.S. I Love You*, starring Hilary Swank and Gerard Butler; the breakout hit *The Blind Side*, starring Sandra Bullock, which was Oscar-nominated for Best Picture; *The Book of Eli*, starring Denzel Washington; and the Christopher Nolan directed *Insomnia* starring Al Pacino and Robin Williams.

In 2024, Wegner produced *The Garfield Movie*, the fully animated reboot of the classic comic strip character, featuring the voice talents of Chris Pratt and Samuel L. Jackson, which was released worldwide in May through Sony Pictures, and has grossed over \$220 million worldwide to date.

Robin Jonas (Producer)

Robin Jonas (Producer) is President of City Hill Arts, a production company devoted to making issue-oriented, inspiring prestige films. Prior to this, she was head of production at Voltage Pictures and President of Kevin Costner's multi-million-dollar Tig Productions. She has held many studio-executive positions, including Executive Vice President at Miramax Films and Dimension Films for 11 years. She was with Walt Disney Pictures under Dick Cooke and Paramount Pictures with Rob Friedman.

Jonas has an executive track record in publicity, marketing, development, and production working on over 300 films, including *Shakespeare in Love*, *The English Patient*, *Lemony Snicket*, *Pulp Fiction*, *Cider House Rules*, *The King's Speech*, *Good Will Hunting*, *Open Range*, and *Gangs of New York*. She has produced several projects, including *Mr. Brooks*, starring Costner and William Hurt; Disney's *Swing Vote* with Costner, Stanley Tucci, Dennis Hopper and Nathan Lane; Lionsgate TV's *Graves* with Nick Nolte. She will produce upcoming projects including *My Elephant Odyssey*, based on the books of elephant expert, Caitlin O'Connell Rodwell; *The Secret of Life*, the story of Rosalind Franklin who found the structure of DNA; the true story medical thriller, *Chasing My Cure*; documentaries *Tainted Love* directed by Oscar winner Louie Psihoyos; and *How I Faked My Life with AI* which recently showed at the 2024 Tribeca Film Festival; and is executive producing a Cold War epic limited series. She also joins Costner as producer on *The Explorer's Guild*.

Jonas maintains an ongoing involvement in the work of her father, the late wildlife sculptor Louis Paul Jonas, Jr. who along with her grandfather, created a collection of over 400 wildlife miniatures on display in museums globally. Jonas attended school at Boston University. She is a former nationally ranked ski racer, is an executive member of The Academy of Motion Picture Arts and Sciences, The Producers Guild of America, Women in Film, and a board member of The World Is Just A Book Away Foundation and the Berkshire Film Festival.

Nicolas Veinberg (Producer)

Nicolas Veinberg (Producer) is the owner and principal of Content Studios, a new venture combining typical film/television production to web3, which is developing a new slate of films, TV shows and web3 content. *My Penguin Friend* is Content Studios' first production. Other recent Veinberg titles include *Being Charlie*, a coming of age story in the rehab world, directed by Rob Reiner and starring Nick Robinson and Common; *Elsa & Fred*, a remake of the beloved Spanish classic about two elderly neighbors whose chance meeting proves it's never too late to fall in love, directed by Michael Radford and starring Christopher Plummer and Shirley MacLaine; and *Dark Places*, starring Charlize Theron, Nicholas Hoult and Chloe Moretz, based on Gillian Flynn's gritty #1 New York Time's best seller. Born and raised in Buenos Aires, Argentina, Veinberg arrived in Los Angeles in 1999 to attend the University of California's Undergraduate Film Program. Veinberg is a member of the Producers Guild of America.

Andreas Wentz (Producer)

Andreas Wentz (Producer) founded Frankfurt Film, a leading production company for car commercials and content, which produced over 250 European and US commercial for major brands including Mercedes Benz, Porsche, Volkswagen, Lufthansa, Samsung, LG, Hyundai, Jeep, Kia, Deutsche Bank, Nike and more.

In 2004, he established and became CEO of Sur Film, based in the Canary Islands, which in 2009 began providing production services to features films and television series shooting in Spain and Portugal. His credits include *Andor*, *Power of the Ring Season 2*, *The Mother*, *The Magic Flute*, *Marlowe*, *Foundation*, *The Eternals*, *Solo: A Star Wars Story*, *Wonder Woman 1984*, *Silent Witness*, *Allied* and *Jason Bourne*.

Patrick Ewald (Producer)

Patrick Ewald (Producer) is an American investor and content producer recognized for his work in the independent film and video game industries. He is the owner and CEO of Epic Pictures Group, a film and video game media company that specializes in genre content. His film credits include *Double Blind*, *The Jester*, *The Cellar*, and *The Man Who Killed Hitler and Then the Bigfoot*.

His video game credits include *Amanda the Adventurer*, *The Mortuary Assistant*, and the upcoming adaptation of *Paranormal Activity* in association with Paramount Pictures. In 2017, Epic Pictures Group acquired the leading horror news website, Dread Central, and launched its genre film label, Dread, followed by its AVOD channel, DreadTV. In 2019, Epic Pictures Group launched its horror gaming division, DreadXP, with some of the most innovative talent in the independent gaming space. A New York City native, Ewald is a three-time Saturn Award winner, former board member of the International Film and Television Alliance, and active member of the Producers Guild of America.

