



Presents

STOP! THAT! TRAIN!

A film by Adam Shankman
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Distribution

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Synopsis

Stop! That! Train! follows best friends Tess (Ginger Minj) and DeeDee (Jujubee), train stewardesses who trade their dreary shifts on the Stank Rail for the glitzy Glamazonian Express. When a catastrophic “Stormaganza” threatens to derail the high-speed train and crash it into Florida, the duo in coach must join forces with the snobby first class attendants (Symone, Brooke Lynn Hynes, Marcia Marcia Marcia) and President Gagwell (RuPaul) to save the day in this wild ride of camp and comedy.

About the Production

“Everybody’s hair is on fire. It’s drama!” —Adam Shankman

Origin

It all began with *RuPaul’s Drag Race*. For many years, longtime collaborators RuPaul and World of Wonder founders Fenton Bailey and Randy Barbato and fellow producer Tom Campbell conspired on how to make a movie.

“A huge part of the power of drag is experiencing it with an audience, together as a community. We had seen this time and time again—watching the show in a packed bar, watching audiences at Drag Race Live Las Vegas or coming together with friends and family at Drag Con. So the idea of making a movie was always front of mind,” said Bailey. With many seasons of *Drag Race* under their belt, and with so many talented collaborators, they felt there had to be a way to create a cinematic experience that celebrated the kooky humor and madcap antics that RuPaul has made so iconic.

“We kicked around ideas—road movies, action movies, disaster movies. These were all genres we’d grown up loving, but for all their ridiculousness they had really big budgets. And then shortly before the pandemic the idea that had been hiding in plain sight all along smacked us in the face: Hello, *Airplane!*” says Barbato.

They began formulating an idea to bring together some of the massive network they’d built over the years, beginning with commissioning a script from screenwriters Christina Friel and Connor Wright, with whom they’d collaborated in 2021 on the made-for-tv comedy *The Bitch Who Stole Christmas*. Soon thereafter, they decided to approach Shankman, who was sitting in the judge’s chair following the taping of an episode of *RuPaul’s Drag Race* when Barbato first slipped him the script for *Stop! That! Train!*

“Ru thinks you would love it,” Barbato told him, “And would really love for you to do it.” Shankman is a former dancer and choreographer whose film directorial career has included a starry rom-com (*The Wedding Planner*), heartfelt teen drama (*A Walk to Remember*), a high-energy ’80s rock musical (*Rock of Ages*), the film version of a John Waters cult classic (*Hairspray*), a family comedy, an action-comedy, a modern take on a fairy tale, and many other major studio releases. While he doesn’t typically make independent films, the material was irresistible, and his collaborators knew it. Shankman agreed to take the script home. He read it the next day and was quickly won over by its zany humor.

“It was just really funny,” Shankman says. The screenplay was an homage to the classic disaster movie spoof *Airplane!* by directors Jim Abrahams and David and Jerry Zucker, as well as comedies that had been formative for him: *Hot Shots!* (dir. Jim Abrahams) and *Naked Gun* (dir. David Zucker). “They’re satires of people in deep, deep

peril. It just seemed really fun,” he says. “I was really taken by the approach. It’s just joke to joke to joke to joke. And I feel like I’m pretty good at shooting jokes.”

The tight shooting schedule (19 days with two short weeks of pre-production) added to the appeal, and he said yes.

RuPaul Charles knew Shankman was the right director for the job. “I’ve known Adam for many, many years,” RuPaul says. “He’s so much fun. What’s great about him is that he knows when he’s got it. He doesn’t overshoot the scene, which is a good thing for comedy, especially when your movie is filled with drag queens who are natural comics.”

“Adam had made guest appearances on *Drag Race* turning around stunning choreographed routines in record time, and he could see how talented, adaptable and above all funny the queens in the show were,” said Barbato.

Themes and Influences

Stop! That! Train! follows in a comedic tradition that the filmmakers grew up loving.

“It’s all about the influences,” Shankman says. He cites the Irwin Allen disaster epics of the 1970s, including *The Poseidon Adventure* and *The Towering Inferno*. And he notes the movie’s comedic lineage includes Mel Brooks’ movies *Young Frankenstein* and *High Anxiety*, which took on the horror and Hitchcockian thriller genres, respectively. But the prime influence was the definitive disaster spoof movie that honored and skewered its calamitous source material. *Airplane!* (1980). Their operatic pitch makes disaster movies rich material for satire.

“Everybody’s hair is on fire. It’s drama! Literally everyone is about to be subjected to death,” he explains. “When you’re satirizing it you get the nature of camp, which is the over-exaggeration of everything. Plus, the disaster film genre is inherently campy. I love the pearl clutching, the knuckle biting, the wind blowing, all of it. Shelley Winters splashing in the water? It’s all so freaking queer. *Towering Inferno*, *Earthquake*, Ava Gardner. It’s all so gay! Its DNA is queer,” he says.

Add to that a lifetime of sitcom-honed physical comedy instincts.

“We are just rushing toward the stupidest, silliest joke you could possibly tell.” Shankman says. “We are celebrating this level of absurdity and this level of stupidity.”

The ensemble felt it immediately. Sarah Michelle Gellar, who appears in a cameo role as “Famous Actress,” coined her own shorthand for the film’s DNA, saying it’s, “*Armageddon* meets *Romy and Michele’s High School Reunion* meets *Airplane!* meets *National Lampoon*.”

Natasha Leggero (“Person on Phone”) is earnest about the film’s cultural moment: “I just think with everything that’s going on in the world right now, what we really need is a silly drag disaster movie.”

Bailey says, “We do seem to be living in a real-life disaster movie right now. What drag artists have always been able to do is to take the worst that Life can throw at you and show the absurdity of it all.”

Barbato agrees, saying, “It’s a disaster movie. It’s a big, broad comedy, but it’s also a buddy movie with enormous heart.”

Screenplay

The film’s DNA is also, unequivocally, indebted to what RuPaul and World of Wonder created with *RuPaul’s Drag Race*. The script incorporated the language of the show—much of which has crossed over into mainstream, general use—and took it to new, cinema-sized heights.

“The significance of *Drag Race* is that it creates on the small screen a world in which queer is simply here. It does not explain, it simply is,” said Bailey. “Audiences have only responded positively to this straightforward authenticity, and this is the same idea supersized for the big screen.”

Friel and Wright are intimately connected to this language of drag and *Drag Race*, from their previous collaborations with World of Wonder, so it flowed naturally. When Shankman came aboard, his key suggestion was that a change of setting was necessary: It was originally set on an airplane.

“This is going to sound like a weird idea,” he told them, “But if we move it onto a train and give the same stakes to train travel? We’ll have a heightened level of comedy.”

That decision set off a productive collaboration with Friel and Wright, whom Shankman describes as “two of the funniest people alive.” Together they translated the script from air to rail, swapping out set pieces and reinventing the film’s central peril, a Stormaganza.

“There’s a whole bunch of different kinds of stakes that we created for everybody,” says Shankman. Whereas *Airplane!* incapacitated the pilots with food poisoning, *Stop! That! Train!* introduces a scorpion to take down the train conductor. The working relationship with the screenwriters, he says, was “an extremely happy throuple.”

