

HELLBOY

SYNOPSIS

From writer/director Guillermo del Toro (*Blade II*, *The Devil's Backbone*) comes *Hellboy*, a supernatural action-adventure based on Mike Mignola's acclaimed Dark Horse Comics series of the same name.

Born in the flames of hell 60 years ago during World War II, Hellboy (Ron Perlman) was brought to Earth by evil madman Grigori Rasputin (Karel Roden) to perpetrate evil. Destined to be a harbinger of the apocalypse, Hellboy was rescued by Allied Forces led by Professor Broom (John Hurt), founder of the clandestine B.P.R.D. (Bureau for Paranormal Research and Defense), who raised him like a son and developed his extraordinary paranormal gifts. Despite his dark origins, Hellboy becomes an unlikely champion of good, battling the evil forces that threaten our world.

At the B.P.R.D., Hellboy becomes part of an unlikely family that includes the telepathic "Mer-Man" Abe Sapien (Doug Jones) and Liz Sherman (Selma Blair), who is pyro-kinetic. Hidden from the very society they are assigned to protect, they stand as a key line of defense against Rasputin — who seeks to reclaim Hellboy to the dark side and use his powers to bring about Armageddon. As

Broom says of the B.P.R.D., "Make no mistake about it, there are things out there that go bump in the night. We're the ones who bump back."

Hellboy features an ensemble cast including Perlman, Blair, Jeffrey Tambor, Karel Roden and John Hurt. The film also stars Rupert Evans, Brian Steele and Doug Jones, and is produced by Lawrence Gordon, Mike Richardson of Dark Horse Comics and Lloyd Levin.

Revolution Studios Presents A Lawrence Gordon/Lloyd Levin Production in Association with Dark Horse Entertainment *Hellboy*, a Columbia Pictures release. The film stars Ron Perlman, Selma Blair, Jeffrey Tambor, Karel Roden, Rupert Evans and John Hurt. The film is directed by Guillermo del Toro. The screenplay is by Guillermo del Toro. The screen story is by Guillermo del Toro and Peter Briggs, based upon the Dark Horse Comic created by Mike Mignola. The producers are Lawrence Gordon, Mike Richardson and Lloyd Levin. The executive producer is Patrick Palmer. The director of photography is Guillermo Navarro, ASC. The film is edited by Peter Amundson. The production designer is Stephen Scott. The costume designer is Wendy Partridge. The music is by Marco Beltrami. The music supervision is by Peter Afterman and Margaret Yen.

Hellboy is rated PG-13 by the Motion Picture Association of America for Sci-Fi Action Violence and Frightening Images.

Hellboy opens nationwide on April 2, 2004

THE MAKING OF HELLBOY

"*Hellboy* is a truly interesting melding of Mike Mignola and Guillermo del Toro. There's a lot of me in there and there are things that are different. But it's true to the spirit of my stuff."

—Mike Mignola

A decade ago, Mike Mignola, a talented and experienced comic book artist, decided to take a creative gamble and explore his own storytelling impulses. “I had always enjoyed reading folklore, legends, ghost stories as well as monster comics and occult-detective stories,” Mignola explains. “So I thought, ‘what if I do a monster as a good guy who fights other monsters?’”

Hellboy pretty much fulfilled my life-long ambition to do nothing but draw monsters. Ten years later, I still love drawing it.”

Unlike most comic book heroes, Mignola fashioned Hellboy as a “blue-collar, regular guy,” he says. “In addition to being indestructible, he’s also slightly innocent and shy. He just happens to have a job as a monster hunter.”

The first ‘mini-series’ Mignola created was “Hellboy – Seed of Destruction,” which he calls “Hellboy’s coming of age, the moment he decides what kind of man he is going to be.” The arc of the story begins with Hellboy’s first appearance on earth and follows him through several adventures that ultimately lead to a confrontation with the villainous Rasputin who needs Hellboy to unleash the destructive forces of the underworld.

It was this first series that caught the attention and admiration of Mexican-born writer/director Guillermo del Toro, the creator of such memorable films as *Blade II*, *The Devil’s Backbone* and *Cronos* (which won the Critic’s prize at the 1993 Cannes Film Festival and received nine Mexican Academy awards).

“What immediately attracted me to Hellboy was Mike’s graphic presentation, which was striking and beautiful. He is also a great storyteller, weaving tales that are both mythic and quirky. The character of Hellboy is a unique creation – and a lot of fun – so strong and, at the same time, so human, so vulnerable.”

– Guillermo del Toro

Several years ago, del Toro learned there were plans for a movie based on Hellboy, and knew there was only one person to make it – himself. “I had become addicted to the comic. So when I first heard it was going to be turned into a movie, I fought very hard to get into the room and have a chance to say ‘I am the guy to make this movie,’” he explains.

Just from his initial discussions with producers Lawrence Gordon and Lloyd Levin, del Toro’s passion for the material was abundantly clear. “Not only did we respect the talent he’d already shown as a filmmaker,” says Gordon, “but we were bowled over by his understanding of the comic book and his enthusiasm. It’s as if he’d been there, somewhere in the room with Mike every day since he first created it.”

In the character of Hellboy, del Toro saw a unique superhero, “who is actually a lovable under-achiever,” he says. “He was born with this enormous strength and immortality, yet all he wants to do in life is kick back with a six-pack of beer and watch football on TV with his girlfriend – like a regular guy.”

Mignola and del Toro immediately connected when they were introduced. “It was clear to me from the start that Guillermo was the only guy who could make this movie,” says Mignola. “He brings his own personality to it. He’s one of a younger breed of directors who love comic books and take them very seriously. They understand them and see them as a legitimate film genre.”

“Someone who’s not familiar with the Hellboy comic books will really enjoy how humorous and human it is. As fun as the movie is, as extraordinary as the visual effects are, and as impressive as the action is, at the end of the day the story and the characters are just as entertaining. It’s a real movie-movie.”

- Producer Lloyd Levin.

The Seed of Destruction stories provided a launch pad for the film. The screenplay expanded upon the father-son relationship between Hellboy and his

mentor Trevor “Broom” Buttenholm, the head of the Bureau for Paranormal Research and Defense (B.P.R.D). A triangular love story was introduced involving Hellboy’s pyro-kinetic cohort and friend Liz Sherman and a new character, John Myers, a young FBI agent who becomes Hellboy’s rival for Liz’s affection.

It’s a great yarn, a great action-adventure movie with a great character,” says Gordon. “The character of Hellboy is, to me, like John McClain (Bruce Willis) in *Die Hard* or like Arnold Schwarzenegger in *Predator*. He has the same deadpan sense of humor and is a major action figure. And, like *Die Hard* and *Predator*, this film has a great villain in Grigori Rasputin.”

The reengineering of the story received Mignola’s blessing. “There were things I alluded to over the past 10 years in bits and pieces that were condensed. I said ‘Change what you want,” recalls Mignola. “Make it your version of my thing.”

The result, Mignola continues, is an entertaining hybrid. “The movie exists in a parallel universe to the comic book. For instance, the aquatic superhero Abe Sapien is different from the comic book original. “Guillermo gave him more personality and altered him visually. But he’s certainly true to the spirit of what I did, whereas the (villainous) Sammael is completely a del Toro character. And in the climactic scenes where Hellboy and Kroenen duke it out, it’s like a Mignola character fighting with a del Toro character.”