Shaked Berenson (Producer)

Shaked Berenson (Producer) has produced and executive produced over 40 films and four television series. He has served as a Board Director for the Independent Film & Television Alliance since 2011 and has been a Producers Guild of America member since 2013. His finance, production, and distribution company, Entertainment Squad, releases prestige and festival films. Recent releases include SXSW's Peak Season, Tribeca's Audience Award-winner *Cherry*, and the Daytime Emmy-nominated limited series *Doomsday*. Shaked holds an MBA from UCLA/Anderson and is a regular guest speaker at various forums such as SXSW, USC, UCLA, and the American Film Market.

João Roni J. Garcia (Executive Producer)

João Roni J. Garcia (Executive Producer) is a partner at Ocean Films who has produced and directed hundreds of advertising films, reality shows, feature films, documentaries, and music videos for singers such as Ricky Martin, Diana Krall, and U2. As head of Content at Ocean Films, he has developed and produced fiction and documentary series for Netflix, Globoplay, TV Globo, RTP, Turner Broadcast Latin America, HBO, and ESPN, among others.

He previously produced David Schurmann's *Little Secret*, which was chosen as the Brazilian representative at the 2017 Oscars in the Best International Film category. The series *Transamazônica a Road to the Past* won the Best Documentary Series category of the Brazilian Cinema Grand Prix / 2022.

Garcia was also one of the founders of FILMBRAZIL, an association of advertising producers focused on bringing international business to Brazil, LAFCN, Latina America Film Commission Network, and SANTACINE – Audiovisual Industry Union for the state of Santa Catarina. He is currently a member of the Federal Council of BRAVI – Brazil Independent Audiovisual, which includes more than 650 associated companies and member of the Technical Production Chamber from The National Cinema Agency – ANCINE.

Anthony Dod Mantle (Director of Photography)

Anthony Dod Mantle (Director of Photography) has worked around the world on many critically acclaimed films. He has collaborated with some of the most exciting directors in modern cinema including Lars Von Trier, Thomas Vinterberg, Kevin Macdonald, and Danny Boyle whom he marked his eighth collaboration with most recently on *Pistol*. The sheer variety of Anthony's work, from *The Celebration*, *Dogville* and *Manderlay* to *28 Days Later*, *The Last King of Scotland* and *127 Hours* is testament to his creativity and talent.

For *Slumdog Millionaire*, Dod Mantle won the Academy Award and also picked up a BAFTA, an ASC Award, a BIFA and the Golden Frog at Camerimage. For *The Last King of Scotland*, Anthony received The Evening Standard Technical Achievement Award and Best Cinematography at the Stockholm Film Festival. For *Wallander*, starring Kenneth Branagh, he received a BAFTA Craft Award. He has also been nominated four times for Best Cinematography at the European Film Awards, winning for *Dogville* and *28 Days Later*.

Dod Mantle has also collaborated with director Ron Howard, working on both *Rush* and *In the Heart of the Sea*, and with Susanna White on *Our Kind of Traitor*, starring Ewan McGregor and Naomie Harris. His work can be seen in Oliver Stone's *Snowden* starring Joseph Gordon-Levitt and Angelina Jolie's *First They Killed by Father*, both of which garnered him Bronze Frog Awards at Camerimage. His other credits include Marjane Satrapi's *Radioactive* starring Rosamund Pike and HBO's *The Undoing*, helmed by Susanne Bier and starring Nicole Kidman. He also shot Boyle's miniseries "Pistol," garnering a BAFTA nomination for his work. Currently, he is shooting *28 Years Later*, directed by Boyle for an upcoming theatrical release.

My Penguin Friend marks Dod Mantle's first collaboration with David Schurmann. Born in the United Kingdom, Dod Mantle lives in Copenhagen with his wife and family.

Mercedes Alfonsín (Production Designer)

Mercedes Alfonsín's (Production Designer) designs have been seen in a wide range of global feature films, television series, and commercials. Her movie credits include Rodrigo Garcia's *Santa Evita*, Fabian Bielinsky's *The Aura*, and Fernando Meirelles' *The Two Popes*. She has collaborated with Oscar-winning directors Juan Jose Campanella and Luis Puenzo, as well as Rodrigo García, Pablo Trapero, Lucía Puenzo, Gerardo Olivares, and Daniele Luchetti.

Alfonsín has received numerous awards for production design, including five Condor

Awards and five nominations for Best Art Direction (2004, 2005, 2018, 2021, 2022) and La Habana Film Festival Coral Award for Best Art Direction (2004, 2005). In 2021 she received the prestigious Platinum Award from the Konex Foundation for best Scenic Designer of the decade. In 2010, she received two lifetime achievement awards, from the Festival De Cine Tandil and Cievyc. Additionally, she was honored to receive the Merit Award from the Konex Foundation for Outstanding Person of the Decade in the field of Visual Arts in 2011. In 2016 she published her first book about her design work, *Punto Ciego (Blind Spot)*, as part of the Biblioteca Enerc/INCAA program with Libreria Editions.

