

CONSTANTINE

Production Information

John Constantine has been to hell and back.

Born with a gift he didn't want, the ability to clearly recognize the half-breed angels and demons that walk the earth in human skin, Constantine (KEANU REEVES) was driven to take his own life to escape the tormenting clarity of his vision. But he failed. Resuscitated against his will, he found himself cast back into the land of the living. Now, marked as an attempted suicide with a temporary lease on life, he patrols the earthly border between heaven and hell, hoping in vain to earn his way to salvation by sending the devil's foot soldiers back to the depths.

But Constantine is no saint. Disillusioned by the world around him and at odds with the one beyond, he's a hard-drinking, hard-living bitter hero who scorns the very idea of heroism. Constantine will fight to save your soul but he doesn't want your admiration or your thanks – and certainly not your sympathy.

All he wants is a reprieve.

When a desperate but skeptical police detective (RACHEL WEISZ as Angela Dodson) enlists his help in solving the mysterious death of her beloved twin sister (also played by Weisz), their investigation takes them through the world of demons and angels that exists just beneath the landscape of contemporary Los Angeles. Caught in a catastrophic series of otherworldly events, the two become inextricably involved and seek to find their own peace at whatever cost.

Warner Bros. Pictures presents in association with Village Roadshow Pictures, a Donners' Company / Batfilm Productions / Weed Road Pictures / 3 Arts Entertainment Production: Keanu Reeves, Rachel Weisz star in *Constantine*, also starring Shia LaBeouf, Tilda Swinton, Pruitt Taylor Vince, Djimon Hounsou, Gavin Rossdale and Peter Stormare. Directed by Francis Lawrence from a screenplay by Kevin Brodbin and Frank Cappello, story by Kevin

Brodwin, *Constantine* is based on characters from the DC Comics/Vertigo *Hellblazer* Graphic Novels and is produced by Lauren Shuler Donner, Benjamin Melniker, Michael Uslan, Erwin Stoff, Lorenzo di Bonaventura and Akiva Goldsman. Executive producers are Gilbert Adler and Michael Aguilar. Philippe Rousselot, A.F.C./A.S.C., is the director of photography; Naomi Shohan, the production designer; and Wayne Wahrman, A.C.E., the editor. Music is by Brian Tyler and Klaus Badelt.

Constantine will be distributed worldwide by Warner Bros. Pictures, a Warner Bros. Entertainment Company, and in select territories by Village Roadshow Pictures. This film is rated R by the MPAA for “violence and demonic images.”

www.constantinemovie.com / AOL: Constantine

*“What if I told you that God and the devil made a wager,
a kind of standing bet for the souls of all mankind?” – John Constantine*

Imagine that life on earth exists in a state of détente, a balance between the forces of good and evil scrupulously maintained through the ages. Humans choose their own paths in this realm

and, in doing so, seal their fates for the realm beyond; some bound for heaven and some for hell.

As part of this divine wager for all the souls in the world, both God and the devil are restricted from direct contact with the human race and its free will but are allowed a measure of influence through intermediaries. Neither fully angels nor demons, these earthbound influence peddlers are best described as half-breeds. “Suppose you were very good in life, or very bad. They wrap your soul up in human skin and send you back on missions,” explains John Constantine, a man who has literally been to hell and back.

In ordinary bodies these half-breeds slip freely through the human population, doing their work. They share the roads, hold jobs, engage in myriad relationships with their human hosts and no one is the wiser. “They look just like us,” says *Constantine* director Francis Lawrence. “You could live side by side with them, maybe even be married to one of them or be friends with them and never know it.”

But John Constantine can *see* them.

Since childhood, he’s had the unique ability – he would call it a curse – to recognize these beings for what they truly are beneath their fragile tissue of disguise. He sees their true faces, either beatific or demonic. Driven to suicide, in his youth, by this terrifying burden that no one understood, Constantine hoped for the peace it would bring but got instead a 2-minute tour of the depths of hell, a nightmare beyond imagination, before being resuscitated and snapped back into life.

Since that moment, he’s known the hellish fate that awaits him when his life on earth is ended, and has been trying desperately to change it. Finding the traditional path to salvation closed to him, he resolves to earn entrance to heaven by waging war on the demon half-breeds on earth. An expert in demonology and black magic as well as an accomplished con man when he wants to be, Constantine uses sacred relics as weapons, along with his wits, his fists and anything else at his disposal to send countless hordes back to the underworld in shreds.

But he is an unlikely hero. Spurred not by any benevolent intention, he battles evil only to buy his way into a heaven that is closed to him, and grows increasingly cynical as these efforts have no effect.

Constantine's strange circumstances and embittered attitude are part of what attracted Keanu Reeves to the story and its title role. "It is one of the best scripts I've read," he says. "It has humor, intelligence, vitality, and I especially appreciated how everything was not obvious. There's mystery and contradiction. Constantine himself has a strong sense of morality yet his ethics are a little blurry. He's trying to right some wrongs but he doesn't always go about it in the nicest way. He's an anti-hero I've never seen before."

Constantly tormenting the renegade exorcist are half-breed entities from both sides. The angelic Gabriel (TILDA SWINTON), God's gatekeeper on Earth, continually denies Constantine the salvation he so fervently pursues. Unmoved by Constantine's private war and aware of his selfish motives, Gabriel admonishes repeatedly – and none too sympathetically – that he cannot *buy* his way into heaven, while Satan's emissary Balthazar (GAVIN ROSSDALE) mocks his futile efforts and reminds him his days are numbered. Hearing of Constantine's recently diagnosed terminal lung cancer, Balthazar is beside himself with malevolent glee.

Among Constantine's few allies is Chaz (SHIA LaBEOUF), his faithful driver and wannabe apprentice. Fascinated by what he sees of Constantine's world, albeit from a safe distance, Chaz makes up for his lack of practical experience with an encyclopedic knowledge of the religious and paranormal, in avid preparation for the day when Constantine might finally ask for his help. Constantine's former comrade, Midnite (DJIMON HOUNSOU) could be the source of more formidable help if Constantine hadn't all but burned that bridge. Once a faith healer and witch doctor, Midnite claims neutrality and offers his nightclub as a sanctuary for half-breeds from both sides while keeping his true loyalties to himself. Now he warns Constantine to respect the balance.

Still he persists. It's the only thing he can do. It has become his life.

Called to the site of another demonic possession by his old friend Father Hennessy (PRUITT TAYLOR VINCE), a weary priest whose body and soul have seen better days, he prepares for yet another exorcism. This time it's a young girl in the grip of the underworld, the latest in a series of countless exorcisms that Constantine has performed and yet this one suddenly feels different to him. With disbelief and then increasing alarm Constantine realizes that the

demon inside this particular child is fighting not for possession of her tiny body but for a way to break through it and enter the physical world, a blatant breach of the age-old balance. This cannot be happening.

But that's just the first of several disturbing portents. En route home on the dark streets of downtown Los Angeles, Constantine is attacked by a demon – not a half-breed but a full-fledged demon, brazenly appearing on the earthly plane as if it had the right.

Later, as he sits alone pondering these inexplicable and terrifying incidents he is approached by Angela Dodson (RACHEL WEISZ), a police detective with her own desperate questions about her sister Isabel's mysterious suicide. Raised to believe suicide is a mortal sin, Angela cannot accept that her sister would take her own life, even though surveillance footage from the psychiatric hospital where Isabel was a patient shows her leaping from the roof. Based on rumors Angela has heard about Constantine, linking him to strange and supernatural events in the city, she seeks him out against her skepticism, in hopes that he might help explain what really happened to Isabel.

But Constantine isn't the least bit interested in helping her. As Reeves explains, "He has problems of his own. He's just been diagnosed with terminal lung cancer. He knows he'll be landing in hell because of the life he took. His own. He's busy looking for a way out."

Consumed by his own concerns, Constantine at first turns her away... until he sees the hell-born entity stalking Angela as she walks away. He doesn't know how, or why, but somehow Angela is a key to the bizarre demonic activity that is swirling around them both.

One thing he knows for sure: the balance is breaking down. Something big is brewing.

ABOUT THE PRODUCTION

Producer Lauren Shuler Donner was instrumental in helping John Constantine make his transition to the big screen from the pages of the DC Comics/Vertigo "Hellblazer" series of graphic novels. Shuler Donner, whose credits during her more than 20 years in the industry include the beloved *Free Willy* films, *You've Got Mail* and the international box-office phenomenon *X-Men* and *X2*, was captivated by the character's extraordinary circumstances and distinct attitude. She saw the property's dramatic potential as a feature film. "It was immensely

appealing,” she says. “Intelligent, thrilling, a good story with an anti-hero at its core; the kind of movie in which the completely unexpected happens.”

After successfully pitching the project to Warner Bros. Pictures, for which she has produced a number of high-profile films including the Oliver Stone drama *Any Given Sunday* and the critically acclaimed romantic comedy *Dave*, Shuler Donner focused on developing a script for *Constantine* with screenwriter Kevin Brodbin (*The Mindhunters*) and producer Michael Uslan. Uslan, with partner Benjamin Melniker, also a producer on *Constantine*, have a long-standing collaborative association with premiere genre publisher DC Comics through which they previously helped bring the blockbuster *Batman* film franchise to life.

Brodbin, a huge fan of the source material (Vertigo’s longest-running monthly series with over 200 issues and 15 graphic novels published) had long harbored a desire to write a script for the character and took the adaptation very seriously, emphasizing that, “the most important thing was to be true to Constantine’s voice” – an essential point on which the filmmakers agreed, as did screenwriter Frank Cappello, who later joined the project and likewise drew heavily upon the character’s origins for guidance.