“I’ve always wanted to make a monster movie and this one has outlandish characters and fantastic monsters and settings,” says del Toro. “But in order to have the audience connect with it, I had to find a couple of emotional through-lines. One is a father-son story between Professor Broom, who rescued Hellboy and raised him as a son. Broom loves Hellboy, but also fears his nature. The other is Hellboy’s crush on Liz Sherman, a variation on the beauty and the beast story — except in this case it’s more like beast and the beast,” explains del Toro.

"Ron Perlman *is* Hellboy."

- Guillermo del Toro

Besides possessing a dual nature of good and evil, del Toro saw Hellboy as a man trapped in a boy's body. "Hellboy has the physical body of a half-century old red ape, but the heart and mind of a young teenager. He is very spoiled, he's very temperamental and he's very unruly."

From the very start, Mignola and del Toro were completely in accord that there was only one actor who could embody their hero. "We both immediately knew Ron Perlman should play him," says Mignola. "He's got Hellboy's demeanor. He's got that working stiff, been-there-done-that quality in almost everything he does. And he's got the perfect voice. Soon after we first met I said to Guillermo, 'So who do you think should play Hellboy?' And there was a little bit of sizing each other up — like who's going to say it first. And we both said Ron Perlman at the same time."

While he was writing the screenplay, del Toro contacted Perlman (with whom he also worked with on *Cronos* and later, *Blade II*) and told him he was writing a movie for him. Perlman was flattered. "What I like about Hellboy is that he fights monsters but he's also a sensitive soul. He's bad, he's fun, he's fast."

Embodying Hellboy's outer trappings of enormous strength and indestructibility, however, was far from effortless, requiring a year of intense preparation for Perlman. "Physically, I knew I was in for six months of fighting crime against monsters and demons — the big dudes that Hellboy has to take down. The action sequences were going to require incredible outpourings of energy, so I felt like I needed to be in tip-top shape. I'm grateful I had almost a year between when I found out I was going to be doing this and the start of production. I was at the gym, five, six days a week and doing a lot a cardio and just getting as strong as I possibly could."

"John Hurt as Broom looks exactly like the character in the comic book. At times I thought I must have looked at a photo of Hurt when I drew this guy. It was spooky."

— Mike Mignola

The character of Professor Broom runs a secret organization, The Bureau of Paranormal Research and Defense (B.P.R.D.) "It was formed by President Roosevelt to combat the occult societies created during World War II," according to del Toro. "It's an alternate world to the one we know. As Broom says, 'Make no mistake about it, there are things out there that go bump in the night. We're the ones who bump back.'"

It is Broom, an expert in the occult, who rescued Hellboy and decided to raise him as a son. "Broom anchors the story," says Levin, "and it was our tremendous good fortune to get John Hurt to play him. He gives the character a kind of *gravitas*. He makes Hellboy understand that, in life, even the oddest creature has a purpose."

Hurt, who has starred in such classic films as *Alien* and *The Elephant Man*, came aboard for two reasons, he says. "Guillermo is a director I admire tremendously. Also, it's the kind of movie I'd never made before – a fantasy piece with touches of human emotion."

"The beauty of this story is that we use monsters to investigate other monsters who are menacing humanity. Abe Sapien has these incredible telepathic powers that allow him to read the past, the future, and divine the personality of a person through an object they've held. Liz Sherman is pyro-kinetic. She can create fire out of nothing. Every time she gets really, really angry you'd better get out of her way."

— Guillermo del Toro.

Hellboy has been raised with two other exceptional creatures, Abe Sapien and Liz Sherman, who each possess their own supernatural gifts. "Abe Sapien is a being who's almost superhuman, a fish-man who is also a very intelligent creature,"

says del Toro. "He combines the body of a swimmer with the forehead of a dolphin and the face of a fish. While Hellboy is more the brawn, Abe is more the brain."

When actor Doug Jones (*Men in Black® II*, *Mimic*) was approached for the role of Abe Sapien, del Toro informed him, "Oh by the way, you're going to be a fish." Jones didn't bat an eye. "It was no surprise. I've played many creatures before," he says. "I've been a kangaroo twice. I've been an alien, a cockroach, a large mosquito. I've been anything with a tail, basically. I've never been a fish before, however. This is new to me. Full head-to-toe gig. But curiously, he's one of the easier creatures I've played because they used so much of me. Parts are glued on to me but it's not like I'm wearing a big suit with a giant head on going 'Arrgghh!' I love Abe. He's the smart guy."

As Liz Sherman, actress Selma Blair is normal looking – though in this case, looks are definitely deceiving. "Liz is a fire-starter who caused great tragedy in her life," says Blair. "When she used her power, it resulted in the death of her parents and many people in a nearby town. After that, she became a ward of the state and the B.P.R.D. took her in to harness her pyro-kinetic abilities."

Liz forms a fractured family with Hellboy, Abe and Broom. "Hellboy is her comfort," says Blair. "He's someone who's similar to her. Part of her hates that however, because unlike Hellboy, on the outside she looks like a regular girl. So, she's very conflicted. Like Hellboy, she's afraid of establishing real connections because she doesn't know how to be normal."

Adding to Liz's emotional turmoil is the arrival of a handsome, young FBI recruit John Myers (Rupert Evans), on whom she develops a crush. "When Myers comes into her life, for the first time, she sees herself having a chance to be a real woman" Blair continues. "John Myers is definitely a flirtation she wants to try out."

And that combustible situation is further fueled by Hellboy's jealousy. "Myers has been recruited to be Hellboy's companion," notes Perlman. "While he admires John, he poses a threat to his friendship with Liz."

"Rasputin has been perpetrating evil through the ages. Hellboy is key to his apocalyptic plans. He's the piece of the puzzle Rasputin needs in order to bring Hell to Earth."

— Guillermo del Toro

"Sammael is the Hound of the Resurrection. Every time you kill him, two new Sammaels are born."

— Ron Perlman

Believing that his villains need to be as compelling as his heroes, del Toro created Grigori Rasputin (Karel Roden). "He's a very fervent, religious man in his own sort of way," del Toro points out. "He really believes there's a cause to be fought, that Earth should be destroyed because of its impurities and we should start again with a new species."

Famed Czechoslovakian actor Karel Roden, who previously worked with del Toro on *Blade II*, was the ideal choice for Rasputin, according to the director. "Rasputin has died many times," observes Roden. "And each time he loses more of his humanity, but at the same time, gets more powerful and godlike – the god of chaos."

Instead of portraying him as malevolent, however, Roden says his attitude toward the character was informed by the idea that "he thinks he wants to rescue the world. He may be doing bad things, but from his perspective, he is trying to achieve good."

ABOUT THE PRODUCTION

“Audiences will be impressed by the scope of *Hellboy*. It’s really big. There are major action sequences and lots of them, and wonderful visual effects.”

— Producer Lawrence Gordon

Hellboy creator Mike Mignola, who served as visual consultant on director Guillermo del Toro’s *Blade II*, was in total synchronicity with the overall visual design plan the director had for bringing his hero’s story to the screen. “My art is very graphic and it would seem that there’s a limit to what you can do with it in the real world,” says Mignola. “But Guillermo perfectly captured the feeling of it. He set certain rules in doing that, assigning certain shapes and colors to the various character and design elements. It’s an extremely controlled atmosphere.”