Alfonsín designed the sets for the Michel Gondry exhibit *L'Usine de Films Amateurs* that took place in Buenos Aires in November 2017. She has also worked for stage productions, as production designer of *Shrek the Musical* at the Maipo Theater, which won the Hugo Award for Best Musical of the Year in 2015. In addition, she has taught Art Direction for Visual Arts at the National Film School (ENERC), at the Master Program at the Argentine Catholic University (MACA) as well as at the renowned film school in San Antonio de los Baños, Cuba. Her art has been exhibited in Buenos Aires, as part of the collective exhibition *Gentleman*, at the Klemm Foundation.

Teresa Font (Editor)

Teresa Font (Editor) is a renowned, award-winning Spanish editor, who has edited over 100 films as well as television series and documentaries. She has collaborated with Pedro Almodóvar on *Pain and Glory*, winning the Goya for Best Editing, along with *The Human Voice*, *Parallel Mothers*, and most recently, *Strange Way of Life*, along with Almodóvar's upcoming film *The Room Next Door*. In 1981, Font began working with director Vicente Aranda, for whom she has edited 18 films, garnering Goya nominations for *Lovers: A True Story*, *Mad Love* and *Carmen*.

In 1992, she edited Bigas Lunas' globally acclaimed romantic comedy *Jamon Jamon* and in 1995, she won her first Goya for Imanol Uribe's *Numbered Days*. Her films also include Deepa Mehta's *Funny Boy*, Pablo Aguero's *Coven*, Terry Gilliam's *The Man Who Killed Don Quixote*, Alex De Iglesia's *Day of the Beast* (for which she received a Goya nomination) and *Dance With The Devil*. A distinctive aspect of her career is her work as sound editor, for which editors in Spain traditionally took responsibility. She has said that her awareness of the hidden power of sound to generate emotions in the audience is vital to her approach.

Fernando Velázquez (Composer)

Fernando Velázquez (Composer) is a leading name in composition for film, theatre, and television as well as an orchestra conductor, concerto composer, cellist, arranger, and songwriter. His award-winning soundtracks for films including all those by J.A. Bayona, including *The Orphanage*, *The Impossible* and *A Monster Calls*, the latter of which was awarded the Goya for Best Original Score in 2017.

He composed music for some of the highest-grossing films in Spanish cinema history, such as *Ocho apellidos vascos* (Spanish Affair), *Los ojos de Julia* (Julia's Eyes), *El silencio de la ciudad blanca* (The Silence of the White City), *Contratiempo* (The Invisible Guest), *Mummies* (Momias) and series such as *Patria*, *El inocente* (The Innocent), *Alma*, and *Ghosts of Beirut* among many others. His Hollywood experience includes Guillermo del Toro's *Crimson Peak* and M. Night Shyamalan's *Devil*. He was asked by Wim Wenders to score his 2017 film *Submergence*.

Velázquez has also enjoyed a significant and award-winning career as a classical musician and composer. Among his more than 250 symphonic compositions, *Viento* is a particular highlight. Also of note is his *Trombone Concerto*, recorded by Ximo Vicedo and Euskadiko Orkestra in 2020, and *Humanity at Music*, a cantata translated into several languages which has become the international anthem of Cooperativism. He also has extensive experience creating music for theatre projects.

As a conductor, he has led London's Philharmonia, the London Metropolitan, the Czech National Orchestra, the Budapest Radio Orchestra, and the symphony orchestras of RTVE, Bilbao, Euskadi, Extremadura, Galicia, Comunidad de Madrid, Navarra, Murcia, Principado de Asturias and Seville, among others. As an arranger, he has worked on orchestral arrangements of pieces by other composers, such as a version of the famous *Cántico espiritual* by Amancio Prada, based on the poems of San Juan de la Cruz, and his collaboration on Jorge Drexler's latest album, *Tinta y tiempo*, whose song *El Plan Maestro* was awarded with the Latin Grammy for the Best Arrangement in 2022.

FULL PRODUCTION CREDITS

Main Credits

	ROADSIDE ATTRACTIONS and CITY HILL ARTS PRESENT
	A CITY HILL ARTS PRODUCTION
In Association With	SCHURMANN FILMES
	and
	CONTENT STUDIOS
Starring	Jean Reno
	Adriana Barraza
	Alexia Moyano
	Nicolás Francella
	Rocío Hernández
	Ravel Cabral
Costume Designer	Cristina Kangussu
Sound Designer	Gabriel Gutiérrez
Visual Effects Designer	Ferran Piquer
Music By	Fernando Velázquez
Editor	Teresa Font, AMAE
Production Designer	Mercedes Alfonsín, AADA
Director of Photography	Anthony Dod Mantle, ASC, BSC, DFF
Co-Producers	Lila Rodrigues
	Juan Cano
Executive Producer	João Roni J. Garcia
Producers	Patrick Ewald
	Shaked Berenson
Produced By	Andreas Wentz
	Nicolas Veinberg
Produced By	Robin Jonas
Produced By	Steven P. Wegner, p.g.a.
Produced By	Jonathan E. Lim, p.g.a.
Screenplay By	Kristen Lazarian
	and
	Paulina Lagudi
Directed By	David Schurmann

