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Hellboy Production Notes

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Rating: R for strong bloody violence and gore throughout, and language

Running Time: 120 minutes

U.S. Release Date: April 12, 2019

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Cast: David Harbour, Milla Jovovich, and Ian McShane, Sasha Lane, with Daniel Dae Kim.
Directed by: Neil Marshall
Screenplay by: Andrew Cosby
Based on: The Dark Horse Comic Book 'Hellboy' Created by Mike Mignola
Produced by: Lawrence Gordon, Lloyd Levin, Mike Richardson, Philip Westgren, Carl Hampe, Matt O'Toole, Les Weldon, Yariv Lerner

SYNOPSIS:

Hellboy is back, and he's on fire. From the pages of Mike Mignola's seminal work, this action packed story sees the legendary half-demon superhero (David Harbour, "Stranger Things") called to England to battle a trio of rampaging giants. There he discovers The Blood Queen, Nimue (Milla Jovovich, *Resident Evil* series), a resurrected ancient sorceress thirsting to avenge a past betrayal. Suddenly caught in a clash between the supernatural and the human, Hellboy is now hell-bent on stopping Nimue without triggering the end of the world.

Hellboy also features Ian McShane (*John Wick*), Sasha Lane (*American Honey*), with Daniel Dae Kim ("Hawaii Five-0" and "Lost").

Lionsgate and Millennium Media present, a Lawrence Gordon/Lloyd Levin production, in association with Dark Horse Entertainment, a Nu Boyana production, in association with Campbell Grobman Films.

HELLBOY

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ABOUT THE PRODUCTION

Fifteen years after producing the first feature based on Mike Mignola's acclaimed Hellboy comic book series, producers Lawrence Gordon and Lloyd Levin knew the time was right to reimagine the film franchise. The landscape of the horror-action-fantasy genre had changed dramatically in the ensuing decade and a half. Recent big-budget comic-book-based titles demonstrated that moviegoers were ready to embrace flawed superheroes (and antiheroes) and edgier, R-rated storylines. "With the success of these we felt there was an opportunity to push the movie in a more mature direction: more graphic, more visceral, more exciting, and thematically, a little more adult. After all, the Hellboy books suggest an R-rating and we wanted to do something a bit more faithful to Mike's work."

When it came to deciding on a plot, the filmmakers were faced with an embarrassment of riches. Published over more than 20 years, the Hellboy series boasts the most issues under the direction of one person among all currently published comic book series. Ultimately, the producers gravitated to 2010's Hellboy, Volume 9: The Wild Hunt, an anthology that includes issues #37 to #44 of the series, as the central thread of story.

In addition to being an exciting, high-stakes action epic, The Wild Hunt reveals Hellboy's dramatic origin story. The film also pulls from Mignola's other books, including a memorable sequence inspired by Hellboy in Mexico, along with some material written specifically for the film.

The script is a true collaboration between Mignola and Andrew Cosby. Mignola remained involved in the process throughout, reading each successive draft to ensure the screenwriter stayed true to the character.

"It was important for us, and for the fans as well, to really stick to the roots and origins of Hellboy," says producer Les Weldon. "No one wants somebody else's Hellboy — they want Mike's. It felt almost like we were doing a biographical or historical movie. Source material is key. We had Mike, and I think it really, really paid off."

Mignola's involvement was especially important because while many of the scenes and much of the dialogue comes directly from the comic books, *Hellboy* is an amalgam of the series' storylines rather than a direct adaptation of one of the books. "I've been doing Hellboy for 23 years," says the author. "There's so much material, and I'm kind of the only guy who knows how all of the pieces fit together. So, the screenwriter would come to me and say, 'Here's a story, and here are some pieces, and let's put them together.' My job was to say, 'I see what you're doing, but I don't think you fit all of the pieces together quite right,' or, 'We need a thread that connects this to this' or, 'Instead of this piece, let's put in this piece.' In the end it's taken pieces of so many of my stories and fit them together in a way that really works."

The film also expands the scope of Mignola's work by bringing Hellboy's world fully into the 21st century, according to Levin. "Throughout Mike's stories there is a real sense of the past," he says. "Even when they're set in present day there's kind of a feel of ancient times or a bygone era. Working together with Mike we discussed how to give this film a contemporary feel and a contemporary setting that really grounds it in the now. So in addition to the forests and other primal settings from the comic books, our story takes place in contemporary urban London."

Going Dark

To fulfill their goal of bringing *Hellboy* into the present day and giving it a more horror-centric, R-rated sensibility, the producers knew they needed a director with the right mix of serious genre chops and the experience to oversee a production teeming with spectacular characters, interwoven plotlines and big action set pieces. They were all impressed with the breadth and depth of Neil Marshall's work, from his deft handling of episodes of blockbuster HBO series "Game of Thrones" and "Westworld" to his feature *The Descent*, which Levin calls "one of the best horror films of the 21st century."

"We wanted a director who could handle both horror and action, and also be strong with character — in particular, that dry, near-gallows humor that often comes out of Hellboy," says Levin. "Our intent was to set this film squarely in our world, rather than have it be fantasy with a capital 'F.' Neil's work very much reflected that."

Mignola was on board with the choice from the start. "When Neil's name came up, we instantly thought, 'Oh, okay, we have a guy who can deliver a darker, more grounded version of *Hellboy*.' I was really excited."

Marshall admits he hesitated when he was first approached about directing the next *Hellboy* film. "My initial response was, 'Well, that's somebody else's terrain, and I really don't want to step on their turf.' But after a little time passed it became apparent that the producers wanted to create a new version of the franchise. I said, 'Great, let's do it.'"

The director says he felt the weight of responsibility to the franchise's fans as well as to Mignola and the producers to get it right. "Larry and Lloyd had carried the torch for this for quite some time. So, the question was what could we do that would reinvent it some way that isn't radically deviating from the source material — and in some ways would be more faithful to the source material? I saw a lot of potential in a darker version. And Mike and everyone else connected with that concept as well, so it was like, 'Okay, let's go *dark* with it.'"

For Marshall, that meant delving into some edgy places with the characters and their stories. "It's a huge emotional journey for Hellboy, a journey of discovery, and then just literally, we're going darker: bloodier, more violent. But it's not a matter of throwing in things that don't belong. It was always a case of, when in doubt, go back to the source."

Finding Hellboy

When it came to casting an actor with the depth, humor and sheer physical presence to play the outsized title character, the filmmakers were unanimous in choosing David Harbour.

Marshall had been a fan of the actor's long before he stepped into his starring role as Police Chief Jim Hopper on the hit Netflix series "Stranger Things." "He's been giving amazing performances for many, many years," says the director. "And it doesn't hurt that he's a big, six-foot-three fella with an amazing voice and those eyes that just captivate you immediately. He is a force of nature, and you feel that through the character. So, once his name came into the mix, nobody else was considered. It was like, 'Of course. He's so right for it.'"

Mignola remembers that before any casting decisions had been made, he and his wife were watching "Stranger Things" together. "The first time David Harbour showed up on screen, Christine said, 'That guy should be Hellboy.' I never mentioned that to anybody, but within two weeks I got a call from Lloyd Levin, saying, 'What would you think about David Harbour for Hellboy?' So David is literally the only name that came up for this version."

The actor was on the set of the second season of "Stranger Things" when he got a call from his agents about the role. "It wasn't completely green-lit yet," Harbour recalls. "They didn't have a studio. It was just Lloyd Levin, Larry Gordon, Neil Marshall and a script, but they seemed to be very keen on my doing it.

"I was like, oh, that's very flattering... and horrifying that you guys would think that I would be this angry demon!" laughs Harbour. "But it seemed to fit. It was a lot darker, a lot scarier than comic-book movies are in general."

Although he was immediately interested in the role, Harbour says he was nervous about the idea of a reboot. "I hate that term because I have watched a million dudes play Hamlet, and I love everybody's take on that character," he explains. "They each bring out something unique. I did not want to try to compete with what the guys on the previous films did with the character. It had to be something totally different. And it had to be something I could excel at as an actor, which would be very different than what Ron [Perlman] did. So the fact that they wanted to bring new life to the project, with a wildly different take on the character, was what made me say, 'All right. This sounds great. I'm in.'"

Harbour was particularly drawn to the script's portrayal of Hellboy as a flawed and deeply conflicted character. "I'm not interested in playing a superhero who's always looking to do the right thing," he says. "I like characters who have motivations that don't always come out of good places, but might lead to good results. I was drawn to this guy trapped between two worlds."

Hellboy's outcast status was also appealing to the actor. "He's a freak, a weirdo," he says. "He's made fun of, he's humiliated by human beings, and I can relate to that because I feel like that myself

sometimes. I think on some level most of us feel that way. There is no real 'normal' in this world. That's one of the reasons I love Hellboy, and why a lot of fans do too."

Casting Harbour turned out to be a pivotal creative decision, says Levin, because the actor perfectly captured the version of Hellboy the filmmakers were going for — and then took it to the next level. "Throughout the development process, we tried to make Hellboy more accessible, more grounded, more emotional and empathetic, along with his trademark, deadpan sense of humor," says Levin. "But I never fully realized what that meant until David stepped into the role. Those ideas flourished well beyond what we initially imagined because he internalizes story and character so deeply."

The Blood Queen Rises

Harbour's Hellboy is an imposingly tall half-demon with red skin, shaved horns and a tail. So the filmmakers knew they would have to find a formidable actress to play his powerful nemesis, Nimue the Blood Queen.

"To hold their own against that, you need someone as brilliant as Milla Jovovich," says Marshall. "Milla is a total presence herself. You feel it in every beat of every word she says, every moment she takes, every look she gives. She's amazing, so much fun to work with and delivers this absolute powerhouse performance."

The Ukrainian-born actress, perhaps best known as the star of the hugely successful *Resident Evil* franchise, says she was immediately intrigued by her character's plight. "What got me right away was that I thought she was right-on with what she stands for — and she's immediately challenged and betrayed. Her points are valid, but she's defeated. So I was fascinated and I wanted to know where her story was going."

As part of her preparation for her role, Jovovich went out and bought hardbound editions of several collections. "The illustrations are phenomenal," she says. "I saw how beautifully they were done, and how much heart and soul the stories had, and thought, wow, we could really do something great here."

For Hellboy, Nimue is more than just a supernaturally powerful witch. He learns she has a deep connection to his past. "As an adversary, she's incredibly challenging for him because of the issues she raises about who he really is, why he's here and what he could become," notes Levin. "In regard to understanding his identity, it's like she's sitting on one shoulder and Professor Broom is on the other."

Nimue exploits that connection — and Hellboy's own doubts and insecurities — to try to seduce him into joining her, says Jovovich. "She says to him, 'You're one of us.' She wants to know why he's trying to live like a human, to get these people who hate and fear him to accept him. She tells him, 'You could be a hero in my world.' She wants his strength added to her kingdom, to make it their kingdom."

Harbour appreciated Jovovich's professionalism as well as her solid grasp of the fantasy realm. "I really enjoyed working with Milla," he says. "She understands every aspect of this art form and how to get the best out of the work. It goes beyond just acting — she's always thinking about the broader picture."

And she's sweet and kind. She just let me stay in my intense, weird place, always sensitive to it. It was wonderful."

A Different Kind of Dad

In casting Hellboy's adoptive father, the erudite and somewhat prickly Professor Trevor "Broom" Bruttonholm, the filmmakers turned to acclaimed British actor Ian McShane. Perhaps best known in the U.S. for his Golden Globe®-winning role as boomtown saloon owner Al Swearngen in the HBO series "Deadwood," McShane has appeared in hundreds of films and television episodes in a career that spans more than five decades.