Del Toro recalls that during production, whenever he showed Mignola a new set, Mignola would say, “‘That looks like something I could have drawn.’ And when he said that, I would be very happy, because the interesting thing is, it also looked like something I could have shot. Which I did,” he laughs. “There are many images that are incredibly evocative of the comic. But I didn’t want to do a carbon copy, because a movie is its own creature. I think of it more as a great sort of a jazz riff inspired by the comic book.”

Mignola not only lauded del Toro for his take on *Hellboy*, he actually derived fresh inspiration from watching the filming. “One day, Mike was looking at a shot of the Hellboy character and he asked to see it again,” relates producer Lloyd Levin. “After studying it for a bit he said, ‘I’ve got to remember that. That’s the way I’ve got to draw him.’ For all of us it was a flattering confirmation that Guillermo had captured Mike’s graphic sensibility.”

Adds Mignola, “Some comic book movies play down the comic book element. If anything, this one amped it up and took full advantage of the visuals and the kind of action you see in comic books.”

For the production, del Toro gathered together many of the talented artisans who had helped him realize his vision in the past on such films as *Blade II* and *The Devil's Backbone*, as well as several notable craftspeople with whom he was working for the first time.

The objective was to coordinate their individual contributions and capture the essence and consistency of Mignola's comic book sensibility on film. This mandate is evident in Stephen Scott's production design, which not only took its cue from Mignola's comic books but also embellished upon it by adapting elements from the Gothic environment of the film's Prague shooting location. "What's remarkable about the set design," says Levin, "is that it walks a fine line. Though there is a strong fantasy element to the movie, it is rendered in realistic terms and the Gothic flavor of Prague definitely influenced the overall design."

The production design affirmed del Toro's vision and impacted the actors' performances as well, Levin claims. "I think it seeped into all their work because they were in such a real environment it was hard not to be in some ways creeped out."

"The point all along was to strike a happy medium," he says. "Since the level of the film's action is not real, we decided to take it to the next level, slightly beyond reality, working very closely with the special effects department."

The comic books served as Scott's jumping-off point, Levin continues. "From there we developed the sets incorporating images from the book and trying to be true to the comics' color scheme — black and brown, black and gray with a strong hint of purple and green. That makes the character of (the decidedly red) Hellboy pop out more."

As Levin notes, Scott was also stimulated by the location surroundings. "Prague is full of the most amazing architecture, which can't help but influence your designs, particularly on a movie like this," says Scott. Other research included

poring over books on cemeteries, underground caverns and Indian architecture, which provided him with many ideas about color and form. Scott also perused texts of Neo-Egyptian architecture and applied the tactile qualities of "peeling, fading, dampness and decay" to his sets.

One of Scott's many interesting challenges was recreating the New York subway system on a sound stage in Prague. In preparation, he traveled to New York "and spent loads of time rushing around to the various subway stations measuring things. People must have thought I was mad because I was traveling in crowded subway cars taking photos, measuring advertising panels and the diameter of the handrails."

For anyone who's ever traveled to New York, an indispensable element is the freeform graphic art that appears everywhere including subway cars. "Luckily, I found a Czech guy whose hobby is graffiti," Scott laughs, "and I immediately put him to work."

In fashioning his design scheme, Scott received an assist from del Toro's ability to articulate his intentions on paper. "Guillermo is very good with a pencil, which helped me a lot." In addition, the film's elaborate catacomb set is based on an idea by Mignola, which was developed prior to production.

Before committing himself to the task of building full-scale sets – which took more than two months to construct — or altering outdoor locations to suit his concept, Scott made sketches and models. "A model always tells a lot of stories. It conveys the scale and enables you to see everything in a three-dimensional way," he relates. "We also had a mini-camera that was plugged into a TV monitor, which allowed us to wander through the model as if we were actually on the set. That gave the director and the director of photography an idea of what shots were possible."

As a cinematographer, Guillermo Navarro says he is always on the lookout for stories that allow him to explore and experiment within the visual world in which a story is set. *Hellboy*, his third effort with del Toro, fit his criteria. "It is extremely visual," he says, "and it has a strong aesthetic, because Guillermo has such an incredible mind."

The look Navarro and del Toro decided on was meticulously lit using a select palette of colors. For instance, "for nighttime, we chose a pronounced urban yellow light," Navarro points out. The reason for such a distinctive color was part of the overall concept of keeping the movie halfway between fantasy and reality. "The nights are very yellow because a majority of the shots are either at night or on sets that are built. Ninety percent of the film takes place in an artificially lit environment."

Also, Navarro continues, the lighting was designed to complement the makeup. "Hellboy's face is shaped by shadows and highlights and plays a significant role in creating his personality."

To capture both the action and emotional aspects of the film, says Navarro, "many different camera moves are used to get the different elements across – Steadi-cams to techno-cranes and hotheads were used."

Costume designer Wendy Partridge, another del Toro veteran, took her cues from the director, she says. And that really kept her on her toes. "Working with Guillermo is like working with an 8-year-old," she remarks. "His energy is incessant and his imagination never ends. He comes up with off-the-wall things out of the blue. There are no edges to his envelope."

One of Partridge's main objectives was doing justice to Mignola's original creation. "Just coming up with the right coat for Hellboy was a challenge. Do you make it out of fabric? Leather? He has a tail that moves, which requires concealing all the

wiring in the costume as well. And since he jumps off buildings his costumes will get torn, so you have major continuity issues.”

In addition to coordinating with the production designer and director of photography, Partridge also worked closely with the prosthetics department. “The average movie is very collaborative. This one was even more so,” she says. In costuming the aquatic character Abe Sapien, she worked hand-in-hand with Spectral Motion to make sure her costume worked around the fins they created, which stick out of the character’s back and legs. Sapien also has a mechanical respirator with wiring that had to be concealed within her overall design. Fortunately the costume shop and the prosthetics department were across from one another. “So we went back and forth to do fittings and make sure that all the pieces worked together. In the end it was not only practical but pretty cool looking as well.”

Partridge started her work in Canada where most of the principal wardrobe was created, requiring her to fly to wherever the individual actors lived for fittings. Two weeks prior to production she moved to Prague and established a shop with a Czech crew to manufacture the remaining wardrobe. Because the film was contemporary, Partridge also did some shopping, but much less than she expected. “I shopped for things like the suits for the FBI guys, but John Hurt’s clothing is all hand made because we wanted to give him the same look he had when he was a younger man with the FBI in the 1940s to show that he’d never changed. His wardrobe had a real old-man feel to it.”

In fashioning Selma Blair’s “eclectic and bohemian” Liz Sherman character, Partridge picked up a few items off the rack. “But Selma is petite and the things that worked best on her weren’t available in multiples - and we needed six or eight of everything. So we basically wound up making them. They not only looked better on her, but it was simpler than trying to shop it.”

One sequence that truly tested the limits of her creative imagination, Partridge says, was the film's Halloween sequence on the streets of New York. She was not allowed to use red (a color largely — but not exclusively — reserved for the Hellboy character). Also, since it was a nighttime sequence, white wouldn't register on camera. "Even our ghosts wound up being a dirty gray. While it was great to have all those little kids to dress, the hardest part was coming up with 500 to 600 costumes and not repeating ourselves."