Once on set, Shankman keeps the cast close to the written material.

“Most of the people in the cast who are great at improv really said the script was so strong they didn’t feel any big need to go off it,” he says. That included committed improvisers like Rachel Bloom and Matt Rogers, who were content to play what was written. “We’re all here because the script was funny, so we just did that!” Shankman says.

Drag and the Queens

Though *Stop! That! Train!* is one of the first wide release feature films entirely fronted by drag queens, the film's central point of view stems from a single directive Shankman gave himself from the start. "The joke is not that they're drag queens," he says. "I want the joke to be the movie."

As Bailey puts it, "Definitionally a drag queen is an actor. They are playing a role. And that is relatable to everyone as we are all to some extent playing a role in our lives. It's a celebration of drag queens who, let's face it, have been othered their entire lives, even as they have entertained generations with their creativity, humor and talent."

That talent, of course, was at the forefront: Shankman also reminded his cast that, "the characters don't know they're in a ridiculous satire. They're just living their life. Treat it as a drama. If you treat it as a comedy, none of this is going to work."

With World of Wonder producing, the team had access from the outset to a deep roster of talent. More than 700 queens have competed on *Drag Race* around the world and many of them excel at comedy. From the international drag empire of *Drag Race*, Ginger Minj and Jujubee were cast as Tess and DeeDee, employees of Stank Rail, alongside Latrice Royale as Barbra. Brooke Lynn Hytes, Symone, and Marcia Marcia Marcia (who goes professionally by Marty Lauter), play Amber, Ayshleyigh, and Alli, a trio of mean girls on the glitzier Glamazonian Express train line. Drag queens Angeria Paris VanMicheals and Monét X Change also appear, as does Michelle Visage, a fixture of *Drag Race*.

And of course there's "Mama Ru." The role of President Judy Gagwell was written with RuPaul specifically in mind, RuPaul developed strong character ideas in preparation. The character crystallized, Shankman says, the moment the wig and pantsuit went on.

Shankman says he gained an even deeper level of respect for the complex task performed by drag actors. A conventional actor, he points out, moves directly from their off-screen self into a role. Not so for drag queens.

"These actors first become their drag self, and then their drag self has to become the character," he says. "Watching how they handled it every day, it's complex. I give kudos to these artists who are exceptional at what they do."

RuPaul

"I've got to tell you, I love trains, I always thought of it as so romantic. I guess because of *Murder on the Orient Express*," says RuPaul. "So, I love being a part of a train movie."

Shankman and RuPaul have known one another since 1994, when Shankman choreographed a Hollywood benefit called Commitment to Life, an annual fundraiser for AIDS Project Los Angeles (now called APLA).

"RuPaul came out and opened the show with 'Dude Looks Like a Lady,' and I was the choreographer of the whole show," Shankman recalls. But it wasn't until he

directed the series *AJ and the Queen* three decades later, that they reunited to collaborate.

Then came the Covid pandemic during which Shankman dove into a new obsession.

“I had never really seen *Drag Race*,” he admits, but during the pandemic he watched every episode of every season, every All Stars series, and beyond. “I binged it. It was never off.” In the middle of this marathon, he texted RuPaul saying, “You bitch. I can’t believe it. Now I understand what a brilliant thing you’ve done. Thank you for bringing drag out of the dark and into the light.”

RuPaul’s response was to invite him to be a guest judge on the show. Shankman’s answer was, “Hell yes!”

In making *Stop! That! Train!*, Shankman found his star to be a director’s dream. In direction and performance, they were speaking the same language.

“We’re from a very similar time, both lived in New York around a similar time, we love the same kind of old movies. All our references are very similar,” he says. “He’s going to go all the way with each note I give. So I would just say, ‘I need a little more Lana Turner’ or *Not Without My Daughter*, and he got it.”

Seeing RuPaul in the Oval Office got the cast thinking how, in a hypothetical presidential election with RuPaul (or Judy Gagwell) on the ballot, they would vote. Jesse Tyler Ferguson has been a devoted constituent for a long time. “I have been voting for RuPaul for president for probably 20 years,” he says. “So, the fact that it’s finally happening is really exciting.”

Joel McHale seconds the ticket: “I would vote for RuPaul right now for president.”

Nicole Richie says, “I think RuPaul should be president.”

Whether as president or as empress of a drag mega-empire, RuPaul is here to have a good time.

Casting, Cameos, and Getting into Character

“One of the fun things about making movies like this, is that they always feature a cavalcade of known people,” Shankman says.

RuPaul adds, “We have a lot of cameos, a lot of Hollywood stars. It’s so much fun.”

Additionally, casting directors submitted lists, Shankman and World of Wonder found themselves recognizing name after name.

“I’d say, ‘Oh my God, I’m friends with this person. That would be amazing. Why don’t we just ask them?’” Shankman says.

Many of the cameos had also appeared as guest judges on *Drag Race* and really enjoyed their experience on set. Casting became an exercise with Shankman and the producers asking themselves, “Who do we know? Who would be funny in this?”

Who can we call? It was a very Judy Garland and Mickey Rooney, ‘Let’s do it in the barn’ attitude.”

“I was pretty clear about the assignment,” he says about his invitation to potential cameo actors: “‘You come in, you do a gag. I promise you, it’s going to be funny.’ And everybody just said yes.”

Stars in cameo roles include Rachel Bloom (*Crazy Ex-Girlfriend*) Sarah Michelle Gellar (*Buffy the Vampire Slayer*), Jerry O’Connell (*Stand by Me*), Chris Parnell (*Saturday Night Live*), Brian Jordan Alvarez (*English Teacher*), Joel McHale (*Community*), Asher Alexander (*No Good Deed*), Guy Branum (*Hacks*), Charo (*The Love Boat*), Drew Droege (*Queer*), Daniel Franzese (*Mean Girls*), Jesse Tyler Ferguson (*Modern Family*), Riki Lindhome (*Garfunkel and Oates*), Natasha Leggero (*Another Period*), Mayán Lopez (*Lopez vs. Lopez*), Evan Mulrooney (*Only Murders in the Building*), Missi Pyle (*Charlie and the Chocolate Factory*), Nicole Richie (*The Simple Life*), Lisa Rinna (*The Real Housewives of Beverly Hills*), Jai Rodriguez (*Queer Eye for the Straight Guy*), Matt Rogers (*Fire Island*), Paul Scheer (*The League*), Raven-Symoné (*That’s So Raven*), Nicole Sullivan (*MADtv*), Michelle Visage (*RuPaul’s Drag Race*), and Brock Yurich (*The Haves and the Have Nots*).

Among the first to say yes was Sarah Michelle Gellar, a longtime friend so close to Shankman that he officiated at her wedding. “How did I prepare for my part as a famous actress? Obviously, it’s a lot of research,” Gellar says, drily.

Building the World

The film’s production team was filled with experienced and highly skilled experts, all steeped in drag culture. Shankman says that both the film’s costume designer and production designer arrived, “guns blazing.”