"Casting Ian McShane allowed us, with Mike Mignola's help, to approach Professor Broom with a bit more complexity than in the comic books," says Levin. "Ian added his own incredible presence: He's vigorous and strong, sharp and humorous, and knows well what works for him. He and David had great chemistry, which gave them a lot to mine creatively."

McShane enjoyed the complexity and depth of the script's depiction of Hellboy's close but complex relationship with his dad. "It's sort of them against the world," says the actor. "It's been rough and tumble between them. Hellboy didn't grow up playing Monopoly with his father — it was more that he taught him how to fight a five-eyed monster and take him out with a melon baller."

Broom has tried to prepare his son for the inevitable day when he will be on his own, says McShane. "He has protected him, but when he goes, Hellboy will have to be a fully realized human being — to take on the human world, as well as the human-monster world."

McShane was more than ready to dive into the film's action sequences, brushing aside any suggestion his character might have stayed on the sidelines with the quip, "I don't do decrepit." And though McShane put his stamp on the role, the actor also honored his predecessor, his late friend and respected colleague John Hurt, by playing the part as "a slight homage to John."

The actor says he enjoyed the fantastical elements of a film where humans and demons co-exist. "Playing opposite a six-foot-seven man who's red with horns is actually kind of fun, because David's a good actor, who just happens to be a guy who's six-foot-seven with red horns. You know, it's perfectly fine and perfectly reasonable."

A Man of Action

The filmmakers diverged somewhat from the source material when they added B.P.R.D. Team commander Major Ben Daimio to the film, Levin acknowledges. "In the Mignolaverse, Daimio and Hellboy never shared a page, but bringing him into the story felt organic because he's a fantastic character and in some ways a mirror for Hellboy."

Daimio, a taciturn and secretive ex-soldier-turned-agent, is Hellboy's complete opposite in many respects. "There is something about Daimio that's a bit of a mystery," says Levin. "There is unknown history

about Hellboy too, but what he is is right there for everybody to see. These two become foils, which is a nice texture for the film.”

The role is played by Daniel Dae Kim, who starred for eight years on CBS’s hit crime series “Hawaii Five-O” and seven years on ABC’s “Lost.”

After reading the script, Kim chatted with Marshall via Skype. “We spoke about the character, what Neil’s vision was and how he wanted to shoot it. Those are the things, at the end of the day, that are the most important. I think Neil knew my work, and I knew his, so it was really just a question of whether our sensibilities fit together. And they do.”

Kim was cast just days before shooting began and arrived on set in Bulgaria after a 30-hour journey, just before his first scene. “It was all really quick,” he says. “That was a challenge, but also invigorating. David and I are both theater actors from New York, so he has a natural generosity and curiosity that I identify with. Things felt very organic, which is often not the case in situations like this.”

The actor describes the dynamic between Daimio and Hellboy as “sticky.” “They are teammates, but they don’t always share the same perspective,” he explains. “So, it takes a little while for the two of them to come to a working relationship.”

Although Kim and the character he plays are quite different, the actor says he admires many of Daimio’s qualities. “I like that he’s a man of action. He has a military background and doesn’t think a lot about obstacles; he thinks about objectives. He’s been marked by this incident with the jaguar and it changed the entire trajectory of his life. There are a lot of characters who ruminate, and in my real life I’ve been accused of that. But for Daimio, it is about putting your problems and issues aside and staying with the mission. That’s not a bad way to be.”

To his surprise, the filmmakers asked Kim to dig into his drama-school tool kit and dust off his best British accent. “Most of it is set in London, and Broom is British, so it just felt like that was the universe they wanted to create,” he explains. “Back in school I was excited about learning R.P. [received pronunciation], but at the time I thought to myself, as an Asian-American actor am I ever really going to be asked to do a British accent?’ Then lo and behold: Hellboy.”

Kim, who was born in South Korea and raised in the U.S., says he’s honored to play one of the first comic-book heroes of Asian descent seen on the big screen. “It’s very significant to me because I grew up not having many Asian-American role models to look up to on TV or in movies. Many comic-book heroes were created in the ‘50s, and it was a time when diversity wasn’t as important. So the question is when will we see more actors of color portraying comic-book heroes?”

The Medium

Hellboy also gets support in his fight against Nimue from his young friend Alice Monaghan, whose life he saved when she was a baby. The role is played by rising star Sasha Lane, whose explosive work in the Cannes Jury Prize-winning feature *American Honey* enthralled the filmmakers.

“Sasha’s audition readings were incredibly compelling,” says Levin. “She had such great attitude, heart, individuality and accessibility. We wanted Alice to be more of her own character, to have a strong voice. Sasha really elevated the role — we were lucky to be able to cast her.”

The character’s strength was a big factor in Lane’s decision to take on the role. “What really attracted me to Alice is that she is definitely not the damsel-in-distress kind of girl,” says Lane. “She’s very much her own person. She has this great, cool vibe, and she’s been through so much.

Lane was also intrigued by the evolution of Hellboy’s character. “I liked the idea that this is really the time Hellboy gets to face himself. You sort of judge Hellboy by what you see, but you don’t often get to see all that is inside him, all that’s been going on. This is his true moment.”

Hellboy’s connection with Alice is integral to the story, notes the actress. “It’s not romantic, but it’s definitely kind of a soul-mate thing. Because of who they are, and how they feel different from everyone else, they might feel the pull to just take the easy route — the dark one — but together they keep trying to fight the hard fight rather than just give in.”

World Building

When it came to designing the look of the film, Mignola’s comic books provided the filmmakers with an illustrated guide to the Hellboy universe. “Mike’s an incredible world builder,” says Levin. “It’s a tremendous opportunity to transfer his vision to the screen. So all the way through we referenced what was in the books. There are other influences as well, but we mined much of the look from the comic books.”

To accomplish Harbour’s transformation into Hellboy, the filmmakers enlisted Oscar®- and Emmy®-winning special character makeup designer Joel Harlow. During pre-production, he worked with a team of four veteran designers to create every inch of the character, from the sawed-off tops of his horns to the tip of his tail, using Mignola’s drawings as the primary reference.

“The structure of Hellboy’s face was always about Mike’s illustrations,” says Harlow. “The jaw and the brow and the hardline aesthetic, that was our jumping off point. But, in taking the design into reality, we wanted to move from a comic world to a real world. The result is probably scarier, because he’s no longer a fire-engine-red cartoon character. He has hair on his chest and arms, back and tail, and scars — he was described to me as having the body of an MMA fighter. We wanted his Right Hand of Doom to be different from any version seen before. And we get to see Hellboy’s hooves in this film. For every aspect of the character design, Mike provided direction the entire time.”

Harlow was also charged with creating looks for all the non-human characters in the film, including Queen Nimue and her hench-creature Gruagach (voiced by Stephen Graham), as well as undead witches,

giants, and numerous nocturnal denizens and inhabitants of a Hell threatening to overrun modern-day Earth. At the same time, Harlow and his department oversaw the creation and application of a staggering array of less demonic looks, from Ben Daimio's scarred face to Merlin's visage. The team at Harlow's Los Angeles-based Morphology FX special character creation studio numbered around 35, with seven traveling to set to continue to design and oversee application.

Each day, Harlow and an assistant would apply Harbour's look in two phases: first a complete mask and then a full body suit. "I would show up clean-shaven, put on a special tank top and go into makeup," says the actor. "They would put a bit of lotion on my face, a bald cap over my hair, glue it down and then apply the ears. After that, I would put in my headphones, lie back and listen to music."

During the next hour or so the layers were built up: a skull cap with magnets to anchor the horns, a fresh silicone mask for the face, edges glued and blended, scarring, and makeup on the left hand (the only exposed skin the actor and character actually share).

With the head in place, another assistant was charged with getting Harbour into the bodysuit. Six were created and rotated, allowing for re-hairing and small repairs — with at least one camera-ready at all times. "It was the weirdest part of the process," says Harbour. "My arms were covered in K-Y Jelly, and I was slid into this complete suit that zipped up the back."

After that, the creature's Right Hand of Doom and tail were attached. The pieces' edges were blended, and hair — mutton chops, soul patch and wig — were added. The signature horns were glued on, with a little blood added. Finally, a contact lens tech put drops into Harbour's eyes — a process repeated every 20 minutes the lenses remained in, up to the limit of four hours — to prevent corneal abrasions, and the yellowish-orange contacts inserted.

From start to finish the application process took about two hours, with another half-hour at the end of the day to remove everything except the dyed left hand, which stayed red for the whole shoot. That saved Harlow and his team from having to re-dye the hand on each of the more than 60 days of production. "I just ended up walking around with a red hand," laughs Harbour. "Looking like, I don't know, David Bowie, or someone who'd been in an accident."

Marshall says he rarely saw Harbour without his makeup during the shoot. "I saw Hellboy walk onto set, and he was living and breathing that character until he left at the end of the day," says the director. "On the rare occasion when I would see David without makeup, I'd think I hadn't seen him in ages. But then I'd remember, 'Oh, yeah, you were on set all day.' He became this character, and that's who he was every time he walked onto set."

Fighting Mad

Harbour says the stunt work he did on *Hellboy* was the most intense of his career. After wrapping season two of "Stranger Things," the actor embarked on an immersive 10-week training program to prepare for the physical demands of the role. "I couldn't really slim down much," he says. "I still had to eat a lot,

because the prosthetics were fitted to my shape at the time. But I did get a lot stronger and a lot more limber and more powerful. Once I showed up, though, I was like, 'Holy shit, this is beyond what I thought I would have to do!'"

Veteran stunt coordinator Markos Rounthwaite, whose numerous credits include *Mission: Impossible – Ghost Protocol* and *Zombieland: Double Tap*, designed a series of intricate and sometimes gory battle sequences between Hellboy and various ill-tempered supernatural creatures. "The fights are crazy," says Harbour. "There is really a sense that things are being killed, giants or monsters, and heads are being chopped off. You're bathed in their blood, and you're feeling the complex emotions of actually cutting the heart out of another being. All of that goes toward the issue that Hellboy is a killer, truly, a weapon."

Never sure who or what he's going to encounter, Hellboy tries to be prepared for anything. But sometimes things don't go as planned and he simply has to improvise, says Harbour. "I talked a lot with Mike about what all the things in this belt he wears are. Mike said that, as a paranormal detective, he's going to have to fight all kinds of creatures — vampires, witches. So, he carries stuff like garlic and silver bullets. But in a way, he really doesn't know what he's doing. He might throw a bunch of garlic on somebody and then realize, 'Well, that didn't work.' But he shows up and goes in, pretty much figuring he'll just have to knock somebody out. He just goes for what works at that moment."

Hellboy's epic fight against the giants, one of the film's most elaborate and action-filled set pieces, was particularly arduous for Harbour. "I'm in prosthetics and this big suit running around, rolling on the floor, throwing guys off horses, punching people," he recalls. "The sweat under the mask was intense. There are only certain places where it can escape, like out of my eyes, underneath the brow, out of the horns and through the nose. My face would just be squishy with all of this sweat pouring out. I'd get so hot that they'd put me in an air-conditioned tent and unzip the back of my suit. I'd sit there panting like a dog, trying to get cold air in. Then, we'd zip up, go back and do it again."