Partridge's partner in crime was Spectral Motion's Mike Elizalde. Among his most daunting assignments was building the body suit for the character Sammael, Hellboy's nemesis, which required the concerted efforts of 15 members of his crew of 30 and a full six months.

"We built six different suits for Sammael, some of them for the stunt people," says Elizalde. "They're foam latex on the outside with a heavy structural construction inside, which holds batteries to make his head and tendrils move."

For the stunt sequences, Elizalde created minimal function ("basically only eye movement") stunt heads for the Sammael character that "could take a lot of punishment but were lightweight enough that the stuntmen wouldn't be injured. We made them out of a soft polyfoam that can take a pretty good bump without anybody getting hurt or the head being crushed." Stunt arms were also manufactured that were light enough and soft enough so the stunt men could fly through the air and crash into walls without injury.

The main costume worn by actor Brian Steele, who portrays Sammael, was much more elaborate — and heavy — weighing in at around 60 pounds total. "Once he was in the suit, Brian wore it pretty much all day with few breaks and he sweated profusely," says Elizalde. "He was a pretty rugged guy."

The head Sammael wore was multi-functional with membranes that opened and closed, eyes with dilating pupils, nostrils that flared and a tri-furcated tongue the character used to grab onto objects and spew venom. More elaborate arms were created for insert shots when del Toro required Sammael to move his fingers – done via remote control. “Aside from Brian, who’s in the suit,” says Elizalde, “we had three puppeteers operating the creature and keeping him looking slimy and wet and gross.”

The nuance in Perlman’s performance belies the rigorous application of several layers of makeup he underwent every day starting at four in the morning. “What’s truly amazing to me is how subtle Ron’s performance is and how it comes through all that makeup,” says Levin. “You’re looking at this outrageous character. He’s red. He’s got horns. He’s huge. He has giant teeth. And yet, you don’t see a mask. He’s a living, breathing, emoting being right in front of your eyes.”

“I’ve always enjoyed working under makeup,” Perlman confesses, “ever since my first film *Quest for Fire*, back in 1980. It’s like alchemy. They apply this stuff to your face that’s without life and the minute it’s on you, it comes to life. Hellboy may look big and fierce, but the softer parts of his humanity definitely come through.”

Even with years of experience wearing extensive makeup, Perlman confesses the specifics of Hellboy’s head-to-toe get-up took some adjustments, particularly to his big stone arm. “Like my tail, the arm was remote controlled, so I won’t know what performance the tail and the arm gave until I see the finished film.”

The process took about four hours, according to makeup artist Jake Garber, with a breakfast break for wardrobe and the insertion of contact lenses by a lens technician. “Ron wore four foam-like tech appliances,” notes Garber. “After a preparation to protect his skin, the first piece we put on was the neck and chest

piece, which wrapped around him and was glued below his jaw line down to his collarbone. The piece extended down to his pectorals and was left loose so it could be lifted up when he put on his muscle suit. Next came the skullcap that incorporated the horns. Then there was a facial piece that covers everything except his lower lip, which was the last piece we put on.”

After wardrobe, Perlman inserted his contact lenses after which the lower lip was secured. “The last thing I did was pop in his teeth,” says Garber. When the process was complete, only the actor’s eyelids were actually his own.

The logistics for stunt coordinator Monty Simons also required intense preparation, especially since del Toro wanted as much of the action as possible to be real and shot on set, rather than filled in later with computer graphics. “CGI is a punctuation rather than the sentence in this movie,” Perlman affirms. “The three- dimensional world will be enhanced by CGI.”

As it did with Elizalde, the character of Sammael provided Simons with one of his biggest challenges. “He wears a suit that weighs about 60 pounds. It’s very flexible, but still you have a stunt guy dragging around all that weight during intricate fight scenes, having to hit marks and basically not being able to see.”

Months prior to the onset of production, Simons rented a sound stage and built flying systems to explore what he could do with the Sammael and Hellboy characters. Flying systems were built with eight special harnesses for the two characters that had to be custom fit, measured and sized with “pick points” – different places where the cables could be attached to the harnesses since Simons didn’t know how the costumed characters were going to balance once they were airborne. “We spent five days picking them up, seeing if they turned over and fell on their feet or their heads and how they reacted when we launched them from long distances,” says Simons. “We learned a lot that week. It was very

encouraging, because amazingly enough, there was a lot we could do with guys in the Sammael suit.”

Of concern with Hellboy was the character’s large concrete fist, which Simons feared would add weight to the character and change his center of gravity to such an extent that, when suspended, he would be completely off balance. This was solved by the design of several lighter-weight fists just for the levitation scenes.

Simons’ hard work paid off in the exciting fight scene between Sammael and Hellboy on a subway platform, as well as in the chase sequence at Halloween, most of which were shot live on set.

Simons also studied all the actors in rehearsal before deciding when and if a stunt double would be required. “I watch them as they walk back and forth on the set to see how coordinated they are and how able they are when it comes to action and having to think fast and react under pressure,” he says. “Once I’ve learned all that I go through each sequence, stunt by stunt and figure out what they’re capable of and where their part will end and where I will put in a stunt guy.”

The sequences in which the Abe Sapien character, played by Doug Jones, is under water, are a combination of special effects and stunt coordination. “Since Abe spends so much time under water, trying to do it physically would have taken weeks of shooting for just a few seconds of film. That was logistically impractical,” says Simons. “However, we did have a couple of scenes in which we hung Doug upside down and filmed him ‘dry for wet.’ It appears that he’s in a tank, when actually he’s behind a two-sided wall of glass with water in between.”

To Nick Alder, the SFX Supervisor, fell the task of executing some of the film’s most daring on-set mechanical stunts like flipping a Jeep Cherokee into the air

three times and crashing it, "which had never been done before, so it was a challenge," says Alder.

The feat was executed with the use of cables and a large nitrogen cylinder. "You see Hellboy walk over and punch the car with his hand and stop it and the car literally flips up and stops dead. Then it rotates over him and crashes to the ground behind him. It was very realistic."

The action that could not be staged on set was the responsibility of visual effects supervisor Edward Irastorza. His work included digitized images as well as miniatures. "We have a digital bridge being blasted apart by a giant pendulum. These effects are being done by (the visual effects house) The Orphanage," Irastorza explains. "Whenever you see Abe Sapien swimming, that's a digital effect done by Tippett Studio. If Sammael moves any faster than a step or two, that's basically a digital character effect."

In total there are about 900 visual effects in *Hellboy*, Irastorza estimates. The opening sequence at the Abbey Ruins totaled 95 shots, most of them of the giant machine that brings Baby Hellboy to Earth. About a year before production began, Irastorza started work on his visual animatics, a rough form of animation, in order to get the timing for each sequence.

ABOUT THE ACTORS

RON PERLMAN (Hellboy) is an award-winning actor who has moved seamlessly between the worlds of film, television and theater for almost three decades. Having received a Master of Fine Arts degree from the University of Minnesota, he returned to his native New York to begin his professional career in theater, delving into the works of contemporaries like Pinter and Beckett as well

as the classics of Shakespeare, Marlowe, Ibsen and Chekhov with two recent trips back to Broadway in "A Few Good Men" and "Bus Stop."