END CREDITS

Co-Producer
Co-Producer
First Assistant Director
Animal Wrangler
Wildlife Cinematographer
International Production Supervisor
Production Accountant

Justine Otondo
Ramiro Navarro
Flavinha A Gomes
Fabian Marcelo Gabelli
Cristian Dimitrius
Cristina Mateo
Michael Vasquez

CAST

João
Maria
Adriana
Carlos
Stephanie
Young João
Young Maria
Miguel
Lucia
Calista
Young Calista
Paulo
Marcos
Young Marcos
Luis
Young Luis
Oscar
Young Oscar
Pedro
Tito
Young Villager
Park Ranger
DinDim

Jean Reno
Adriana Barraza
Alexia Moyano
Nicolás Francella
Rocío Hernández
Pedro Urizzi
Amanda Magalhães
Juan José Garnica
Duda Galvão
Thalma de Freitas
Beatriz Lima
Ravel Cabral
Wilson Rabelo
Fernando Lufér
Roberto Borenstein
Rafael Pimenta
Maurício Xavier
Pedro Caetano
Juan Queiroz
José Trassi
Ellen Camp
Daniel Pablo Brumec
Maui
Big Z
Teodora
Alcione
Rosita
Amélia
Capitão
Fafá
Madalena
Homer

Voice of Kim

Almudena Calvo Suárez-Rivero

DinDim Vocals

Lía Gutiérrez Fischi

Stunt Coordinator

André Franco

Stunt Performers

Pedro Viganó

Joao Queiroz

Timon Wentz

BRAZIL UNIT

Line Producer

Justine Otondo

Production Manager

Glauco Urbim

Line Producer Coordinator

Livia Barros

2nd Assistant Director

Diandra Renesto

3rd Assistant Directors

Mayara Miranda

Bruna Christofolletti

3rd Assistant Director and Backup 1st AD

Paula Rentes

Script Supervisor

Flavia Quartino

2nd Unit Director

Andreas Wentz

Casting Directors (Brazil)

Alice Wolfenson

Neto Avena

Casting Director (Colombia)

Juan Pablo Rincon

Extras Casting Director

Agnaldo Baliza

Extras Producer

Gabi Campana

Assistant Extras Producer

Soraya Augusta

Acting Coach

Christian Duurvoort

Dialect Coach

Yummy Liang

Tutor

Andrea Patricia Herazo Vesga

Set Manager

Gabriel Dotti

Set Manager Assistant 1

Diego Augusto Cine

Set Manager Assistant 2

Michael Batista

Set Manager Assistant 3

Piriquito

Set Manager Assistant 4

Daniel Thompson

Set Manager Assistant 5

Carioca

Script Translator

Melina Fiuza

Production Coordinator - Set

Martina Zanetello

Production Coordinator - Office

Mariana Mêmis Müller

First Production Assistant

Melissa Viga Rodas

2nd Production Assistant

Tanize Cardoso

3rd Production Assistant

Thainá Silva

Production Assistant

Timon Wentz

Production Assistant - Penguins

Guilherme Fonseca

Travel and Accommodation Coordinator

Maria Eduarda Caldeira Brino

Travel and Accommodation Assistant

Eduarda Alves

Director's Assistant	Ellen Camp
Steadicam/Camera B Operator	Rafael Sahade SOC
Focus Puller	Telfer McPeak Barnes
2nd Assistant Camera A	Julia Lacerda
Additional 2nd Camera Assistant - Prep	Ana Laura Leardini
Additional Camera Assistant	Felipe Storace Ferraro
Video Assist	Rafael Ismael
First Assistant Camera B	Fernando Motta
2nd Assistant Camera B	Gabriel Silveira
Digital Imaging Technicians	Matheus Cury
	Felipe Albanit
Data Manager	Julia Michelutti Cheliz
2nd Unit Data Wrangler	Guilherme Ghussn
Camera Department Assistant	Hugo Leonardo Mendes Gallo Mantellato
3D Image Capture	Fernando Huszar
Drone Operator	Alberto Kalin Youssef Matulaitis
Assistant Drone Technicians	Felipe de Oliveira Moreno
	Diego Rinaldi Mendes
Still Photographers	Fabio Braga
	Adriano Vizoni
Videographers	Emmanuel Schurmann
	Daniele Almeida Ferreira
Director of Subaquatic Photography / Supervisor	Lucas Pupo, ABC
Underwater Camera Operators	Frank Soares
	Richard Reis
Underwater Camera Assistants	Vic Frere Milan
	Jhamel
	Jamerson Luis Laurindo
Gaffers	Serjão
	Mário Rato
2nd Electrical Assistants	José Carlos
	Vitor Brandão
	Isabela Moreira
Set Electricians	Ale Maquinaria
	Everson Bonifacio Dos Santos (Nego)
	Fábio Sordi