Comic-Book Colors

The *Hellboy* production required the services of roughly 1,200 cast and crew members. Three units shot on location in the United Kingdom and Bulgaria, and on more than 20 sets at Nu Boyana Studios in the Bulgarian capital, Sofia. The massive, state-of-the-art studio features multiple backlots, which stand in for locales including Mexico and the U.K. in the film, as well as 10 fully equipped sound stages.

Production designer Paul Kirby and director of photography Lorenzo Senatore worked with Marshall to devise a color palette based on the Hellboy comics. "The original material Mike Mignola produced has a brilliant palette," says Kirby. "When you see Hellboy, he's the only red in the frame. When he's not in frame, something else is red — a fire, the Blood Queen's costume. All of the rest of the colors are these muted tertiary colors. That was something we really strove to do in the design."

Kirby's overall approach revolved around creating mostly realistic-looking sets that contrast sharply with the film's supernatural elements and characters. "I think when fantasy is a little more grounded, it feels stranger, in a way," he explains. "It's like if you saw a giant or a monster in your house. It's the balance of something that's out of place that makes it look weird and scary."

To illustrate, Kirby points to Hellboy's journey into the depths of the Osiris Club, where he is briefed about the giant-hunting mission. "It starts as this English country house," says the designer. "There are suits of armor on stands, guns, muskets, swords. Then, the further you get into it, the strangeness is incrementally cranked up. A few occultist things scattered about. Then, even further in, there are trophy heads from their hunts. We incorporated mixtures of human and animal forms, including a skull with spiders' legs. It notches up to a 12 on a one-to-10 scale of weird."

At times, translating the comic's 2D illustrations to the 3D world of cinema required some thoughtful modification. One example is the wildly imaginative home of Baba Yaga, a Slavic folklore witch who appears throughout the comic book series, usually to taunt or torture Hellboy. "In legend, as in Mike's illustrations, it's a little house that walks around on chicken legs," says Kirby. "But what looks great in a comic book page won't always work on a movie screen. The most important thing to Mike was that it had the quality of the TARDIS, the time machine from 'Doctor Who,' in that it's bigger on the inside than on the outside. But with the house moving through the forest towards Hellboy, we wanted verticality in order to see it coming. So, we wound up with this tower that looms over him as it moves before settling down and becoming this doorway into Baba Yaga's lair."

Out of all of the film's intricate sets, Kirby says he's most proud of the environment he created for the climactic sequence between Hellboy and Nimue, set on Pendle Hill, the site of England's most notorious witch trials in the 17th century. "There are some scenes viewers might expect would be shot on a set, but when Hellboy's standing on a hill with the Blood Queen, you don't imagine the landscape has been created," he says. "Sometimes, you want to feature design, knowing that people are going to see it and relate to it as such. But sometimes, you want design to be invisible. You don't want people to question, 'Is that a real tree?' 'Is that a real rock?' 'Is that on a stage?' You just want them to enjoy the story."

Weldon offers enthusiastic praise for the stunning visuals created by Marshall, Kirby and Senatore with the invaluable help of hundreds of local production pros. "We had one of the best crews in the world on this film," says the producer. "We had amazing technicians and artists in Bulgaria, who were able to realize this intricate world of imagination. There are layers upon layers visually and artistically. I remember watching one scene on the monitor, in King Arthur's tomb. On the screen it looked like a complete frame from the comic book had come to life. The collaboration and the results have been astounding."

The Clothes Make the (Hell) Boy

Naturally the first conversations between Marshall and costume designer Stephanie Collie during pre-production centered on finding the ideal wardrobe for the film's central character. "Neil really liked

something I included in my reference — the idea that Hellboy's coat echoed old-Hollywood gunslingers," remembers Collie. "I imagined Hellboy whipping around in a duster coat and the fabric flowing with him. David is a big guy, and in the suit, even bigger. It was a challenge to make something that would fit on that shape, so there were a lot of fittings to get the right silhouette."

In homage to Mignola's illustrations, the designer included a bendable wire in the collar and the lapel of the coat in order to get and retain the right shape. "In the comic book, a lot of the time the coat's rumpled and the collar's a bit uneven," she says.

Collie was inspired by the fact that the film's action takes place across several time periods, including the 6th century, the 1940s and the present day. "What we designers thrive on is trying to convey a number of things — character, period, story — in a garment," she says. "The thing that strikes me about the comics is that they're slightly timeless. A really realistic depiction of modern dress would date quickly."

As she worked to create the Nimue costume, Collie flew to Los Angeles to meet with Jovovich. "We tried different things to capture the character's essence, something that could change with her evolution, her mood and where she was on her journey," Collie explains. "In a way, she's an innocent when she first appears in the film — it's circumstance and others' betrayal that turns her into what she becomes. The dress is very simple, actually, created with meters and meters of silk dyed in an ombre effect, with dark at the hem fading out to almost flesh color at the top. The effect is near invisibility, which is what we wanted.

"Milla is also in this beautiful wig, and that — along with these shoes that you can't really see — gives the impression of floating. With the wind machines and her movement, it looks like she's levitating. We decided to keep her in that costume her entire journey."

Jovovich says she was thrilled with her character's entire look. "I love the costume that Stephanie developed. An amazing makeup artist Paul Pattison came up with the makeup and hair design. The long wig really kind of drives Nimue's look, and Paul and I agreed she needed to have a really ghostly, ethereal, kind of shiny appearance, so they basically spray me silver. When I come back, it's been 1,500 years, so I'm kind of this undead, decayed monstrosity. I call that the dumpster look — like something moldy you'd find in the garbage. But as I gain my power, my beauty starts to come back."

According to Collie, it's usually the first costume an actor tries on that wins the day. But customarily other outfits are tried — and discarded — to reinforce the decision. "For Daniel's character, I found a great pair of grey boots, and layered jeans, a shirt and a waterproof jacket. He tried them on and said, immediately, 'Yes, this is it.' Pretty much the same thing happened with Ian's 1940s costume. He put the first look on and said, 'This is it, darling, we've got it.' With Daniel, we did try on other things, but with Ian, when other outfits were offered, he said, 'We don't need to. It's all fine.' So, I just had one picture to show for that look, and luckily everyone agreed!"

For Professor Broom's modern-day outfit, McShane asked his favorite Soho tailor to create a three-piece corduroy suit. "It's just fantastic," says Collie. "As a man born in the 1900s who stops aging in the

1940s, there's no reason he would suddenly become modern. He'd stick with a suit that has the shape and feel of the '40s. We used a variety of different collarless shirts to go with it."

Killing Machines

Under Kirby's direction, the art department's Dirk Buchmann spearheaded the development of the film's onscreen weaponry and other paraphernalia. In total, nearly 600 special props were created by Buchmann and his team of 20 workshop artists.

After an array of 3D concept models were developed for Hellboy's hand cannon, the filmmakers picked one designed around a 140-year-old Austrian revolver, from which the armorer then created a fully functional steel version. The resulting weapon weighed about six pounds and fired actual .38 caliber blanks. Daimio's firearm is a super-sized version of a 150-year-old Colt Derringer.

Hellboy's belt — which holds things an otherworldly entity might find deadly, including a rosary — was adapted from multiple concept designs. Buchmann also oversaw the creation of the Osiris Club's giant-hunting backpacks, portable generators that send large jolts of electricity through attached lances into the bodies of their enormous prey. The Excalibur sword is a nearly exact replica of the one Mignola drew, according to Buchmann. "There are a few tweaks, but it's basically right out of the comic books."

Transcending Destiny — and Tails

With its rich mythology, compelling storyline and spectacular visuals, *Hellboy* evokes a wide range of thoughts and emotions for the members of the cast and crew.

Actor Daniel Dae Kim is moved by the film's exploration of fate and redemption. "What is heaven and what is hell, and what should one be punished for and what can one do to get beyond their destiny?" he ponders. "These are all interesting questions to me, and they're the questions that Hellboy and my character both ask. But I also think that, given the cultural climate out there today, Hellboy might be a little escape, and that isn't such a bad thing."

Mignola marvels at his character's longevity and expresses his gratitude to fans for their continued interest in Hellboy's adventures. "I am so amazingly lucky," says the author. "Having created, not a traditional superhero, but a red guy with a tail from hell. To see that character embraced like it has been for something like 25 years is pretty great."

Having shepherded, along with producing partner Lawrence Gordon, *Hellboy's* onscreen presence for nearly two decades, Levin is thrilled that this new incarnation reveals Hellboy in an entirely new light. "And that is largely thanks to David Harbour's performance," he says. "He's a much more empathetic character than anyone is expecting."

Marshall concurs: "David gave such a great take on the material. I would love audiences to walk away feeling they have seen an original *Hellboy* movie."

And Harbour? He wants people to know that having a tail is *definitely* not all it's cracked up to be. "The tail is a pain in the ass," he says. "I remember, we had this day on set. I'd done this big scene, with fighting and stunts, and I'm slumped over, and the camera guys are like, 'Um, well, your tail...' I'm dealing with the hand, I'm dealing with the suit, I'm dealing with this whole thing! And my *tail* doesn't look right?! I know you all think you want a tail. You really. Don't. Want. A tail."

About the Filmmakers

Neil Marshall (Director) is an Emmy®-nominated writer-director best known for his cult classic horror film *The Descent*. His recent TV credits include Netflix's *Lost In Space*, which he executive produced and directed, and two renown episodes of *GAME OF THRONES: Blackwater* and *The Watchers on the Wall*. The latter earned Neil his Best Director Emmy nomination and was dubbed the show's "most cinematic episode yet" by The Hollywood Reporter. His additional TV credits include *Black Sails* for Starz and Michael Bay, HBO's critically acclaimed *Westworld* and NBC's *Hannibal* and *Constantine*.

Neil is currently in pre-production on his next feature film, *The Reckoning*, which he co-wrote and will direct. Previous film work includes *Centurion*, starring Michael Fassbender and Dominic West, *Dog Soldiers* and *Doomsday*.

A prolific screenwriter, producer and comic book creator, **Andrew Cosby's (Screenwriter)** career was jump-started in 2001 with his first television series, "Haunted." This was soon followed by Syfy's "Eureka," which ended its five-year run with a record-breaking season in 2012. In 2005, Cosby created his first comic book, *Damn Nation*, which was immediately set up at Paramount Pictures with Cosby attached to write and produce. Since then, he's been involved in numerous other feature film projects and even founded the award-winning BOOM! Studios, which has since gone on to become the sixth largest comic book publisher, producing Universal Pictures' *2 Guns* based on their graphic novel. Currently, Cosby is launching a number of new series and film projects, including an animated series for Netflix. He also sits on the board of the world's first fan-owned entertainment company, Legion M, and serves as Head of Creative for a major motion picture production, distribution and acquisition fund.

Reading [Dracula](#) at age 12 introduced **Mike Mignola (Comicbook Creator/Executive Producer)** to Folklore and Victorian Supernatural Literature from which he has still never recovered.

He began working as a comic book artist in 1982, working for both Marvel and DC Comics before creating HELLBOY, published by Dark Horse Comics in 1994. What began as a single comic book series would eventually expand to a "Hellboy Universe" of related graphic novels, prose novels, short story anthologies and both animated and live action films. He also wrote and drew [The Amazing Screw-On and Other Curious Objects](#). He has co-written novels with Christopher Golden ([Baltimore, or, The Steadfast Tin Soldier and the Vampire](#)) and Thomas Sniegowski ([Grim Death](#) and [Bill The Electrocuted Criminal](#)), worked with Francis Ford Coppola on *Bram Stoker's Dracula*, was a production designer on Disney's *Atlantis: The Lost Empire*, and visual consultant to Guillermo del Toro on *Blade II*, *Hellboy* and *Hellboy II: The Golden Army*.