His film career began in the early eighties with two back-to-back films for director Jean-Jacques Annaud, *Quest For Fire*, for which he received a Canadian Film nomination, and the role of Salvatore the hunchback, in Umberto Eco's *The Name of the Rose*. Perlman later resumed his unique collaboration with French directors starring in Jean-Pierre Jeunet and Marc Caro's award-winning *City of Lost Children* and co-starring with Sigourney Weaver and Winona Ryder in Jeunet's *Alien Resurrection*. Other film roles have included del Toro's *Blade II*, *Enemy at the Gates*, *Star Trek: Nemesis*, *Looney Tunes: Back in Action*, *The Island of Dr. Moreau*, *Romeo Is Bleeding*, *Fluke*, *I Woke Up Early the Day I Died*, *The Adventures of Huck Finn* and *Sleepwalkers*, as well as independent films such as Guillermo del Toro's *Cronos*, *Happy, Texas*, *The Last Supper* and *When the Bough Breaks*.

Perlman recently starred in the Academy Award®-winning short film *Two Soldiers* directed by Aaron Schneider and based on a William Faulkner short story. Upcoming is *The Woodcutter* directed by Gabrielle Savage Dockterman and co-starring Danny Glover, Linda Hamilton and David Strathairn.

Perlman starred for three years in CBS' critically acclaimed "Beauty and the Beast," for which he received a Golden Globe Award for Best Actor along with two Emmy Nominations and three Viewers For Quality Television Awards. Other television work includes HBO's "The Second Civil War," "Mr. Stitch," "The Adventures of Captain Zoom" and the Rob Nilsson adaptation of the Rod Serling classic "A Town Has Turned To Dust" for the Sci-Fi Channel. Recently, Perlman was on "The Magnificent Seven," his second collaboration with CBS. Perlman also starred in the movies of the week "Wild World" and "Operation Sandman."

JOHN HURT (Trevor "Broom" Buttenholm) is one of Britain's best known, critically acclaimed and most versatile actors. He made his West End debut in 1962 and went on to take the 1963 Critics' Award for Most Promising Actor in Harold Pinter's "The Dwarfs." For the stage, Hurt has also appeared in Pinter's 'The Caretaker,' Sean O' Casey's "Shadow of a Gunman," Tom Stoppard's "Travesties" for the RSC and Turgenev's "A Month in the Country." More recently he received acclaim for his performance in Samuel Beckett's "Krapp's Last Tape," which was made into a movie directed by Atom Egoyan.

Hurt's impressive body of television work commenced in 1961 and has included such notable roles as Caligula in "I, Claudius," Raskolnikov in "Crime and Punishment" and, most memorably, as Quentin Crisp in "The Naked Civil Servant," for which he received a Best Actor Emmy and a BAFTA Best Television Actor Award. His performance led the real Quentin Crisp to quip that, "John Hurt is my representative here on Earth."

It was his defining film roles as Max in *Midnight Express* (1978) and as John Merrick in *The Elephant Man* (1980) that thrust him into the international spotlight with Oscar® nominations for Best Supporting Actor and Best Actor, respectively. His other film work includes a trio of roles, 1984, *The Hit* and *Champions*, which earned him the Evening Standard Award for Best Actor for 1984. His many film credits include *A Man For All Seasons*, *Alien*, *Heaven's Gate*, *White Mischief*, *Harry Potter and the Sorcerer's Stone*, *The Field*, *Scandal*, *Dogville*, *Rob Roy*, *Captain Corelli's Mandolin* and a critically acclaimed performance in Richard Kwietniowski's *Love and Death on Long Island*. Hurt also starred in Kwietniowski's *Owning Mahowny* opposite Philip Seymour Hoffman.

Born in 1940, Hurt attended schools in Kent and Lincoln. He was a stagehand with the Lincoln Repertory and studied Art at St. Martin's School in London before winning a scholarship to the Royal Academy of Dramatic Arts. Hurt currently resides in Wicklow Mountains, Ireland.

SELMA BLAIR (Liz Sherman) is one of our most exciting and versatile young actresses. She earned rave reviews for such wildly diverse roles as 'V' in Todd Solondz's *Storytelling* and 'Cecile' in *Cruel Intentions*. For *Cruel Intentions*, Blair was nominated for an MTV Movie Award for "Best Breakthrough Performance" and won for "Best Kiss."

After graduating from high school in Michigan, Blair moved to New York to pursue her goal of being a photographer, but found her way to acting classes at The Stella Adler Conservatory and The Column Theatre. She was spotted by an agent and, one week later, got her SAG card for doing a television commercial.

Her other film roles include Dana Lustig's *Kill Me Later* and opposite Cameron Diaz in *The Sweetest Thing*. She will next be seen as 'Ursula Udders' in John Waters' *A Dirty Shame* opposite Tracey Ullman.

JEFFREY TAMBOR (Tom Manning) has worked extensively in film, television and theater. The multi-talented actor was acclaimed for the role of Hank Kingsley in the HBO hit series "The Larry Sanders Show," which earned him four Emmy and CableACE nominations and an American Comedy Award. He is currently starring in the heralded FOX-TV series "Arrested Development."

Tambor starred in the ABC telefilms "Eloise at the Plaza" and "Eloise at Christmastime" opposite Christine Baranski and Julie Andrews. He also starred opposite Jill Clayburgh in *Never Again*, an offbeat romantic comedy directed by Eric Schaeffer as well as *Pollack*, Ed Harris' bio-pic of the tortured artist Jackson Pollack. He was seen as the Mayor of Whoville in *Dr. Seuss' How the Grinch Stole Christmas* starring Jim Carrey. Tambor also co-starred opposite Winona Ryder and Angelina Jolie in *Girl Interrupted* and co-starred opposite Courtney Cox and Vincent Gallo in *Get Well Soon*. Other co-starring roles include *My*

Boss' Daughter, Malibu's Most Wanted, Meet Joe Black, Dr. Dolittle and There's Something About Mary.

Tambor started studying acting at age 12 in San Francisco, where he was born and raised. He continued to study his craft at San Francisco State, earning his Bachelor of Arts degree. He went on to complete his Masters degree in Theatre Arts at Wayne State University and became a member of the Hilberry Classic Theatre, a repertory company, performing the classics.

He made his film debut as Al Pacino's deranged law partner in Norman Jewison's 1979 film, *And Justice For All*. His film credits also include *City Slickers*, *Mr. Mom*, *Pastime*, *Crossing the Bridge*, *Article 99*, Mel Brooks' *Life Stinks*, *Three O'Clock High*, *Saturday the 14th*, *Lisa*, *No Small Affair*, *Face Dancer*, *Under Pressure*, *A House in the Hills*, George Lucas' *Radioland Murders*, *Heavyweights*, *Big Bully* and *Learning Curves*.

Tambor has starred in a number of cable movies including the TNT Original Movie "The Man Who Captured Eichmann," opposite Robert Duvall and HBO Pictures' "Weapons of Mass Distraction," Larry Gelbart's acerbic comedy. His many television credits include regular and recurring stints on such series as "Hill Street Blues," "L.A. Law," "American Dreamer," "Studio 5B" and "Max Headroom." He starred in his own series "Mr. Sunshine" and guest-starred in an episode of HBO's horror anthology series "Tales From the Crypt," as well as the PBS special "Living and Working in Space: The Countdown Has Begun." Other television movies and mini-series include "Burden of Proof," "R.F.K.," "Sadat," "Cocaine: Another Man's Poison," "Take Your Best Shot," "Alcatraz: The Untold Story," "Billy Grier, Billy Grier," "Honey, Let's Kill the Neighbors" and "Another Midnight Run: The Tender Trap."

