

## BLADE: TRINITY

Wesley Snipes returns as the iconic vampire hunter Blade in *Blade: Trinity*, the explosive third installment in the hit feature film series.

Deep in a remote desert, vampire leaders are resurrecting Dracula, the horrific creature who spawned their race. Now known as Drake (Dominic Purcell), this awesome vampire has unique powers that allow him to exist in daylight.

To make things even more difficult for Blade, the vampiric leadership launches a smear campaign against him, targeting him as a murderous monster and sending the FBI after him. After Blade and his mentor, Whistler (Kris Kristofferson), have an explosive showdown with FBI agent Cumberland (James Remar) and his men, it's evident that the Daywalker will need some assistance. Blade reluctantly teams up with the Nightstalkers, a group of human vampire hunters led by Whistler's beautiful daughter, Abigail (Jessica Biel), and the wisecracking Hannibal King (Ryan Reynolds).

While their blind scientist Sommerfield (Natasha Lyonne) works on creating a final solution for the vampire problem, the Nightstalkers launch a relentless series of battles against Dracula's gang of the undead, led by the powerful vampire Danica Talos (Parker Posey) and her fanged acolytes Asher (Callum Keith Rennie) and Grimwood (professional WWE wrestler Triple H). Ultimately, Blade finds himself taking on the greatest vampire of all time, as his own fate and that of humanity hang in the balance.

David S. Goyer, the screenwriter for all three films in the *Blade* franchise, which is based on the popular Marvel Comics character, also directs *Blade: Trinity*. The film reunites Goyer with producers Peter Frankfurt and Lynn Harris, as well as *Blade 2* director of photography Gabriel Beristain, ASC/BSC (*S.W.A.T.*).

The behind-the-scenes team also includes production designer Chris Gorak (Sci-Fi Channel's "Taken;" supervising art director on *Fight Club* and *Minority Report*), editors Howard E. Smith, ACE (*The Abyss*, *Near Dark*) and Conrad Smart (*ZigZag*) as well as costume designer Laura Jean Shannon (*Requiem For A Dream*).

New Line Cinema will release *Blade: Trinity* (rated R by the M.P.A.A. for "strong pervasive violence and language, and some sexual content") nationwide on Wednesday, December 8<sup>th</sup>, 2004.

## ABOUT THE PRODUCTION

Following the initial 1998 hit *Blade*, the 2002 sequel *Blade 2* went on to achieve even greater box office success. *Blade: Trinity* brings back the Daywalker Blade to face the greatest challenge of his vampire-fighting career.

David S. Goyer, who has written the screenplays for all three films in the *Blade* franchise and also takes on the role of director for *Blade: Trinity*, offers his take on the continuing success of the series and why audiences so enthusiastically keep coming back for more.

“The *Blade* films have always had a certain kind of artistic integrity. They're true to themselves. They're dark and often unremitting. The first movie came at a time when people were used to seeing more polished superhero films, more polished films in general. People were ready to see something that was a little grittier, a little more in your face. The *Blade* films are also very stylish in their own way. They've been very influential with regards to other films and certainly plenty of television shows.”

As for Goyer's own fascination in continuing to write about the Blade character, he confides that he is entranced by characters that are more or less at war with themselves. “I'm always drawn to antiheroes. And within the realm of the Marvel Comics-based films and comic book movies in general, Blade is about as dark a character as they get. He is a hero in spite of himself, but he's a conflicted hero and not even a particularly nice guy.”

“In the same way that Clint Eastwood's character in *Unforgiven* is a very conflicted character,” Goyer continues, “Blade is also forced into a position where he ends up doing something for the benefit of humanity, but humanity doesn't really care about the fact that he helped them out. I always find those kind of characters interesting.”

For the latest chapter, Goyer has created two interweaving story lines, both of them presenting serious obstacles for Blade to overcome.

“The first is that the vampires have decided to out Blade and they've effectively framed him so that the FBI and the local police are also hunting him, actually doing the vampires' work for them,” says Goyer. “When the FBI eventually capture Blade, he's forced to accept the help of Hannibal King and Abigail Whistler, who are members of another vampire hunting organization called the Nightstalkers. And they become Blade's new allies for the third film.”

“At the same time,” continues Goyer, “what the vampires are trying to do is resurrect the king of the vampires, the progenitor of the vampire race, a character called Drake, who has been around for about seven thousand years. He's the character who has spawned the Dracula myths. But he's a much older character than that, and he is able to exist in daylight, like Blade. The vampires are bringing him back because they hope that through his genetic imprint, they can make themselves immune to sunlight. The notion is that over the last seven thousand years, the vampire bloodline is not as pure as they believe it to be. The reason they've lost the ability to go out in the sun is because they have crossbred with humans.”

Producer Peter Frankfurt elaborates further on the evolution of the Nightstalkers. “The Nightstalkers are a guerilla band of humans who know what is going on. Hannibal King was someone who had been attacked and converted to vampirism and was then able to cure himself. Because he crossed back from being a vampire, he has a real dedication to stamping them out. Abigail's never been a vampire, but she had to cope with what happened to her father and the rest of her family.”

A unique aspect of the *Blade* trilogy is that the stories are deliberately set in the 'real' world, as Goyer explains. "To a certain degree we have tried in the *Blade* films to adhere to some kind of parameters of reality. So we've tried to explain how vampirism works by more scientific means. It's not supernaturally induced but is actually a virus that progressively mutates the body and turns the subjects into another life form. Vampires are essentially another species. They can procreate. They're not undead. Of course we still play a little fast and loose with the rules of reality!"

Pitting a character like Blade against the authorities of the modern world makes for some interesting possibilities, as Goyer details. "In *Blade: Trinity* we are saying 'what would happen if vampires really existed in our world? And how would the FBI react to a character like Blade?' Because our world doesn't understand that vampires exist, someone like Blade comes across as a complete psychopath. And because every time he kills a vampire, they don't leave a body – they ash – there's very little evidence that all these crazy claims he's making are really true."

"We've tried to make each film very different," producer Lynn Harris explains. "One of the strengths of the first *Blade* was that it was set in the real world, but *Trinity* goes much further than the original in terms of style and in terms of being set in 'reality.' "

Harris points out some key developments in the storyline which differentiate *Blade: Trinity* from its two predecessors. "Blade is now a known character to the police, the FBI and the news media. In the first movie he was still underground. Also, *Blade 2* was much more creature effects-oriented, and in *Blade: Trinity*, while there certainly are some creature effects, we're more centered in the world of action and martial arts. We also have some fascinating new weapons."

Producer Peter Frankfurt elaborates further on some of the contrasting elements between *Blade: Trinity* and its predecessors. “The second movie kind of went underground and became more stylized, more unto itself. This movie aims to go back into the world, to feel looser in almost a documentary style, as if we're catching fragments of a war and its spilling onto the streets. Our cinematographer Gabriel Beristain also shot *Blade 2*, and one of the reasons he was excited to come back was to work with David Goyer and also because what we wanted to do was so completely different from the previous film. So he really gets to stretch and try different things.”

*Blade: Trinity* also emerges as the most character-driven of the trilogy, as Frankfurt points out. “Although *Blade: Trinity* has the best storyline, it's really not about the plot so much as the new characters who are introduced. Abigail Whistler and Hannibal King are very different and extremely cool additions to the *Blade* universe. And it's fun because they'll defy audience expectations. They'll be a surprise. And it's also fun because they defy Blade's expectations. Blade doesn't really know how to deal with them in the movie, and that's an amusing thing to watch.”