	Francisco Bispo
	José Jackson Martins da Silva
	Leandro Silva Mourão
	Ricardinho
	Roberto Bonifazzi
	Victor Hugo
Key Grip	Ferpa
Additional Key Grip	Eduardo Araujo Mourão
First Grip Assistant	Gugu
Best Boy	Claudinei Marcelino
Best Boy Grips	Marlon Cascaes Cardoso
	Luiz Marcell Dhyonis
	Rodrigo Kiwi
2nd Key Grip Assistants	Luan Almeida
	Waldiney
	Mauricio
Company Grips	Andre Brito (Val)
	Andre Vieira
	Clarinha
	Paulão
	Ricardo João Lopes
	Samuel Rodrigues dos Santos
	Thadeu Bueno
Generator Operators	Marquinhos
	Lidio Damascena
	Walace Farinha
TechnoCrane Operator	Eduardo Rogerio de Nadai
Crane Operators	Edinei Gavioli
	Paulo Rogério dos Santos
Sound Mixer	Marcel Costa
Additional Production Sound Mixer	Fábio Luoli
Boom Operator	Marcelo Caseiro
Sound Assistant	Patrick Lima
Art Director	Guta Carvalho
Set Designer	Larissa Aniboleta Carvalheira
Art Director 1st Assistants	Guilherme Carnaúba
	Daniela Duschenes
Art Director 2nd Assistant	Ligia Batschke

Graphic Designers

Izabel Rainer

João Manoel Sanseverino Vergani Galera

Prop Master

Claudio Palavecino

Prop Master Assistant

Caetano Grippo

Art Department Coordinator

Luis Fernando Oliveira

Art Department Coordinator 1st Assistant

André de Moraes Pitombo

Art Department Coordinator 2nd Assistant

Juba Neves

Art Department Controller

Yasmin Vasques

Prop Makers

Israel Alves

Maique

Paulera Calafati

Wilson Castro

Mileid do Prado Castro

Allan Gabriel Pereira da Silva

2nd Unit Prop Master

Chiquinho Ribeiro

Set Decorator

Clissia Morais

Assistant Set Decorator

Adriana Tada

First Assistant Set Decorator

Bia Gomes

First Props Assistant

Marcela Donato

2nd Props Assistant

Clara Lindorfer

Construction Coordinator

Sérgio Tatoo

Carpenters

Gildézio Cardoso da Silva Filho

Jesus Maria Garcia Perez

Juan Pablo Silva Vieira

Luís Gustavo Vieira

Rafael Vieira

Renato Santos Moitinho

Chief Painter

Luciano Filardo

Painters

Adilson Vicente Scartelin

Agostinho Esteves Ramos de Assis

André Lira

André Pereira dos Santos

Joel Filardo

José Paulo Onorio

Neno Ramos

Rafael Pereira dos Santos

Regivaldo Moreira Lima

Renato Filardo

Ricardo da Silva Costa Leão

Ricardo Robson dos Santos

Rodrigo Pereira da Silva

Vagner Araujo Santos

Wellington da Silva Lima

Landscafer

Deddo Verde

Chief Art Electrician

Claudio Telles

Art Electrician

Addy Caserta

Art Painter

Patrícia Cabral

Inspector

Nuri Emilia Esteve Sanchez

Set Dressers

Parafina

Paulinho

Assistant Set Dresser

Martim Carballido Perna

Swing Gang

Cauã da Cruz Oliveira

Euronides Dias de Meira

Fábio Silveira da Silva

Felipe Miguel

Helber

Helder Azevedo

Henrique Toledo da Silva

Ivanildo de Meira

João Paulo Nakazaki Miguel dos Santos

Josué Ribeiro Sousa

Kauan Nakazaki

José Ricardo (Cupim)

Laerte Moacir da Silva

Lucas Pereira

Marcão

Mariana Ricardo dos Santos

Mask

Otoniel Santos

Surf

The Rocker

Tiago Miguel

Construction Restoration

EE Escritório de Engenharia Licenciamento e Calculo Estrutural

Runners

André Quintino

Breno Carlos de Oliveira Fontes

Gabriel Lopes

Marcos de Oliveira Santos Rocha

Mário Jerónimo dos Santos

Mario Passeios

Ricardo Barssodtini

Ricieri Pampado

Victor Alexandre Braga de Almeida

Victor Bruno Lopes

Costume Designer	Masta Ariane
Costume Producer	Rita Viana
Costume Assistants	Maria Eugênia Cox
	Lenira Nogueira Ferraz
	Gustavo Pereira da Fonseca
Costumers	Bonita
	Neném Domingos
	Fabíola Fegori
Costume Trainee	Joana Tavares Fonseca
Dressmakers	Silvia Aparecida de Castro
	Railda Costa
	Conceição Rala
	Darlan Kroger
	Valéria Lopes
Seamstress	Ticiane Passos Moreira
Tailors	Alexandre Roberto Brasil Ferreira
	Vânia Rosa Martins
Costume Aging	Alex Leandro de Souza
	Davi Teixeira da Silva
	Lolo Stockler
Lauderer	Adriana da Costa Magalhães
Makeup Artist	Patrícia Martinelli Elias
Hair Stylist	Carlos Rosa
Makeup Assistant	Roberta Sanches
Additional Makeup Assistant	Veruska
Penguin Trainers	Hernan Javier Gavieiro
	Gabriel Nicolás Gomez
Penguin Handler and Trainer	Bruno de Oliveira
Penguin Handlers	Edson Bitencurt Junior
	Debora Alves Pimenta
Local Penguin Trainer	Fabício de Paula Bin
Veterinarian	Laura de Oliveira Camilo
Penguin Caretaker	Joel Gama Andrade do Nascimento
Penguin Habitats Contractor	Dorival Brito dos Santos
Penguin Habitats Engineer	Henrique Almeida
Salt Water Tank Supplier	Felipe Vanderlei Domingos