Based on the originality of the developing concept Shuler Donner presented, producer/writer Akiva Goldsman next joined the *Constantine* filmmaking team. A successful producer, Goldsman is equally renowned for his screenplays, among them *The Client* and *A Beautiful Mind*, which earned numerous honors including an Oscar, a Golden Globe Award and a BAFTA nomination, so it’s no surprise that it takes a strong story to capture his attention. “It’s impossible for me to work on something unless it’s fun as well as creatively and imaginatively engaging,” he admits. “*Constantine* presents an idea I’ve always found compelling and have wrestled with in my own work – that of the world behind the world, what might exist beyond what we can see.”

John Constantine’s identity and his attitude are inseparable from his situation; as the circumstances of his life compel him, he forges ahead with a single focus. “What I love about this character is that there’s an inevitability to his failure and yet he’s willing to keep pushing and trying to figure out another way,” says Lorenzo di Bonaventura, for whom *Constantine* marks his debut as an independent producer following an impressive tenure as head of production at Warner Bros. Pictures. “It’s not the kind of indomitable spirit that usually

connotes a heroic venture; it's the indomitable spirit of a man who knows he's not going to win but plays as hard as he can anyway."

"This is a man who walks both sides, light and dark," Shuler Donner describes the complex title character. "He's not evil; the life he took, after all, was his own. But he's not all good either. Deep inside, I think he's just a guy who's had a very hard life and yet he's smart enough to have a sense of humor about it, which is one of the reasons we wanted Keanu Reeves because we knew he could pull that off. He can strike those balances and give us the sense of depth that defines Constantine."

"He's fighting the system," adds Erwin Stoff, *Constantine* producer and Reeves' longtime professional collaborator. "John Constantine clearly doesn't want to go to hell but he believes it's his actions that should decide his fate, not someone's technical reading of the rules. He's a guy who, above all, cannot tolerate unfairness and hypocrisy and it's the unfairness and hypocrisy he observed early in his life as well as his current situation that has hardened him to the degree that he is."

Stoff felt so strongly about the *Constantine* script that he forwarded it to Reeves while the actor was in Sydney on production for *The Matrix Revolutions* and his instincts proved correct. "He fell in love with the character," Stoff recalls. "He liked that fact that even though this had the potential to be a great, fun, epic-scale movie with amazing effects, at its center was a story about a man's struggle with hypocrisy, with good and evil, and with what's wrong in the world."

Adds Melniker, "This is a unique individual who defies description. There's an enduring mystery about him. It's not commonplace; it's not likely that people will say, 'I've seen this before.'"

Uslan, whose youthful passion for comic books led to an early job writing for genre fanzines and a lifetime of avid collecting, believes that familiarity with the graphic novels is not a prerequisite to enjoying the screen story or appreciating the punch of Constantine's personality for the first time. Having watched the character evolve for years in print he feels the film captures its essence in ways that count the most: namely, "mood, attitude and point of view. One of the great things about this story and these characters is that there is absolutely no black or white. As we learn to our horror, everything in life is gray. No matter how human someone appears there might be demons lurking within. When someone taps you on the shoulder you never know quite what you're going to see when you turn around."

THE RIGHT DIRECTOR

Francis Lawrence, known for his award-winning direction on videos for some of the most dynamic acts in the music industry, has developed an expertise for recognizing the vital elements of a story and gauging their visceral impact. A film noir devotee, he says, “it was the character of John Constantine, the anti-hero, and the tone of the story, that attracted me immediately. The world he inhabits is unique and the story moves into places that were entirely unexpected.”

Intrigued, Lawrence researched the source material extensively, developed original sketches and ideas for the project and threw his hat into the ring as the production team was considering directors. He hit them like a bolt of lightning.

“If I could create one lie that I could tell for the rest of my career, I would say that it was entirely my decision to hire Francis,” Goldsman candidly confesses. “This guy is the real thing – he’s so good he’s scary.”

Contrary to the producers’ expectations, considering Lawrence’s background, he did not approach the material from a visual perspective. “His talent with visuals was certainly apparent but when we had our first meeting he talked for two hours about the script and the characters and never once mentioned the look,” recalls di Bonaventura. “Usually, when directors are making the transition from the video or commercial world they lean heavily on the visuals because it’s what they’ve been doing, so this was already staggeringly different than anything I had experienced in more than 13 years at the studio. More than anything, we were impressed with his ability to analyze the fundamentals of a scene.”

When it came to the imagery itself, Lawrence was more than prepared. “Francis arrived at our meeting with his drawings. In this business, of course, that means instead of coming in with your resume, in a suit and tie, you arrive in flip-flops with your 25 sketches of hell,” Goldsman remembers. “I was immediately taken by his idea that heaven and hell coexist with our world, and that when you pass from this spot in our world you should be in this exact same room in hell. He was very specific about the geography. It was a brilliant idea, it gave the unimaginable a new imagining and completely captured what the movie was about.”

Lawrence sought to present the landscape of the underworld in a new way. “I thought about the ways in which I’d seen it depicted in art, in the paintings of Bruegel and Bosch, or so

often in an abstract way, like a black oily void. The images were nothing you could relate to. I wanted to give it a recognizable structure. So when Constantine is in Angela's apartment and he momentarily crosses over into hell, it's the hell version of her apartment that he's in; when he goes out into the street it's the hell version of Los Angeles. That makes it an environment that people can easily imagine touching and seeing."

He went on to provide detailed descriptions of the various demons and spirits that inhabit the story and offered casting choices that proved right on the mark. "What was interesting," says Stoff, "is that a tremendous number of the ideas Francis proposed in his very first meeting came to fruition."

The director's willingness to imagine things in a fresh way was the perfect approach for a story in which nothing is clearly black or white and the characters are anything but conventional: a hardened police detective looking for hope in the paranormal; an angel representing God on Earth while promoting a personal agenda; a priest unable to perform exorcisms; an entrepreneur who runs a nightclub for both sides....and in the middle of it all, a hero who doesn't want to be a hero. As screenwriter Frank Cappello describes, "Here's a guy who has his problems with God. Loathes the devil. He fights the most hideous demons and yet he cannot escape his own bad habits, like smoking, which is literally killing him. Ultimately he's a man trying to save himself, not the world."

"This is a movie where not everything is neatly explained," says Goldsman. "The attempt was not to create full comprehension in the mind of the audience but to give them an experience." Equally important, adds di Bonaventura, is that, "it doesn't preach or try to convince you of anything. It allows you to have a simple entertainment on one level and then, perhaps, an intellectual, emotional or philosophic conversation. Let us scare you first, and you can consider the more profound questions later."

CAST AND CHARACTERS

Cast as the anti-hero John Constantine, Keanu Reeves played a part in developing the screen character, as Goldsman relates. "He just became Constantine so fully during the development process and rehearsals that a lot of the lines that ended up in the film just emerged from him. He obviously loved the role." Director Lawrence notes the depth of darkness that

“Keanu was able to pull up from deep within and bring to the forefront to play this role. The sarcasm is natural and believable, and indicative of how Constantine views the world. You really see how this man is haunted inside and out.”

With Constantine, attitude is paramount, a concept Reeves fully embraced. “Attitude defines Constantine,” says di Bonaventura. “Call it irreverence, fatalism, irony, bravado; it’s unmistakable.” Adds Reeves, “Constantine literally knows how the world works and he doesn’t like it.”

Clearly, what he does best is not a job he ever wanted, though it garners him a fair amount of pride, and that contradiction laid upon all the rest just adds to his trademark cynicism. Although, as Stoff remarks, “it’s often true that the most hard-boiled cynics are people who were once incredibly romantic and idealistic and have had their hopes and ideals crushed.”

Constantine is also abidingly rude and anti-social, which is part of the pleasure of portraying him, Reeves reveals. Describing the scene in which he turns Angela away when she comes for help, he says, “He’s just not in the talking mood. Plus, he doesn’t like people getting close to him because they tend to die so he’s more comfortable keeping his distance.” The fact that Constantine later catches sight of a demon pursuing the departing detective and rushes to her aid Reeves finds questionable and typical of his character’s enigmatic nature. “Is his help self-serving, in whole or in part? Because it turns out, as Constantine suspects, this woman is somehow intricately involved in the recent escalation in demon activity and the larger plot behind it all that he’s trying to figure out. Is he helping Angela, as any of us would, simply because she’s in trouble, or is it just part of his big plan to save himself?”

Overall, “John Constantine is the most reluctant hero I’d ever come across,” states Brodwin. “He’s not doing things to be a nice guy or to be a hero. He doesn’t want to care about people because all it does is bring him pain. If he could cut that part of him out he would.”

“He definitely has an heroic arc,” says Goldsman. “But he goes kicking and screaming about it.”

In the catalytic role of Detective Angela Dodson, the filmmakers cast Rachel Weisz (*Enemy at the Gates*, *Runaway Jury*, *The Mummy*). Addressing the duality of her character, Lawrence explains, “we needed someone believable as a competent police officer who turns out to be also a very powerful psychic. She needed to be tough, smart and also embody a quality

that could make people believe there might be something else going on below the surface, something she's not even fully aware of herself."

Weisz's research for the role included sessions with a police consultant for instruction in gun-handling and body language, and a local Los Angeles psychic. "Angela goes through a huge transformation in the film, from being a complete non-believer and cynic to slowly acknowledging the possibility of belief and ultimately re-discovering the psychic powers she'd been repressing since childhood. It was a very interesting progression to play," she says.

Additionally, Weisz took on the role of Angela's deeply disturbed twin Isabel, and observes that a great part of what propels Angela to seek answers about Isabel's death is her own guilt. "Both sisters were psychic as children but while Isabel reported her visions and suffered the consequences from her strictly religious family, ultimately ending up in an asylum, Angela denied them and thus survived. Now she's paying the price – not only with intense guilt but, like anyone who suppresses a big part of themselves, she's not been living fully."