Tambor has also appeared extensively on the stage, starring on Broadway in "Sly Fox" directed by Arthur Penn, in the New York Shakespeare Festival's

production of "Measure For Measure" and the Los Angeles productions of "Sly Fox," "The Hands of Its Enemy," "A Flea in Her Ear" and "American Mosaic." In 1995, he starred onstage in Anton Chekhov's timeless classic "The Seagull" at The Matrix Theatre in Los Angeles. He directed Lanford Wilson's "Burn This" at the Skylight Theatre in Los Angeles. Over the course of his impressive theatrical career, he acted in and directed at such prestigious regional theatre companies as Seattle Repertory Theatre, Actors' Theatre of Louisville, Milwaukee Repertory Theatre, Academy Festival Theatre in Chicago, San Diego Shakespeare Festival, South Coast Repertory Theatre and the Loeb Drama Center at Harvard University.

He currently lives in Los Angeles with his wife Kasia Ostlun, teaches acting classes and is co-owner of Skylight Books in the Los Feliz neighborhood.

KAREL RODEN (Grigori Rasputin), a major star in the Czech Republic where he has appeared in dozens of motion pictures, has begun to amass a strong stateside resume as well. To date, Roden has appeared in such films as *15 Minutes*, *Bulletproof Monk*, Guillermo del Toro's *Blade II*, *Dead Fish* and the upcoming *The Bourne Supremacy*.

RUPERT EVANS (John Myers) studied at the Webber Douglas Academy of Dramatic Art in 2001 and, since graduating, has made numerous television appearances on the series "Sons and Lovers," "Paradise Heights," "Rockface I and II," "High Stakes," "Crime and Punishment" and "Lexx." His theatre credits include "Macbeth," "Romeo and Juliet" and "Venetian Heat."

Hellboy is his motion picture debut.

ABOUT THE FILMMAKERS

GUILLERMO DEL TORO (Director, Screenplay by, Story by) won the Critic's Prize at the 1993 Cannes Film Festival and nine Mexican Film Academy awards for his first feature film *Cronos*, and has since established himself as one of the most admired and sought-after international writer-directors.

A devotee of the gothic horror genre, del Toro followed *Cronos* with the environmental horror film *Mimic*, which he directed and co-wrote. Mira Sorvino, Jeremy Northam, Josh Brolin and Charles Dutton starred in the film. He also directed the successful vampire film *Blade II* starring Wesley Snipes and Kris Kristofferson and the Spanish-language *The Devil's Backbone*, which was cited as one of the year's best in 2001 in such publications as The New York Times and Newsweek. The film starred Eduardo Noriega, Marisa Paredes and Federico Luppi and was co-produced by Pedro Almodovar's El Deseo and del Toro's production company Tequila Gang. It screened at the Locarno, Edinburgh, Toronto and Telluride Film Festivals and won the Silver Méliès award at the Amsterdam Fantastic Film Festival and the Special Jury Prize and International Critics Award at the Gerardmer Film Festival in France.

Del Toro is currently in development on a slate of projects including *Mephisto's Bridge*, a contemporary gothic story he adapted from Christopher Fowler's novel *Spanky*. With Francis Ford Coppola's American Zoetrope, del Toro is developing *The Left Hand Of Darkness*, which is set in Mexico during the 1840s. Other projects include *The Coffin*, produced by Jim Cameron, based on the cult comic book of the same name and *At The Mountains Of Madness* for DreamWorks, based on the H. P. Lovecraft novel

Born in 1964 in Guadalajara, Mexico, del Toro attended the University of Guadalajara. He trained with Oscar®-winning makeup and special effects artist Dick Smith and later established his own special effects and makeup company, Necropia, in Guadalajara. Early in his career, he produced and directed extensively for television in Mexico. He created and directed numerous episodes

of the Mexican television series "Hora Marcada" for Televisa. In 1985, at the age of 21, he produced the feature film *Dona Herlinda And Her Son* for director Jaime Humberto Hermosillo.

Del Toro is the author of a 500-page critical study of the films of Alfred Hitchcock, published by the University of Guadalajara Press. His screenplay for *Cronos* was published in Mexico by Miracle Press. His screenplay for *Hellboy* will be published by DarkHorse in March 2004.

LAWRENCE GORDON (Producer) has maintained a career as one of the entertainment industry's most prolific and successful producers over the past four decades. He has been behind such timeless films as *Field of Dreams*, which was nominated for three Oscars®, including Best Picture, the landmark action film *Die Hard* and the ultimate "buddy picture," *48 HRS.* starring Eddie Murphy and Nick Nolte.

Born in Yazoo City, Mississippi, Gordon graduated from Tulane University with a degree in business administration. Upon moving to Los Angeles in the early '60s, he went to work as executive assistant to Aaron Spelling at Four Star Television and soon became a writer and associate producer of many Spelling shows.

He followed with a stint as head of West Coast talent development for ABC Television and later as an executive with Bob Banner Associates. In 1968, he joined Sam Arkoff and Jim Nicholson at American International Pictures (AIP) as Vice President in Charge of Project Development. He then segued to Screen Gems, the television division of Columbia Pictures as Vice President, where he helped develop the classic television movie "Brian's Song," as well as the first "novel for television," the adaptation of Leon Uris' QB VII.

Accepting an offer to become the first executive in the company's history to be "in charge of worldwide production," Gordon returned to AIP. His many projects

included *Coffy*, *Foxy Brown*, *Hell's Angels '69*, *Wild in the Streets*, John Milius' *Dillinger*, (for which Gordon also served as executive producer); and Ralph Bakshi's ground-breaking and controversial animated hit *Heavy Traffic*, which was among The New York Times' top ten films of 1973.

Gordon then formed his own production company, Lawrence Gordon Productions, and began a long and successful association with director Walter Hill. Among the duo's memorable titles are *Hard Times* starring Charles Bronson, *The Driver* with Ryan O'Neal and Isabelle Adjani, the cult classic *The Warriors*, the memorable *48 HRS.* starring Nick Nolte and a then-unknown Eddie Murphy, the rock-and-roll fable *Streets of Fire*, *Brewster's Millions* with Richard Pryor and John Candy and *Another 48 HRS.*, which re-united the comedic team from the original.

Gordon also produced the comedy hit *The End* starring Burt Reynolds, and collaborated again with Reynolds on the box-office smash *Hooper*. Also during this period, he produced the Paul Schrader penned *Rolling Thunder* starring William Devane and Tommy Lee Jones and the movie musical *Xanadu* starring Gene Kelly and Olivia Newton-John.

In 1982, Gordon reunited with his old boss Aaron Spelling to create and executive produce the long-running ABC television series "Matt Houston."

In 1984, Gordon became President and Chief Operating Officer of Twentieth Century Fox, where he oversaw such successful titles as *James Cameron's Aliens*, James L. Brooks' *Broadcast News*, *Commando* starring Arnold Schwarzenegger and *Jewel of the Nile* starring Michael Douglas, Kathleen Turner and Danny DeVito.