Salt Water Transport
Security
Senior Animal Safety Representative

Balafre Rubial Ribeiro Junior
Erik de Oliveira
Janice Caputo

Location Manager and Scout
First Assistant Location Manager
2nd Assistant Location Manager

Lucas Delgado
Danillo Maciel
Daniel Yasumoto

Animatronics & Fabrication Creator
Sculptor
Mechanics and Robotics
Penguin Dummies Assistant

Christian Scherf
Joana Stickel
Rodrigo Oliveira
Grotti

Special Effects Supervisor
Special Effects Coordinator
Special Effects Technicians

Vagner Martão
Carlos Alberto de Lima
Diego Calça
Fernando Saldanha
Jeferson Klinke
Jose Carlos
Wagner Bueno
Walter Carrasco
Walter Carrasco Jr.
Willia Pecchutti

Marine Coordinator
Marine Coordinator Assistant
Sailors

Marcos Levy Ruffalo
Monica Montilha Levy
Danilo Hoffmann
Daniel dos Santos
Dario dos Santos
Paulo Henrique Leite
Alexandre Slavik Tsiftzoglou
Caio Guedes Santos
Cainan Candido Santos
Paulo Henrique Leite
Fabrizio Paganini
Victor Galvão de c. Fachini de Oliveira
De Lima

Divers

Life Guards

	Daniel Juvenal
	José Juvenal
	Derek Monteiro
	Gaiato
	Saldanha
Ferry Boat Captain	Edilon da Cruz
Ferry Boat Sailors	Esrael de Souza
	Otavio de Souza
Local Production Assistant	Iglesias
Production & Boat Coordinator	Carlos Henrique da Silva Marcelino
Nautic Carpenter	Dal - Nilton Gouveia de Oliveira

Transportation Coordinators	Danilo Seemann
	Gabi Varella
Transportation Assistants	William Manfroi
	Dan Fávoro
Picture Car Coordinator	Marcello Bartz
Camera Car	Rogério Sousa
Tractor Operator	Nilson da Cruz
Towing Service	Alexandre Cardoso Chixaro de Gouveia
Drivers	Adão Gonçalves
	Airton Boy
	Ale Lobão
	Alex da Cunha Rodrigues
	Alexsandro Nunes da Rocha
	Beto Borel
	Breno dos Santos Castro
	Carlos Rorto Dias do Nascimento
	Claudio Del Duca
	Diego
	Ezequiel Benedito da Silva
	Guilherme dos Santos Costa
	João Paulo Pereira Barbosa
	Jonathan de Paulo Santos Silva
	José Ricardo (Cupim)
	Julio Cesar Lamego Gonçalves
	Luiz Carlos Barbosa (Joãozinho)
	Luiz Lima
	Luizão
	Marcinho Mineiro

Marco Aurélio Soares
Newton Sérgio
Pedro Senna
Rafael de Araújo Reis
Ricardo Gonçalves de Araújo
Rodrigo de Jesus
Sergio de Oliveira
Sylvio Barbosa
Thaís Büller
Wesley
Wilson da Silva
Zé Carlos

Controller
First Assistant Controller
Production Finance

2nd Controller Assistant

Juliana Renzi
Suelen Corsino
Luiz Cosenza
Kleber Cabral
Vitoria Rute da Rocha Cabral

Catering Provided By

Limoeiro
Jundu

Cast Caterer
Head Caterers

Rafael Teixeira
Luciana de Araujo Machado
Maria Cleonice Eustaquio
Laina Calixto de Alcântara

Maintenance
Fire Inspector
Janitorial and Sanitation

Wellington Emidio dos Santos
Naldine Iva dos Santos
Wanderson Neves Dos Santos
Victor Lino Pinheiro da Silva

Covid Coordinator
Assistant Covid Coordinator
Covid Nurse
Medical and Covid Testing
Covid Testing

Felipe Simões Ramirez
Caio Baú
Andrea Giovana
Medical Comfort
Labcare Anlises Clinicas
Laboratório de Patologia Cirurgica de São Paulo
Laboratório Médico e Bioanálises São José
Jupira Miguel

Housekeeping

	Gabriela Gomes
	Gabriela Cristina Silva de Oliveira
	Sabrina Mendes Gonçalves
Brazil Rental Equipment Provided By	Prime Rental
	Só Luzes
	TheBest Equipamentos
	Locall SP
	Moving Track
	Cinecidade
	Marc Films
	Martão Efeitos
	Power Brasil Geradores