Noting the chemistry between Weisz and Reeves, who previously worked together on the 1996 action thriller *Chain Reaction*, Lawrence observes that "there are several scenes between Rachel and Keanu that are quite dramatic, emotional moments." As Shuler Donner sees it, "these are two people who have both devoted their lives to fighting evil, she with the law and he in his own way, so it's natural that they would be drawn together. On a very basic level they are similar and understand each other."

Shadowing Constantine nearly all the time is Chaz, played by Shia LaBeouf. Apprentice, sidekick, driver, friend – the origins of their relationship are not explained but Chaz remains a faithful, if increasingly impatient, presence. With no special abilities or heightened sight of his own, Chaz compensates with research and sheer enthusiasm. Fascinated with Constantine's work, he spends all his free time compiling a body of religious and historic knowledge that he hopes one day to use if Constantine allows him to actually help on a mission.

"Chaz is insanely intrigued by Constantine and hero-worships him, wants to *be* him. It would be like a kid wanting to be Michael Jordan," says LaBeouf. "Chaz is a talker. He's not exactly comic relief but he is a bit comedic in that his personality is just a tad amplified, he speaks a little faster than everyone else and when he's scared you can really see it in his face."

Of course, the ambitious would-be protégé doesn't fully comprehend the danger. "He wants very much to be a part of this world, which he sees as very glamorous, even though

Constantine hates what he's doing," explains Lawrence. "He desperately wants to join up. Later in the movie he's given the opportunity and realizes it's a much different world when you actually go inside.

"He's also the eye of the audience," the director continues. "So many characters in the movie have some kind of gift or supernatural identities but Chaz is just one of us, witnessing these extraordinary events."

Goldsman credits Will Smith for LaBeouf's casting, recalling their recent work together on last year's sci-fi feature *I, Robot*, for which Smith and LaBeouf starred and Goldsman shared screenplay credit. "Will came up to me while we were working on the film and said 'this kid is great.' So we tested him for the Chaz role and it was genius. Then *I* got to sound very smart by saying, 'this kid is great.'"

For the role of Gabriel, God's angelic representative on Earth, Lawrence came to the project not only with a fresh approach in mind but the perfect actress to execute it: Tilda Swinton, whose internationally acclaimed body of work includes standout performances in *Orlando* and *Adaptation* as well as a 2002 Golden Globe nomination for *The Deep End*.

As an angelic being, even in human form, Gabriel transcends gender. Lawrence wanted to represent the character as neither dominantly male or female and sought to accomplish this partly by casting a woman, dressed in traditional male clothing; but the costume would only take the impression so far, the crucial element being the performance itself. Not only would Swinton need to project Gabriel's innate ambiguity in many forms, including gender, she would also have to be powerful, luminous and remote; not an easy interpretation.

"I liked the idea of Gabriel's androgynous nature," she says. "By the time the filmmakers spoke with me they had stopped talking about taking the character into either a masculine or feminine direction and had settled on a median, and we focused on how best to achieve that. Clearly, I didn't want to look like one of the models from the Robert Palmer video." Far from that, as Shuler Donner attests, "Tilda brings great elegance and class to the role, as well as a measure of sympathy, which is not easy considering the circumstances. Constantine calls Gabriel 'the snob,' and sees him as arrogant and uncaring."

"As God's gatekeeper on Earth," Swinton explains, "Gabriel is the only entity Constantine can petition directly for a way to avoid going to hell. But each time he pleads his

case the answer is the same: no. You need faith to enter heaven and Constantine is disqualified because faith is about belief without proof.”

Pruitt Taylor Vince takes on the role of one of Constantine’s few true friends, Father Hennessy. Once a strong and vital clergyman, Hennessy is now a damaged soldier in the battle between good and evil and relies on Constantine to perform the arduous exorcisms for which he no longer has the strength. But his years of experience have given the weary priest an acute sensitivity to otherworldly vibrations in the atmosphere. In return for Constantine’s help, Hennessy provides him a unique early warning system, “surfing the ether” for signs of demonic activity and subtle changes in the balance.

An Emmy Award winner for his portrayal of a killer in the mini-series *Murder One: Diary of a Serial Killer*, Vince warmed to the character immediately upon reading the script, even before knowing that Father Hennessy was the part the filmmakers had in mind for him. “I like flawed characters,” he reveals, taking note of the good father’s propensity for alcohol, among other things. “I prefer my heroes a little moody, darker, having a bad day. That describes not just Hennessy but Constantine too – they’re not the heroes on a white horse. It’s a spotted horse. I believe Hennessy was really quite a priest, but still only human and eventually the demons, both inside and out, broke him. He’s seen too much and he doesn’t want to see it anymore, and climbing into a bottle is a good way to cloud your vision.”

Another of Constantine’s enduring, if strained, relationships is with the one-time faith healer and witch doctor Midnite, played with inimitable style and grace by Oscar- and Golden Globe-nominated Djimon Hounsou. Now a successful businessman and collector of religious relics, Midnite honors the balance by operating an exclusive nightclub on a neutral basis, where half-breeds from both sides can mingle freely. “He’s strictly business now, that’s the path he’s chosen,” comments Hounsou, “yet you get the impression that he hasn’t forgotten where he came from. I love this character. Every time you meet Midnite, elements of his personality surface against his own will.”

Midnite’s true loyalties are as mysterious as his origins. “I believe he and Constantine used to run together maybe five or 10 years ago but when we come into the story things between them have changed,” Lawrence muses. “There’s been a misunderstanding, and a certain amount of distrust has crept into the relationship.”

Hounsou topped the director's wish list for the part of Midnite even before Lawrence had his first meeting with filmmakers about helming the picture. "Djimon is an incredible talent," he attests, citing the West African actor's Oscar-nominated performance in *In America*, as well as acclaimed roles in *Amistad* and *Gladiator*. "He gives Midnite the kind of powerful and enigmatic presence the part requires but also a suggestion of sympathy. He ensures that Midnite is likable, even if we don't know what to expect from him."

One of the regulars at Midnite's club is the vile and dangerous half-breed demon Balthazar, played with wickedly degenerate charm by Gavin Rossdale, frontman for the platinum-selling UK band Bush. "You hate this guy the instant you see him," jokes Lawrence. "Balthazar's so clean and pristine, so beautiful, just the opposite of what he is inside and Gavin gives him a great understated repulsive vibe. He takes on the character exactly." Adds Shuler Donner, "we wanted someone who was good-looking and suave and had more than a little bit of mischief in him."

Fascinated by the script, Rossdale jumped at the chance to be in the film not only because of the story but "because of the caliber of talent surrounding me, people who set the standards." In his pivotal scenes with Keanu Reeves, he explains, "Balthazar functions as Constantine's tormentor and nemesis, so I played him as Keanu's opposite. These characters dislike each other intensely."

The most difficult aspect of the role proved to be learning Balthazar's trademark one-handed coin roll, a feat of dexterity the guitarist admits took time mastering. "Your hands get a bit clammy after awhile," Rossdale admits, remembering with a laugh that his first attempt in the early days of shooting involved performing the trick over a stairwell. "I said better bring in a good supply of coins for me and make sure no one's underneath because I'm going to be dropping a bunch."

For the brief but critical role of Balthazar's boss, Satan himself, Lawrence found that his take on the character synchronized perfectly with that of internationally known Swedish actor Peter Stormare, right down to the white suit.

"The devil has been depicted so many times in literature and art that we all recognize him instantly," says Stormare. "He usually has hooves and he's a bit hairy, dark and horned. In my first conversation with Francis I said let's do it without a lot of makeup and prosthetics; let's just use my face and let the audience use their own imagination. When he walks down the streets of

Los Angeles or any other city in the world he should look like the neighbor next door – a little odd, perhaps, if you look carefully, but nothing overtly dangerous.”

This echoed the director’s own sentiments. “What I felt I’d never seen was simply a bored, unemotional, kind of creepy guy along the lines of Fagan in *Oliver Twist* – in a word, insouciant,” says Lawrence. “He doesn’t need to get angry, he doesn’t need to make a scene or call attention to himself – he’s Satan, after all.”

Rounding out the main cast is Max Baker, who recently starred in Simon Wells’ sci-fi adventure *The Time Machine*, as Constantine’s friend Beeman, a scholar with a talent for acquiring ancient religious artifacts with powers to heal, protect or destroy. Procuring such obscure items as a strip from Moses’ cloak, a screech beetle from Amityville or stones from the road to Damascus, he presses these potent relics into Constantine’s hands because, not being a warrior himself, it’s the only way he can help. “He’s a bit like Q is to James Bond,” remarks Lawrence, “the research guy, the one who keeps him stocked with one-of-a-kind supplies.”

DESIGNING, CREATING AND PHOTOGRAPHING HELL ON EARTH:

*“Heaven and hell are right here, behind every wall, every window,
the world behind the world. And we’re smack in the middle.” – John Constantine*

It was an ongoing collaboration between production design, cinematography, visual and computer effects and Stan Winston’s creature artists to achieve the filmmakers’ vision for *Constantine*’s rich landscape, all of it coordinated and inspired by Francis Lawrence who watched as many of his original sketches expanded to fill whole soundstages.

John Constantine’s world is a dark and moody place. Visually, it’s the very definition of classic noir, with its urban night scenes, deep shadows, slivers of street lamps on wet asphalt and gently swirling smoke – all interpreted by skewed camera angles and expressionistic lighting. “The overall look,” comments Shuler Donner, “is saturated and beautiful, but gritty. It evokes a sense of period, in a way, but is totally contemporary.”

Lawrence met with renowned production designer Naomi Shohan, whose recent work on *American Beauty* earned her a BAFTA Award nomination. Seeking to realistically depict specific regions of Los Angeles, “not Beverly Hills, not Malibu but downtown,” the director

explains, he was particularly impressed with Shohan's natural-looking work on the urban drama *Training Day*, remarking that, "she really understood Los Angeles, the ethnicity and textures I liked, and we bonded instantly over the approach." Together with location manager Molly Allen, Lawrence and Shohan prowled the city for the architecture and vistas of their story.