After his stint at Fox, Gordon produced the critically acclaimed *Lucas*, marking the directorial debut of David Seltzer, and *Jumpin' Jack Flash* starring Whoopi Goldberg, which was Penny Marshall's first film as a director.

Gordon has also produced for the stage. For Broadway, he produced the musical "Smile" with music by Tony, Grammy and Academy Award® winner Marvin Hamlisch and book and lyrics by Tony and Academy Award® winner Howard Ashman. Off-Broadway, Gordon was awarded the prestigious Drama Desk Award for his revival of Joe Orton's "Entertaining Mr. Sloane."

In 1987, Gordon produced the summer smash *Predator* starring Arnold Schwarzenegger and later, its sequel. Then, in 1988, he produced the summer blockbuster *Die Hard*, which introduced Bruce Willis as an action hero and spawned two hit sequels as one of cinema's all-time most successful and imitated franchises.

In 1989, Gordon produced *Field of Dreams*, the much beloved film starring Kevin Costner and directed by Phil Alden Robinson. The Universal release received several Academy Award® nominations, including one for Best Picture, and the title itself, 'field of dreams,' has become part of the American vernacular.

Subsequently, Gordon produced *Family Business* directed by Sidney Lumet and starring Sean Connery, Dustin Hoffman and Matthew Broderick, the comedy hit *K-9* starring James Belushi, *The Rocketeer* directed by Joe Johnston and *Lock Up* starring Sylvester Stallone.

In 1989, Gordon formed Largo Entertainment with the backing of JVC Entertainment, Inc. of Japan, representing the first major Japanese investment in the entertainment industry. As the company's Chairman and Chief Executive Officer, Gordon was responsible for the production of such films as *Point Break* starring Patrick Swayze and Keanu Reeves, *Unlawful Entry* starring Kurt Russell,

Ray Liotta and Madeleine Stowe, *Used People* starring Shirley MacLaine, Jessica Tandy, Kathy Bates, Marcia Gay Harden, and Marcello Mastroianni and *Timecop* starring Jean-Claude Van Damme. Largo also co-financed and handled the foreign distribution of the acclaimed *Malcolm X* directed by Spike Lee and starring Denzel Washington.

In 1994, Gordon left Largo in favor of a long-term producing deal with Universal Pictures. At Universal, his first production was the controversial Kevin Costner starrer *Waterworld*, which grossed \$275 million worldwide.

Among the other Lawrence Gordon Productions are *The Devil's Own* starring Harrison Ford and Brad Pitt, the critically-acclaimed, Academy Award®-nominated *Boogie Nights* directed by Paul Thomas Anderson and starring Mark Wahlberg, Burt Reynolds, Heather Graham and Julianne Moore and *Mystery Men* starring Ben Stiller.

Gordon is still going strong. In 2001, he produced two motion pictures that opened number one at the box office — the summer hit *Tomb Raider* starring Oscar® winner Angelina Jolie and the acclaimed *K-PAX* starring two-time Oscar® winner Kevin Spacey and four-time Oscar® nominee Jeff Bridges. Gordon's most recent release was *Lara Croft Tomb Raider: The Cradle of Life*, in which Jolie returned as Lara Croft in the summer of 2003.

Gordon is a member of the Board of Governors of the Academy of Motion Picture Arts and Sciences as well as a Member of the Board of Directors of the Producers Guild of America. He is a former Member of the Board of the American Film Institute.

In 2002, Gordon received the prestigious David O. Selznick Lifetime Achievement Award from the Producers Guild of America.

LLOYD LEVIN (Producer) began working with Lawrence Gordon in the mid-80s and received his first credit as Associate Producer on *Die Hard*, which was based upon *Nothing Lasts Forever*, a book that Levin brought to Gordon's attention. He subsequently oversaw the film's development. He was then Associate Producer on the Academy Award®-nominated *Field Of Dreams* (1989) directed by Phil Alden Robinson and starring Kevin Costner and *K-9* (1989) starring James Belushi. In 1990, Levin was Executive Producer on both *Die Hard 2: Die Harder* and *Predator 2*. In 1991, he produced *The Rocketeer* directed by Joe Johnson and starring Billy Campbell and Jennifer Connelly.

Levin joined Gordon at Largo Entertainment where he served as President of Production and oversaw the production of such hit movies as *Point Break* directed by Kathryn Bigelow and starring Keanu Reeves and Patrick Swayze, *Unlawful Entry* starring Kurt Russell and Ray Liotta and *Timecop* starring Jean-Claude Van Damme. At Largo Entertainment, Levin also executive produced *Used People* starring Shirley MacLaine, Kathy Bates and Marcello Mastroianni.

After departing Largo, Levin continued his partnership with Gordon as a producer. In 1997, he executive produced *The Devil's Own* starring Harrison Ford and Brad Pitt. The same year, he also produced *Event Horizon*, which starred Laurence Fishburne and Sam Neill. In 1998, he produced Paul Thomas Anderson's breakthrough movie, *Boogie Nights*. Nominated for three Academy Awards®, *Boogie Nights* starred Mark Wahlberg, Julianne Moore, William H. Macy, Heather Graham and Burt Reynolds. Levin produced *Mystery Men* in 1999, which starred Ben Stiller, William H. Macy and Geoffrey Rush and followed it with *Lara Croft: Tomb Raider* starring Angelina Jolie. The movie, based on the video game, went on to a worldwide box office gross of over \$280 million and became the most successful action movie of all time with a female lead. He also produced *K-PAX* directed by Iain Softley and starring Kevin Spacey and Jeff Bridges and *Lara Croft Tomb Raider: The Cradle of Life*.

MIKE RICHARDSON (Producer) is the publisher of Dark Horse Comics, the award-winning international publishing house he founded in 1986, and the President of Dark Horse Entertainment, for which he created *The Mask* and *Timecop* as well as numerous other projects for film and television. Richardson owns a successful comic-book retail chain, Things From Another World, as well as Them!, a pop-culture store on the Universal City Walk in Los Angeles. He has written numerous comics series, as well as Comics Between the Panels and Blast Off, two critically acclaimed books about pop culture.

When not in Los Angeles he lives with his wife, Karie, and their three daughters in Lake Oswego, Oregon.

PETER BRIGGS (Story by) a former cinematographer, the British-born screenwriter developed fantasy-genre material for Paramount Pictures UK, until writing and selling to 20th Century Fox his infamous *Alien vs. Predator* spec screenplay in 1991. He has since contributed material to motion picture projects for companies as diverse as Touchstone Pictures, New Line and Miramax. A fan of Mike Mignola's Hellboy comic books before his engagement on the movie, Briggs cites collaborating with Mignola as "one of the most thrilling, satisfying highlights of my career." Briggs is currently prepping his directorial debut for Stillking/Studio Eight Productions.

MIKE MIGNOLA (Hellboy creator/Co-Executive Producer/Visual Consultant) was born in Berkley, California in 1960 and at a very early age became fascinated by monsters, folktales and ghost stories. In the early 1980's, he moved to New York to begin working as an artist for both Marvel and DC Comics. By the early 1990's, established as an artist and still fascinated by monsters, he decided to create a character of his own —"the world's greatest occult detective" — Hellboy. The first Hellboy mini-series (Seed of Destruction) was published by Dark Horse Comics in 1994, co-written by comic book veteran John Byrne.