The fact that writer David Goyer has taken the reins as director is a logical development, as producer Lynn Harris explains. “After all, it was David who, along with Wesley Snipes, invented this franchise. He wrote all three scripts and there has never been another writer for the films, so he knows this franchise inside and out. Obviously Wesley contributes enormously to the character, but who better than the guy who started this to continue it?”

“It's been an interesting progression because when I first pitched *Blade*, I actually pitched all three movies,” David Goyer recalls while describing his growing involvement in the creation of the franchise. “On the first film I was the writer, on the second I was writer and producer, and now with the third film I'm writer, producer and director.”

Goyer has also taken on the daunting task of accelerating the momentum created by the first two successful films. “It’s a challenge because we’re in the third installment and we have to keep topping ourselves,” Goyer admits. Giving a further example of what makes this third film stand out from its predecessors, the director adds “this film has much more humor than the first two and that was a very conscious choice. By now Blade has dispensed with his angst and is ready to move on. There is a lot more dark humor and, although it’s never slapstick, people will be surprised at just how funny this movie is.”

*Blade: Trinity* also provides Goyer the opportunity to include several scenes, which didn’t make it into the first two films. “There were scenes that got cut, for one reason or another. One of them was a scene that was cut from the first film that appears on the DVD in the deleted scenes, in a very truncated version, and answers the question ‘if the vampires win, where will they get their food supply?’ This time we were able to do it in the way I originally envisioned, in a much more bombastic way, and I think audiences will be satisfied with that. The second big thing was an enormous chase sequence planned for *Blade 2* that was cut for budgetary reasons. This time we took the entire 8-page sequence and did all of it the way that I intended for the second film.”

*Blade: Trinity* boasts the most eclectic and wide-reaching ensemble cast of the trilogy. In explaining the inspiration behind some of his casting choices, David Goyer cites his personal taste in films. “I enjoy a lot of indie and foreign films and I really wanted to populate the cast with a variety of independent films stars. It’s going to make for a nice juxtaposition. I’m just delighted with the cast and think it is by far the best that we’ve had.”

With such stars as Jessica Biel, Ryan Reynolds, Parker Posey, Natasha Lyonne and professional WWE wrestler Triple H added to the mix, there’s every likelihood that the film may appeal to an even broader audience. “I think it’s the

most diverse cast we've ever had in a *Blade* movie," producer Lynn Harris says. "Thanks to Triple H and Ryan and Jessica, I think we'll be pulling in some 'new blood,' so to speak, in addition to the fans we've always had."

There is one important element that defines the *Blade* franchise, as producer Peter Frankfurt explains. "The unifying common thread is of course Wesley Snipes as Blade. He's so distinctive in his look and his bearing, and that doesn't change, no matter what the palate is, no matter what the film stock is, what the frame rate is. He's still Blade."

There is no doubt in anyone's mind that Wesley Snipes is the quintessential Blade. David Goyer recalls the early days of the development process. "When I first pitched the idea of doing a *Blade* movie, the studio felt there were only three actors who could possibly do the role: Wesley Snipes, Denzel Washington and Lawrence Fishburne. But in my mind, Wesley was always the perfect Blade. So when I was writing the first film, he was whom I pictured. Because he's so well trained in martial arts, it comes to him naturally. He has an innate understanding of action and movement and dance. But he's also a classically trained actor. And even though Blade is a man of few words, Wesley imbues him with all these beautiful little nuances. "

Describing the working process between he and Snipes, Goyer adds that "usually what happens when Wesley and I sit down and go through the first draft of a script, is that we end up cutting even more of Blade's lines. And it's always a challenge to try to have Blade speak as little as possible in the first act. And it takes a talented actor to be able to pull that off, and not have the character come across as wooden or just like an animated action figure."

Wesley Snipes describes the evolution of his character, who reaches the apex of his vampire-fighting career in *Blade: Trinity*. "Blade finds himself face to face with

his destiny as he encounters *the* vampire of all vampires. It is his most difficult challenge yet.”

A real life challenge, as Snipes explains, is to maintain audience fascination with the third installment of the franchise. “It’s a little demanding because we are trying to top ourselves, trying to give the audience more than we gave them previously, trying to be more creative and less repetitive. It requires a little more attention and focus because we have to dig a little deeper.”

Snipes acknowledges the importance of being able to meet the audience expectations of the richly detailed stories associated with the *Blade* franchise. “The audience wants that detail – the comic books have it, especially the successful ones,” Snipes explains. “We can mimic that if we take the time to pay attention to the details. We don’t want to leave them short on anything.”

Jessica Biel, who joins the series as Whistler’s daughter Abigail, one of the chief members of the Nightstalkers, was attracted to the project because she was a big fan of the original *Blade* and found the new developments in the storyline intriguing. “It’s great that Blade has joined forces with other people who are on his team, who are helping and who are of almost the same caliber as he is,” says Biel. “And I thought that was really interesting. And I liked it that we were dealing with *the* Dracula. It wasn’t just another vampire. It was the number one vampire who started it all. What I liked about my character is that she was Whistler’s daughter, which made her just super cool. Whistler taught Blade everything he knows, so she comes from a really tough background.”

Biel also garners considerable respect for her acting abilities. “Jessica has an amazing intensity and the camera just loves her,” David Goyer enthuses. “Her character is a woman of very few words. So she has to imbue that character with a lot of physicality and a lot of presence. It’s something that’s very difficult to do

and she does it very well. She completely owns the scenes that she's in and she definitely gives Wesley a run for his money.”

“Jessica Biel is a perfect human being,” producer Peter Frankfurt interjects. “She's completely gorgeous. She is funny as hell. She's a gifted actress and athlete, totally dedicated. She is fabulous in the fight sequences. She's also completely drop dead beautiful, sexy and funny.”

Wesley Snipes chimes in with additional praise for his young co-star. “Jessica brought a great deal of youthful energy and enthusiasm to her role.”

Biel herself was indeed very excited to be a part of the *Blade* franchise and welcomed the physical challenges involved in the role. She admits that she particularly welcomed the opportunity to play a character with so many strengths. “Abigail is smart, tough and incredibly skilled in boxing, martial arts and all different types of fighting. So she can fight the vampires just as well as all the men in the movie. It's really wonderful to play an equal – physically and mentally.”

“It's great to be part of the *Blade* series,” Biel continues. “I just can't stress enough how physical it was and how much fun that was. Of course it's tiring and everything, but all the positives far outweigh the negatives. It's just really awesome to be a part of a franchise that's so loved all over, and people are really excited to see this third one. And it was really great to work with Wesley Snipes.”

Biel especially enjoyed working with director Goyer, who she describes as the spirit of the *Blade* films. “David has a perspective unlike any director would have since he wrote the scripts for all three films. He's lived these characters. I have complete trust in him and confidence that he's going to make this the coolest movie yet. I'm psyched to work with him – he's incredibly calm and cool. And he's a real actor's director.”

Biel's co-star Ryan Reynolds, who is noted for his sense of humor and quick wit, welcomed the chance to play the part of an action hero who also has a humorous side. "Hannibal King is a comic book hero, but he's also a guy who doesn't really take himself so seriously. I thought that was something hugely refreshing in this kind of movie. It's fun just to see sort of hyper-action and then, in the beats where it slows down a bit, you get this character who gets to be acerbic and laugh at himself and at everyone around him. And then when it comes down to fighting and killing vampires, he's just this like one-man annihilation machine. So it was fun to play this two-sided character."