Mignola's comics and graphic novels have earned numerous awards and are published in a great many countries.

He lives in Southern California with his wife and a very demanding cat.

Spanning five decades, **Lawrence Gordon (Producer)** has maintained a career as one of the entertainment industry's most prolific and successful producers. He has been behind such timeless films as the classic "Field of Dreams," the landmark action film "Die Hard;" and the ultimate "buddy picture," "48 Hrs."

Born in Yazoo City, Mississippi, Mr. 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 the legendary producer Aaron Spelling, and soon became a writer and associate producer of many Spelling shows.

In the immediate years that followed, Mr. Gordon held executive positions at ABC, Screen Gems television, as well as American International Pictures (AIP), where he became president in charge of worldwide production, and received his first producer credit on the acclaimed "Dillinger", written and directed by John Milius.

Mr. Gordon then left AIP and formed his own company, Lawrence Gordon Productions, and produced such movies as "Hard Times," starring Charles Bronson; "The Driver," with Ryan O'Neal; the cult classic "The Warriors"; comedy hits "The End" and "Hooper", both of which starred Burt Reynolds, and "48 Hrs.", starring Eddie Murphy and Nick Nolte. Mr. Gordon also produced the cult movie musical "Xanadu," starring Olivia Newton-John and Gene Kelly.

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

In 1984, Mr. Gordon became President and COO of Twentieth Century Fox, where he oversaw such successes as James Cameron's "Aliens;" James L. Brooks' "Broadcast News;" "Commando," starring Arnold Schwarzenegger; and "Jewel of the Nile," starring Michael Douglas. During Mr. Gordon's tenure at Fox, "The Simpsons" TV series was created, and the Fox Network was formed. Mr. Gordon returned to producing, with the critically acclaimed "Lucas", the Whoopi Goldberg starrer "Jumpin' Jack Flash", and the summer smash "Predator", starring Arnold Schwarzenegger. In 1988, he produced "Die Hard," which introduced Bruce Willis as an action hero, and spawned five hit sequels as one of cinema's all-time most successful and imitated franchises.

In 1989, together with his brother Charles Gordon, Mr. Gordon produced "Field of Dreams," starring Kevin Costner and directed by Phil Alden Robinson. The Universal release received several Academy Award nominations, including one for Best Picture. The title, Field of Dreams, has become part of the American vernacular, as has the phrase, "If you build it, they will come..."

Subsequently, Mr. Gordon produced "Family Business," starring Sean Connery, Dustin Hoffman and Matthew Broderick; "K-9," starring James Belushi; and "Lock Up," starring Sylvester Stallone.

After graduating from Brown University with a Bachelor of Arts degree in Semiotics and briefly attending New York University's Graduate Film Program, **Lloyd Levin's (Producer)** first job in Hollywood was reading screenplays for producer and President of 20th Century Fox Lawrence Gordon. This was the start of a long professional association between them.

Levin soon became a Director of Creative Affairs at 20th Century Fox where he worked on a number of movies including *Commando* and *Predator*. When Gordon left Fox and formed the Gordon Company, Levin followed to become the company's Vice President of Production. At The Gordon Company Levin gained his first producing credit in 1988 on the blockbuster *Die Hard*, which was based upon Roderick Thorp's 1979 novel Nothing Lasts Forever. Levin brought the book to Lawrence Gordon's attention and subsequently oversaw the film's development. He then served as associate producer on the 1989

Academy Award®-nominated hit *Field of Dreams*, directed by Phil Alden Robinson and starring Kevin Costner and James Earl Jones, and Co-producer on *K-9*, starring James Belushi.

In 1990, Levin was executive producer on both *Die Hard 2: Die Harder* and *Predator 2*. The following year, he produced *The Rocketeer*, directed by Joe Johnston and starring Billy Campbell and Jennifer Connelly.

Joining Gordon at Largo Entertainment, Levin served as President of Production. He oversaw the production of such hit movies as *Point Break*, directed by Kathryn Bigelow and starring Keanu Reeves and Patrick Swayze; *Unlawful Entry*, directed by Jonathan Kaplan and starring Kurt Russell, Ray Liotta and Madeleine Stowe; and *Timecop* directed by Peter Hyams and starring Jean-Claude Van Damme. He also executive produced *Used People*, directed by Beeban Kidron and starring Shirley MacLaine, Kathy Bates and Marcello Mastroianni. Levin also supervised for Largo Spike Lee's *Malcolm X*, which earned its star Denzel Washington a Best Actor Academy Award® nomination.

Departing Largo, Levin continued his partnership with Gordon as a producer. In 1997, he executive produced *The Devil's Own*, directed by Alan Pakula and starring Harrison Ford and Brad Pitt, and also produced *Event Horizon*, directed by Paul W.S. Anderson and starring Laurence Fishburne and Sam Neill. The next year, he produced Paul Thomas Anderson's breakthrough movie *Boogie Nights*, with an ensemble cast that included Mark Wahlberg, Julianne Moore, William H. Macy, Philip Seymour Hoffman, John C. Reilly, Heather Graham and Burt Reynolds. The film earned numerous honors, including three Academy Award® nominations.

In 1999, Levin produced *Mystery Men*, starring Ben Stiller, William H. Macy and Geoffrey Rush, and followed it with *Lara Croft: Tomb Raider*, starring Angelina Jolie. Based on the popular video game, the film went on to gross more than \$280 million at the worldwide box office, making it the most successful action movie starring a female lead of all time.

Levin's other producing credits include *K-PAX*, directed by Iain Softley and starring Kevin Spacey and Jeff Bridges, and *Lara Croft Tomb Raider: The Cradle of Life*, with Angelina Jolie reprising her title role.

In 2004, Levin produced *Hellboy* with Gordon, based on Mike Mignola's celebrated comic book, written and directed by Guillermo del Toro and starring Ron Perlman and Selma Blair.

Gordon and Levin also teamed to produce *Watchmen* for Warner Brothers, based on Alan Moore's acclaimed graphic novel, directed by Zack Snyder and starring Patrick Wilson, Jeffrey Dean Morgan, Malin Akerman, Carla Gugino, Matthew Goode and Billy Crudup and the sequel to *Hellboy*, *Hellboy II: The Golden Army* directed by Guillermo del Toro, starring Ron Perlman, Selma Blair, Jeffrey Tambor and Doug Jones, and featuring the voice of Seth MacFarlane.

In 2006, Levin produced the acclaimed real-life drama *United 93*, directed by Paul Greengrass. The film was nominated for two Academy Awards®, including Best Director. *United 93* also received numerous other honors, including Best Picture awards from such top critics groups as the New York Film Critics Circle and the London Film Critics Circle. Additionally, it was nominated for six BAFTA Awards, including Best British Film, winning for Best Director and Best Editing.

Levin continued his collaboration with Greengrass on the director's 2010 film *Green Zone*. Based on Journalist Rajiv Chandrasekaran's critically acclaimed book *Imperial Life in the Emerald City*, the film starred Matt Damon, Greg Kinnear, Amy Ryan, Khalid Abdallah, Jason Isaacs and Brendan Gleeson.

In 2014, Levin went to Cambodia to produce a Khmer language film, *The Last Reel*. The film was Kulikar Sotho's debut film, the first film in Cambodia to be directed by a woman since the Vietnam War and the rule of the Khmer Rouge. *The Last Reel* went on to screen and win jury prizes at numerous film festivals around the world including The Spirit of Asia Award at the Tokyo International Film Festival.

Currently, Levin is Co-producing Damon Lindelof's *Watchmen* for HBO starring Regina King and Jeremy Irons.

Levin, along with his wife, Beatriz, just began production on Academy Award® winner Spike Lee's next movie, *Da Five Bloods*, starring Chadwick Boseman and to be distributed by Netflix.

Upcoming for Levin is *The Mauritanian* based on Mohamedou Ould Slahi's best selling book, *Guantanamo Diary*, starring Benedict Cumberbatch and Tahar Rahim. Kevin MacDonald is directing and Levin is producing along with Benedict Cumberbatch, Adam Ackland, Branwen Prestwood-Smith, Mark and Christine Holder and Beatriz Levin. Also upcoming for Levin is *The Legend of Sinbad*, for Millennium, which Frank Coraci is directing.

Levin and Beatriz, recently formed Black Sheep Productions, a UK-based production company, which has numerous movie and television projects underway.

About The Cast

Award-winning actor **David Harbour (Hellboy)** has gained a reputation as one of the most versatile actors around, consistently delivering compelling performances on film, television and stage. For his role as Chief Jim Hopper in Netflix's smash hit "Stranger Things" Harbour has been nominated for an Emmy®, Golden Globe®, SAG Award®, and Critics' Choice Award. He won the 2016 SAG Award® as part of the ensemble and recently won the 2018 Critics' Choice Award for Best Supporting Actor in a Drama Series. Season Three of the highly anticipated show will return on July 4, 2019.

Harbour recently wrapped production on the Netflix action film *Dhaka*, which he will be seen starring opposite Chris Hemsworth. The film is being produced by Joe and Anthony Russo and is the directorial debut of stunt coordinator, Sam Hargrave.

A Tony Award® nominee for the revival of *Who's Afraid of Virginia Woolf?*, Harbour's other theatre credits include *Fifth of July*, *Glengarry Glen Ross*, *The Merchant of Venice*, Tom Stoppard's *The Invention of Love*, and *The Coast of Utopia* at Lincoln Center Theater.

Additional film credits include *Human Affairs*, the action thriller *Sleepless*, and David Ayer's DC blockbuster *Suicide Squad*, with Will Smith, Jared Leto, and Margot Robbie, Scott Cooper's *Black Mass* opposite Johnny Depp, Benedict Cumberbatch, and Joel Edgerton, *The Equalizer*, opposite Denzel Washington, *A Walk Among Tombstones*, co-starring Liam Neeson, *Parkland*, *End of Watch*, *Revolutionary Road*, *Thin Ice*, *Brokeback Mountain*, *The Green Hornet*, *Quantum of Solace*, *W.E.*, and *Between Us*.

On the small screen, Harbour was recently seen in WGN America's 1940's series "Manhattan" as rival scientist Reed Akley. The series was created and written by Sam Shaw ("Masters of Sex") and directed by Emmy® Award-winning director Thomas Schlamme ("The West Wing"). Other TV credits include Aaron Sorkin's "The Newsroom," NBC's "State of Affairs," "Rake," "Pan Am," and voiceover work for HBO's "Animals."

Harbour graduated from Dartmouth College with a double-major in drama and Italian. He currently resides in New York.

Milla Jovovich (Nimue/The Blood Queen) has successfully established herself as a highly regarded, international actress, model and spokesperson. Jovovich, (pronounced "mee-luh" "yo-vo-vitch") has starred in over 40 films.

Star of the *Resident Evil* franchise, she was recently seen in the sixth and final chapter of the franchise. This billion dollar franchise makes Milla the only actress to recreate the same character in this longstanding and much loved series setting box office records around the globe. In 2019 Milla will be seen in *Paradise Hills* for director Alice Waddington. The film premiered at the Sundance Film Festival.