His guiding principle for the look of the movie was deceptively simple. Everything, including sets, hair, makeup, and costumes, should look like an “elevated amount of real.” The philosophy seems to cut against a well-known drag ethos, that more is always better. But it runs parallel to his directions on character: “Play it real.”

The questions Shankman posed to his production designer, Alessandro Marvelli, were: “What would this train look like if it were just slightly bumped up from reality? The outlandish comedy doesn’t work if it isn’t grounded.”

Marvelli says that his own instincts run toward maximalism. He says of his initial ideas, “The point for me was to make something tacky and very Los Angeles without insulting. Very Kardashian-esque. Over the top, with cherry trees inside.”

Together with Shankman they built a world that could plausibly exist, even if it was a few shades more fabulous than the real world.

On set, Marty Lauter (“Alli”) says the aesthetic of the first-class car evokes “classic Baroque design... French architecture. And of course, the *Wicked* film.”

For the set, it was first dressed as the Glamazonian Express coach car, then repainted, re-decorated, and completely made over into the first class car. A small train

cockpit pod served as a third distinct space. The set's dimensions roughly mirror those of a train car, so space was tight.

A practical element Marvelli had to consider was scale. The original set drawings were sized for performers of average height. During pre-production he realized that, with the addition of high heels and wigs, "the drag queens were squeezed," he says. "We had to make it even bigger."

Lauter ("Alli") jokes that the set then was able to fit a "suspiciously large woman."

For the look of the film, Shankman tapped Luka Bazeli as Director of Photography. Bazeli's father, Boyan Bazeli, had shot both *Hairspray* and *Rock of Ages* for Shankman, and Luka had spent time on those sets as a teenager.

"We talked a lot about how we were going to lens it, what our ratios were going to look like, and how we were even going to get it done," Shankman says, of shooting on the faux train sets. "What equipment could be in the train? What did I need to cut because there was no way we were ever going to get it?"

Shankman relied on a technique he has refined over a long career. "You fill [the frame] with people and things and activity, and that makes it feel bigger, as opposed to trying to get giant wide shots," he says, because on this narrow set, a giant wide shot wasn't even an option. "The furthest you can get back is 25 feet. Then you have that parallax," a visual distortion that happens when a camera is too close to its subject.

Bazeli, Shankman says, rose to the challenge with ambition. "He wanted to make it feel as big as possible."

And what's the key to shooting drag queens? "Lights. A lot of lights," Shankman says.

Building the Characters

Costume designer Salvador Perez (*Pitch Perfect*, *Hocus Pocus 2*) built a wardrobe around two visually and conceptually opposite train lines.

"Stank Rail was sort of drab and yellow and brown and plaid, ill-fitting," Perez says of the budget train company's uniforms that Tess and DeeDee are first seen in. "If anybody asks me what this is inspired by, it's urine and feces," and "You know, 1960s Pan Am, if they were Stank Rail."

The Glamazonian Express uniforms, by contrast, are custom-made and finished with elaborate detail.

"There's a lot of costumes and there's sparkle, and of course, sparkle is my favorite color," Perez says. "So, it's the perfect situation for me to have a little fun."

Ginger Minj, who begins the movie in Stank Rail's drab uniform before characters Tess and DeeDee become Glamazonians, says that the more glamorous uniforms "are less comfortable than the Stank Rail uniforms. But I feel prettier."

RuPaul's President Gagwell character required five complete costume changes.

“Kamala Harris and Hillary Clinton were very much in the ether when this was coming together,” Shankman says. “There were discussions [with RuPaul] about, like, ‘I feel good about pants. How do you feel about pants?’”

Gagwell also appears in a flashback to the 1980s (“I love a good shoulder pad,” Perez says), and in chic, black tactical gear for a rescue sequence. No pantsuit here. RuPaul must be snatched. The tactical outfit was a particular logistical pleasure for Perez.

“Ru just makes it work. When you put the costume in a room and if there’s anything to do, she does it and comes out, and it’s flawless.”

“Between the wigs and the makeup, these are the ways in which these drag queens build their characters,” Shankman says. His directive to these departments presented a delicate creative challenge.

“The drag queens will tell you that they were all very nervous because I said, ‘No club makeup. I want pretty lady makeup,’” he said. “And hair that can last through all of this shit.”

Jujubee was initially skeptical. “I came in the first day and I was like, he doesn’t know what he wants with this drag makeup. But Adam Shankman knows exactly what he wants, and that’s what I appreciate. I looked at Ginger and I’m like, *oh, that’s a lady*. She looks like a lady!”

Hair department head, Jeri Baker, and co-head hair, Joe Matke, approached the work as a character-building exercise rather than a glamour operation.

“Joe and I both like to give our actors the opportunity to tell us who they are,” Baker says.

“Their hair is a big part of their identity,” says Matke. “Adam wanted it to be like the everyday girl, but a little notch above.”

The moment when all the wigs went on simultaneously became a kind of revelation on set. “They all giggled,” Baker says. “Everybody just loved seeing themselves as these characters, as comedians.”

Musical Numbers

The film has two musical numbers, both written specifically for it by songwriter Brad Leland, who often works on *Drag Race*, as well as with pop stars including Selena Gomez and Troye Sivan. The first song is a safety announcement parody. “It’s ridiculous because they don’t have safety instructions on trains,” Shankman notes, “so the irony is that you don’t need any of it.”

The second number is performed in the middle of the Stormaganza, an attempt to distract the passengers and prevent general panic. The title, “Look Over There,” carries a specific resonance for *Drag Race* fans.

For choreography Shankman immediately called Jamal Sims, the choreographer on *Drag Race* and a frequent collaborator.

“There was never any question,” Shankman says. “Everybody knows him, and the queens will feel super comfortable with him. I just called Jamal and said, ‘Will you please just do this?’” Sims said, “Of course.”

“This project mixes all the things I love,” says Sims. “We have Queens. We have dance. We have fashion. We have music. We’re on the train. We’re traveling. And it’s funny.”

The rehearsal process was compressed, and Sims had roughly half a day to develop each number. Three queens learned one dance on a Saturday, and the other three learned the second dance the following Saturday. Then they shot a single day of rehearsal per number.

“Rehearsals were crazy,” Sims says. “We didn’t have a lot of time.”

But the time constraints suited the environmental ones.

“It’s about simplicity,” Shankman says. “You’re stuck in a train. There’s not a lot of places to go.”

Sims found the queens to be natural collaborators. “They’re naturally funny, so it’s easy. I’ll come up with something and they’ll say, ‘What if I do—?’ And I’m like, ‘yes, absolutely.’ I love when the queens can make it feel like themselves and find their characters.”

The distraction number gave the costume department room to swing as well.

“We have the girls in sequins, crystals, fringe, jewels. It’s everything that the fans want to see,” Shankman says.

The Right Kind of Anarchy Now

The filmmakers didn’t overthink the question of what *Stop! That! Train!* is, at its core. He notes that, for all the queer sensibility running through his filmography (he namechecks the camp in *Hairspray*), this is his first overt contribution to the queer movie canon.