Among the sites selected were the Hacienda Real Nightclub, housed in the basement of the historic 1930s Eastern Columbia Building in downtown's commercial and theatre district, which provided an appropriate eclectic and underground flavor as Midnite's bar with its red-hued décor and ornately carved wood and brass detailing; the 5th Street Market, whose interiors and exteriors became the liquor store in which Father Hennessy and Balthazar have their final confrontation; St. Mary's hospital, Long Beach, which doubled as Ravenscar; and the Angeles Abbey Memorial Park in Compton, as Midnite's office and cavernous reliquary. Built in 1923, the Abbey interior features elaborate ironwork and carved limestone, which Shohan's team augmented with statures, tapestries, artwork, religious relics and an assortment of antique weapons and armor to represent Midnite's imposing collection.

Constantine's apartment, unusually long and narrow, was designed in a place Lawrence with already familiar with, the Giant Penny Building on Broadway, downtown, whose upstairs interior office walls had been broken out to form an extended space lined with windows. Thinking it had great potential as Constantine's home base, he showed the space to Shohan, who then added metal shutters to the windows and bottles of holy water that Constantine has lining the walls for protection.

Additionally, the production used six Warner Bros. Studios soundstages for such comprehensively constructed sets as the hospital's hydrotherapy room, in which several climactic battles rage between the forces of good and evil, and a representative section of the 101 Freeway, which occupied nearly 22,000 feet and took eight weeks to complete.

Based upon the director's premise that heaven and hell exist as parallel dimensions occupying the same space and that there is a heavenly and a hellish version of every spot on earth, Shohan explains, "I imagined the hellish transformation to any landscape would be a state of constant cataclysmic shifting – exploding, imploding, blowing, burning, decaying. Happily, Francis and I agreed that if you were in Los Angeles the quintessential hell version of the city would be a section of its infamous freeway."

As Constantine attempts to confirm the afterlife fate of Angela's sister, Isabel, he must visit hell to look for her, a treacherous journey on which he embarks from Angela's apartment. The instant he crosses over he appears in a scorched and gutted version of Angela's room, and from there climbs out onto the street and up to the highway, buffeted by fierce winds swirling with ash, with fire and chaos all around. "You can't beat the image of Constantine walking down the center of a decomposed 101 Freeway in hell," says Lawrence, and, going for the irresistible joke, "most people who live in Los Angeles think the 101 Freeway is hell already."

Meticulously designed to look like the real thing, the section of road was built to nearly standard specs, with the exception of narrowing lane width from 10 to eight feet and laying three lanes instead of four. "Rails, dividers, lamp posts and signage were all built to highway department standards," Shohan confirms. "The surface is concrete poured over wooden scaffold and dividers are concrete over carved foam."

Among the set's most striking details are the approximately 40 vehicles, racked up in various states of disintegration. As Shohan explains, "The cars are wrecks purchased from collectors. We wanted certain models for their particular shapes. These were then cut-up, re-configured and embellished with foam carving to make them appear mutated. We added wire and foam-formed stalactites to look like melted metal and everything was covered in latex-and-hemp pieces we made to have the appearance of skin with roots or veins growing in it. Finally, the whole set was age-painted in rust and brown to complete the look of waste, decay and constant diabolical transformation."

Coordinating with Shohan to use this detailed practical set as a foundation and starting point, Visual Effects Supervisor Michael Fink replicated and extended it digitally. Wrecked cars were remodeled in the computer so that each one could be further eroded or blown away by acrid winds and so that digitally created demons and lost souls in hell could be moved around and through them. Fink describes the look he was striving for, as "an incredibly harsh environment, like the aftermath of a nuclear blast except that instead of lasting nanoseconds it lasts forever." A visual effects supervisor since the early 1980s on a range of high-profile feature films, Fink counts among his credits an Oscar nomination for his work on 1992's *Batman Returns* and more recently oversaw effects on the blockbuster hits *X-Men* and *X 2*, where he collaborated with *Constantine* producer Lauren Shuler Donner.

Craig Hayes, visual effects supervisor at Northern California-based Tippett Studio (*The Matrix Revolutions*, *Hollow Man*), led a team of artists who replaced the set's green screens, incorporating photographic elements with digital design for what he calls "a fluidly dynamic effect," grafting objects onto existing images and generally "adding debris, airborne particles and detritus, burning palm trees and the entire hell-L.A. environment." In addition to extending and enhancing the focal point of the ruined roadway, the film required realistically scaled hell-scape vistas of Los Angeles extending out in all directions, "starting in Hollywood and going past the Capitol Records building to the right, all the way to downtown," Fink outlines, "all of it pretty much seen as it really is, with some allowances for the scale to enhance the drama."

Working closely with both Fink and Shohan as well as with Francis Lawrence, was Oscar-winning director of photography Philippe Rousselot (*A River Runs Through It*), a master at capturing mood. With more than 30 years in the film industry in both his native France and the U.S., and credits including 1994's atmospheric *Interview with the Vampire* and more recently Tim Burton's *Big Fish*, Rousselot's ongoing priority is discovering new challenges. "I'm always looking for something different, and when something like this comes along, that I had never seen or even thought of before, it's very motivating," he says.

Basing much of his compositions and stylistic choices for *Constantine* on the graphic novel origins of the story, Rousselot explains that he incorporated "a lot of wide angles, both high and low, and the kinds of extreme points of view that you often see in comic books, which I thought was very important to maintain. In terms of light, we played a lot with contrast and colors, going with some very deep greens and oranges." At the same time, the cinematographer was careful not to copy the comic book style, preferring a more subliminal effect and drawing inspiration from many sources, including a folio of photographs from Cuba that Lawrence shared with him. "You can't transfer pages into moving images; it's more the general idea of graphic novels that we were touching upon." Equally subtle were his nuanced depictions of heaven and hell, avoiding "the clichés of light and dark."

Overall, Rousselot opted for natural lighting, guided by Lawrence's desire "to keep the light organic and simple." But simple doesn't necessarily mean small, as evidenced by the sheer number of lights used, in one instance, for Constantine's sequence in hell. A total of 60 space lights hung from the ceiling of Stage 21, designed to move freely with the wind created by seven immense industrial fans positioned along one side of the freeway set. Their irregular movement

provided an intensely dramatic quality. Additionally, Rousselot ran alongside his camera crew during many close-ups holding an extended pole with a paper-covered China light on Keanu Reeves – a personal touch that allowed the cinematographer to capture precisely the right effect.

Rousselot's most precarious task by far was the bathtub scene, in which Rachel Weisz, as Angela, is fully submerged and held down by Constantine to facilitate her brief passage into the next world. "We wanted to have Rachel's point of view while she's underwater, when she opens her eyes and looks up. But of course there's no room in the tub so we shot it through a mirror," he says. Adding a mirror to the mix increased the potential of unintended reflections, already complicated by the water, which, Rousselot explains, "reflects not only images but all the practical light."

DEMONS, HALF-BREEDS AND SEPLAVITES:

"When I was a kid, I could see things. Things humans aren't meant to see."

– John Constantine

The world viewed through John Constantine's eyes is populated with a variety of demonic half-breeds who live among their human hosts, their true natures undetected and their hideous features thinly masked by human faces that they can transform at will.

Meanwhile, in Hades itself, demons roam and seplavites (soul-eaters) prowl the ruined landscape. Seplavites are a sub-genre of the damned, introduced in the film as soulless, sightless, mindless scavengers who rely on scent alone to scurry after and feed upon new arrivals in the underworld. Not surprisingly, they were inspired by photos the director had seen of medical cadavers with their brains removed.

"It was a striking image," says Lawrence. "I had been trying to bring a human element into the design of the seplavites, because these are not wholly monsters; they were human at one point. They have no souls now, no brains, no eyes, just sinus passages and mouths, and little spindly bent bodies that can only crawl around after food." In this, they are relentless.

In the film are hundreds of seplavites, all born from a single fully articulated puppet prototype created at renowned creature shop Stan Winston Studios, under the direction of

Creature Effects Supervisor John Rosengrant (*Terminator 3: Rise of the Machines*). Based on illustrations from Lawrence, Naomi Shohan and Stan Winston Studios Concept Art Director Aaron Simms, the hellish scavenger was first sculpted in a computer. From that point, as Rosengrant details, “we had the form milled out and finished in the traditional style of sculpting, putting in pore texture and wrinkles, and made a mold of that. Then we fit it around an articulated skeletal structure and all of the mechanics that will operate the head, and all of that was sealed up with a flesh-like silicone skin.” The finished puppet requires seven technicians and 12 feet of cable to operate.

Pointing to the gruesome puppet and its breathing mechanism that causes it to swell rhythmically, Rosengrant remarks with parental pride, “It’s horrible, isn’t it?”

From this model, which appeared in the film in close-ups, and other demon models designed and constructed at Stan Winston, Craig Hayes’ team at Tippett Studio reproduced a writhing horde. “We scanned them to create computer replicas, painted them, and then put them into performance action, flying or running, jumping over cars,” Hayes offers. “At one point in the film the air is dense with demons.”

COSTUMES & MAKEUP: “VERMIN MAN” AND OTHER CHALLENGES:

Much as the landscape of hell is a hostile and deteriorated version of our own world, its inhabitants look as they did the moment they crossed over, but similarly degenerated.

Costume designer Louise Frogley (*Spy Game, Traffic*) offers “Francis’ concept that they die in whatever they were wearing and get grunged up in hell. As there is no water there, clothing gets dirty, dry and caked, as do the people themselves.” To achieve this look, she and costume supervisor Robert Q. Mathews had everything “stone-washed to get the newness out and then aged by our textiles staff by applying cheesecloth, yak hair, some polyester batting and liquid latex. They applied different types of dust and dirt and finally put it all through a severe drying process that, altogether, took 48 hours from start to finish for each article of clothing.”