She has also received International acclaim for her breakthrough performance as Lee Loo in Luc Besson's *The Fifth Element* and has over 40 film credits to date including her work in Sir Richard Attenborough's *Chaplin* opposite Robert Downey Jr., Wim Wender's *Million Dollar Hotel* opposite Mel Gibson, *Stone* opposite Robert De Niro and Edward Norton and *Zoolander*, opposite Ben Stiller, Owen Wilson, and Will Ferrell.

Milla Jovovich is perhaps best known in the world of fashion as a muse to legendary photographer Peter Lindberg. Over the years, Milla has starred in world wide advertising campaigns for Chanel, Dior, Versace, Prada, Armani, Calvin Klein, Tiffany & Co., Jimmy Choo, Blue Marine, Hugo Boss, Isabel Marant, Anna Molinari, Alberto Biani, Etro, Marella, Escada, The Gap, Mango, Damiani, El Corte Ingles, ICB, Sisley, H and M and multiple Donna Karan lines, including DKNY. She also served as an ambassador for L'Oreal for seventeen years, one of the longest standing contracts in cosmetic history and has appeared several times in the annual Pirelli calendar, a major coup for any model. Milla also starred in Japanese promotional ads for Honda and Canon IXY Camera.

In addition to an eclectic and impressive array of acting roles, Milla is also an accomplished singer and songwriter. She released her first EP, "The Divine Comedy," in 1994, and debuted her original "Electric Sky" at Life Ball, the AIDS Charity Gala.

Milla was born to a Serbian pediatrician and a renowned Russian actress. Her family moved to the U.S. in 1981 and she began her remarkable career at age nine when she landed the lead role in Disney's *Night Train to Katmandu*. At age eleven, Herb Ritz catapulted the young Milla into the lime light by photographing her for the Cover's of The Face Magazine and Lei Magazine, edited by the current Vogue Italia Editor in Chief, Franca Sozzani. By age twelve, legendary photographer Richard Avedon shot Milla as one of Revlon's "Most Unforgettable Women in the World." Shortly thereafter, she appeared on the cover of Mademoiselle also shot by Avedon making her the youngest model to ever appear on the cover a women's fashion magazine.

In addition to her career as an actress Milla has also worked as a designers being recognized and nominated as best new designer in 2006 for her Jovovich-Hawk label by the esteemed CFDA. Milla is also very active with charity work raising funds and acting as an ambassadress for amfAR as well as the Ovarian Cancer Research fund and Love.Org.

From a lawless, foul-mouthed saloon owner in "Deadwood" to a tough, no-nonsense British gangster in "Sexy Beast," **Ian McShane (Professor Broom)** has virtually cornered the market on playing rogues, villains, and all-around badasses.

A natural at portraying complex anti-heroes and charismatic heavies, the classically trained actor was born in Blackburn, Lancashire, England, to parents Irene (Cowley) and Harry McShane, a soccer player for Manchester United. McShane caught his first break in 1962 when he landed a lead role in "The Wild and the Willing." McShane later revealed that he had ditched class at the Royal Academy of Dramatic Art to audition for the role. Since then, the award-winning actor has gone on to grab the attention of audiences and critics alike with his unforgettable portrayals of scoundrels, kings, killers, and thieves.

McShane will next star opposite David Harbour in "Hellboy," directed by Neil Marshall for Lionsgate and Millennium Films. Recently he reprised his role as club owner/ex-assassin Winston opposite Keanu Reeves in "John Wick: Chapter 2," the film by director Chad Stahelski. He also played Leland, a retired sheriff

with violent tendencies, opposite Patrick Wilson in "The Hollow Point," the gritty drama directed by Gonzalo López-Gallego and appeared alongside Johnny Harris and Ray Winstone in Thomas Napper's blistering boxing drama "Jawbone." Also expect to see McShane in the upcoming films "Bolden!" directed by Dan Pritzker and "Pottersville" opposite Michael Shannon. On television, McShane stars as Mr. Wednesday in Neil Gaiman's "American Gods," the hit series for Starz produced by Michael Green and Bryan Fuller. "Actor. Icon. And now god. It is a goddamn delight to be collaborating with the incomparable Ian McShane," said Michael Green recently. McShane previously starred in the Michael Green series "Kings" for NBC. McShane will also be seen opposite Dr. Dre for Apple TV's first scripted series "Vital Signs," a semi-autobiographical series loosely based on the hip-hop icon's life.

McShane's formidable acting resume is as long as it is varied. McShane starred as the notoriously fearsome pirate Blackbeard opposite Johnny Depp in Disney's worldwide blockbuster hit "Pirates of the Caribbean: On Stranger Tides." He starred as priest/prophet/warrior Amphiaraus opposite Dwayne Johnson in MGM's "Hercules," played lead dwarf Beith in the dark fantasy flick "Snow White and the Huntsman," and portrayed good King Bramwell in Bryan Singer's modern-day fairy tale "Jack the Giant Slayer." McShane also appeared as Joe Strombel in Woody Allen's "Scoop." His universally praised performance as tough guy Teddy Bass in the cult indie hit "Sexy Beast" led one London critic to dub McShane as "The King of Cool." In a change of pace, he portrayed soft-spoken Meredith in the darkly perverse crime drama "44 Inch Chest," a film in which McShane not only starred, but also produced.

McShane has also had a long and diverse career on both British and American television. Earning considerable critical acclaim as the fierce yet charismatic Al Swearngen in the much-loved David Milch HBO series "Deadwood," McShane went on to win the Golden Globe Award for Best Performance by an Actor in a Drama Series. His compelling and gritty portrayal also scored him nominations for both Emmy and SAG Awards. He went on to collect yet another Golden Globe nomination for Best Actor in a Miniseries for his riveting portrayal of the scheming, corrupt Waleran Bigod in Starz' Emmy-nominated "Pillars of the Earth." McShane also won over viewers in FX's "American Horror Story" as the very bad Santa/serial killer Leigh Emerson and as cold-blooded billionaire Andrew Finney opposite Liev Schreiber in Showtime's acclaimed series "Ray Donovan." More recently, he portrayed Sir Roger Scatcherd in the Julian Fellowes' miniseries "Dr. Thorne" for ITV and also made an appearance as peacenik Brother Ray in HBO's juggernaut "Game of Thrones."

Earlier in his television career McShane produced and starred as the irresistible rogue antiques dealer in the acclaimed series "Lovejoy" for the BBC and A&E, even directing several episodes himself. The show was one of the first independent co-productions with the BBC and aired in both the U.S. and U.K. Other notable portrayals on television have included his appearance in the landmark, blockbuster miniseries "Roots" and as Ken Harrison in "Whose Life is it Anyway?" McShane also played Sejanus in the miniseries "A.D.," the eponymous "Disraeli," produced by Masterpiece Theater, and Judas in NBC's "Jesus of Nazareth."

An accomplished, award-winning stage actor, McShane made his West End debut in "The Promise," co-starring Dame Judi Dench and Sir Ian McKellen. The play went on to open on Broadway the following year. McShane also charmed audiences in the West End musical "The Witches of Eastwick," originating the role of the seductive, sex-obsessed Darryl Van Horne on stage in London. At the esteemed L.A. Matrix Theatre, McShane appeared in Harold Pinter's "Betrayal," Larry Atlas' "Yield of the Long Bond," as well as in John Osborne's "Inadmissible Evidence," picking up a couple of Los Angeles Drama Critics' Awards for Lead Performance in the process. In addition, McShane appeared in the 40th Anniversary revival of Harold Pinter's "The Homecoming" on Broadway. With his low, distinctive voice, McShane has also made his mark in film and television as a voiceover artist. He narrated Disney's "The Sorcerer's Apprentice," brought life to the eccentric magician Mr. Bobinsky in "Coraline," and added a sinister edge to Tai Lung in "Kung Fu Panda." McShane has also lent his rich baritone to "The Golden Compass," as well as to "Shrek The Third" as the notorious Captain Hook.

Sasha Lane (Alice Monaghan) will next be seen in Adam Egypt Mortimer's *Daniel Isn't Real*, alongside Patrick Schwarzenegger and Miles Robbins. The film follows troubled college freshman Luke (Robbins) who suffers a violent family trauma and resurrects his childhood imaginary friend Daniel (Schwarzenegger) to help him cope. Charismatic and full of manic energy, Daniel helps Luke achieve his dreams, before pushing him to the very edge of sanity and into a desperate struggle for control of his mind. The film made its debut at South by Southwest Film Festival in 2019. Recently, Lane completed lensing on *Shoplifters of the World Unite*, written and directed by Stephen Kijak. The story chronicles the day when The Smith's lead singer Morrissey announced that the band was officially breaking up. Distraught with the news and filled with sadness, a young boy takes a gun to the KISS 101 radio tower and demands that the DJ (portrayed by Joe Manganiello) play The Smiths for the entire night.

Lane is currently in production on Gillian Flynn's "Utopia," starring as 'Jessica Hyde.' Utopia follows a group of young adults who meet online that are mercilessly hunted by a shadowy deep state organization after they come into possession of a near-mythical cult underground graphic novel. Within the comic's pages, they discover the conspiracy theories that may actually be real and are forced into the dangerous, unique and ironic position of saving the world. Tough and feral after a life on the run from a mysterious and dangerous group, Jessica believes all the answers about her perplexing life story may be hidden in the graphic novel 'Utopia.' Amazon is set to launch the series Fall 2019.

In 2018, Lane was seen in Brett Haley's *Hearts Beat Loud*, opposite Nick Offerman and Kiersey Clemons. The film is set in the hip Brooklyn neighborhood of Red Hook and follows single dad and record store owner Frank, who is preparing to send his hard-working daughter Sam off to college while being forced to close his vintage shop. Hoping to stay connected through their shared musical passions, Frank urges Sam to turn their weekly jam sessions into a father-daughter live act. After their first song becomes an internet breakout, the two embark on a journey of love, growing up and musical discovery. Additionally, Lane previously starred in Desiree Akhavan's coming of age film, *The Miseducation of Cameron Post*, with an ensemble cast featuring Chloë Grace Moretz, John Gallagher Jr. and Forrest Goodluck. The film premiered to critical and audience acclaim at the 2018 Sundance Film Festival, where it won the top U.S. Dramatic Grand Jury Prize. Based on the celebrated novel by Emily M. Danforth, *The Miseducation of Cameron Post* follows the titular character (Moretz) as she is sent to a gay conversion therapy center after getting caught with another girl in the back seat of a car on prom night. Run by the strict and severe Dr. Lydia Marsh (Ehle) and her brother, Reverend Rick (Gallagher Jr.), the center is built upon repenting for same sex attraction. In the face of intolerance and denial, Cameron meets a group of fellow sinners including the amputee stoner Jane (Lane), and her friend, the Lakota Two-Spirit, Adam (Goodluck).

In 2016, Lane was launched from obscurity into the spotlight with her starring role in Academy Award® winner Andrea Arnold's *American Honey*. After being discovered by Arnold on a beach during Spring Break, Lane left college to take on the leading role of 'Tar,' opposite Shia LaBeouf and Riley Keough. *American Honey* garnered international praise and went on to win the Grand Jury Prize at Cannes in 2016. For her portrayal, Lane was honored with the Best Actress Award at the 2016 British Independent Film Awards and garnered a Film Independent Spirit Award nomination as well as a Gotham Awards nomination.

Film credits include Hannah Marks and Joey Powers' *After Everything*, starring Jeremy Allen White and Maika Monroe. The dramatic comedy follows a young couple's relationship that quickly develops when one of them is diagnosed with a life changing illness.