“Some of our favorite movies feature drag: *The Rocky Horror Picture Show*, *Tootsie*, *Mrs. Doubtfire*, *The Adventures of Priscilla, Queen of the Desert*, even *Some Like It Hot*,” Bailey says. “And these films are classics, beloved by audiences gay and straight. The one thing we felt is that there aren’t enough of them.”

Shankman is gimlet-eyed about the world the film is opening into. As a gay man watching hundreds of pieces of legislation aimed at curtailing the rights of LGBTQ Americans work their way through statehouses, he finds a particular charge in the film’s central comic conceit.

“To present an alternate universe where the president of the United States is RuPaul, it’s just the right kind of anarchy,” he says. “I want to present drag queens as funny and delicious and so brutally human. What do DeeDee and Tess want? They say it twice in the movie. ‘We just want to see America.’ So, to see them as saviors? Two thumbs up!”

“We’re releasing the movie during Pride month so, what better way to say we’re proud?” Shankman says.

“Watching drag shows, and seeing Ru perform—at The Pyramid [a now-shuttered nightclub in New York City’s East Village]—has always been our abiding inspiration. The ability of these artists and this medium to bring people together and celebrate just being whoever you are—gay or straight—feels such a fun, joyous and healing thing,” says Bailey.

Shankman wants audiences to finish the movie feeling good.

“I want joy. I want people to laugh and have a moment of respite from all the insanity going on in the world right now. I want people to go, ‘God damn, that was funny. And those drag queens are good. They’re really, really freaking talented.’ That’s the win for me.”

RuPaul concurs, adding, “This movie is important to me because we all need to laugh, now more than ever before. And I would absolutely trust drag queens to save the day in any disaster.”

About the Cast

RuPaul

Host of TV's *RuPaul's Drag Race*, RuPaul has received 14 Emmy awards, a star on the Hollywood Walk of Fame, a Tony Award, and was named one of the most influential people in the world by Time.

San Diego native, RuPaul became a popular fixture on the NYC club scene before achieving worldwide fame with the song "Supermodel." RuPaul has written and recorded 18 studio albums.

RuPaul has appeared in more than 50 films and TV shows and published four books, including 2024's #1 New York Times bestseller *The House of Hidden Meanings*.

Ginger Minj

Long before she held court as the champion of *RuPaul's Drag Race: All Stars Season 10*, Ginger Minj was captivating audiences worldwide as an entertainer, writer, producer and director. Pairing sharp wit with theatrical prowess and undeniable star power, she's brought her talents to a variety of critically acclaimed projects and celebrated one-woman shows.

That creative spirit has fueled her evolution into a true multi-hyphenate force. Over the past decade, she's toured internationally, released four studio albums and starred in films such as the Netflix hit *Dumplin'* (opposite Jennifer Aniston and Dove Cameron) and the Emmy nominated Disney+ film *Hocus Pocus 2*. In 2023, she added "author" to her growing list of credits with the release of her debut memoir-part-cookbook, *Southern Fried Sass*. The book features Ginger's Southern-inspired recipes, as well as some of her most vulnerable and celebratory moments. Most recently, she showcased her powerhouse vocals and on-stage roots in a brand-new, show-stopping rendition of "Defying Gravity" from the Oscar-nominated film *Wicked*.

While her *Drag Race* legacy, which includes standout runs on *Season 7*, *All Stars Season 2*, and *All Stars Season 6*, cemented her status as a dynamic and beloved fan-favorite, Ginger has never stopped evolving. Beyond the Werk Room, Ginger has continued to write, produce, develop and star in a variety of on-stage work including a long-running residency in Provincetown which has earned rave reviews with critics and audiences alike.

Ginger Minj just completed an extensive tour across North America with "Hokus Pokus Live!" playing to over 22,000 attendees.

Ginger Minj was just included within this year's OUT100.

With her eyes set on even bigger stages and additional projects in the works, Ginger Minj stands ready for her next act bringing her signature blend of humor, heart and theatrical brilliance to new audiences across the globe.

Jujubee

Jujubee (born Airline Inthyrath) is a drag entertainer, actress and recording artist from Boston, Massachusetts. She has captivated television audiences for over 15 years, since first sashaying onto the main stage of *RuPaul's Drag Race* season two in 2010. An instant fan-favorite, Jujubee later competed on the first and fifth seasons of *RuPaul's Drag Race All Stars* and the first series of *RuPaul's Drag Race: UK vs. the World*. A proud Laotian-American, Jujubee has long been recognized as a trailblazer for Asian and Southeast Asian representation in drag and mainstream entertainment.

Beyond competition television, Jujubee has built an impressive stage résumé. She most recently starred as The Tigress in the Off-Broadway production of *DRAG! The Musical* at New World Stages in New York City. Her breakout role earned a 2025 Lucille Lortel Award nomination for Outstanding Featured Performer in a Musical and a 2025 Dorian Theatre Award for Outstanding Featured Performance in an Off-Broadway Musical. Internationally, she earned critical acclaim for her depiction of Summer Raines in *Death Drop* in London's West End, and reprised her drag persona for the UK Tour of *Death Drop: Back in the Habit*. She most recently played one of the legendary Sanderson Sisters in *Hokus Pokus Live!*, in the inaugural US tour.

As a recording artist and songwriter, Jujubee released her debut EP *Good Juju Vol. 1* in June 2020, followed by *Good Juju Vol. 2* in July 2020, which peaked at #1 and #7 on the iTunes Singer/Songwriter charts.

Additional TV appearances include: *RuPaul's Drag U* (2010–2012), *Dragnificent* (2019–2020), and *RuPaul's Secret Celebrity Drag Race* (2022). She also appeared in the Netflix series *AJ and the Queen* and competed on the debut season of *Queen of the Universe*, an international drag singing competition. Most recently, Jujubee starred in OUTtv's *Drag House Rules* as well as two seasons of *Dungeons and Drag Queens* on the US comedy subscription streaming service Dropout.

Brooke Lynn Hynes

A Toronto native, Brooke trained at the National Ballet School of Canada before touring the world as a principal ballerina with Les Ballets Trockadero de Monte Carlo, an all male drag ballet company.

She rose to global prominence as the first Canadian cast on *RuPaul's Drag Race*, where her polished runway looks and standout performances earned her a first runner up finish on Season 11.

Since then, Brooke has become a defining face of the franchise, hosting and producing *Canada's Drag Race*, which has just completed its sixth season and is gearing up for *Season 7*, alongside the launch of *Canada's Drag Race All Stars*. Her work across the series has earned multiple Canadian Screen Awards, including Best Host.

Expanding into film and live entertainment, Brooke starred alongside RuPaul in *The Bitch Who Stole Christmas*. She has also hosted major live events including the Canadian Arts and Fashion Awards and the CBC Comedy Festival.

She previously executive produced and starred in the CSA award winning series *1 Queen 5 Queens*, which ran for two seasons, and continues to perform in iconic venues around the world.