Frogley avoids the concept of palettes in favor of suiting individual characters, zeroing in on the substance of each with a brainstorming approach. “Midnite is very colorful and flashy, Chaz is youthful and relaxed, Rachel needed an athletic and professional look, sexy but not overtly. Constantine is classic, cool, black and white, serious, linear, straight-edged.”

Acknowledging the strong film-noir elements in Constantine's look and manner, she "was also somewhat influenced by English 1960s fashion and copied a raincoat for him from that period. The overall look is compact and slim, which enables him to move with his customary grace." Considering the physical demands of the role, not to mention the amount of scenes that involve rain or water, Frogley kept a total of 25 duplicate coats on hand for Keanu Reeves, as well as 50 pairs of shoes.

For Gabriel's entrance, Frogley prepared a richly tailored ensemble, which Swinton herself calls "the Sotheby's rep look," adding, "of course, I also have a beautiful set of wings. Every girl should have one."

Frogley and her team, in collaboration with Stan Winston Studios, also created clothing for a loathsome entity the crew came to call Vermin Man – a demon in loosely human form who attacks Constantine on the street before exploding into his component parts which are largely snakes, roaches and scorpions. As Frogley recalls, "Mike Fink had the idea that the cloth consisted of termites. It took months with our textile artist, Marietta Lange, to develop samples for Mike and Francis. Eventually we came up with something made of fleece, cheesecloth and wool, with sequins, beads, feathers, hair and toy insects." Her candid evaluation of the final product? "It was completely revolting."

Complementing Frogley's efforts and also working in tandem with the visual effects team and the Stan Winston crew in particular, was renowned makeup artist and multiple Academy Award winner Ve Neill (*Beetlejuice*, *Mrs. Doubtfire*, *Ed Wood*). Leading a team of up to 15 makeup artists at any given time, Neill's work ran the gamut from the subtle to the nightmarish, preparing human, half-breed and demon alike for various battles, as well as helping to reveal the effects of the advanced illness Constantine tries to hide behind a wall of action and attitude.

The climactic confrontation in the hydrotherapy room at Ravenscar Hospital between Constantine and Chaz against a multitude of demon half-breeds was a colossal undertaking for cast and crew alike. Beginning at 3:00 AM, stunt men and women reported to the set for their makeup and prosthetics. Additionally, a roomful of actors portraying half-breeds were prepared for the moment when their counterfeit visages would melt away to reveal their demon features.

Regarding the progression of Constantine's terminal lung cancer, Neill notes that the low-lighted sets "cast a kind of pale yellow-green tone onto the walls, which adds to the makeup in making him appear very sallow and ill." Exercising restraint throughout, Neill avoided

“making Keanu look too terrible in the beginning because we’d have no place to go, so I just tried to keep him slightly on the unhealthy side.” Towards the end, “not only because of the illness but also the pounding he takes from all these fights, we start seeing a bit more degeneration, more trauma and fatigue, so there are slight changes in his makeup.”

STUNTS AND BATTLES:

“A demon just attacked me on Figueroa, right out in the open.” – John Constantine

“One of the story’s motifs is about knocking the hero down and seeing if he can get back up,” Reeves offers wryly, on the physical aspects of the role. “Each time, you can feel Constantine thinking ‘OK, right, here we go again.’ Throughout the film I get choked, throttled, smashed and generally kicked around. It’s really been good fun.”

Constantine reunites Reeves with renowned stunt coordinator R. A. Rondell, who worked extensively with him on the groundbreaking action sequences for *The Matrix Reloaded* and *The Matrix Revolutions*, and who goes as far back as 1991 with him on *Point Break*. The level of trust and admiration Reeves feels for Rondell and his team cannot be overstated. Conversely, says Rondell, citing the actor’s natural athleticism and killer work ethic, “Keanu’s level of participation is very high and very consistent. For a stunt coordinator, that’s a godsend. We pretty much take it to the limit with him in terms of what we can do with an actor.”

The more action he can authentically execute on screen, Reeves feels, the better the overall performance. “Instead of having to cut away it allows me to stay close in the situations of peril, and it helps the audience stay and hopefully feel and connect with the character.”

For John Constantine, peril lurks behind every door: from violent exorcisms to old-fashioned fist fights with demons, not to mention being blown clear across the room and upside down like a cotton ball from a puff of Gabriel’s powerful breath.

The film’s single most complex and kinetic fight sequence is a battle pitting Constantine and Chaz against a legion of half-breed demons in a room at the Ravenscar Hospital. Already a logistical puzzle for stunts and wire work because of low ceilings and tight space, it was made all the more challenging because of the number of combatants involved, *and* because Francis Lawrence wanted to film it in one continuous shot – a stylistic choice Rondell was the first to

support. “We were going for an even flow, a nice cadence without breaking up the action,” he says. Ultimately the shot involved nearly a dozen stunt actors flying through the air while others lunged and fought simultaneously below them and Lawrence got the uninterrupted current he envisioned.

As the intrepid Angela, Rachel Weisz drew her fair share of danger. Held underwater by Reeves for a crucial scene, she struggles wildly to free herself. Deceptively simple, Rondell cautions that such a scene could easily prove deadly if those on set mistake acting for genuine survival. A lot depended upon pre-arranged signals and Reeves’ instinct. Later, in a scene where Angela fights for her life in the hospital hydrotherapy pool, Weisz reveals good-naturedly, “I went under and whacked my head on the bottom. By the time we had finished all the water scenes I was bruised and scraped and sore for weeks. Luckily, nothing broken.”

Even Shia LaBeouf got in on the genuine action, in his big fight with the half-breeds, as Rondell relates. “We put him on a cable and flung him right up into the ceiling, then dropped him to the floor. It was great. We went through it first with a stunt double, and prepared both the ceiling and floor to be soft, then put him through it. It looks like a million bucks when you see the actor take a slam like that and you know it’s really him.”

But Rondell didn’t stop there. He wasn’t satisfied until he got the director himself strapped into a harness for a bird’s eye view of his set. “It wasn’t for a stunt,” Lawrence modestly clarifies. “I just rode the path of the camera to see the action from a high vantage point, the way a dolly moves. They brought me up on cables and sort of slid me across the room. It was great fun.”

CONSTANTINE’S ARSENAL – HOLY WATER AND ONE HELL OF A SHOTGUN:

From the bottles of holy water Constantine keeps in a defensive ring around his apartment, to amulets and the myriad individual bits and pieces of religious artifacts he uses for power and protection, Constantine utilizes an ever-changing idiosyncratic arsenal of items to do his work and keep himself alive.

Most of these items are procured for him by his friend Beeman, through circuitous barter with a maze of clandestine agents around the world. Beeman, the master historian and scholar, is able to lay his hands on such enticing artifacts as stone fragments from the road to Damascus;

bullet shavings from an assassination attempt on the Pope; a screech beetle from Amityville; a piece of Moses' shroud; numerous crosses and other religious icons blessed by high-ranking clergy throughout the ages; and, perhaps the most inexplicable, a vial of highly flammable dragon's breath, which produces a ten-foot flare of searing heat like a flame-thrower.

As the production's real-life Beeman, property master Kirk Corwin created this incomparable assortment by more conventional means, but still relied upon extensive historical research, as well as immersion in classical Latin, as nearly every important item featured a Latin inscription.

Corwin is understandably most proud of the collection's showpiece: Constantine's holy shotgun, a weapon presumably crafted from a crucifix with a hollow shaft, adapted into a deadly firearm, the blast from which can vaporize the foulest demons and send them back to hell.

By far the most complicated prop in the film, the shotgun had to fire multiple rounds while having a look in keeping with Beeman's other relics. Corwin started by examining existing shotguns. Finding one called a "Street Sweeper" that would serve as an excellent model, he worked with Lawrence and Shohan to refine its look. They decided that the components of the gun should appear to be based upon drawings by Leonardo Da Vinci.

Once designed, the prop master still had to put it all together and end up with a functional firearm. He would eventually make two guns that actually fired, two picture-perfect plastic replicas plus four rubber versions for rehearsals and use by stand-ins. Eight craftsmen took more than seven weeks to produce the two working models. The final result is a gleaming and fearsome weapon made of brass and gold, etched with the Latin phrases "a cruce salus" ("from the cross comes salvation"), "decus it tutamen" ("an adornment and a means of salvation") and "dei gratia" ("by the grace of God").

Keanu Reeves was so impressed with the polished piece that he ordered an additional shotgun to be made as a gift for Frances Lawrence upon completion of principal photography.

For a printable copy of the official PRODUCTION NOTES
and MAIN and END CREDITS, please visit our publicity website at:

<http://movies.warnerbros.com/pub/>

ABOUT THE CAST

KEANU REEVES (John Constantine) is one of Hollywood's most sought after and successful actors. His dedication to his craft is well known among his peers and is admirably reflected in his choice of roles as well as in his performances. In Fall 2005, he will be seen in the live action, highly stylized, animated adaptation of *A Scanner Darkly*, directed by Richard Linklater, starring opposite Robert Downey Jr., Woody Harrelson and Winona Ryder. Also on his upcoming release slate is the independent feature *Thumbsucker*. Directed by newcomer Mike Mills, *Thumbsucker* boasts an eclectic cast that includes Tilda Swinton, Vincent D'Onofrio, Vince Vaughn and Benjamin Bratt.

In 2003, Reeves dominated the screen in the highly anticipated *The Matrix Revolutions*, the final chapter in *The Matrix* trilogy and the follow-up to *The Matrix Reloaded*. He also received critical acclaim for his supporting role in the romantic comedy *Something's Gotta Give*, starring with Jack Nicholson and Diane Keaton.