Penelope Mitchell (Ganeida) has worked extensively in both film and television. She most recently wrapped the independent superhero drama *The Hyperions* opposite Cary Elwes and the thriller feature *Becoming* opposite Toby Kebbell and Jason Patric as the female lead. She will also be seen in Nicolas Cage's Supernatural Thriller *Between Worlds* which has had distribution rights recently purchased by Saban Films at Cannes. Penelope will be seen on Millennium's HELLBOY: RISE OF THE BLOOD QUEEN

directed by Neil Marshall (The Decent, Doomsday) playing alongside David Harbour, Ian McShane, Daniel Dae Kim, Milla Jovovich and Sasha Lane. Other upcoming film credits include, Assaf Bernstein's indie feature LOOK AWAY playing opposite Jason Issacs and Mira Sorvino.

In 2015, she appeared in two leading roles - the first for the Sundance-selected film ZIPPER, from producer Darren Aronofsky and Joel Viertel where she stars opposite Richard Dreyfuss, Patrick Wilson and Lena Headey. The second is Chris Fitchett's supernatural thriller, THE FEAR OF DARKNESS, which was produced by Mark Overrett (IRON SKY, AT WORLD'S END) and Pandala Films. Penelope played a supporting role in the Blumhouse feature film CURVE opposite Teddy Sears and Julianne Hough, and starred as the lead of Derick Martini's film THE CURSE OF DOWNERS GROVE opposite Lucas Till.

Daniel Dae Kim (Major Ben Daimio) has made a career of creating multifaceted and stereotype-breaking roles as an actor, director and now, producer. Prior to his seven-season portrayal of Chin Ho Kelly on "Hawaii Five-0," Kim was best known for his role as Jin Soo Kwon on the hit TV series "Lost," for which he shared a 2006 Screen Actors Guild Award® for Best Ensemble, and was individually honored with an AZN Asian Excellence Award, a Multicultural Prism Award and a Vanguard Award from the Korean American Coalition, all for Outstanding Performance by an Actor. In 2009, he was recognized with the prestigious KoreAm Achievement Award in the field of Arts and Entertainment, and has twice been named one of "People" Magazine's "Sexiest Men Alive."

Most recently, he received a Broadway Beacon Award for his role as the King of Siam in Lincoln Center's Tony Award®-winning production of "The King and I," as well as the Theater Legacy Award from New York's Pan Asian Repertory Theater. Outside of his artistic endeavors, he actively pursues interests in the community at large, having most recently served as Cultural Envoy and Member of the U.S. Presidential Delegation for the United States at the World Expo in Korea.

Born in Busan, South Korea, and raised in New York and Pennsylvania, Kim discovered acting while a student at Haverford College. After graduation, he moved to New York City, where he began his career on stage, performing in classics such as "Romeo and Juliet," "Ivanov," and "A Doll's House." Despite early success, he deepened his knowledge of the craft by enrolling at New York University's Graduate Acting Program, where he earned his Master's Degree.

After receiving his MFA, Kim's film career began in earnest with roles in "The Jackal," "For Love of the Game," "The Hulk," "Spider-Man 2" and "The Cave," as well as the Academy Award®-winning "Crash." Most recently, he created the role of Jack Kang in "The Divergent Series films, "Insurgent" and "Allegiant." Kim is set to star as Ben Daimio in the highly anticipated feature: "Hellboy: Rise of the Blood Queen".

Kim has also lent his voice talents to animated series and films, such as the award-winning Studio Ghibli film, "The Tale of Princess Kaguya," as well as the PBS nature documentary series, "Big Pacific". He's also voiced characters for several video games, including Johnny Gat in the bestselling series, "Saints Row." On camera, he has guest-starred on numerous TV shows, including "CSI," on the network, "ER" and two seasons on "24" as CTU Agent Tom Baker. In 2008, he starred in the Emmy® Award-nominated miniseries "The Andromeda Strain."

In addition to his onscreen career, Kim spearheads his production company 3AD, established in 2014 by Daniel Dae Kim to produce premier content for TV, film and digital media - in development partnership with ITV Studios America. Committed to storytelling that features characters and cultures traditionally underrepresented in today's media, 3AD produced projects include this season's acclaimed new series The Good Doctor (ABC), where he serves as Executive Producer. Daniel Dae Kim can be found on Twitter/Instagram/Facebook @danieldaekim and is repped by UTA and KlevanLongarzo LLP and EPR. 3ADmedia.

CREDITS

Directed by
Neil Marshall

Screenplay by
Andrew Crosby

Based on the Dark Horse Comic Book 'Hellboy' Created by
Mike Mignola

Produced by
Lawrence Gordon
Lloyd Levin
Mike Richardson

Produced by
Philip Westgren
Carl Hampe

Produced by
Matt O'Toole
Les Weldon
Yariv Lerner

Executive Producers
Mike Mignola
Marc Helwig

Executive Producers
Avi Lerner
Trevor Short
John Thompson

Executive Producers
Lati Grobman
Christa Campbell
Jeffrey Greenstein

Director of Photography
Lorenzo Senatore, A.I.C.

Editor
Martin Bernfeld

Production Designer
Paul Kirby

Costume Designer
Stephanie Collie

Music by
Benjamin Wallfisch

Visual Effects Supervisor
Steve Begg

Creature Design and Special Makeup by
Joel Harlow

Casting by
Dan Hubbard, CSA

David Harbour
Milla Jovovich
and Ian McShane
Sasha Lane
Stephen Graham
with Daniel Dae Kim
Sophie Okonedo

Alistair Petrie Brian Gleeson
Penelope Mitchell Mark Stanley
and Thomas Haden Church

A Film by
Neil Marshall

A
Lawrence Gordon / Lloyd Levin
Production

In Association with
Dark Horse Entertainment

A
Nu Boyana
Production

In Association with
Campbell Grobman Films

Lionsgate
and
Millennium Media
Present

HELLBOY

LINE PRODUCER / UPM
ELENA MELAMED

FIRST ASSISTANT DIRECTOR
NEIL WALLACE

SECOND ASSISTANT DIRECTOR
HELEN FRASER

CAST
IN ORDER OF APPEARANCE

ARTHUR	MARK STANLEY
MERLIN	BRIAN GLEESON
SISTERS	NADYA KERANOVA
	MARIYA TEPAVICHAROVA
	ANA TABAKOVA
NIMUE/THE BLOOD QUEEN	MILLA JOVOVICH
GANEIDA	PENELOPE MITCHELL
PRIEST	TERRY RANDAL
PROFESSOR BROOM	IAN McSHANE
HELLBOY	DAVID HARBOUR
ESTEBAN RUIZ/CAMAZOTZ	MARIO DE LA ROSA
REFEREE	CHRISTOPHER MATA
AGENT MADISON	ATANAS SREBREV
AGENT STRODE	DAWN SHERRER
BUTLER	MICHAEL HEATH
LORD ADAM GLAREN	ALISTAIR PETRIE
DR. EDWIN CARP	RICK WARDEN
AUGUST SWAIN	NITIN GANATRA
LADY HATTON	SOPHIE OKONEDO
GRIGORI RASPUTIN	MARKOS ROUNTHWAITE
PROFESSOR DOCTOR KARL RUPRECT KROENEN	ILKO ILIEV
VON KRUP	JOEL HARLOW
LEOPOLD KURTZ	DIMITER BANEKIN
ILSA HEPSTEIN	VANESSA EICHHOLZ
LENI RAFENSTAHL	KRISTINA KLEBE
LOBSTER JOHNSON	THOMAS HADEN CHURCH
SGT. WHITMAN	CHARLES SHANNON
SIR MALCOM FROST	CARL HAMPE
ABBOT	TONY VAN SILVA
NOVICE	JOSH FINAN
GRUAGACH	STEPHEN GRAHAM
HUNTSMAN	JONATHAN STEELE
ALICE MONAGHAN	SASHA LANE
MAJOR BEN DAIMIO	DANIEL DAE KIM
M-11 OPERATIVE	SIMON FEEK
ALICE'S MOTHER	AVA BRENNAN
ALICE'S FATHER	ANTHONY DELANEY
BABY ALICE	JASMINE AUDOUX-PREVOT
LEPROUS HAGS	MEGLENA KARALAMBOVA
	ANNA BANKINA
	RUTH RAFAILOVA
MRS. HARKER	LAILA MORSE
GUNSMITH	PETER OXLEY
MONK	NIKOLAY STANOEV

BABA YAGA TROY JAMES
EMMA TATE
MOTHER MANAL EL-FEITURY
CHILDREN IN PARKING LOT ELIZABETH MEHARI KAHSAI
SAID BARRY ABDULAI
SARAH BETHANY HUGHES KATYA PENEVA
ANCHORWOMAN NATASHA KAPLINSKY
MAN 1 VALENTIN STOYANOV
MAN 2 VIKTOR RANGELOV
MAN 3 VASIL TSVETKOV
MAN 4 JOSHUA SAMUEL HECTOR

STUNT COORDINATOR MARKOS ROUNTHWAITE

STUNT COORDINATOR BULGARIA GEORGI DIMITROV-BOMBA
ASSISTANT STUNT COORDINATOR STEVE McQUILLAN
FIGHT CHOREOGRAPHER GEORGI MANCHEV
HELLBOY STUNT DOUBLES IVAILO DIMITROV-KURI • GENKO IVANOV
BLOOD QUEEN STUNT DOUBLE RADKA PETKOVA • DESSY SLAVOVA
PROFESSOR BROOM STUNT DOUBLE STILYAN MAVROV
GRUAGACH STUNT DOUBLE IVAN ILIEV
MERLIN STUNT DOUBLE SVETOSLAV TSANKOV
LORD ADAM GLAREN STUNT DOUBLE GEORGI GEORGIEV
GANEIDA STUNT DOUBLE RAYNA SIRMINA-YORDANOVA
ARTHUR STUNT DOUBLE RADOSLAV IGNATOV
PRIEST STUNT DOUBLE VALENTIN STOYANOV
COMAZOTZ DOUBLE DIMITAR DOYCHINOV
KEY STUNT RIGGER FRANCOIS COETZER
STUNT RIGGERS GEORGE SCHOONRAAD • STEFAN SHOPOV
VENTSISLAV STOYANOV • VOYTEK MODREZEWSKI
HORSE MASTER KRASIMIR SIMEONOV

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ALEXANDER HRISTOV • ANDREY ASENOV • ANDRIAN TODOROV • ANGEL ANGELOV • ANGEL LUKANOV
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ELITSA RAZHEVA • EMIL PETKOV • GANCHO DOYKOV • GENADY GANCHEV • GEORGI DIMITROV DIMITROV
GEORGI KARADJOV • HRISTO NAYDENOV • ILIYAN DIMITROV • ILIYAN EMANUILOV • ILKO ILIEV
IVAILO IVANOV • IVAN DIMITROV • IVAN JELYAZKOV • IVAN KAYKOV • IVAN PETROV
IVAN VODENICHAROV • IVO KEHAYOV • IVO VUCHKOV • JACOB ROUNTHWAITE • KIRIL IVANOV
KIRIL TODOROV • KRUM RANGELOV • KRUM YAPULOV • LYUBOMIR GROZDANOV • MILEN KALEYCHEV
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SNEJINA VASILEVA • TIHOMIR VINCHEV • TODOR TODOROV • TSVETOLYUB ILIEV • VALENTIN DZHEVELKOV
VASIL SIMEONOV • VASIL TERZIEV • VASIL YORDANOV • VELIZAR PEEV • VENELIN MISHEV
VIKTOR HRISTOV • VIKTOR RANGELOV • YANISLAV GERCHEV • YANKO NIKOLOV • YANKO POPSTOILOV
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 KEY GRIP BULGARIA **GEORGI PETKOV**
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PETAR STOYANOV • STOYAN GEORGIEV
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 KEY RIGGING GRIP BULGARIA **ATANAS STOYANOV**
 RIGGING GRIPS **DIMITAR PETROV • VAYLO SPASOV**
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SET DRESSING DRIVER	IVAYLO GEORGIEV
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PROPS VAN DRIVER	MARIAN KOSTOV
PROPS MANUFACTURING VAN DRIVER	SASHO PANTELEEV
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COORDINATOR / FABRICATOR