Describing his vengeance-motivated on-screen relationship with vampire leader Danica Talos, played by Parker Posey, Reynolds says: "Danica is the female vampire who is responsible for resurrecting Drake, or Dracula. She's also the one who made me a vampire in the first place. As a result my character Hannibal has a particularly strong and potent hatred for her. He basically lives to kill her."

Reynolds, who is also a self-professed huge fan of the *Blade* film series, is especially taken with their cinematography. "They're just unbelievably shot. I think they just look so beautiful. And it's action like no other action movie, as far as I'm concerned.

For Reynolds, *Blade: Trinity* also has some extra elements of appeal. "This chapter is the one that's the most subversive to me and the most true to the comic book form. You have this really heightened action and this mystery world. We're kind of in Anytown, U.S.A. You have no idea where we are, which just adds another element to keep you on the edge of your seat. You never really know what's going to happen."

"We all love vampires," says Reynolds in describing the ageless appeal of the genre. "I think there's something sexy about vampires and immortality."

Writer/Director David Goyer was pleased with his decision to cast Reynolds, citing the actor's wit and humor as a wonderful asset both to his character's evolution and to the general ambience on set. "Ryan is a terrific actor. He's hysterical, both on and off screen. He wrote a lot of his own material and we had a lot of fun working together and coming up with little beats for Hannibal. What's different about Hannibal as opposed to Blade is that Hannibal's defense is humor. What we were able to do with the character of Hannibal was to inject a lot more humor into the Blade universe. There are some very funny scenes involving Hannibal King."

Also adding a new dimension to the Blade world this time around is the film's eclectic supporting cast.

For the role of vampire leader Danica Talos, producers cast indie film stalwart, Parker Posey. The role was a marked departure for Posey, who has become synonymous with roles in such indie hits as *Personal Velocity* and *Best in Show*

"I'm usually not a fan of action movies, but I thought that the *Blade* movies seemed more grounded," said Posey. "And I'm a fan of vampires, so the prospect of being able to play one I thought would be really fun."

For Goyer, Posey was the perfect ingredient to shake things up a bit in the world of Blade.

"It's kind of a different casting choice, but I love shaking things up and putting someone in a role you wouldn't expect," says Goyer. "Parker's energy is completely different from Wesley's, so when the two of them are together it is interesting to watch."

Goyer also found a formidable on-screen foe for Blade in casting Dominic Purcell as Drake.

“Dominic is a wonderful Australian actor and he’s very physical, which gives Drake a lot of gravity,” says Goyer. “He’s a good physical anchor for Blade and somebody who does well when they are fighting one-on-one.”

Purcell, himself a long time *Blade* fan, jumped at the chance to get involved in the project. “I’m a big fan of *Blade* and ever since I was a kid I always wanted to do action films,” said Purcell. “This is one of the biggest action franchises out there and it’s really exciting to be involved in it and learn how to do stuff you wouldn’t normally do – like jumping over buildings and blowing up cars. It’s just a lot of fun.”

Rounding out the supporting cast is WWE professional wrestler Triple H, who makes his feature debut in the film as the vampire henchman Grimwood. “When I was asked to be a part of this film, I was very excited because I was a fan of the first two movies,” says Triple H. “I enjoyed the darkness of them and appreciated that they weren’t the typical light, airy superhero movie. They were dangerous and foreboding.”

Commenting on his relentless character, the actor adds that “he’s kind of the Terminator of vampires. He just can’t be stopped, he just keeps on coming. You can shoot him, beat him, do whatever you want, but he’s just going to keep coming back.”

“Triple H turned out to be an amazing guy and just a real natural on camera. I was a little skeptical at first when I heard he wanted to be in the film, but he was great to work with,” says David Goyer.

As filming got underway in Vancouver, BC, cast members – most notably Jessica Biel and Ryan Reynolds - underwent a rigorous regime of daily exercise, fight training and a restricted low carb diet. It was soon apparent that the young members of the Nightstalker team were rapidly being transformed into some pretty serious action heroes.

It was also obvious that Jessica Biel is an absolute natural when it comes to executing complicated stunts and fight choreography. In fact, the filmmakers and stunt coordinators alike were astounded by the ease with which Biel learned the most challenging stunt moves and fight sequences.

No one was more enthused than David Goyer. “Jessica looks amazing on screen. She’s like a female action figure come to life. We had her doing incredibly complicated moves where she was taking on three or four people at once, with no cuts. She's a natural at all of that. She does whatever you need and the biggest bonus is that she's just a really fabulous, sweet person. I love her to death. I want her to be in every single one of my films from now on.”

Stunt Coordinator and Blade stunt double Clay Fontenot elaborates further on the training and skills of the young stars. “Working with Jessica has been incredible. She's a great physical specimen and is a very quick learner and is capable of doing almost anything we throw at her.” Fight Choreographer Chuck Jeffreys, the stunt man/martial arts expert who works with Wesley Snipes, also worked extensively with Biel on the complicated fight choreography. “Jessica is amazing,” says Jeffries. “She has the kind of natural ability you don’t come across very often. I have worked with professional stunt people who are not able to learn the moves as quickly as she has done!”

“Ryan and Jessica have been incredible students,” adds Fontenot. “We were pleasantly surprised and pleased at how well they have done.”

Another unique aspect of *Blade: Trinity*, as an action film, is that there is so little reliance on stunt doubles for the stars, as Goyer relates. “Ryan, Jessica and Dominic Purcell (who plays Dracula) were all training for a good three months before they started shooting, every day, four hours a day, weights, running, fighting, archery practice and sword fighting. With the exception of some very extreme stunts like high falls or pyrotechnics work, they absolutely did all their own fighting in this movie.”

*Blade: Trinity* offers an awesome new array of vampire-fighting weapons. As the leader of the Nightstalkers, Abigail has a supply of unusual weapons, which complement her martial arts prowess; they include a series of knives which flip out from the wrist and the tip of her boot and revolvers that include an unexpected seventh bullet. One of her most prominent weapons is a special compound bow with silver tipped arrows. These arrows provide a particularly nasty surprise for the vampires, as they include a small capsule of the dreaded UV light, which explodes within seconds after impact. Custom designed and manufactured by Archery Research in Tucson, Arizona, the compound bows for *Blade Trinity* were unique in that they were only 25 lbs. The company had never previously manufactured a compound bow under 60 lbs.

“Abigail has some very cool weapons that are really unique,” Jessica Biel explains. “The compound bow is so exceptionally strong and is so juiced up that it can penetrate almost anything, including a bullet proof vest, which is really cool. And the arrows travel at super speed.”

“She also has a UV laser arc which can literally cut people in half. She just goes, ‘shoo-shoo’ and they’re gone,” Biel adds gleefully.

Archery coach Chuck Land, who worked extensively with Jessica Biel prior to and during the filming process, was incredibly impressed with her acumen in mastering this new discipline. “I can’t say enough about Jessica Biel and her

work ethic. When I teach somebody how to shoot, the first thing we discuss is technique, but more important than anything else is turning them into somebody who is very attentive to what is going on during the shot-making process. There are 12 elements in the shot making process and we trained one element at a time until we had gone through them all.”

Land joins the rest of the film’s stunt coordinators and fight trainers in their unstinting admiration of Biel’s abilities. “She is just an unbelievable athlete! I honestly wish I had twelve more like her because I would be the most famous archery coach in the world. Every session was photographed and the next day she would look at the photographs and she would analyze them herself to see her progress and elements that needed more work.”

It’s also a weapons game for the Nightstalkers’ Hannibal King, but in his case the emphasis is on super human strength and an astonishing variety of firearms. “King has some reflex memory from being a vampire, so he’s a little bit more agile and a little bit stronger than your average person,” Ryan Reynolds explains.