Reeves achieved worldwide acclaim with his performance in Jan de Bont's action tour de force *Speed*, and his long list of credits include *Hardball*, *The Gift*, *Sweet November*, *The Replacements*, *A Walk in the Clouds*, the thriller *The Devil's Advocate*, opposite Al Pacino and Charlize Theron, Bernardo Bertolucci's *Little Buddha*, and *Much Ado About Nothing*. He was also seen in *Bram Stoker's Dracula*, *My Own Private Idaho* and *Point Break*.

Reeves was born in Beirut, Lebanon and raised in Toronto where he performed in various local theatre productions and on television before relocating to Los Angeles. One of his first roles was in Tim Hunter's critically acclaimed *River's Edge*. He then starred in Marisa Silver's *Permanent Record* and opposite Amy Madigan and Fred Ward in *The Prince of Pennsylvania*. In 1988, he was cast as the innocent pawn "Danceny" in Stephen Frears' *Dangerous Liaisons*, alongside Glenn Close, John Malkovich and Michelle Pfeiffer. He then went on to star in the offbeat and hugely popular comedy *Bill & Ted's Excellent Adventure*, which later spawned an equally successful sequel entitled *Bill & Ted's Bogus Journey*. That same year, he was part of the ensemble cast in Ron Howard's comedy *Parenthood* and Lawrence Kasdan's *I Love You to Death*. His first romantic leading role was in Jon Amiel's comedy *Tune in Tomorrow*, with Barbara Hershey and Peter Falk.

Reeves additional credits include the Sci-Fi thriller *Johnny Mnemonic*; Andrew Davis' action film *Chain Reaction*, with his *Constantine* co-star Rachel Weisz; *Even Cowgirls Get the*

Blues, for director Gus Van Sant; and the dark comedy *Feeling Minnesota*, opposite Cameron Diaz.

RACHEL WEISZ (Angela Dodson/Isabel) plays a dual role in *Constantine*, which reunites her with Keanu Reeves, her co-star in the 1996 action film *Chain Reaction*. Weisz has been extremely busy in the past year. She is currently filming *The Fountain*, opposite Hugh Jackman. In 2003, she co-starred in the thriller *Runaway Jury*, opposite John Cusack, Gene Hackman and Dustin Hoffman. Earlier that same year, the talented actress was seen in *Confidence*, with Ed Burns and Dustin Hoffman, and in Neil La Bute's *The Shape of Things*, which she also co-produced.

In 2002, her work opposite Hugh Grant in the insightful comedy *About a Boy* brought her welcome acclaim. But it was her role as Egyptologist Evelyn Carnahan in the hugely successful Mummy films, *The Mummy* and *The Mummy Returns*, for which she is most well known.

Her other films include Jean-Jacques Annaud's war drama *Enemy at the Gates*, opposite Jude Law and Joseph Fiennes, the independent feature *Beautiful Creatures*, the British comedy *Land Girls* and Beeban Kidron's drama *Swept from the Sea*, with Vincent Perez. She was also seen in Mark Pellington's *Going All The Way*, with Jeremy Davies and Ben Affleck, and Bernardo Bertolucci's *Stealing Beauty*, opposite Liv Tyler and Jeremy Irons.

She began her acting career in London theatre while studying at Cambridge University. She formed the Talking Tongues Theater Group, which performed numerous experimental pieces and which won the prestigious Guardian Award at the Edinburgh Festival.

Weisz received the London Drama Critics Circle Award as Outstanding Newcomer for her work in the London production of Noel Coward's *Design For Living* and also starred in the West End production of *Suddenly Last Summer* for director Sean Mathias. She most recently returned to the stage in Neil LaBute's latest play *The Shape of Things* at the Almeida Theater in the West End of London, for which she received excellent reviews. The play had a successful run off Broadway and Weisz went on to co-produce, with Neil LaBute, and star in the subsequent film version.

SHIA LaBEOUF (Chaz) burst upon the scene and has quickly become one of Hollywood's most sought-after talents. He just completed production as the lead role in the film *The Greatest Game Ever Played*, directed by Bill Paxton.

LaBeouf was most recently seen in *I, Robot*, opposite Will Smith for director Alex Proyas. Prior to that, he starred in the HBO *Project Greenlight* production of *The Battle of Shaker Heights*, executive produced by Matt Damon and Ben Affleck, and in the hit film *Charlie's Angels II: Full Throttle*.

In 2003, LaBeouf made his big screen debut starring opposite Sigourney Weaver and Jon Voight in the film *Holes*. On television, LeBeouf garnered much praise from critics everywhere for his portrayal of Louis Stevens, on the Disney Channel's original series *Even Stevens*. In 2003, he earned a Daytime Emmy award for Outstanding Performer in a Children's Series for his work on the highly rated family show.

LaBeouf attended the Magnet School of Performing Arts at USC and currently resides in California with his family.

TILDA SWINTON (Gabriel) is well known for her versatility and luminous screen presence. She most recently completed shooting the independent film *Thumbsucker* with Keanu Reeves, Vincent D'Onofrio and Vince Vaughn. Last year, she was seen in the controversial NC-17 rated, Scottish Beat murder mystery *Young Adam*, opposite Ewan McGregor.

Her most recent screen credits include *The Statement*, for director Norman Jewison, opposite Michael Caine; Cameron Crowe's *Vanilla Sky*, with Tom Cruise; Spike Jonze's *Adaptation*, with Nicholas Cage and Meryl Streep; the independent Sci-Fi film *Teknolust*; and the critically acclaimed drama *The Deep End*. She also starred in *Possible Worlds*, *The Beach*, opposite Leonardo DiCaprio, Tim Roth's directorial debut *The War Zone*, *Love is the Devil*, *Conceiving Ada* and *Female Perversions*.

Swinton graduated from Cambridge University and quickly began to establish a reputation in theatre – joining the Royal Shakespeare Company. Her choice of roles for the stage definitely reflected her propensity for gender bending. She portrayed Mozart in Pushkin's *Mozart and Salieri* and also took a role as a working class woman who impersonates her dead husband during World War II in Manfred Karges' *Man to Man*. She went on to star in the film adaptation of *Man to Man*, directed by John Maybury in 1991.

Her seven collaborations with renowned director Derek Jarman began with his life of Caravaggio in 1985, and continued to include one of a beautiful collection of opera-inspired short films entitled *Aria*, *The Last of England*, *War Requiem*, *The Garden* and *Edward II*. She also took a small role in Jarman's film *Wittgenstein*. In 1992, Swinton gained international art house fame as the lead in Sally Potter's sumptuous and daring adaptation of Virginia Wolf's novel *Orlando*.

In 1995, Swinton devised a series of living art exhibitions entitled *The Maybe*, in which the performer lays motionless in a glass box for eight hours a day. Her London performance in sleeplike repose lasted a total of 56 hours at the Serpentine Gallery, witnessed by 22,000 people, became a national phenomenon and then moved to Rome where it was a similar sensation. She hopes to continue the presentations in other major cities.

2005 will see Tilda Swinton iconic as The White Witch in *The Lion The Witch and The Wardrobe*, the first of the Narnia Chronicles, directed by Andrew Adamson; as the fourth in a series of Bill Murray's old flames in the as-yet-untitled new film by Jim Jarmusch; and in *The Man From London*, the new film by the Hungaroan master Bela Tarr.

PRUITT TAYLOR VINCE (Father Hennessy) is one of the industry's hardest working and most versatile character actors. His eclectic resume boasts every film genre from horror and action to art house drama, and he has worked with some of the industry's most respected and talented directors. Most recently, he was seen opposite Academy Award winner Charlize Theron in the compelling crime drama *Monster*, based on the true story of serial killer Aileen Wuornos.

Vince's credits include the thriller *Identity* for director James Mangold; Luis Mandoki's *Trapped*, with Charlize Theron and Kevin Bacon; *Simone*, with Al Pacino; the independent film *13 Moons*, with Steve Buscemi; *The Cell*; Neil LaBute's *Nurse Betty*; and Lawrence Kadsan's comedy *Mumford*. He won critical acclaim for his portrayal of a lovelorn cook in the 1995 film *Heavy*. Also starring Liv Tyler and Shelley Winters, the film won the Special Jury Prize at that year's Sundance Film Festival.

Vince received his first break in movies from director Alan Parker, who gave him a small part in *Angel Heart* and subsequently in *Mississippi Burning* and *Come See the Paradise*. He has also worked with Academy Award-winning writer/director Oliver Stone on *Natural Born Killers* and *JFK*. Throughout his career, he has appeared in over two dozen films including *Doctor*

Doolittle, Wim Wenders' *The End of Violence*, Ted Demme's *Beautiful Girls*, Robert Benton's *Nobody's Fool*, *City Slickers II: The Legend of Curly's Gold*, *Jacob's Ladder* for director Adrian Lyne, David Lynch's *Wild at Heart* and Barbet Schroeder's *Bar Fly*.

He won an Emmy Award in 1995 for Outstanding Guest Actor for his recurring role on the ABC drama *Murder One* and has appeared in a several telefilms and mini series presentations. His television credits include notable guest appearances in *Touching Evil*, *Alias*, *The Handler*, *The X Files*, *The Marshal*, *Chicago Hope*, *Sisters*, *Quantum Leap* and *Miami Vice*.

DJIMON HOUNSOU (Midnite) most recently received an Academy Award Nomination for his role as Mateo, the gentle neighbor, in director Jim Sheridan's immigrant tale *In America*. He is currently shooting the Michael Bay-directed film, *The Island*, and will be seen in April 2005 in the comedy *Beauty Shop*.

In 2003, Hounsou starred in *Lara Croft Tomb Raider: The Cradle of Life*, directed by Jan De Bont, and *Biker Boyz* with Laurence Fishburne, but he is best known for his role as the stalwart gladiator Juba in Ridley Scott's Academy Award-winning epic *Gladiator*, opposite Russell Crowe. A year earlier, he portrayed Abou Fatma in Shekhar Kapur's *The Four Feathers*, opposite Heath Ledger and Kate Hudson. In 1997, he received a Golden Globe nomination for his performance as the rebel slave leader Cinque, in Steven Spielberg's *Amistad*.