Brooke's influence spans television, film, and fashion, with appearances on The People's Choice Awards, The Social, The Marilyn Denis Show, and ETalk, as well as features in Vogue.com, *Paper* magazine, and more.

She has partnered with leading global brands, including Neutrogena, Amazon, Sony, Absolut, Gillette, and MAC Cosmetics.

Marty Lauter

Marty Lauter (Marcia Marcia Marcia) plays the lovable, dim-witted Allie in *Stop! That! Train!*

The up-and-coming actor, drag performer and writer was featured on *RuPaul's Drag Race: Season 15*, and starred in *Cabaret* at the Kit Kat Club on Broadway as Victor, later taking over the role of The Emcee. On a personal note, they're excitedly planning their wedding to their partner of nine years Kyle Samuel. The wedding will be on Long Island in early October. They're thrilled to be a part of this next step for the Drag Race team into mainstream media.

Symone

Symone is an entertainer, actor, and cultural force whose rise to fame has broken boundaries across entertainment, fashion, and pop culture. She first captured global attention as the historic winner of Season 13 of the Emmy Award-winning series *RuPaul's Drag Race* and continues to expand her artistic reach as a star of the genre-bending comedy sketch series *AvalonTV* from World of Wonder.

Symone made her feature film debut in *Bros*, Universal's groundbreaking romantic comedy and the first gay rom-com produced by a major studio. She also appeared in *Gutsy* alongside Hillary Clinton, and most recently starred in Netflix's original series *Big Mistakes* created by Dan Levy.

Beyond the screen, Symone has become a standout presence in the fashion world, gracing the covers of *Interview*, *Billboard*, *Paper*, *OUT*, and more, while also serving as the face of Moschino's Fall 2021 campaign.

Known for her charm, grace, and disarming humility, Symone stands unapologetically in her queerness and Blackness. Her work blends high fashion with social commentary, often centering Black culture and self-love as core themes. In recognition of her impact and advocacy, she received congressional recognition from the United States House of Representatives in 2021.

A proud member of the House of Avalon, Symone was born and raised in small-town Arkansas and currently resides in Los Angeles.

Latrice Royale

Latrice Royale captured the hearts of audiences worldwide and earned the coveted title of Miss Congeniality on Season 4 of *RuPaul's Drag Race*. Since then, she has become one of the most beloved and enduring stars of the franchise, returning for *RuPaul's Drag U*, *RuPaul's Drag Race All Stars* (Seasons 1 & 4), and representing the show on *Celebrity Family Feud*. A headlining star of *RuPaul's Drag Race: LIVE!* at The Flamingo Hotel in Las Vegas, Latrice recently completed her fourth residency with the production and wrapped filming for Season 2 of *RuPaul's Drag Race: LIVE! UNTUCKED* for WOW PresentsPlus.

Her television work includes appearances on HBO's Emmy-winning *We're Here* and a guest star role on Netflix's *AJ and the Queen*. Behind the scenes, she also served as a special consultant on the latter, helping shape the script and fan-favorite character, Faberge Leggs. A multi-faceted talent, Latrice thrilled audiences in 36 sold-out performances as Audrey II in *Little Shop of Horrors* at Ogunquit Playhouse, directed by Hunter Foster.

She made history in January 2021 as the first drag queen to appear in drag on QVC, promoting Ruby Royale nuts by Squirrel Brand. Across the pond, she's enjoyed two successful runs on London's West End stage in *DeathDrop*. Internationally touring for over a decade, Latrice's acclaimed autobiographical show *Here's to Life* and her 2023 solo tour *Life Goes On* (which she also self-produced through Latrice Royale, INC. / LRI Talent & Management) have played to sold-out audiences across North America and beyond.

An outspoken advocate for the LGBTQ+ community, Latrice was especially honored to serve as a keynote speaker on the steps of the Florida State Capitol in Tallahassee during the 2023 Drag Queen March, standing against anti-drag legislation. The large and in charge, chunky yet funky, bold and beautiful Latrice Royale continues to bring heart, humor, and humanity to every stage she graces.

Rachel Bloom

Rachel Bloom is an actress, comedian, producer, singer/songwriter, and author. Bloom is perhaps best known from the CW musical dramedy *CRAZY EX-GIRLFRIEND*, which she co-created, executive produced, and starred in as 'Rebecca Bunch.' Bloom won the 2016 Golden Globe for Best Actress in a TV Series – Musical or Comedy, Critics' Choice Award for Best Actress in a TV Comedy, and TCA Award for Individual Achievement in Comedy. In 2019, she won an Emmy Award for Original Music and Lyrics along with her songwriting partners Adam Schlesinger and Jack Dolgen for "Antidepressants Are So Not A Big Deal." The series was also awarded a Gotham Independent Film Award for Breakthrough Series. Bloom can currently be seen in *DEVIL WEARS PRADA 2*, the highly anticipated sequel to the beloved film directed by David Frankel and written by Aline Brosh McKenna, which was released on May 1, 2026, by Disney's 20th Century Studios. Upcoming, she will be seen in *STOP! THAT! TRAIN!*, a Bleecker Street film directed and produced by Adam Shankman and

written by Christina Friel and Connor Wright. It will be theatrically released on June 12, 2026. In 2023, Bloom debuted her sold-out, four-week off Broadway engagement at the Lucille Lortel Theatre in her one-woman musical comedy, DEATH, LET ME DO MY SHOW, which originally toured as a comedy special in spring/summer 2023 to theatres in London, Chicago, and Boston, among other cities. She performed an encore engagement off Broadway, which ran from December 7, 2023, to January 6, 2024 at the Orpheum Theatre in New York. The show premiered as a special on Netflix on October 15, 2024, directed by Seth Barrish and produced by Matthew Vaughan and Rotten Science. Previously, Bloom played the role of 'Elaine Levitch' in season two of the HBO Max series, JULIA, which premiered on November 16, 2023. She also co-starred as up-and-coming indie film screenwriter 'Hannah Korman' in the Hulu comedy series REBOOT alongside Keegan-Michael Key, Judy Greer, Johnny Knoxville, Paul Reiser, Calum Worthy, and Krista Marie Yu. The series, which first premiered in September 2022, was created by Steven Levitan, and was nominated for a Critics Choice Award for Best Comedy Series, and Bloom was nominated for a 2023 HCA TV Award for Best Supporting Actress in a Streaming Comedy Series. In February 2023, Bloom appeared as 'Scarlet' in the Netflix original film YOUR PLACE OR MINE, alongside Reese Witherspoon, Ashton Kutcher, and Jessie Williams. In October 2022, Bloom appeared as 'Honora' in Paul Feig and Netflix's THE SCHOOL FOR GOOD AND EVIL and in November 2022, she starred as 'Chelsea' in BAR FIGHT alongside Melissa Fumero for IFC. In 2019, Bloom sold out Radio City Music Hall performing CRAZY EX-GIRLFRIEND: LIVE as well as at The London Palladium, the latter of which earned her a five-star review from The Guardian. She also wrote and performed in YES: IT'S REALLY US SINGING: THE CRAZY EX-GIRLFRIEND CONCERT which aired after the series finale on the CW. She also starred in her own solo tour, "What Am I Going To Do With My Life Now?" in 2019, which included a week-long residency at Just For Laughs. Her feature voiceover credits include the role of 'Barb' in TROLLS 2: WORLD TOUR opposite Anna Kendrick and Justin Timberlake, 'Silver' in THE ANGRY BIRDS MOVIE 2 opposite Jason Sudeikis, 'Batgirl' in BATMAN VS. TEENAGE MUTANT NINJA TURTLES opposite Darren Criss, 'Op' in EXTINCT opposite Adam Devine and Ken Jeong, and in CHIP 'N' DALES: RESCUE RANGERS. Bloom can also be seen in the SXSW comedy, MOST LIKELY TO MURDER. Additional television guest credits include PORTLANDIA, RIDLEY JONES, CLOSE ENOUGH, THE SIMPSONS, BOJACK HORSEMAN, RUPAUL'S DRAG RACE, and iCARLY. Rachel is a mental health activist. In addition to her film and television work, in 2020, she published her book "I Want To Be Where The Normal People Are," a collection of personal essays and poems on the subjects of insecurity, fame, anxiety, and much more. Rachel Bloom co-created, executive produced, and starred in the Emmy and Golden Globe-winning CW musical dramedy CRAZY EX-GIRLFRIEND, which she also developed into a live show, selling out Radio City Music Hall. Bloom recently completed an Off-Broadway engagement in her one-woman musical comedy "Death, Let Me Do My Show," which