He goes on to describe some of the weaponry, both real and created for the film, which he gets to use. “King carries about a hundred guns,” Reynolds quips. “I just feel like when they put me in the wardrobe, there’s just a gun everywhere. I get out of the shower in the morning and guns are falling out of body cavities.”

“He has a couple of electronic pistols on his legs and a big ‘Beefeater’ as his sidearm. He’s also got this shotgun, which is called a Bone Jack. It’s a big modified version of the army’s individual combat weapon, a gun that can shoot three different types of ammunition like missiles, ‘Sundogs’ that are bullets with UV detonators inside, and stakes.”

“King has some grenades as well. He probably also carries mace and a slingshot. If he had any more weapons he would basically have the military strength of a small Balkan nation.”

Because *Blade: Trinity* takes place in the modern world, the look and feel of the film is markedly different from its predecessors. Director of Photography Gabriel Beristain comments on the distinction between the films in the franchise. “*Blade* and *Blade 2* were Gothic pieces. I know that Guillermo del Toro, the second director, will hate me for saying this, but it was a Gothic film in many respects. This one is not. This is urban and gritty. This is a film that happens in the city, where the characters are real. For the first time Blade confronts and kills real people, so it takes the film to a completely different level. And it takes the photography and my camera work to a completely different level as well.”

In describing the colors applied to the various films, David Goyer also emphasizes the distinctions between each film in the franchise. “Our palate in the first *Blade* included a lot of blues. In *Blade 2* there were a lot of ochres and yellows. Because we shot *Blade Trinity* in Vancouver, we have a lot of greens and a lot of fluorescent lights. Vancouver has zoning laws that require all the office buildings have green glass, so I decided to embrace that. Vancouver is also called the Emerald City, and even though the film isn't set there per se, I decided that we would incorporate that greenery into the look of the film.”

Beristain explains how the film's lighting corresponds to the emotional evolution that Blade undergoes in this third film. “When I shot David Mamet's *The Spanish Prisoner*, I tried to adapt the lighting to the mood of the character. In a way what I'm doing here is the same. I'm making the emotions that Blade experiences define the look of the film. For the first time we're seeing bright sets, in contrast to those moody, incredibly atmospheric, subterranean sets that we had in *Blade 2*. These sets are going 'pow!'. Exploding not an explosion of color, but rather an explosion of light. And because it's the whole environment which Blade enters

emotionally, I wanted my lighting and the cameras to really respond to his interior journey.”

Designed to express the new world inhabited by the modern vampires of *Blade: Trinity*, the look and construction of the sets was carefully taken into consideration by Production Designer Chris Gorak.

“From the beginning the main approach was to embrace this new vision David Goyer had, a global concept of a modern, dense, corporate city that the vampires inhabited more or less on top of the world,” says Gorak. “So we started there and then worked our way down to where the Nightstalkers would live on the edge of the city, out in the water. We kept this edge of the city theme for *Blade* and Whistler's safe house as well.”

Goyer goes on to explain how the look and design of the various sets reflect the activities of the characters that inhabit them. “Because the Nightstalkers are disenfranchised humans who don't have as much money as the vampires, they lead a more ragtag existence. So their worlds are bleaker, more cluttered, warmer. The vampires, because they're the institution and have all the money, have much cleaner worlds influenced by a lot of modern architecture. Their worlds are starker, cooler and lit more with fluorescent lights, as opposed to tungsten lighting.”

Stylistically speaking, the theme of modern architecture is threaded throughout the world of *Blade: Trinity* and is inherent in the set designs and set dressing for the police department, offices of city officials and the ‘Wellness Institute’ of Dr. Vance. The sleek, modern and very clean look of these sets all lead back to the Phoenix Towers, the impressive soaring glass and steel structure that is the vampire headquarters.

The site of the final apocalyptic battle between Blade, Abigail, her Nightstalker team and the vampires, the Phoenix Tower set is a soaring four-story structure that is 50 feet high and 180 ft long. Located at Vancouver's Bridge Studios, the set was constructed within the vast Thomas Effects stage. In fact, the atrium of the set was actually connected to the trusses of the existing building.

Gorak describes some of the unique elements that were considered in the design of the set. "Since David Goyer had written Phoenix Towers for several spaces – atrium, lobby and the penthouse – we determined early on that it would be great to create a large three story set where we could dynamically shoot the final sequence."

"The interesting thing about vampires," Gorak continues, "is that they get killed by UV light. Ironically, the Phoenix Tower penthouse is also closest to the sun. We said, 'okay, the vampires live in a glass penthouse on top of the world, so then what do we do?' It was a way to challenge the design to be more exciting, as opposed to just putting them in a black box on top of the skyscraper. The approach we took is that they moved into this large penthouse space and then actually had to retrofit sun-screening devices. So we looked at thermal technology and ref-sun reflectors that NASA might use or anything scientific to push the idea that UV rays will kill a vampire. As a result, the entire Phoenix Towers is entombed in these sun-screening devices and louver systems. Pulling that thread through the design, we were also able to create new and exciting textures on walls."

The prodigious task of constructing the film's main sets utilized the labors of well over a hundred people between the construction and paint departments alone. "We had a great steel fabrication team working on the Phoenix Towers," Gorak recalls. "Their training was working on all the actual steel construction around the city, many bridges and much of the new architecture that was going up

everywhere. So we were actually accessing a very talented pool of steel workers.”

A unique aspect of the Phoenix Towers set is that it was constructed exactly like a real building. For this reason there were two architects involved, one to oversee the truss or main spine of the building and another for everything else. The building had to meet all the engineering specifications, adding yet another layer of complexity to the construction process. Not one nail was used in the building because everything was bolted, welded or poured concrete. It took 3½ months to build the structure from start to finish.

In keeping with the far less elevated status of the Nightstalkers, their headquarters was located on a giant barge in a shipyard at the waters edge. Originally custom made as a McDonald’s restaurant for Vancouver’s Expo ’86, “McBarge” is 2 stories high, 200 ft long and 50 ft wide. The more or less derelict hulk had been sitting off the coast of Vancouver for years. “Essentially it was just a shell,” Gorak recalls, “We cleaned it up and then infiltrated it with the Nightstalkers and all their technology, their computers, weapons, the armory, the medical lab and infirmary, everything they needed to slay vampires and to survive.”

The set design was not the only behind-the-scenes aspect of the production that received an extreme attention to detail. When it came time to record the film’s score, director David Goyer wanted the film had a unique sound to accompany the visuals, so he contacted cutting-edge hip hop composer and Wu-Tang Clan member RZA to develop music for *Blade: Trinity*. RZA worked in connection with composer Ramin Djawadi to devise the film’s score.

“Working with the RZA was fantastic because I’ve long been a fan of his sound and he’s a kind of a genius,” said Goyer. “His work in the *Kill Bill* films and *Ghost Dog* was amazing, and I knew he would bring a unique quality to our movie.

There's an authenticity in his work, a certain kind of hipness that he brings to the party. He has an ear for the unusual and I wanted his imprint throughout the score, so I liked the idea of the RZA interweaving his sounds and beats with the more traditional orchestral music. Beyond the music itself, he's simply one of the coolest guys on the planet.”

<b>ABOUT THE CAST</b>
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**Wesley Snipes** (Blade)

Wesley Snipes has distinguished himself as one of the most talented and respected leading men, as evidenced by his starring roles in numerous box office hits. He has starred opposite such notable actors as Robert De Niro and Sean Connery.