Born in Benin, West Africa, Hounsou moved to Paris at the age of 13. At age 22, fashion designer Thierry Mugler discovered him and immediately featured him in several of his design campaigns. Hounsou then went on to star in a number of popular music videos working with some of the industry's top directors and musicians. Now an established international model, Hounsou moved to Los Angeles, taught himself English and began to audition for acting roles. His first role was in the popular teen television series *Beverly Hills 90210*. He then scored a recurring part in NBC's hospital drama *ER*. Soon, a featured role in the Janet Jackson video "Love Will Never Do Without You" caught the attention of agents and casting directors and led to roles in films such as *Stargate*, *Unlawful Entry* and *Deep Rising* before landing him the breakout role in *Amistad*.

Hounsou has recently returned to television for a recurring role as a villain in the hugely popular ABC action series *Alias*, starring Jennifer Garner.

GAVIN ROSSDALE (Balthazar) has achieved worldwide success and fame as the lead singer/guitarist/songwriter for the platinum-selling rock band Bush. In the past year, he has added acting to his resume with roles in the Brittany Murphy comedy *Little Black Book* and David Anspaugh's soccer drama *The Game of Their Lives*. His work as Balthazar in *Constantine* marks Rossdale's biggest role to date.

Bush was formed in London in 1992. They released their debut album, *Sixteen Stone*, in 1994, which became a surprise hit, climbing up the charts throughout 1995 and by 1996 breaking into the Top 10. The next record, *Razorblade Suitcase*, debuted at No. 1 in America. The band received critical acclaim and continued successes with their four subsequent albums and eventually sold more than fifteen million copies.

In the summer of 2002, Rossdale released his first solo song entitled "Adrenaline," which he co-wrote, for the Vin Diesel action film *XXX*. He also sang and performed with the Blue Man Group for the lead song on *Terminator 3: Rise of the Machines*. Rossdale has formed a new band, Institute, which will release an album later this year on Interscope Records.

PETER STORMARE (Satan) has been exceptionally busy in the last year. He just completed *The Brothers Grimm* for director Terry Gilliam, alongside Heath Ledger and Matt Damon. Prior to that, he worked on the drama *Birth*, with Nicole Kidman and Lauren Bacall.

Stormare was most recently seen on the big screen in Michael Bay's action sequel *Bad Boys II*, opposite Will Smith and Martin Lawrence. Never one to stay idle, in 2002 he starred in no less than seven films including *The Tuxedo*, starring Jackie Chan; the independent film *Spun*; Steven Spielberg's *Minority Report*; John Woo's *Windtalkers*; *The Beatle Fan*; *Bad Company*, with Anthony Hopkins and Chris Rock; and the independent comedy *13 Moons*, starring Steve Buscemi.

His numerous film credits include Lasse Hallstrom's *Chocolat*, Lars Von Trier's *Dancer in the Dark*, Wim Wenders' *The Million Dollar Hotel*, Joel Schumacher's *8MM*, Michael Bay's *Armageddon*, The Coen Brothers' films *The Big Lebowski* and *Fargo*, and Steven Spielberg's *The Lost World: Jurassic Park*.

Stormare began his acting career in his native Sweden at the royal National Theater of Sweden, under the direction of Ingmar Bergman. He had leading parts in such plays as *Long Day's Journey Into Night*, *Miss Julie*, *King Lear* and *Hamlet*. He later appeared in *Hamlet* on the

New York Stage, which gained him the attention of critics and audiences and led to his first roles in American feature films.

Between film roles, Stormare continues to return to the stage, appearing in productions at New York's Actors Studio and Public Theater. In 1990, he became the associate artistic director of the Globe Theatre in Tokyo, Japan, where he both directed and appeared in a number of productions.

The talented actor recently formed a band called Blond From Fargo, in homage to his breakout role in *Fargo*. He writes the music and plays guitar. They are currently recording their first record for release later this year.

ABOUT THE FILMMAKERS

FRANCIS LAWRENCE (Director) has helmed videos for some of the biggest superstars in music, winning just about every award in the process. The young director was recognized in 2003 for his innovative work on Justin Timberlake's "Cry Me A River" video by the The Music Video Production Association (MVPA), receiving the award for Best Pop and Best Male Video. He has been recognized several times by the MTV Video Music Awards and received the Director Of The Year award in 2002 from MVPA. He also won a Latin Grammy in 2002 for the popular South American songstress Shakira's video "Suerte."

He has worked with an eclectic group of artists that range from mega stars such as Britney Spears, Janet Jackson, Will Smith and Aerosmith to R&B, hard rock, or alternative artists like Wyclef Jean, POD and Garbage. His video resume includes more than a few big-budget productions but his highest profile project was Will Smith's video for "Black Suits Coming" for the movie *Men in Black II*. It is rumored to be one of the most expensive videos ever made. The endeavor presented a welcome challenge to Lawrence, and he was more than equipped to handle the responsibility. The experience provided him with additional solid ground work to assist his move from videos to film.

Lawrence grew up in Los Angeles and, like many kids his age, was interested in movies. He wrote screenplays, shot super 8 movies and eventually took a film class in high school that helped him focus on a career in filmmaking. He went to Loyola Marymount University, attending film classes and working on his own productions throughout college. After graduating,

he began to make music videos for a friend who owned a small record label. His career grew in leaps and bounds, and he achieved successes that he never dreamed of.

LAUREN SHULER DONNER (Producer) has established herself as one of the most successful and versatile producers in Hollywood. Her skill as a producer has enabled her to partner with top directorial talents, including Nora Ephron, Oliver Stone, Bryan Singer, Joel Schumacher, John Hughes and Ivan Reitman. To date, her films have grossed approximately \$2 billion worldwide.

Last year, she broke ground with *X2*, the follow-up to the huge box office hit *X-Men*. The film broke box office records, grossing over 200 million dollars internationally in its first week.

Shuler Donner most recently produced *Timeline* based on the Michael Crichton novel. She is currently in pre-production on *The Secret Life of Bees* and the much anticipated *X3*.

Shuler Donner was bound for success from the beginning, with the first feature film she produced, the smash hit comedy *Mr. Mom*, becoming one of the top 10 grossing films that year. She went on to produce *Ladyhawke*, starring Matthew Broderick, Michelle Pfeiffer and Rutger Hauer. Shuler Donner was responsible for two of the most popular "Brat Pack" movies of the '80s, *St. Elmo's Fire* and *Pretty in Pink*. In the early '90s, Shuler Donner produced the box-office smash hits *Dave* and *Free Willy*, which were two of the top 10 films of 1993. The critically acclaimed *Dave* was nominated for both an Academy Award (Best Original Screenplay) and a Golden Globe (Best Picture-Comedy). For the '90s, Shuler Donner's producer credits also include *You've Got Mail*, *3 Fugitives*, *Radio Flyer* and the sequel to *Free Willy*. As head of The Donners Company, she has executive-produced *Free Willy III*, *Assassins*, *Volcano*, *Bulworth* and *Just Married*. Shuler Donner's other productions include *Any Given Sunday* and *X-Men*.

Shuler Donner and her husband, director Richard Donner, were recently honored by Mikhail Gorbachev's environmental organization, Global Green USA, with its 2000 Green Cross Millennium Award for Entertainment Industry Environmental Leadership. She has received numerous awards, including those from Girls, Inc., Premiere's Producer Icon Award and the Vision Award from Retinitis Pigmentosa, and she has been honored, along with her husband, by the prestigious Doctors Without Borders international medical organization. Additionally,

Shuler Donner has served on the board of directors of the Los Angeles-based environmental organization TreePeople. Currently, she serves on the boards of both the Hollygrove Children's Home and the Producers Guild of America. She is also an executive board member of UCLA's School of Theater, Film and T.V., as well as an executive committee member of the producer's branch of the Academy of Motion Picture Arts and Sciences.

Shuler Donner resides in Los Angeles with her husband, Richard Donner.

BENJAMIN MELNIKER (Producer) has a long-standing relationship with DC Comics. He and producing partner Michael Uslan have been a part of all of the *Batman*-related features for film and television. He served as executive producer on *Batman*, directed by Tim Burton and starring Jack Nicholson and Michael Keaton; *Batman Returns*, also directed by Burton, and starring Michelle Pfeiffer, Danny DeVito and Michael Keaton; *Batman Forever*, directed by Joel Schumacher and starring Jim Carrey, Tommy Lee Jones and Val Kilmer; and *Batman and Robin*, also directed by Joel Schumacher, starring Arnold Schwarzenegger, Uma Thurman, Alicia Silverstone, Chris O'Donnell and George Clooney.

The next *Batman* project, *Batman Begins*, is currently in post-production with director Christopher Nolan and boasts an all-star cast including Christian Bale as Bruce Wayne, Michael Caine, Morgan Freeman, Liam Neeson, Katie Holmes and Gary Oldman. Melniker was also an executive producer on *Catwoman*, based on the character that originated in the *Batman* franchise and featuring Academy Award Winner Halle Berry as the feline lead Patience Phillips.

Melniker began his film career at Metro-Goldwyn-Mayer and worked with the esteemed company for 30 years in various capacities, lastly as Executive Vice President of the company, a member of its Board of Directors and its Executive Committee, and Chairman of its Film Selection Committee. During his tenure at MGM, he was involved with some of the most memorable films ever made including *Ben-Hur*, starring Charlton Heston; David Lean's *Dr. Zhivago* and the musical *Gigi*.

He executive produced his first film, the action drama *Mitchell*, in 1975 and then followed that effort with the thriller *Shoot* starring Cliff Robertson and Ernest Borgnine.