Antique Props Provided By	Objetos de Cena Comercio de Antiguidades
Additional Props Provided By	Utimura Locação de Quadros e Objetos
	Liga de Amadores Brasileiros de Radio Emissão
Animal Trainer and Provider	Cães Maravilhosos Serviços
Boat Towing Service	Paulo & Souza Serviços de Reboque
Cast Transport	DME Locações e Produções Cinematograficas
Trailers Transport	M. A. & C. S. Rapido Ubatuba
Security & Sanitation Services Provided By	Kavett Vigilancia
Customs Affairs	Cargo Way

ARGENTINA UNIT

First Assistant Director	Juan Ignacio Volpe
LP/Unit Production Manager	Luis Emilio Gonzalez Martinez
Production Manager	Mara Yael Paulon
Casting Director	Ileana Rippel
Casting Producer	Pablo Lapa
Production Coordinators	Pablo Abalos
	Andrea Alejandra Puebla
First Production Assistant	Felipe Carrara
2nd Production Assistant	Anabela Mariana Azzara
3rd Production Assistant	Martina Boblansky Szklar
Production Assistants	Valentina Ruiz Cucchiarelli
	Nuria Contreras
Transport Captain	Alexia Salguero
Travel and Accommodation Coordinator	María Emilia Abate Cano
Travel and Accommodation Assistant	Gabriela María Simon
Director's Assistant	Ellen Camp

Production Assistant / 3rd Assistant
Director
Local Production Assistant

Timon Wentz
Cristián Ariel Perez Scigliano

First Camera Assistant Unit B
2nd Camera Assistant Unit A
2nd Camera Assistant Unit B
Video Assist
Screening Operator
First Assistant Camera (Wildlife
Photography)
Drone Operator
Assistant Drone Operator
Still Photographer
Videographer

Pablo Gomez
Ramiro Diaz Guzman
Germán Darío Rocca
Erik Foltyn
Pablo Daniel Reyes
Cosmo Roncon Jr.
Iván Alejandro Insausti
Bach Juan José
Aixa Arevalo
Javier Asi

Gaffer
Electricians

Juan Pablo Redolfi
Sergio Javier Centeno
Darío Angel Natalio Cornejo
Sergio Adrián Piñeyro
Gabriel Darío Barrera
Carlos Ramón Rzeznik

Generator Operator

Key Grip
Ronin Operator
Grips

Juan Manuel Muñoz
Thomas Costa Grinberg
Ezequiel Carlos Alberto Mansilla
Manuel Maximiliano Tolosa
Pablo Ernesto Bejarano

Sound Director
Sound Assistant

Victor Alejandro Tandler
Lisandro Alberto Rumeau

Art Director
Set Dresser
Set Assistant
Art Director Assistant
Prop Master
Prop Assistant

Martín Alejandro Zabala
María Laura Guaragna
Anahí Logioco
Paloma Andaloro De La Jara
Walter Viviano Palacios
Alejandro Pereda

Local Prop Master Assistant	Leandro Nahuel Acosta
Costumer	Masta Ariane
Head of Makeup	Laura Delbosco
Hair and Makeup Assistant	María Cecilia Mendy
Biologist, CONICET CENPAT	Dr. Flavio Roberto Quintana
Protected Area Lead, CONICET	Dr. Javier Ernesto Ciancio
Environmental Supervisors	Lara Galban
	Jonatan Jones
	Hector Casin
Location Manager	Fabián Garay
Location Assistant	Fernando Fabián Camacho
2nd Location Assistant	Juan Cruz Camacho Perez Cuvit
Production & Art Truck	Daniel Arias
Light Truck	Facundo Rey
Grip Trucks	José Alberto Mansilla
	Martín Alejandro Gonzalez
Camera Truck Driver	Martín Miño
Drivers	Christian Perez Scigliano
	Fernando Camacho
	Javier Ciancio
	Pablo Scagnetti
Transportation Provided By	Cartours S.R.L.
Transportation & Restrooms Provided By	Rutas del Cine
Argentina Equipment Rentals Provided By	Alfavisión S.R.L.
Camera Equipment Provided By	Viento a Favor
Catering Provided By	San Cayetano Film Catering
	Alfredo Rafael Gallo
	Ana Isabel Lobos Villa
	Antonella Lodi Silva
	Bruno Leonel Gallo Fernandez
	Carolina del Valle Fernandez

Daira Macarena Gallo Fernandez
Juan Manuel Letar
Marta Magdalena Rojas
Montaña Segundo Victorino