first toured as a comedy special to sold out audiences in London, Chicago, and Boston, among other cities. The show will premiere as a special on Netflix on October 15th, directed by Seth Barrish and produced by Matthew Vaughan and Rotten Science. Most recently, Bloom can be seen guest-starring as 'Elaine Levitch' in the recently released second season of Max's original series JULIA. She also recently co-starred in Hulu's critically acclaimed comedy series REBOOT as well as in the Netflix films YOUR PLACE OR MINE and THE SCHOOL FOR GOOD AND EVIL.

Matt Rogers

Matt Rogers is an actor, comedian, writer, and recording artist on the rise with undeniable talent and charm.

The multihyphenate is the co-host of the award-winning and hugely popular podcast *Las Culturistas* with Bowen Yang, which *TIME* recently honored as one of the "100 Best Podcasts of All Time." This follows the podcast's win of "Podcast of the Year" at the 2023 iHeartRadio Podcast Awards. Together, the pair bring their signature wit to their annual sold-out *Las Culturistas Culture Awards*, which was televised for the first time last year and will return this year, streaming on Bravo and Peacock at 9:00PM ET on June 17, 2026. In March 2026, Matt and Bowen were honored with the Stephen F. Kolzak Award at the 37th Annual GLAAD Media Awards for promoting visibility and acceptance of the LGBTQ+ community through their work on *Las Culturistas*.

Dubbed the "Prince of Christmas," Rogers dropped his debut yuletide dance-pop album *Have You Heard of Christmas?* with Capitol Records in 2023. The 12-track pop parody pastiche, which includes songs from his acclaimed 2022 Showtime special of the same name, highlights his songwriting chops and showman sensibility, complete with new mixes and surprise collaborations. He'll hit the road this December for his fan-favorite holiday tour across the U.S. and Canada—a high-energy spectacle packed with tracks from the album and brand-new seasonal anthems. The ever-evolving show has become an annual sold out celebration.

On the silver screen, Matt can recently be seen in the Netflix dark comedy series *No Good Deed* opposite Lisa Kudrow, Ray Romano, and an all star cast. Fans may also know Matt from his breakthrough performance in the Showtime comedy series, *I Love That For You*, created by Vanessa Bayer and Jeremy Beiler. He was heralded for a "scene-stealing turn" by *Vanity Fair* with *USA Today* applauding him as "the show's breakout." Rogers had a memorable guest role in Benito Skinner's *Overcompensating*, and appeared on Season 2 of AppleTV's *Palm Royale*.

Matt is also known for his buzzworthy performance in the revolutionary queer romantic comedy, *Fire Island*, opposite Bowen Yang and Joel Kim Booster. The groundbreaking film earned much recognition, resulting in an Ensemble Tribute at the 2022 Gotham Awards and several award nominations including the 2023 PGA Awards, 2023 Emmy Awards, and the 2023 GLAAD Media Awards. Matt can recently be seen in Aziz Ansari's film *Good Fortune* alongside Ansari, Seth Rogan, Keanu Reeves, and Sandra Oh.

Behind the scenes, he has written for hit series such as the HBO Max critically acclaimed comedy *The Other Two*, and the Netflix animated spy comedy *Q-Force*, the latter of which Rogers also voiced one of the lead characters, Twink. He also co-created the short form competition series, *Gayme Show*, in which he hosted alongside Dave Mizzoni.

The New York native currently splits his time between New York and Los Angeles.

About the Filmmakers

Adam Shankman

Adam Shankman has had a multifaceted career spanning nearly three decades as a film and television director, producer and choreographer.

Coming this holiday season, his next feature *The Man with the Bag* stars Alan Ritchson, Arnold Schwarzenegger and Awkwafina in a Christmas action-comedy for Amazon MGM. Directed and produced by Shankman, the story unravels when Santa enlists the help of a former thief to retrieve his stolen magic bag.

In 2022, he directed Walt Disney Pictures' *Disenchanted*—the sequel to the global hit *Enchanted*—and executive produced *Hocus Pocus 2*, directed by Anne Fletcher. Prior to that, he directed and executive produced the Paramount Pictures comedy *What Men Want*, starring Taraji P. Henson, which landed on Netflix's Top 10 Global Streamed Movies in 2023.

Among his most celebrated projects is the hit musical feature *Hairspray*, adapted from the Tony® Award-winning Broadway show. In addition to directing the all-star cast, Shankman choreographed the film, which earned three Golden Globe® nominations and won the Critics' Choice Award for Best Acting Ensemble. The smash hit was also nominated for a Screen Actors Guild award, a BAFTA Award and received a Grammy nomination for its chart-topping soundtrack.

Shankman's earlier directing credits include beloved films such as *The Wedding Planner*, *A Walk To Remember*, *Bringing Down the House*, *The Pacifier*, *Cheaper by the Dozen 2*, *Rock of Ages* and Walt Disney Pictures' *Bedtime Stories*.

For television, Shankman has directed primetime series including several episodes of *Only Murders in the Building*, *Modern Family*, *Glee*, *Monk*, and *Being Mary Jane*. He also served as an executive producer and director on *Step Up High Water*, a 4-season spinoff of his highly successful *Step Up* film franchise. As a television personality, he appeared as a judge for several seasons on the Emmy® award-winning dance competition series, *So You Think You Can Dance*, and as a guest judge and choreographer on *RuPaul's Drag Race*.

In 2010, Shankman co-produced and served as lead choreographer of the *82nd Annual Academy Awards*, hosted by Steve Martin and Alec Baldwin. The telecast received 12 Emmy® nominations—including two individual nominations for Shankman

for Producing and Choreography—and ranked among the highest-rated Academy Awards telecasts of the early 2000s.