DAN REBERT

FABRICATION

VANESSA M K LEE • BETH HATHAWAY

FABRICATOR

DEBORAH GALVEZ

GRUAGACH'S EYE AND TEETH

MIKE PACK

GRUAGACH TECHNICAL ASSISTANT

JULIA BABUNSKA

FOAM RUNNER

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EYEWORKS FOR FILM

CONTACT LENS TECHNICIAN

STEPHANIE DOHERTY

ADDITIONAL CONTACT LENS TECHNICIAN

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MAKE UP AND CREATURE FX COORDINATOR

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CASTING ASSISTANT

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CASTING BULGARIA

MARIANA STANISHEVA

CASTING ASSISTANTS BULGARIA

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APOCS

BEBA YORDANOVA • GALINA STAMENKOVA

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IVANA NIKOLICH

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KRASIMIR PETROV • KRASIMIR RULEV • LACHEZAR PAVLOV • LYUBOMIR LYUBOMIROV • MIROSLAV TZANEV
NIKOLAY IVANOV • PAVLIN PAVLOV • PETAR PIONOV • PETAR KRUMOV • PETAR KIMOV • PETER LOZANOV
RUSLAN KONDEV • SIMEON ZHIVKOV • SIMEON BOEV • STEFAN STOYKOV • STEFAN TASEV • STEFAN HRISTOV
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VLADO POPOV

LEAD PAINTERS

GERGANA HRISTOVA • IRENA NIKOLICH

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KRASIMIR MATEIN • MARIA SHEGUNOVA • MIHAELA STOYANOVA • NIKOLAY YAKIMOV • PETAR PETROV
POLYA PENCHEVA • RALICA MISHEVA • SILVIYA TSVETKOVA • STOYAN DOYCHEV
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GEORGI TULEV

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SCULPTORS

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IVAYLO GENOV

LOCATION ASSISTANT

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IVAYLO GEORGIEV

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DRIVER OF MR. MARSHALL

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DRIVER OF MR. HARBOUR

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DIT DRIVER VELIN VELINOV
ELECTRIC TRUCK DRIVER STOYKO LAZAROV
GRIP TRUCK DRIVERS STEFAN BOYCHINOV • VETSISLAV IGNATOV • IVAN DIMITROV
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GENERATOR OPERATORS VALENTIN DANAILOV • VASIL YONCHEV • KRASTIYO CHEKOV
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MAKE UP TOW TRUCK DRIVER NIKOLAY KOLEV
MAKE UP TRUCK DRIVERS SIMEON ICHKOV • STOYAN ILIEV
PA TRUCK DRIVERS BOYCHO IVANOV • LYUBOMIR IVANOV
SFX TRUCK DRIVER HRISTO GEORGIEV
SET DRESSING TRUCK DRIVER ALEXANDER BOZHICH
PROPS TOW TRUCK DRIVER LOZAN POPOV
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MICHAEL MILLER • BILL HIGLEY**

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ASSISTANT FOLEY MIXER JEMMA RILEY-TOLCH
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RE-RECORDING MIX TECH IVAN NIKOLOV**

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MAIN & END TITLES DESIGN MATT CURTIS

**SUPERVISING COLOURIST ADAM GLASMAN
COLOURIST MARIA CHAMBERLAIN**

DIGITAL INTERMEDIATE PROVIDED BY NU BOYANA FILM STUDIOS

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DI ONLINE EDITOR DELYAN KALOYANOV
DI ASSISTANT ONLINE EDITOR NIKOLA ANGELOV
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CASHIER NICK CHAFFEY
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STANDBY ART DIRECTOR	PHIL NOALL
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CONSTRUCTION MANAGER	DON SMITH
CARPENTER	GARY WARD
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SFX TECHNICIANS	STEVE CAWOOD • PETER 'FUDGE' WEIR • JAKE TROW
	OLLIE DARWIN • KURT HONEY
"A" CAMERA FOCUS PULLER	JON GARWES
"B" CAMERA FOCUS PULLER	JOHN DAVIS
"A" CAMERA CLAPPER LOADER	KATY KARDASZ
"B" CAMERA CLAPPER LOADER	JAMES BROWN
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DIGITAL IMAGE TECHNICIAN	PHIL HUMPHRIES
PLAYBACK OPERATOR	MARTIN WARD
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"B" CAMERA GRIP	JAMES POWELL
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HEAD CRANE TECH	CHRISTIAN MAGUIRE
CRANE TECHS	PAUL KOLTHAMMER • ALEX THOMPSON
GAFFER	PETER CHESTER
BEST BOY	JOHN TRUCKLE
DESK OPERATOR	ALAN TIPPETTS
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	ANDY WILLIAMS • GARETH SHELDON
RIGGING GAFFER	SIMON TANNER
LIGHTING RIGGERS	PAUL DAVIES • KARL PALMER
RIGGING ELECTRICIANS	CHRIS BARROW • BOB MILTON • JON DOWN • STUART GALE
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STANDBY CARPENTER	MARK GOODHALL
STANDBY PAINTER	NEEN WILDER
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2ND ASSISTANT SOUND	MICHAEL SINDEN
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FIELD OPERATIONS MANAGER	JASON BIRD
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BASEMEN	THOMAS BALL JUNIOR • GARY HAYES
	ARJUN GURANG • DOREL MIHAITA
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PROP TRUCK DRIVER	BILL REID

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COSTUME SUPERVISOR **AMY CLARKE**
COSTUME BUYER **LORRAINE SIBANDA**
COSTUME TRAINEE **LUCIA STRINATI**
COSTUME STANDBYS **NICOLA CLAY • JENNIFER JOHN • JORDAN BENTLEY**

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DRESSING PROPS **NIGEL SALTER • RICHARD KELLOWAY • BOB POWER**

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RIGGING MEDICS **KYLE NORMAN • JAMES BAGGOT • SAM THOMAS**
HEALTH & SAFETY OFFICER **DAVID DEVINE**

UK SPLINTER UNIT

DOP / CAMERA OPERATOR **SI BELL**
FOCUS PULLER **CHRIS WILLIAMS**
CLAPPER LOADER **TOM MEADOWS**
SOUND MIXER **ROBERT SHARMAN**
SCRIPT SUPERVISOR **CHIARA CARBONARA**
GRIP **JUAN BUENO**
FLOOR RUNNER **EMILY CEURVORST**

BRISTOL FILM OFFICE **THE BOTTLE YARD STUDIOS**
CAMERA EQUIPMENT **TAKE 2 FILMS**
LIGHTING EQUIPMENT **PANALUX**

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UNIT PRODUCTION MANAGER
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FIRST ASSISTANT DIRECTOR
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"A" CAMERA FIRST ASSISTANT **PAULA NENOVA**
"A" CAMERA SECOND ASSISTANT **MAKSIM PENEV**
"B" CAMERA OPERATOR **ALEXANDAR KRUMOV**
"B" CAMERA FIRST ASSISTANT **IVAYLO TSVETKOV**
"B" CAMERA SECOND ASSISTANT **VASIL PAUNOV**
"C" CAMERA OPERATOR **GEO IVANOV**
"C" CAMERA FIRST ASSISTANT **LYUBOMIR SOMOV**
"C" CAMERA SECOND ASSISTANT **VLDAISLAV POPOV**
STEADICAM OPERATOR **KIRIL VALCHANOV**
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ADDITIONAL 2ND ASSISTANTS CAMERA **BORIS MITREV • IVELIN METODIEV • VESELIN HRISTOV**
VIDEO CONTROL **GEORGI YANKOV**
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CAMERA TRAINEE **LUCHANO IVANOV**

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THIRD ASSISTANT DIRECTOR **PETAR PETROV**
ASSISTANT DIRECTOR TRAINEE **MARTIN PANTEV**
ADDITIONAL THIRD ASSISTANT DIRECTOR **PRESLAVA HRISTOVA**

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GAFFER **STANISLAV DIMITROV**
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NIKOLAY MARKOV • PAVEL MAZGANOV • IVAN PAVLOV
PENKO IVANOV
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 BEST BOY **FILIP FILIPOV**
 GRIPS **IVAYLO KIRILOV • ILIYA YONEV • MANOL IVANOV**
DIMITAR DIMITROV • TSVETAN KOSTOV
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 BOOM OPERATORS **VELIZAR BAGAROV • PETAR KADIYSKI**
 SCRIPT SUPERVISOR **MARIANA POPOVA**
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 STANDBY PROPS **BORISLAV PEKIN**
 WARDROBE SUPERVISOR **ANNA FILIPOVA**
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 KEY MAKE UP ARTIST **DANIELA AVRAMOVA**
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 SET COORDINATOR **YANKO TAKIEV**
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 TRANSPORTATION COORDINATOR **KALIN NIKOLOV**
 CREW DRIVER **NIKOLAY MILEV**
 MAKE UP & HAIR CREW DRIVER **BOYAN BOZHINOV**
 COSTUMES CREW DRIVERS **SPAS TEMELKOV • STANISLAV PETROV • YAVOR MANTARKOV**
 ADDITIONAL CREW DRIVER **ROSEN TOPALOV**
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 ELECTRIC TRUCK DRIVER **ANTONIO GEORGIEV**
 GRIP TRUCK DRIVER **VALERI SIMOV**
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 FIRST CAMERA ASSISTANT **YORDAN BORISOV**
 SECOND CAMERA ASSISTANT **RADOSLAV NIKOLOV**
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 BUYER **IVAN PETKOV**
 SET DRESSING BUYER **DINA KABADIEVA**
 ARMOURER **STEFAN RAZLOJKI**
 HAIR STYLIST **DIMITRINA STOYANOVA-DIDI**
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 CRAFT AND CATERING **RED CORAL**

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VFX ASSOCIATE PRODUCER **MOMCHIL DONKOV**
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PHOTOGRAMMETRY ARTIST **MILENA RADEVA**

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VASIL NANCHEV • LYUBOMIR OVCHAROV • HRISTO PAVLOV • PAVLINA PETROVA • DEYAN PETROV • IVAN ROUJEV • ALEXANDER STOJANOV

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HR DANIELA YAVASHEVA

MARKETING NELLY KALCHEVA

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VISUAL EFFECTS ON-SET SUPERVISOR CHRIS RITVO

VISUAL EFFECTS PRODUCERS LUKE GROVES • SARAH McMURDO

VFX PRODUCTION MANAGER NICK COLANGELO

ANIMATION SUPERVISOR KEVIN SCOTT

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CG SUPERVISOR CRISTIAN CAMAROSCHI

CREATURE CG SUPERVISOR FABIO BONVICINI

LIGHTING SUPERVISOR BEN KING

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LIGHTING LEAD ALEXANDRE SCOTT

FX ANIMATION LEAD WARREN LAWTEY

ASSET LEAD DAVID ROBY

TRACKING / LAYOUT LEAD FADI SARA

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SENIOR PIPELINE TD JIM PRICE