Mignola continued the series, taking over the writing and, to date, there are five Hellboy collections in print. The series has earned both Harvey and Eisner awards, and Dark Horse recently published The Art of Hellboy. Mignola has also done design work for film. He worked with Francis Ford Coppola on *Bram Stoker's Dracula*, was a production designer on the animated *Atlantis: The Lost Empire* and served as visual consultant on *Blade II*.

PATRICK PALMER (Executive Producer) has produced three films that received Oscar® nominations for Best Picture — *A Soldier's Story*, *Children of a Lesser God* and *Moonstruck*.

Moonstruck won three Academy Awards® including best actress for Cher. *Children of a Lesser God* received five nominations and brought Marlee Matlin a Best Actress trophy. *Agnes of God*, another Palmer film, earned three Oscar® nominations. In recent years Palmer was Executive Producer on *Blade II*, Executive Production Supervisor on *Highlanders* starring Christopher Lambert, Executive Production Supervisor for *Texas Rangers* with Dylan McDermott and James Van Der Beek, Executive Producer on *The Shrink Is In* with Courtney Cox and David Arquette, Executive Producer on *Carrie II* with Amy Irving, Executive Producer on *Mrs. Winterbourne* with Shirley MacLaine and Ricki Lake, the Producer of *Don Juan De Marco* starring Johnny Depp and Marlon Brando and Executive Producer on *Milk Money* and *Iron Will*. Other credits include *Made In America*, *Paradise*, *Mermaids* and *Stanley and Iris*.

During his extraordinary collaboration with producer/director Norman Jewison, Palmer produced *Agnes of God* and *Billy Two Hats*. He associate produced *And Justice For All*, *F.I.S.T.*, *Rollerball*, *Jesus Christ Superstar*, *Fiddler on the Roof* and *The Landlord*. He executive produced *The Dogs of War* and co-produced *Iceman* and *Best Friends*.

Born and raised in Los Angeles, Palmer entered the film industry after graduating with a degree in Economics from California State University at Northridge and proceeded to work with the Mirisch Company for more than a decade. His first assignment with Mirisch was *West Side Story* followed by such other major features as *Seven Days in May*, *The Fortune Cookie* and *The Party*.

GUILLERMO NAVARRO, ASC (Director of Photography) has collaborated with del Toro for more than a decade. They first worked together on the award-winning *Cronos* and more recently on *The Devil's Backbone*. Navarro has shot a wide array of feature films including Quentin Tarantino's *Jackie Brown* and Robert Rodriguez's *Desperado* and *From Dusk Til Dawn*. He also shot *Four Rooms* for both Rodriguez and Tarantino. Other film credits include *Spy Kids*, *Broken Silence*, *Spawn*, *Imagining Argentina*, *Stuart Little* and *The Long Kiss Goodnight*. Navarro's television credits include the National Geographic special "The Lost Kingdom of the Maya" for which he received an Emmy nomination and TNT's "The Cisco Kid" directed by Luis Valdez.

STEPHEN SCOTT (Production Designer) was production designer on *Highlander: Endgame*. He served as art director on such notable films as *Die Another Day*, *Tomorrow Never Dies*, *First Knight*, *Interview With The Vampire*, *Afraid of the Dark*, *Indiana Jones and the Last Crusade*, *Who Framed Roger Rabbit* and *Madame Sousatzka*.

PETER AMUNDSON (Edited by) previously edited Guillermo del Toro's *Blade II*. Over the years, Amundson has worked with director Rob Cohen on numerous film projects, including *Daylight* starring Sylvester Stallone, *Dragon Heart* starring Dennis Quaid and *Dragon: The Bruce Lee Story*. His other credits as film editor include Roland Emmerich's *Godzilla* and Anthony Hickox's *Full Eclipse*.

Amundson was the additional editor on Roger Donaldson's *Thirteen Days*, Paul Anderson's *Mortal Kombat*, Mark Frost's *Storyville*, Adrian Lyne's *Jacob's*

Ladder, Michael Crichton's *Physical Evidence* and Wes Craven's *The Serpent and the Rainbow*. As an associate editor, he worked on Alan Johnson's *Solarbabies* and Adrian Lyne's *9 ½ Weeks*.

Amundson's visual effects editing credits include Philip Kaufman's *The Right Stuff*, Richard Marquand's *Return of the Jedi*, Nicolas Meyer's *Star Trek II* and Tobe Hopper's *Poltergeist*.

On the small screen he has edited the television mini-series "Vanishing Son," "The Legend of Noah" and episodes of "L.A. Law."

Amundson attended University of Wisconsin, where he graduated with a Bachelor of Science. He moved to Los Angeles in 1983.

WENDY PARTRIDGE (Costume Designer) is an English-born costume designer who now resides in Canada. Her career has been extremely varied ranging from dressing 6,000 16th century Samaritan warriors to crafting the wardrobe for the opening ceremony of the Canadian Olympic Games. Some of her film credits include Screen Gems' *Underworld*, *Blade II*, *Highlander: Endgame*, *Snow Day* and *Texas Rangers*. Among her many TV credits are "High Noon," "In Cold Blood," "Black Fox," "Children of the Dust" and "Call of the Wild."

MARCO BELTRAMI (Music by) is a lauded composer who has received six American Society of Composers, Authors and Publishers (ASCAP) awards for *Scream* (1996), *Scream 2* (1997), "The Practice" (2001, 2002 and 2003) and *Blade II* (2003). He was also nominated for an Emmy for his score on "David and Lisa" in 1999 (for Outstanding Music Composition for a Miniseries or a Movie) and has also received awards from the American Academy of Arts and Letters, the BMI Foundation and the New York Foundation for the Arts.

Upon completing undergraduate studies at Brown University, Beltrami's pursuit of music composition led him to the land of his ancestry, Italy, to study under the legendary composer Luigi Nono. Beltrami then returned to the U.S. to attend the Yale School of Music on a scholarship. In 1992, he was drawn to Los Angeles for further training with Academy Award®-winning composer Jerry Goldsmith. Beltrami was also influenced by his work with five-time Oscar®-nominated composer Ennio Morricone, and at one point, also worked closely with composer Daniel Licht.

Though he spent time in various orchestras and symphonies, Beltrami currently spends the majority of his time working on theatrical films and television. Beltrami's first feature films were *The Whispering*, *The Bicyclist* and *Deathmatch*, but his Hollywood career was truly launched after his work on the surprise smash hit *Scream*. The score gathered much attention for the young composer and the sound became *Scream*'s signature. Director Wes Craven remarked in the liner notes of the last soundtrack, "Without Marco's genius, *Scream* would have been little more than a whisper."

His resume has expanded to include films ranging from epic drama to dark comedy, working with some of the most recognizable names in the industry such as Robert Rodriguez, Luis Mandoki, John Dahl, Jodie Foster, David E. Kelly, Guillermo del Toro and Goth rocker Marilyn Manson. Other feature credits include *Terminator 3: Rise of the Machines*, *Scream 2*, *Halloween H20: 20 Years Later*, *54*, *The Faculty*, *The Crow: Salvation*, *Scream 3*, *The Watcher*, *Angel Eyes*, *Mimic*, *Scary Movie 2*, *The Dangerous Lives of Altar Boys*, *Resident Evil* and *Blade II*. Upcoming for Beltrami is Wes Craven's *Cursed*.

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