Before stepping behind the camera, Shankman was one of the entertainment industry's premiere choreographers, bringing his creative stamp to films such as *Addams Family Values*, *Boogie Nights*, *She's All That*, and *The Flintstones*, as well as music videos for, Whitney Houston, Paula Abdul, the B-52s, Barry White, Stevie Wonder, and many more.

Shankman is also an author, having co-written two well-received young adult novels—*Girl About Town* and *Murder Among the Stars*—with Laura Lee Sullivan, published by Simon and Schuster's Atheneum Books imprint.

He currently resides in Los Angeles and has long supported many charitable organizations, including The Trevor Project, Motion Picture Television Fund, Ghetto Film School, Feeding America, Wags and Walks, and American Dance Movement, among others.

Production Credits

STOP! THAT! TRAIN!

BLEECKER STREET ANIMATED LOGO

WORLD OF WONDER ANIMATED LOGO

BLEECKER STREET Presents

A WORLD OF WONDER Production

In Association with UNAPOLOGETIC PROJECTS

and CINETIC MEDIA

A Film by ADAM SHANKMAN

STOP! THAT! TRAIN!

Starring (in order of appearance)

BROOKE LYNN HYTES

PAUL SCHEER

SYMONE

JOEL McHALE

MARTY LAUTER

JUJUBEE

GINGER MINJ

LATRICE ROYALE

JERRY O'CONNELL

NICOLE SULLIVAN

BRIAN JORDAN ALVAREZ

CHRIS PARNELL

CHRIS PARNELL

NICOLE RICHIE

NATASHA LEGGERO

SARAH MICHELLE GELLAR

DREW DROEGE

GUY BRANUM

CHARO

RACHEL BLOOM

EVAN MULROONEY

ASHER ALEXANDER

JESSE TYLER FERGUSON

MAYAN LOPEZ

MISSI PYLE

ANGERIA PARIS VANMICHEALS

MATT ROGERS

JUNE DIANE RAPHAEL

MICHELLE VISAGE

RIKI LINDHOME

MONÉT X CHANGE

JAI RODRIGUEZ

LISA RINNA
RAVEN-SYMONÉ

and
RuPAUL CHARLES

Casting by
BRETT GREENSTEIN, CSA and COLLIN DANIEL, CSA

Costume Designer
SALVADOR PEREZ

Visual Effects Producer
ROBBIE JANDA
Visual Effects Supervisor
JEFF KALMUS

Music by
JACQUES BRAUTBAR

Choreographer
JAMAL SIMS

Songs by
LELAND

Edited by
JOSHUA KIRCHMER

Production Designer
ALESSANDRO MARVELLI

Director of Photography
LUKA BAZELI

Line Producer
GARRETT GRANT

Executive Producers
ANDREW KARPEN
KENT SANDERSON
TYLER DINAPOLI

Executive Producers
CHRIS QUINTOS CATHCART
TYLER BOEHM

Executive Producers
JOHN SLOSS
ROSS FREMER

Produced By
FENTON BAILEY
RANDY BARBATO
TOM CAMPBELL

Produced By
RUPAUL CHARLES

Produced By
ADAM SHANKMAN

Written By
CHRISTINA FRIEL
&
CONNOR WRIGHT

Directed By
ADAM SHANKMAN

Unit Production Manager GARRETT GRANT

First Assistant Director MICHAEL SAUNDERS

Second Assistant Director COALIN SMITH

Associate Producer MIRANDA KING

Cast in Order of Appearance

Amber BROOKE LYNN HYTES

Male Passenger 1 PAUL SCHEER

Ayshleiygh SYMONE

Male Passenger 2 JOEL McHALE

Alli MARTY LAUTER

DeeDee JUJUEE

Tess GINGER MINJ

Barbra LATRICE ROYALE

Bickering Husband JERRY O'CONNELL

Bickering Wife NICOLE SULLIVAN

Cal BRIAN JORDAN ALVAREZ

Conductor Davenport CHRIS PARNELL

Workaholic NICOLE RICHIE

Person on Phone	NATASHA LEGGERO
Pit Crew	BROCK YURICH
Famous Actress	SARAH MICHELLE GELLAR
Rich Gay	DREW DROEGE
Party Doll	HERSELF
Train Traffic Controller	GUY BRANUM
Sexy Traffic Controller	CHARO
Donna Dusk	RACHEL BLOOM
Chet	EVAN MULROONEY
Unaccompanied Minor	ASHER ALEXANDER
Business Person	JESSE TYLER FERGUSON
Pregnant Woman	MAYAN LOPEZ
Horny Divorcee	MISSI PYLE
Amelia	ANGERIA PARIS VANMICHEALS
Press Secretary	MATT ROGERS
President Gagwell	RuPAUL CHARLES
Chic Woman	JUNE DIANE RAPHAEL
Reporter 1	MICHELLE VISAGE
Reporter 2	RIKI LINDHOME
Protestor	MONÉT X CHANGE
Reporter 3	JAI RODRIGUEZ
Sceney Celebrity	LISA RINNA
Florida Reporter	RAVEN-SYMONÉ
Disheveled Man	DANIEL FRANZESE
Stunt Coordinator	ZACHRY ROGERS
President Gagwell's Stunt Double	ERIC WATSON
DeeDee's Stunt Double	JOHNNY X WANG
Cal's Stunt Double	SILAS BORELLY
Stunt Utility	SCOTT ROGERS

First Assistant Director ERIC RICHARD LASKO

Second Assistant Director ALINA GATTI

Second Second Assistant Director DANIELA RODRIGUEZ

Set Production Assistants
KEEGAN BOOS
MICHELLE GRASS
KARLY PEREZ
ALEXANDER SPEAR
ANDRE MARIGNY

Art Director LUIS DIAZ

Art Coordinator CHRISTIAN ARIAS

Art Production Assistants
VANESSA SCHNEIDER
STACEY HOANG

Art Department Intern CHELSEA TRIANA

Property Master JONNY DAY

Property Assistants
EVERETT CONNORS
LORNE GRANT
SPENCER ROCHFORT
SEAN MURPHY

Set Decorator MARLENE GUIDARA

Leadman NICK SCARPA

On Set Dressers
NOAH CASTRO
BRADLEY DICKINSON

Costume Supervisor JENN SOULAGES

Costume Illustrator EDUARDO LUCERO

Costumers
TANIA PACHECO
HANA RAUSALOVA
NANCY MALONE
GLENN KRAH

Custom Made Costumers SYLVESTER CETINA

SIVORN PRICE

Costume Production Assistants VICTORIA EASTON
CASSY SOTOLONGO

Costume Department Intern RACHELLE DUPEROUX

A Camera Operator ROBERT CAMPBELL

B Camera / Steadicam Operator STEFANO BEN

A Camera First Assistant THOMAS BARRIOS

B Camera First Assistant JOE SEGURA

A Camera Second Assistant MARK CONNELLY

B Camera Second Assistant DUSTIN WHITTLESEY

Digital Imaging Technician DINO GEORGOPOULOS

Video Assistant DEMPSEY TILLMAN

Set Photographer JORDIN ALTHAUS

Camera Production Assistant JOSEPH NICHOLSON

Script Supervisor RHONA RUBIO

Production Sound Mixer BENJAMIN CHAN

Utility Sound Technician LESLIE METTS

Boom Operator MIKE MORI

Post Production Supervisors LILY GWYER-MILLER

JOAN KELLEY BIERMAN

Post Production Coordinator MATEO TRUJILLO-HOBBS

First Assistant Editor MICHELLE INZUNZA

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Visual Effects Producer BETH HOWE