Born in Orlando, Florida, Snipes moved to the South Bronx as an infant and went on to attend the High School for the Performing Arts. His family later moved back Orlando, where he completed high school and teamed up with friends to form Struttin' Street Stuff, a traveling puppet troupe that performed in public parks and schools. In 1980, Snipes returned to New York to attend SUNY/Purchase, where he was "to be a well-trained actor for the classical American stage."

Snipes' big break came in 1985 when he starred opposite Goldie Hawn in the comedy hit *Wildcats*. In 1987, he appeared as Michael Jackson's rival gang leader in the Martin Scorsese-directed music video *Bad* and the feature film *Streets of Gold*, which brought him to the attention of Spike Lee and whom he has since worked with in *Mo' Better Blues* and *Jungle Fever*. He then went on to star in a succession of audience and critical hits such as *Major League*, starring opposite Tom Berenger and Charlie Sheen, *New Jack City*, *White Men Can't Jump*, *Passenger 57*, *The Waterdance*, *Rising Sun*, *Demolition Man*, *Sugar Hill*, *Drop Zone*, *To Wong Foo Thanks for Everything Julie Newmar*, *Money Train*, *The Fan*, *One Night Stand* (winning him the Best Actor Volpi Cup at the 1997 Venice Film Festival) and *US Marshals*.

Recent feature credits include *The Art of War* (which he also executive produced), the prison drama *Undisputed* and a cameo role in *ZigZag*, directed by

the writer of *Blade* and *Blade II*, David Goyer. Snipes also served as a Producer on *Blade II*. He will next be seen in the features *Seven Seconds* and *Chaos*.

As well as acting, in 1991 Snipes formed his own independent production company Amen Ra Films and its subsidiary Black Dot Media, which have since produced a number of documentaries including the 1997 Sundance hit, *John Henrik Clarke: A Great and Mighty Walk*.

Snipes is a seasoned, trained martial artist in a number of different disciplines including Karate, Kung Fu and Capoeira, an African/Brazilian martial art.

### **Kris Kristofferson** (Abraham Whistler)

Kris Kristofferson, Hall of Fame singer-songwriter, was born in Brownsville, Texas just over the border from Matamoros, Mexico. The son of an Air Force Major-General, Kristofferson spent his youth moving around the country, finally finishing High School in San Mateo, CA. This life in motion style has never left him, clocking well over a million miles in his tour bus alone since 1970 when his songs, "Me and Bobby McGee," "Help Me Make it Through the Night," "For the Good Times," "Loving Her Was Easy" and "Why Me," to name a few, made him a much sought-after concert performer. Kristofferson has toured several months of the year for the last thirty years with his band as well as part of the Highwaymen with his longtime friends, Willie Nelson, and the late Johnny Cash and Waylon Jennings. He currently performs solo acoustic to capacity crowds. This year Kris will be inducted into the Country Music Hall of Fame.

Kristofferson is a graduate of the Pomona College in California where he majored in Creative Writing and was awarded a Rhodes Scholarship to Oxford University, where he studied William Blake while never abandoning his lifelong admiration for the down-home poet of country music, Hank Williams.

After Kris served 4 ½ years as an Army captain and pilot, he declined a teaching position at West Point and moved to Nashville to pursue a writing career and a foothold in the country music scene. He took up various jobs including janitor at

Columbia Studios, a bartender and a helicopter pilot ferrying workers and execs back and forth to the Gulf oil rigs. Within a few years, success arrived when his now classic song, "Sunday Morning Coming Down," won 1970's country music Song of the Year and Kris received the Songwriter of the Year award. He has since been named to the Songwriter's Hall of Fame and has had his songs recorded by hundreds of major artists.

Kristofferson's acting career lifted off in tandem with his musical success. He starred in his first film in 1971, and followed this success with several hits. Certainly a landmark in his film career was his role in *A Star is Born* with Barbara Streisand, for which he was nominated for a Golden Globe for Best Actor. He has acted in an array of films over the last 30 years: Sam Peckinpah's *Pat Garrett and Billy the Kid*, John Sayles' *Limbo*, *Silver City* and *Lone Star*, Scorsese's *Alice Doesn't Live Here Anymore*, *Heaven's Gate*, *Payback* James Ivory's *A Soldier's Daughter Never Cries* and Tim Burton's *Planet of the Apes*.

A man of many accomplishments, Kristofferson lists "writer" under occupation in his passport. "It's where the stuff you feel in your heart is expressed, it's the closest thing to your soul," he says of his music. "To me it's satisfying to express things that you feel and have other people say 'Right, that's exactly how I feel too.'"

### **Jessica Biel** (Abigail Whistler)

Jessica Biel, with her striking good looks and wide range of talent, has become one of Hollywood's most sought out actresses. Her television series-acting debut on the WB's number one rated show "7<sup>th</sup> Heaven," has helped her emerge as a breakout star. Jessica can currently be seen making her first cameo appearance in New Line Cinema's *Cellular* starring Kim Basinger and Chris Evans.

Currently, Biel is in production on Cameron Crowe's  *Elizabethtown*, starring opposite Orlando Bloom, Kirsten Dunst, and Susan Sarandon. Biel will portray 'Ellen,' the girlfriend of Drew Baylor (Bloom) in the film that takes place during an outrageous memorial for a Southern patriarch, where an unexpected romance blooms. Jessica recently wrapped filming *Stealth* for Columbia Pictures in New Zealand. Biel stars opposite Josh Lucas and Jamie Foxx in the drama about three pilots in a top-secret military program struggle to bring an artificial intelligence program under control before it initiates the next world war. *Stealth* is slated for release in July 2005.

Jessica was most recently seen in New Line Cinema's hit remake of *Texas Chainsaw Massacre*. Jessica stars in the film as 'Erin,' a teenager on a road trip with a group of friends who get caught up in a bloody massacre. Jessica stars opposite Eric Balfour, Jonathan Tucker and Mike Vogel.

Jessica was also seen in Lions Gate Films' *The Rules of Attraction* for director Roger Avary. The movie follows the lives of college students entangled in a curiously surreal romantic triangle.

In an impressive display of versatility, Jessica garnered rave notices for her portrayal as the rebellious daughter in Victor Nunez's critically acclaimed film, *Ulee's Gold*, with Peter Fonda. Selected as the Centerpiece Premiere for the '97 Sundance Film Festival and presented at Cannes, the movie opened to glowing reviews. Jessica also starred on the big screen in the Warner Brothers romantic comedy *Summer Catch*, co-starring Freddie Prinze Jr. and in the Disney holiday film, *I'll Be Home For Christmas*, with Jonathan Taylor Thomas.

As a child, she initially pursued a career as a vocalist, performing in musical theatre. Starting at age nine, she starred in such productions as *Annie*, *The Sound of Music*, and *Beauty and the Beast*. A natural beauty, Jessica soon

turned to modeling and commercial work by competing in The International Modeling and Talent Association's Annual Conference in 1994.

After completing a year and a half of college at Tufts University in Boston, Jessica plans on going back to school in California for the remainder of her college years. In her spare time Jessica is involved with charities such as Best Friends Animal Sanctuary and PETA. Her hobbies include ballet, soccer, running, yoga and hiking with her dog 'East.' Jessica currently resides in Los Angeles.

**Ryan Reynolds** (Hannibal King)

Ryan Reynolds is quickly emerging as one of Hollywood's most sought-after leading young men. With a unique flare for comedy, Reynolds received critical acclaim for his comedic performance as the title role in Artisan Entertainment / Tapestry Film's *National Lampoon's Van Wilder*.