SENIOR LIGHTING TD MARIO MARENGO

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VFX SUPERVISOR

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ANIMATION SUPERVISOR

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ANDERS ERICSON

FX TDS

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JAYRAJ KHARVADI

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AAKASH DESAI • SHIVAJI GUNABATTULA • CHETAN RATHOD • PRAVEENA PINNOJU • PRANADH KUMAR S • NAMIT KANOJIA

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SANTOSH POKAR

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 FX SUPERVISOR ANDREAS GIESEN
 CG SUPERVISOR MATTHIAS WINKLER
 COMPOSITING SUPERVISOR ERIK SCHNEIDER
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TECHNICAL LEAD ABRAHAM SCHNEIDER

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 CG SUPERVISOR HANNES DROSSEL
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VFX COORDINATORS ALEXANDER DARRELL • MICHELLE LINDGREN
 MODELING LEAD SANDRA ISAKSSON
 LOOK DEVELOPMENT LEAD ANDREAS LEIJON
 LIGHTING LEAD KRISTIAN ZARINS
 RIGGING LEAD PETER JEMSTEDT
 FX LEAD MAX ÖBERG
 CHARACTER FX LEAD LUDVIG ELIASSON
 COMPOSITING LEAD FREDRIK HÖGLIN
 ANIMATION LEAD STAFFAN LINDER
 HEAD OF PIPELINE ERIK JOHANSSON
 HEAD OF ART DEPARTMENT CHRISTOPHER BRÄNDSTRÖM

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LOOK DEVELOPMENT ARTISTS JESPER BARDHAMRE • AXEL FLOVIN • LUKAS McBRIDE
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CONCEPT ARTISTS MIKAEL ERIKSSON • MIKAEL WIDEGREN
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LIGHTING ARTISTS ERIKA JOHANSSON • ANNA HILDING

EDITORIAL HENRIK KLEIN

PIPELINE TD DANE BETTIS

LAYOUT ARTIST JACOB MOILANEN

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 PRODUCER ANDREA WÄSTLUND

HEAD OF BODY ANIMATION JOHAN FRÖJD
 HEAD OF MOTION CAPTURE SIGTOR KILDAL

MOTION CAPTURE SUPERVISOR SAMUEL TYSKLING
 MOTION CAPTURE LEAD DAVID GRICE
 MOTION CAPTURE TECHNICIAN MARKO MARINKOVIC

JUNIOR MOTION CAPTURE TECHNICIAN OSKAR OLSSON
 SENIOR TRACKER NILS AULIN

BODY & FACE ANIMATION DEP. COORDINATOR MITRA ASHKAN FAR
 MOTION CAPTURE DEP. COORDINATOR ISA OLAI

PRODUCTION ASSISTANT CAROLINE ALMQVIST
 MAKE-UP ARTIST SANNA JOHANNESSEN

BODY ANIMATORS FRIDA SAFAR • MARCO SJÖBERG • DUSAN VLATKOVIC
 ANDREW HUTCHINGSON • JAN GERMALA • VIKTOR KOSTIK
 LJILJANA ANTONOVIC • RINI SUGIANTO

JUNIOR FACE ANIMATOR ANTONIJA MILIC

ANIMATION AND FACIAL PIPELINE DEVELOPER NILS LERIN

TECHNICAL ARTIST JOHN AUGUSTSSON

JUNIOR TECHNICAL ARTIST FANNY GUSTAFSSON

VISUAL EFFECTS BY GOODBYE KANSAS STUDIOS (LONDON)

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 VFX PRODUCER RYAN DELANEY
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3D GENERALISTS DAVIDE BIGOTTO • LYDIA KENTON
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VFX PRODUCER VIKKI CHAPMAN
VFX EDITOR TOM BALOGH
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MATCHMOVE REBECCA HOLDSTOCK
CREATURE TD ZACH DU TOIT
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LEAD COMPOSITOR AGUEDA DEL CASTILLO
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VFX ANIMATORS FERRAN CASAS • JORDI GIRONES • HYUNJU CHO
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VFX TEXTURE ARTIST MICHAEL PETER
VFX LEAD MODELLER DOROTHY BALLARINI
VFX MODELLERS LEANDRO BENINGO • BRUNO CAMARA • JOSÉ PERICLES
FELIPE BASSI • TIHOMIR MANOLOV
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PIPELINE TD JOSEPH YU
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PRODUCTION COORDINATOR FIONA STUART-CLARK

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VFX SUPERVISOR LUIS TINOCO
VFX FX TDS JAUME CAMPOS • JORDI TORCAL • ORDI CABEZA

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VFX MODELLING SUPERVISOR ANTONE MAGDY
VFX RIGGING TD SUPERVISOR HAZEM HAMAD
VFX MODELLERS AHMED SALIM • ABDELRAHMAN SHEBL • MOHAMED ALAA

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STUDIO MANAGER PETER DIMITROV
VFX PRODUCER YARIV LERNER
VFX EXECUTIVE PRODUCER ELENA RAPONDZHEVA
CG SUPERVISOR LAZARIN KOUCHEV
MATCHMOVE ARTIST DILYANA BUROVA
MODELING & TEXTURING LEAD VITALI IVANOV
MODELING & TEXTURING NESTOR LICHEV
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TECH TEAM SUPERVISOR
TECHNICAL SUPPORT

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3D GENERALIST **DIEGO GORTAZAR**
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CFX ARTISTS **ADOLFO DALDA • ADRIAN CUELLA • ROCÍO PELARDA**
MODELING ARTIST **JULIO FERNANDEZ**
ANIMATORS **MAX PUENTES • DAVID ANDREU**
LIGHTING ARTIST **DANIEL ARENAS**
COMPOSITOR **RICARDO FERREIRA**
MANAGING LEAD **PEDRO DOMINGO**
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CG SUPERVISOR **SERGEY KONONENKO**
COO **CARLA MARQUES**

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TEXTURE ARTIST **MAXIME VYSNIAUSKAS**
RIGGING ARTIST / ANIMATOR **JULIEN SEGRETO**
ANIMATOR **ALEX BERTHELOT**
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LEAD LIGHTING ARTIST **ROBIN KUYPER**
LIGHTING ARTIST **MAURICIO RICALDI**
LEAD DIGITAL MATTE PAINTER **NICOLAS FIDALA**
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PIPELINE TECHNICIAN LEADS **JONATHAN BOUCHARD • JONATHAN GAGNON**
SYSTEMS ENGINEER **JOSÉ BERGANZA**
DATA WRANGLING **MARWAN EL-GHAZAL**
LEAD I/O - VFX EDITOR **ALEX BRUECKNER**
I/O - VFX EDITORS **JONATHAN PERTH • GUILLAUME CHIAVASSA**
TPO VFX SUPERVISOR **JACK HUGHES**
PLATE CAMERAMAN **ALAN WRIGHT**
VFX STILLS **KENNY IP**

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ORCHESTRATION **DAVID KRYSTAL**
ADDITIONAL ORCHESTRATION **CHRIS RYAN • SEBASTIAN WINTER**
ADDITIONAL MUSIC & ORCHESTRATION **ANTONIO ANDRADE • JARED FRY • ALEX LU**
SCORE TECHNICAL ASSISTANT **MICHAEL DEAN-PARSONS**
ORCHESTRA **THE CHAMBER ORCHESTRA OF LONDON**
ORCHESTRA LEADER **JANICE GRAHAM**
ORCHESTRA CONTRACTOR **GARETH GRIFFITHS**
SCORE CO-PRODUCER **DARRELL ALEXANDER**
ORCHESTRA CONDUCTOR **CHRIS EGAN**
SOLO VOCALS **FAITH HARO**
MUSIC PREPARATION **JILL STREATER**
MUSIC RECORDED BY **JAKE JACKSON**
PROTOOLS RECORDIST **CHRIS BARRETT**
ASSISTANT ENGINEERS **ALEX FERGUSON**
MUSIC RECORDED AT **AIR LYNDHURST STUDIOS**

ADDITIONAL STRING RECORDINGS
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FAMES CONDUCTOR
FAMES RECORDING ENGINEER
FAMES PROTOOLS RECORDIST

FAMES MACEDONIAN SYMPHONIC
VLADIMIR KOSTOV
OLEG KONDRATENKO
GIORGI HRISTOVSKI
ATANAS BABALESKI

MUSIC CONSULTANT

CRAIGIE DODDS

MUSIC MIXED AT

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"CUMBIA RAZA"
PERFORMED BY LOS LOBOS
COURTESY OF HOLLYWOOD RECORDS
WRITTEN BY CESAR ROSAS
PUBLISHED BY CEROS MUSIC (BMI)

"ROCK YOU LIKE A HURRICANE"
WRITTEN BY RUDOLF SCHENKER, HERMAN RAREBELL, KLAUS MEINE
PUBLISHED BY UNIVERSAL MUSIC - MGB SONGS
ON BEHALF OF ARABELLA MUSIKVERLAG GMBH
SPANISH LYRICS TRANSLATOR RON PASCUAL
PERFORMED BY UNPROTECTED INNOCENCE

"MALAMENTE"
PERFORMED BY ROSALÍA

"BEAT THE DEVIL'S TATTOO"

WRITTEN BY ROSALIA VILA, PABLO DIAZ REIXA, ANTON ALVAREZ ALFARO
PUBLISHED BY WB MUSIC CORP. O/B/O WARNER CHAPPELL MUSIC SPAIN SA
COURTESY OF SONY MUSIC ENTERTAINMENT

"ANDANTE FROM PIANO CONCERTO 21 "ELVIRA MADIGAN""
PUBLISHED BY SONOTON MUSIC GMBH CO KG (GEMA), SONOTON APM (ASCAP)
COURTESY OF APM MUSIC

"THE DEVIL YOU KNOW"
PERFORMED BY X AMBASSADORS
WRITTEN BY SAM HARRIS, CASEY HARRIS & ADAM LEVIN
PUBLISHED BY KOBALT
COURTESY OF UNIVERSAL MUSIC GROUP

"PSYCHO"
PERFORMED BY MUSE
WRITTEN BY MATHEW BELAMY
PUBLISHED BY WARNER CHAPPELL
COURTESY OF WARNER MUSIC U.K. LTD.
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"FIGURE IT OUT"
PERFORMED BY ROYAL BLOOD
WRITTEN BY MICHAEL JAMES KERR, BENJAMIN PETER THATCHER
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"SUFFOCATION BLUES"
PERFORMED BY BLACK PISTOL FIRE
WRITTEN BY KEVIN MCKEOWN
BY ARRANGEMENT WITH ZYNC MUSIC GROUP LLC AND SHOOT THE NOISE

"ANYONE WHO HAD A HEART"
PERFORMED BY CILLA BLACK
WRITTEN BY BURT BACHARACH, DAVID HAL
PUBLISHED BY NEW HIDDEN VALLEY MUSIC, BMG GOLD SONGS
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PUBLISHED BY BMG RIGHTS MANAGEMENT (US) LLC
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"KNIFING"
WRITTEN AND PERFORMED BY TONY LEWIS

"L.V. BEETHOVEN: SYMPHONY NO. 5"
ARRANGED AND PERFORMED BY TONY LEWIS AND MIKE REED

"16 SHOTS"
PERFORMED BY STEFLON DON
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THE CHARACTER OF DAIMIO WAS CO-CREATED BY **MIKE MIGNOLA, JOHN ARCUDI & GUY DAVIS**

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