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Assistant Chief Lighting Technician LORNE MACDOUGALL

Fixtures Foreman KURTIS MYERS

Key Grip STEVE FORBES

Best Boy Grip ADRIAN ESTRELLA

Dolly Grips KYLE SORVIG
DANNY ROY

Grips GAITHER NARRON
MATT COLE
GARRETT DORIN
JASON SHERTICK
STEPHEN CHANG

Key Rigging Grip DAVE COLE

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Key Make-Up ALEXA COLEMAN

Make-up Artist to RuPaul DAVID PETRUSCHIN

Make-up to Sarah Michelle Gellar JENNIFER ZIDE

Make-up Artists ORLANDO MARIN
NATASHA MARCELINA
ANNETTE LORANT
MEG WILBUR

Hair Department Head JERI BAKER

Co-Head Hair JOE MATKE

Key Hair Stylist JOHNNY LOMELI

Hair Stylist to Sarah Michelle Gellar SARA SEWARD

Hair Stylist DARICO JACKSON
KONSTANTINOS ZESTOS-MOORE

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Office Production Assistants OSCAR ANDRADE
BRAD PICKENS
NAM TRUONG

Assistant to Adam Shankman SUNJA KNAPP

Assistant to Garrett Grant HAYLEY GARRIGUS

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Caterer FRED GABRIELLI

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Assistant Craft Service JOSE JUAREZ

Set Medic MARCUS MACDONALD

Studio Teacher NATALIE MONTALI

Intimacy Coordinator GABRIELLE EISENSTADT-HALL

Main Title Graphics THE END

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Supervising Sound Editor JASON "FRENCHIE" GAYA

Re-Recording Mixers JASON "FRENCHIE" GAYA
BRIAN TARLECKI

ADR Mixer & Dialogue Editor MIKE XU

Sound Effects Editor JEREMY KOZURA

Assistant Sound Editors TIM TUCHRELLO
BRANDYN MARKO

Mix Tech DORIS YUSHU SHEN

Facility Engineer MICHAEL NOVITCH

Additional Final Mix Stage GLEN GLENN

Mix Tech MAX SERWITZ

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Visual Effects Production Manager COLLEEN MURPHY

Visual Effects Coordinator RAMON NIETO

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JOHN BRITTO

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KARTHIKEYAN NANJAPPAN
BHIJU MURUGESAN
PAGALAVAN SETHU
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PRASHANTH KANAKAPURA
PRAKASH
LAVAN VENKATA KUMAR
AYYANAR PANCHATCHARAM
KARTHIKEYAN SHANKAR
PRAVEEN SUNDAR

SOUMYAJIT DUTTA
NAVIN KUMAR VERMA
RENUKA VARSHINI R
KARTHIKEYAN PALANIYANDI
YOKESH SUNDAR
KALAISELVAN GUNALAN

SIMRAN JAIN
SIDARTH SRIDHAR
AMEEN RIZWAN
SIVA SUBRAMANIAN
BENNY SUBBU
APSAL YAQUB

VIGNESHWARAN ILANGO
VEDA PRASHANTH
BHEEMARAJU
GOWTHAM SUBRAMANIAN
SASIKUMAR MURUGESAN
DEEPAK SELVAM

VICKEY PAWAR
VENKATESAN VITHYAKARAN
JOSHUA AAMA
SATHEESH KUMAR R
DINESH KUMAR ARJUNAN

SHAJI SELVARAJ
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RAJAKUMARAN
HARIKRISHNAN VICKRAMAN
MANJUP AUL
SUJITH SADANANDAN S
MOHAMMED SHAROON

HARIHARAN VENKATRAMAN
KARTHIKEYAN SELVARAJ
NOEL GEORGE JOHN
VIJAY SAMPATH
ARUNPRAKASH
MATHIYAZHAGAN

VADDADI REVANTH KUMAR
ARUN SELVAM
RAJESH KUMAR R
AVINASH BOPANNA
BALAKRISHNAN JAYARAMAN

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Additional Effects and Roto / Plate Prep by ROTOMAKER

Color and Finish by Company 3

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Additional Colorist NICK NASSIF
Finishing Editor MIKE DELEGAL
AARON BENNETT
Finishing Producers JESSICA STONE
SIERRA KACZMAREK
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Finishing Executive DAVE GROVE
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CO3 President STEFAN SONNENFELD

Company 3 Post FX

Siggy Ferstl Miles Kula
Mike Delegal Erik Ventura

Music Editor MICHAEL T. RYAN

Original Songs Produced & Mixed by

Co-Arranger GABE LOPEZ
Additional Music Production HAMISH PATRICK
Score Orchestrations JACQUES BRAUTBAR
Score Mixer MICHAEL GOSSARD
Score Assistant SETH CRAIL

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Executive In Charge of Production TAYLOR CRAIG
Rights and Clearances MONA CARD
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Head of Post Production TRAVIS DECOLA
Business & Legal Affairs KIMBERLY SCHREIBER
Archive Producer COLIN CULLIGAN
Deliverables Manager JOHN PINGEL
Production Coordinator DIAMOND HOWARD
Talent Executive EDWARD BOCHNIAK
Equipment Manager BLAKE JACOBS

Script Clearance ACT ONE

Legal LOEB & LOEB

Payroll Services Provided by GREENSLATE
PAUL COSENTINO
JASSAMINE YONG

"THE FUTURE"

Performed by Galactic Velour
Written by Ken Brahmstedt & Steve Sullivan
Courtesy of Black Label Music by Arrangement with Shoot The Noise"

"BESSIE"

Performed by Muni Long
Courtesy of Def Jam Recordings
Under license from Universal Music Enterprises

Written by

Priscilla Renea (WC Music Corp. (ASCAP))
Sean Small (Kobalt Music Group o/b/o Sean Small Music / Prescription Songs
(ASCAP))
Sam Sumser (Reservoir 416 o/b/o Wikisongz (BMI))
Theron Makiel Thomas (ThomasStarting5 / Sony/ATV Tunes LLC (ASCAP))

"PARTY TRAIN"

Performed by RuPaul
Courtesy of RuCo, Inc.

Written by

RuPaul Charles (RuPaul Charles Music (SESAC), administered by Kobalt Music
Group)
Joe Carrano (Touché Me II Publishing (ASCAP))

Promotional Consideration provided by TROJAN CONDOMS
VACAYA
EAST SIDE GAMES

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