Reynolds recently completed production on the Lion's Gate feature *Waiting* for writer/director Rob Mckitrick, as well as MGM's *The Amityville Horror*, a remake of the classic cult horror film.

Reynolds' other feature film credits include the comedic drama *The Alarmist*, which received critical acclaim at the Sundance Film Festival, as well as the features *Buying The Cow*, *Finders Fee*, *Dick*, *Coming Soon*, *Ordinary Magic*, *Foolproof* and the Warner Bros. remake of *The In Laws*.

Reynolds is fondly remembered for his hysterical portrayal of medical student "Michael Bergen" in ABC's "Two Guys and a Girl."

**Parker Posey** (Danica Talos)

Parker Posey recently received an Independent Spirit Award nomination as Leading Actress for her work in Rebecca Miller's *Personal Velocity*, as well as a

Golden Globe nomination for her work opposite Shirley MacLaine in the CBS film "Hell on Heels: The Battle of Mary Kay."

Parker was recently seen opposite Julianne Moore and Pierce Brosnan in *Laws of Attraction* for New Line Cinema. Other films from her vast repertoire include Thom Fitzgerald's *The Event*, Christopher Guest's *Waiting for Guffman*, *Best in Show* and his most recent film, *A Mighty Wind*. She has also appeared in *The Sweetest Thing*, *The Anniversary Party*, Wes Craven's *Scream 3*, Nora Ephron's *You've Got Mail*, *Suburbia* and *Dazed and Confused* (both for Richard Linklater), *Clockwatchers*, *The Daytrippers*, and three films for Hal Hartley (*Amateur*, *Flirt*, and *Henry Fool*). For her performance in *The House of Yes*, she received a Special Jury Prize at the Sundance Film Festival.

On stage, Parker starred in the Los Angeles premiere of John Patrick Shanley's "Four Dogs and a Bone" directed by Lawrence Kasdan, and starred on Broadway opposite Matthew Broderick in Elaine May's "Taller Than A Dwarf." Off-Broadway, she recently starred opposite Robert Sean Leonard in Lanford Wilson's "Fifth of July" for which she has received a Lucille Lortell nomination for Best Actress.

### **Dominic Purcell** (Drake)

Dominic Purcell grew up in Australia and attended the prestigious Australian Theater for Young People. After beginning his training there, Dominic then extended his classical training to the Western Australian Academy of Performing Arts (WAAPA) alongside fellow alumni Hugh Jackman and Francis O'Connor. After graduating, Dominic landed his first role, playing a hip radio DJ in the Australian TV series "RAW F.M."

Dominic expanded his international audience after appearing in such roles as 'Bulkington' in the Hallmark production Of "Moby Dick" (1998) starring alongside Patrick Stewart, Henry Thomas and Gregory Peck, and playing the lead role of

'Troy' in TNT's "First Daughter" (1999) opposite Mariel Hemingway. The tele-movie would become the highest rated movie for a basic cable network at that time.

Dominic's feature film debut came when he was cast in the part of 'Ulrich' in *Mission Impossible 2* (2000) for director John Woo. Dominic followed this with other notable film roles including Miramax's *Equilibrium* with Christian Bale and Emily Watson in which he played a futuristic freedom fighter, and *The Visitors* opposite Radha Mitchell.

In 2002, Dominic received rave reviews for the Fox series, 'John Doe' for director Mimi Leder and creators; Brandon Camp and Mike Thompson, in which he played the title character of an amnesiac that knows every fact in the world except who he is.

Recently, Dominic completed the indie feature *Three Way Split* starring alongside Desmond Harrington and Joy Bryant. He will also star in and produce a new series for 20<sup>th</sup> Century Fox TV called "Strut". He will play a cop and the show will be a cross between Dirty Harry and Mel Gibson's character in the Lethal Weapon films.

Dominic's theatre credits include: "Antony and Cleopatra", "Angels In America", "The Pillars of Society", and "Romeo and Juliet".

Dominic currently lives in Los Angeles with his wife and four children.

### **Triple H (Grimwood)**

Paul Levesque, otherwise known as the wrestling character tag Triple H, is the WWE's number one athlete, performer, and bad guy. He has earned nine WWE world championships as well as being crowned King of the Ring. Hunter Hearst Helmsley, a.k.a. Triple H, has established himself as one of the most acclaimed

stars in the unique world of wrestling. In turn, he is unleashing amazing performances in the ring as well as the world of sitcom television with performances ranging from “The Drew Carey Show” to UPN’s “Grown Ups” and “MadTV.”

Hunter was born and raised in New Hampshire and at age fourteen he began bodybuilding. He attended art school while managing and consulting a prestigious fitness club. But his passion for fitness led him to train with the legendary wrestler turned instructor, Walter “Killer” Kowalski at his famous training school in Malden, Massachusetts. In April of 1995, Paul Levesque debuted in WWE as Triple H.

Physical prowess and unparalleled intensity are Hunter’s most obvious skills, however, one of the most notable attributes that separates Hunter from other WWE superstars is his mental approach to the sport. He is smart and calculating having executed a move, which he invented, that no other athlete can achieve called “The Pedigree.” His loyal fans have coined him “The Game” because he encompasses extraordinary athletic talents and an uncompromising cerebral mindset. “I live this business. I eat and think and drink it.”

### **Natasha Lyonne** (Sommerfield)

Natasha Lyonne began her professional career at the age of six when she starred as Opal in the original “Pee Wee’s Playhouse.” After a contract role on “As The World Turns,” she made her feature film debut as Meryl Streep’s niece in the Mike Nichol’s film *Heartburn*.

Other film appearances then led to a lead role in Woody Allen’s musical *Everyone Says I Love You* and her heart-breakingly funny turn as the up-rooted teenager finding her own way in *Slums of Beverly Hills* for Fox Searchlight. Successfully moving between challenging independent films and studio box office hits, Lyonne’s other credits include *But I’m A Cheerleader*, *Kate & Leopold*,

*Party Monster*, *Scary Movie 2* and portraying the worldly teenage Vicki in *American Pie* and its equally successful sequel.

Lyonne can currently be seen in theatres in the indie *Die, Mommie, Die* and next year will be seen in the feature films *American Brown*, *Max and Grace* with Tim Blake Nelson, and *Madhouse* with Joshua Leonard.

John Michael Higgins (Dr. Edgar Vance)

Perhaps best known for his acclaimed portrayal of David Letterman in the HBO film *The Late Shift*, John Michael Higgins has also starred in such hits as Barry Levinson's *Wag the Dog* and Ridley Scott's Touchstone release *G.I. Jane*.

He is also one of the talented ensemble cast starring in such recent Christopher Guest hit films as "Best In Show" and "A Mighty Wind." His latest credits include the upcoming "La La Wood" with Martin Short,

Scores of television credits include everything from "Ally McBeal," to Elaine's bald boyfriend on "Seinfeld," fussy alien A'rnox on Disney's "Honey, I Shrank The Kids" and Carol Burnett's *Riverdancing* paramour on "Mad About You" as well as dramatic turns in Tom Hanks' "From The Earth To The Moon" and the controversial ABC drama "Nothing Sacred."

Higgins, a longtime veteran of Broadway and regional theatre, created the title role in Paul Rudnick's "Jeffrey" for the New York stage and is internationally recognized as a leading interpreter of Harlequin, from the Italian *commedia dell'arte*. He has played a litany of the great classical roles from Shakespeare and Shaw to Sheridan and is also a well respected improviser and comedian, co-writing and starring in such Off-Broadway successes as "The National Lampoon Revue" for Showtime and "The Comedy of Errors," for the New York Shakespeare Festival.