Security

Ernesto Darío Ocampos

POST PRODUCTION

Post Production Supervisor

Jorge Calvo

Assistant Editors

Ana Bustamante

Javier Mazuelas

Deliverables Supervisor

Aimee Link

Post Production Assistant

Julia Calvo

Post Videographer and Photographer

Tamara Gonzalez

Sound Post Production

Menos Doce DB

Dialogue Editors

Julián Díaz-Peñalver

Blanca Gómez Ramos

Supervising ADR Editor

Iñaki Sánchez-Elvira

ADR Editor

Daniel Cabrera

Sound Effects Editors

Miriam Lisón

Brendan Golden

Álex Alcántara

Additional Sound Effects Editor

Victor Bernardo Vila

Assistant Sound Editor

Alba Montañés Aguilar

Dialogue Premix

Juan Álvarez Fernández

Re-Recording Mixer

Gabriel Gutiérrez

M12DB Production Coordinator

Ximena Suárez

Foley Studio

Sound Troop

Foley Artist

Miguel Barbosa

Foley Artist and Mixer

Xes Diéguez

Foley Mixer

Kevin Carvalho

Foley Editor

Kevi Aragunde

ADR Studios

Streamline Audio Post - São Paulo

106db Sound Design - Rio de Janeiro

La Burbuja Sonido - Buenos Aires

Sonata Films S.A.S - Bogotá

Mont-Mars Studios - Matigues

Out Post Audio – Miami

Orchestra	Euskadiko Orchestra / Basque National Orchestra
Conductor	Fernando Velázquez
Score Production	Alfred Tapscott
Recording and Post Production	Marc Blanes
Scorer	Jaime Gutiérrez
Recording Assistant	Ieltxu Giménez
Music Management and Coordination	Leire Alcalde Alaitz Monasterio
Visual Effects by	Dare Planet Studio
Executive Director	Ignacio Marín
Technology Manager	Sergio Tapia
VFX Supervisors	Ferran Piquer Pedro Martínez
VFX Pre Production	Milagros Gracia
VFX Executive Producer	Raquel Bardají
Production Manager	Rocío Soriano Martín
VFX Coordinator	Carlota Nieto Surdo
3D Coordinator	Sandra Bonilla
Compositing Coordinator	Manuel Bascoy
Vendors and Pipeline Coordinator	Pablo Benlloch Alfonso
On-Set VFX Supervisor	Francisco Porrás
Compositing Supervisor	Guillermo Valero
Compositors	Victor Palacios Francisco Porrás Miriam Piquer Carlos Cantalapiedra Adrián Blázquez Samuel Martínez Luís M. Pla Carmen Entringer Jonay Rodríguez Julio Aparicio Diego Chaza Daryl Ruiz Tei Brito Pedro Atienzar Asis Gómez

	Alejandro Carretón
	Anjel Alcaraz
	Jordi Duran
	Juani Lomonaco
	Cindy Perez Camaraza
	Claudio González
Compositing Intern	Alex García
3D Supervisor	Jorge Medina
3D Artists	Alex García
	Jorge Medina
	Raul Batanero
	Arturo Gulín
	Javier de Ramón
	Óscar Somolinos
	David Menchén
	Hugo Camisón
	Francesco Alliaud
	Eduardo Manera
	Sergio Álvarez
	Sergio J. Martín
Lead Animator	Oskar Urretabizkaia
Animator	Israel Alonso
Layout Artist	Noelia Muíño
Matte Painters	Montaña Hernández
	Manuel Nieto
	Jorge Saldaña
	Claudia Gorga
	Guillem Rovira
Title Sequences Designer	Montaña Hernández
VFX Editors	Victor García Rivero
	David Santos Lobo
Pipeline Developer	Carlos Cantalapiedra
Systems Engineer	Satur Díaz
Marketing	Juan Chueca
Administrative Department	Vanesa Lázaro
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Head of Production
Post Production Coordinators

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Head of DI
Conforming

Chema Alba
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Head of Mastering
Mastering

Chema Alba
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End Title Crawl By

Dare Planet Studios

For City Hill Arts, LLC

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President, Robin Jonas
COO, Jeff Ivers
Executive VP of Production, Steven P. Wegner
Post Production and Deliverables, Aimee Link

For Ventre Studio Participações

Partner, João Queiroz
Partner, Justine Otondo
Production Assistant, Priscilla Santos

For Vudeya S.A.S. - Frontera Films

CEO, Ramiro J. Navarro
President, Maria Laura Yoma
CFO, Marcelo A. Barbera
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For Surfilm Canarias

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Head of Accounting, Carmen Pérez del Barrio
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Distribution Advisory Services by CAA

Marketing and Distribution Advisory Services by David Dinerstein/
Squared Films

	Foreign sales by Fortitude International
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Payroll Services Provided By	Cast & Crew
Cast and Crew Accommodations Provided By	Pousada do Sandi EAB Imóveis Hypnos Enxoval Hotel Villa di Rimini Pousada Papaya Container Pousada Jambo Pousada Recanto das Palmeiras Pousada Remanso do Mar Pousada MarAzul Giprita Wellness Hotel Pousada Don Diego
Camera Lenses Provided By	Protea – IPS

***The Filmmakers Sincerely Hope This Film
Inspires Us All to Preserve Our Planet and
Its Precious Inhabitants. We also wish to
thank....***

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Films

Lodger Films Producer: Georg Kallert
Lodger Films Producer: Rob Schroeder
Camera: Barney Lankester-Owen
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Brazil Production Services by Ventre Studio Participações

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Movie Animals Protected

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Paraty, Brazil

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Filmed on Location in

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