**James Remar** (Cumberland)

James Remar is well known for his SAG award-winning portrayal of millionaire Richard Wright, Samantha's philandering boyfriend on the award-winning HBO series "Sex and the City." He is currently plays hotel owner Vincent Colville (series regular) on the Fox series "North Shore."

Appearing in more than 30 feature films, Remar has become one of the great character actors of our time. Most recently Remar played opposite Julianna Margulies in TNT's limited series "The Grid," and as Omar Nelson Bradley opposite Tom Selleck in A&E's "Ike: Countdown to D-Day," and opposite Roma Downey in CBS's "Survivors Club." Other recent feature credits include *2 Fast 2 Furious* and Robert Zemeckis' *What Lies Beneath* opposite Harrison Ford and Michelle Pfeiffer.

Since his early beginnings in theater ("Bent" with Richard Gere), Remar has worked steadily with some of the industry's most celebrated actors and filmmakers. He earned a minor cult following after playing such notable roles as the gangster Ajax in *The Warriors* and Ganz in *48 Hours* with Eddie Murphy and Nick Nolte. His performance as a rugged, gentle bartender in *Boys on the Side* also garnered critical acclaim.

## ABOUT THE FILMMAKERS

### **David Goyer** (Director/Writer/Producer)

The disparate worlds of fantasy and reality rarely come together except with imaginative results in the work of filmmaker David S. Goyer. Long a devotee of the smartest, hippest and most obscure comic books, Goyer has earned a reputation for adapting the other-worldly realms of super-heroes and fantastical characters into inventive, action-packed hit films such as the *Blade* series, *Crow: City of Angels*, as well as *Dark City* (named Best Film of 1998 by Roger Ebert).

Goyer made his directorial debut with something completely different: the comic thriller *ZigZag*, a fresh, funny, and fiercely poignant account of a robbery in reverse where two unlikely heroes fight to return a large sum of stolen cash. The film featured stand-out performances from a cast including Wesley Snipes, John Leguizamo, Oliver Platt, Natasha Lyonne and newcomer Sam Jones III. *ZigZag* was also adapted by Goyer from the acclaimed novel by Landon Napoleon.

Ever since he was a kid growing up in Ann Arbor, Michigan, Goyer wanted to write comic books, which eventually lead to his bringing them to life for the big screen. Goyer sold his first action script at the age of 22 while still at USC, which became the Jean Claude Van Damme thriller *Death Warrant*. He went on to explore the worlds of horror (*Puppetmasters*), martial arts (*Kickboxer 2*) and also served as a producer on *Mission to Mars* and the television series "Sleepwalker."

Goyer made his big breakout with *Blade*, based on the Marvel Comic about a legendary vampire hunter. Starring Wesley Snipes and Kris Kristofferson, the film drew accolades for its unmatched, blazing action and exhilarating humor and became one of Hollywood's most successful superhero movies ever. *Blade 2*, also written by Goyer (who served as executive producer) and directed by Guillermo Del Toro, featured Snipes again as the vampire-hunter Blade. The film

also starred Kris Kristofferson returning as Whistler, Luke Goss, Tcheky Karyo and Ron Perlman.

Amidst his traverse of the *Blade* universe, Goyer co-wrote the intensely anticipated *Batman Begins* with director Christopher Nolan, which explores the origins of the Batman legend and the Dark Knight's emergence as a force for good in Gotham. In the wake of his parents' murder, disillusioned industrial heir Bruce Wayne travels the world seeking the means to fight injustice and turn fear against those who prey on the fearful. He returns to Gotham and unveils his alter-ego Batman, a masked crusader who uses his strength, intellect and an array of high tech deceptions to fight the sinister forces that threaten the city.

Goyer recently signed a one-year first-look writing, producing and directing deal with Warner Bros. His other projects include an adaptation of Jeffrey Long's *Descent* at DreamWorks, producing the ghost story *Alone* for New Line, and the Vertigo comic *Y: The Last Man*, also for New Line, which he is producing with Benderspink.

In addition to his several film projects, Goyer returns to television with a series for CBS, serving as Executive Producer with David Heyman (*Harry Potter*) and Bragi Schut on the tentatively titled "Threshold." The producers recently announced a put pilot commitment for an hour-long contemporary sci-fi drama about the government's response to an alien threat. Paramount Network Television will produce. Goyer is attached to direct the pilot.

#### **Peter Frankfurt (Producer)**

As well as the *Blade* films, Peter Frankfurt produced *Juice*, starring Tupac Shakur and directed by Earnest Dickerson and Boys, starring Winona Ryder. He also served as executive producer on Steve Norrington's follow up to *Blade*, *The Last Minute*.

Frankfurt is co-founder and creative director of Imaginary Forces, a leading conceptual design agency. Frankfurt's projects at IF. include award-winning main title sequences and marketing campaigns for such films as *Seven*, *Men in Black 1* and *2*, and *Spiderman*, as well as the pre-vision sequences for Steven Spielberg's *Minority Report*. Frankfurt and Imaginary Forces are principals in United Architects, a design and architecture consortium chosen as a finalist in the recent World Trade center re-design competition.

**Lynn Harris** (Producer)

Lynn Harris most recently produced (with Mark Johnson) the hit romantic drama, *The Notebook*.

Harris spent ten years as an executive for New Line Cinema, where she executive produced *Blade* and *Blade 2*, *Seven*, *Boogie Nights*, *Magnolia*, *Bed of Roses*, *Body Shots*, *Town & Country*, *Life as a House*, *Living Out Loud* and *Simone*. She also served as executive producer on Universal's *About a Boy*.

Prior to joining New Line Cinema, Harris ran Lynda Obst Productions, where she developed such films as *Contact*.

Harris is currently Executive Vice President of Production at Warner Brothers.

**Gabriel Beristain, ASC/BSC** (Director of Photography)

In addition to filming the international smash hit *Blade 2* and the action feature *S.W.A.T.*, Gabriel Beristain has most recently completed the thriller *The Ring 2*.

Born in Mexico, Beristain is the son of Luis Beristain, a successful Mexican actor whose last feature film was Luis Bunuel's masterpiece *Exterminating Angel*. His son's interest in filmmaking began at a young age when he became actively involved in the Mexican independent film movement.

Beristain immigrated to Europe, where he worked as a documentary and newsreel cameraman following sensitive political social and ecological issues. Settling in England, Beristain attended the prestigious National Film and Television School.

In 1987, Beristain was honored with the Silver Bear at the Berlin Film Festival for his photography of Derek Jarmen's *Carvaggio*. Among Beristain's other film credits are *The Spanish Prisoner*, *Dolores Claiborne*, *K2* and *Aria*. Beristain moved to Los Angeles in 1991, where he now resides. He is both a member of AMPAS and BAFTA (British Academy of Film and Television Arts).

**Chris Gorak** (Production Designer)

Most recently Chris was Production Designer on Sony Pictures' *Lords of Dogtown*, Fox Searchlight's *The Clearing* and the Dreamworks mini-series "Taken."

Chris formally was an Art Director fortunate enough to collaborate with the industry's most visual Production Designers and Directors. Most notably, he was Supervising Art Director on Steven Spielberg's *Minority Report*, Art Director on David Fincher's *Fight Club* and Terry Gilliam's *Fear & Loathing In Las Vegas*. He was also Art Director on the Coen Brothers' *The Man Who Wasn't There* and John Singleton's *Rosewood*.

Learning under the tutelage of Production Designers Alex McDowell, Dennis Gassner (Academy Award- *Bugsy*) and Paul Sylbert (Academy Award-*Heaven Can Wait*) proved to be invaluable experience.

Chris has a Masters Degree in Architecture from Tulane University and climbed the art department ladder from the bottom, assisting, set designing and illustrating on films such as *The Lawnmower Man*, *The Hudsucker Proxy*, *Tombstone* and *Tank Girl*.

**Howard E. Smith** (Editor)

Howard E. Smith's feature credits include: *Torque*, directed by Joseph Kahn; *Incident at Loch Ness*, directed by Zak Penn; *Sonny*, directed by Nicolas Cage; *City of Ghosts*, directed by Matt Dillon; *Dante's Peak*, directed by Roger Donaldson, and starring Pierce Brosnan and Linda Hamilton; *Glengarry Glen Ross*, directed by James Foley and starring Jack Lemmon, Al Pacino, Ed Harris, and Alec Baldwin; *The Corruptor*, also directed by James Foley and starring Chow Yun-Fat and Mark Wahlberg; *After Dark, My Sweet*, directed by James Foley and starring Jason Patric, Rachel Ward, and Bruce Dern; and *At Close Range*, directed by James Foley and starring Sean Penn and Christopher Walken.

Smith has also edited *The Saint of Fort Washington* directed by Tim Hunter and starring Danny Glover and Matt Dillon; *River's Edge*, also directed by Tim Hunter, and starring Keanu Reeves, Dennis Hopper, and Crispin Glover; *Tex*, directed by Tim Hunter and starring Matt Dillon and Meg Tilly; *Strange Days*, directed by Kathryn Bigelow, and starring Ralph Fiennes and Angela Bassett; *Point Break*, directed by Kathryn Bigelow and starring Keanu Reeves and Patrick Swayze; *Near Dark*, also directed by Kathryn Bigelow and starring Adrian Pasdar, Jenny Wright and Bill Paxton.

Smith was also the 2<sup>nd</sup> editor on *The Abyss*, directed by James Cameron and starring Ed Harris and Mary Elizabeth Mastantonio; He edited the George Miller segment of *Twilight Zone - The Movie*, starring John Lithgow;

Smith was associate producer as well as editor on the ABC-TV specials, "Oscars Best Actors" and "Oscars Best Movies." He worked on six Academy Awards, producing and editing all the film segments for the broadcasts. He was the supervising editor on the two-part four-hour ABC special, "The Movies."

Smith also has a background as a Director of Photography. He was the D.P. on the KCET-TV "Visions" feature "He Wants Her Back," directed by Stanton Kaye; as well as on many AFI films, including Tim Hunter's "Devil's Bargain."

While at Northwestern University, Smith made over 50 films, and previous to becoming a Fellow at the American Film Institute's Center for Advanced Film Studies in Los Angeles, he received one of the AFI's first Filmmaking grants made to Independent Filmmakers. With that grant he made the award winning film, *Still?*

### **Laura Jean Shannon (Costume Designer)**

Laura Jean Shannon is currently designing *Zathura*, a space adventure directed by Jon Favreau. Her recent feature film credits include the box-office hit *Elf*. Shannon's design for *Elf* is currently being exhibited at the Academy Of Motion Picture Arts and Sciences in "50 Designers, 50 Costumes". Other credits include, Woody Allen's *Anything Else*. The innovative designer has also created the costumes for a number of distinctive independent features, including Darren Aronofsky's *Requiem For a Dream*, Rose Troche's *The Safety Of Objects*, Jon Favereau's *Made*, Lodge Kerrigan's *Claire Dolan*, Bob Gosse's *Niagara Niagara*, and many others.

Shannon began her film career in 1991 as a costume production assistant on *Scent of a Woman*. She quickly ascended through the ranks, working on mainstream and independent features, including *Carlito's Way*, *The Myth of Fingerprints* and *The Object of My Affection*. Shannon earned her first costume design credit with 1995's *Drop Dead Rock*.

She lives in New York City with her beloved dog Hunter.

### **Ramin Djawadi (Composer)**

Composer Ramin Djawadi started out his musical career as a guitar player in numerous bands in Germany. In 1995 he decided to move to the US to earn a bachelor's degree in film scoring and guitar performance at the prestigious Berklee College of Music. In 2000, Ramin moved to California to join Media Ventures, home of Academy Award Winner Hans Zimmer, which led to collaborations with Klaus Badelt and Hans Zimmer on feature films like "*Something's Gotta Give*", Jerry Bruckheimer's summer blockbuster "*Pirates of the Caribbean*," and "*Thunderbirds*".

### **The RZA (Composer)**

The RZA, aka the Abbot, aka Bobby Digital. Man of many aliases and more talents. He is the heart, soul, and brains behind rap's only true supergroup, the Wu-Tang Clan. In 1993 RZA single-handedly changed the face of hip-hop with the explosive release of "Enter The Wu-Tang: 36 Chambers." His raw and dirty beats influenced virtually every producer that followed in his roaring wake. His talents were requested by everyone from Snoop Doggy Dogg to U2 to Bjork.

He also created a precedent for the industry, signing the group to deal that allowed each member to pursue solo deals on other labels. Solo efforts by Method Man, Ol' Dirty Bastard, Raekwon, GZA, and Ghostface all went gold, if not platinum. The group's second album, *Wu-Tang Forever*, sold over 600,000 copies in its first week. RZA's business savvy was heralded on the front page of a *New York Times*' Business section, as he has diversified his business interests: a clothing line, a studio, a film production company to name a few.

Not only his music sets the RZA apart from other producers, it is also his social, spiritual and political outlook that informs his music. A student of life, RZA is an auto-didactic: self-taught in science, philosophy, music, martial arts, and humanity. He can quote the Koran, the Bible, and Sun Tzu.

In 1999 RZA made history as he became the first rapper to perform at the 1500 year old Shaolin Temple in China. On the same trip he made a pilgrimage to the actual Wu-Tang Mountain in Hebei Province where he had a meeting with the other Abbot of Wu-Tang who presented him with some special music from the Temple.

The next year director Jim Jarmusch reached out to RZA to score *Ghost Dog*, a modern samurai film. It was a good call. While many other hip-hop producers may have simply thrown samples and breakbeats at the picture, RZA did his due diligence. The result was something only he could have achieved: an ethereal soundscape that subtly wove together the ancient Eastern with the modern Western warrior sensibility.

To RZA fans, the *Ghost Dog* score was no surprise because RZA's music is filmic in its nature. You don't just hear a Wu-Tang song, you *see* it. So it's natural that RZA, as a movie buff and a fanatic of martial arts flicks in particular, would turn his eye to directing. Starting with music videos, such as "Tragedy," a mini kung fu movie shot in Hong Kong, he moved on to directing 3 films entitled "Bobby Digital: Bobby Did It," "Bobby Digital: Digital Bullet,"—both centered around his alter-ego, and "Domestic Violence," a moving look at the phenomenon. Finally, in 2002 he produced a full length kung fu movie called *Z Chronicles* bringing in talent from Taiwan and Hong Kong to add to its authenticity.

In 2003 RZA scored *Kill Bill Vol. 1* for Quentin Tarantino, for which he got a BAFTA nomination. In just the first 6 months of 2004 RZA participated in the scoring of *Barbershop 2*, *Soul Plane*, and *Kill Bill Volume 2*.

RZA has also made appearances in *Ghost Dog*, *Scary Movie 3*, *Coffee and Cigarettes*, as well as performing twice on "The Chappelle Show."

No matter where he focuses his energy, RZA comes up the master, using his breadth of knowledge and experience to create unique oeuvres. And the world awaits his next creative venture with baited breath.