In 1979, he began his long-standing working relationship with Michael Uslan. The two executive produced *Swamp Thing*, based on the enormously popular title published by DC

Comics. The film was a success and spawned a sequel, *The Return of the Swamp Thing*, as well as two television series, one live action and one animated, based on the character.

The prolific producer has also achieved success in the world of television, with credits including the children's series *Where on Earth is Carmen Sandiego?*, Robin Cook's *Harmful Intent*, *Batman: The Animated Series*, *Fish Police*, *Swamp Thing*, *Dinosaucers* and the chilling PBS mini-series *Three Sovereigns for Sister Sarah*, based on the true story of the Salem Witch Trials.

MICHAEL E. USLAN (Producer) and his long time producing partner Benjamin Melniker have brought some of the most memorable films to the big screen.

Following *Constantine*, Uslan is working on *Batman Begins* with director Christopher Nolan and starring Christian Bale as a young Bruce Wayne. His other executive producing film credits include *Batman*, *Batman Returns*, *Batman Forever*, *Batman and Robin*, *Catwoman* and *Batman: Mask of The Phantasm*.

Uslan grew up on comics and actually learned to read from them. He went on to become a renowned authority on comic book history and at Indiana University taught the world's first accredited college course on comic books, also writing the accompanying textbook *The Comic Book in America*. It was not long before he received a call from DC Comics with a job offer. The talented writer was able to make his dream come true and write *Batman* comic books. He's written for a number of comic titles as well as dozens of books that chronicle the history of comics including *America At War – A History of War Comics*, *Mysteries in Space – A History of Science Fiction Comics*, and *The Pow! Zap! Wham! Comic Book Trivia Quiz Book*.

His additional writing credits include the internationally syndicated newspaper comic strip, *Terry and the Pirates*; the historic comic book project with Stan Lee, *Just Imagine*; the hardback *Batman* graphic novel, *Detective 27*; and *Dick Clark's The First 25 Years of Rock and Roll*.

Uslan is the recipient of an Emmy Award as Executive Producer of the popular children's series *Where on Earth is Carmen Sandiego?*, an Annie Award for the animated movie *Batman Beyond: Return of The Joker*, and a Peoples Choice Award for the movie *Batman*. His other producing work in television includes Robin Cook's *Harmful Intent* and the chilling PBS mini-series *Three Sovereigns for Sarah*, based on the true story of the Salem Witch Trials.

Uslan currently has several projects in development including a film version of the DC Comic title *Shazam*, a live action feature based upon the legendary Will Eisner's *The Spirit*, and he is in partnership with Frank Darabont and Chuck Russell on *Way Of The Rat*.

ERWIN STOFF (Producer) has been involved as either producer or executive producer on a number of impressive projects. He most recently served as producer on the action film *Biker Boyz*, starring Laurence Fishburne.

A principal partner in the management firm 3 Arts Entertainment, Stoff's relationship as Keanu Reeves' manager has allowed him to work on a number of Reeves' films. He produced *Sweet November* for the actor and served as executive producer on *A Scanner Darkly*, *Hard Ball*, *The Replacements*, *The Matrix*, *The Devil's Advocate* and *Feeling Minnesota*, all starring Reeves. His first project with Reeves was *Bill & Ted's Bogus Journey* as co-producer.

Stoff also executive produced the hugely successful *Austin Powers: The Spy Who Shagged Me* and *National Lampoon's Loaded Weapon 1*. His additional producing credits include *Picture Perfect*, starring Jennifer Aniston and *Guess Who*, starring Bernie Mac.

LORENZO di BONAVENTURA (Producer) is a well-respected force in the Hollywood production community. Although *Constantine* marks di Bonaventura's first credit as producer, he is no stranger to filmmaking.

Born in New York, di Bonaventura received his undergraduate degree at Harvard College and earned a Master of Business Administration at the University of Pennsylvania's Wharton School of Business. His first industry job was at Columbia Pictures. In 1989, he joined Warner Bros. Pictures as Vice President of Creative Affairs and was named Vice President of Production soon after. His reputation and drive propelled him up the ranks, and he was eventually named President of Worldwide Production in March of 1996.

While at Warner Bros. Pictures, he was the guiding force for some of their biggest commercial and critical successes including: *The Matrix*, *Three Kings*, *Analyze This*, *The Perfect Storm*, *Ocean's Eleven*, *Harry Potter and the Sorcerer's Stone*, *Harry Potter and the Chamber of Secrets*, *Training Day*, *Troy*, *The Last Samurai* and *Scooby Doo*.

His production company is based at Paramount where he is currently shooting the film *Four Brothers*.

AKIVA GOLDSMAN (Producer) is currently producing *Mr. And Mrs. Smith* starring Brad Pitt and Angelina Jolie. He also produced the hit comedy remake of the 70's television show *Starsky & Hutch* with Ben Stiller and Owen Wilson and Renny Harlin's *Deep Blue Sea*.

His adaptation of *The Da Vinci Code* starring Tom Hanks, for director Ron Howard, begins filming this summer. He recently wrote the screenplays for the Will Smith futuristic cop thriller *I-Robot* and for *The Cinderella Man*, starring Russell Crowe and Renee Zellweger.

In 2001, Goldsman earned an Academy Award, a Golden Globe and a Writer's Guild Award for his screenplay *A Beautiful Mind*.

His writing credits include *The Client*, *Batman Forever*, *A Time to Kill*, *Lost in Space*, *Practical Magic*, and *Silent Fall*.

Born in New York, Goldsman is a graduate of Wesleyan University and attended the graduate creative writing program at New York University.

GILBERT ADLER (Executive Producer) served as executive producer on the successful remake of the 70s television show *Starsky & Hutch*, starring Ben Stiller and Owen Wilson. He is a multiple award-winner, having served as writer, director, producer or executive producer on such popular films as *Ghost Ship*, *Thirteen Ghosts*, *House on Haunted Hill*, *Demon Knight* and *Bordello of Blood*, which Adler directed and co-wrote.

Adler's television credits include directing series' episodes of *Charmed* and the new *Fantasy Island*. He also served as producer, director and writer on HBO's groundbreaking *Tales From The Crypt*, overseeing the series for five years, during which the show won numerous awards. Additionally, Adler served as producer on the HBO film *Double Tap* and created, produced, directed and wrote HBO's enigmatic series *Perversions of Science*.

Currently, Adler is producing *Superman* alongside Jon Peters, directed by Bryan Singer.

MICHAEL AGUILAR (Executive Producer) founded Penn Station Entertainment in 2003 with writer-producer Dean Georganis, which quickly developed a reputation for being a haven for the town's best young writers. Among the company's current slate are a remake of George Romero's *The Crazies*, penned by Scott Kosar (*The Texas Chainsaw Massacre*, *The Machinist*); an adaptation of Steve Niles' comic book *Aleister Arcane*; *Area 51* by Georganis; *Semi-Pro* by Scot Armstrong (*Road Trip*, *Old School*), starring Will Ferrell; a remake of *Le*

Convoyeur by Andrew Kevin Walker (*Seven*, *Sleepy Hollow*); and *Stain* by Albert Torres, to be directed by Mark Pellington (*Mothman Prophecies*, *Arlington Road*.)

The Phillips Exeter Academy and Kenyon College graduate began his career in entertainment hawking tickets for Boston comedy clubs and then scored an internship at RKO Pictures where he rose to director of development, overseeing the company's massive library. He then went on to Paramount Pictures as a creative executive, overseeing such pictures as *Face/Off*, *A Night at the Roxbury* and *Event Horizon*.

Aguilar spent the next six years running the Donners' company, a production company founded by producer Lauren Shuler Donner and husband director Richard Donner. There he oversaw the development of the *X-Men* franchise along with Oliver Stone's *Any Given Sunday*. He also produced Touchstone's *Out Cold* and co-produced Richard Donner's adaptation of Michael Crichton's *Timeline*.

KEVIN BRODBIN (Screenwriter) was born in Ireland and lived in London before starting his writing career in Los Angeles. His first produced screenplay was the action thriller *The Glimmer Man* in 1996, starring Steven Seagal and Keenan Ivory Wayans. Soon after, he began the arduous project of adapting *Hellblazer* for the screen. Brodbin also penned *Mindhunters*, directed by Renny Harlin.

FRANK CAPPELLO (Screenwriter) has had a multifaceted career in the film industry as writer, director and special effects consultant/supervisor. His recent works include writing for director Richard Donner on his time travel fantasy *Timeline* and also adapting the Tom Clancy thriller *Rainbow Six*.

In 1991, he saw his first script, *Suburban Commando*, become a film. The sci-fi comedy featured wrestling star Hulk Hogan as interstellar hero Shep Ramsey and Christopher Lloyd as his Earthbound landlord. Cappello then went on to direct the action film *American Yakuza*, with Viggo Mortenson in one of his first starring roles. He followed with writing and directing the thriller *No Way Back*, starring Russell Crowe, also at the start of his hugely successful career.

Cappello began his motion picture career creating special effects for television commercials. Starting his own production company in Florida, he produced special effects for over 300 regional and national commercial spots for the top advertising agencies. His move to

Los Angeles furthered his resume with consulting or supervising duties for special effects sequences on a number of films including *Flubber* and Warner Bros. Pictures' *Red Planet*.

Currently, he is developing and writing several studio projects that he is also set to direct.

PHILIPPE ROUSSELOT (Director of Photography) won an Academy Award in 1993 for his work on Robert Redford's film *A River Runs Thru It*. He most recently completed cinematography on Tim Burton's *Big Fish* – the whimsical tale of a storytelling father and his son. The film received critical acclaim and a number of award nominations in 2003.

Rousselot is currently in production with Tim Burton on his highly anticipated feature *Charlie and the Chocolate Factory*.

The French-born director of photography was Oscar-nominated for two other films, *Henry & June* and *Hope and Glory*. Among his feature credits are Denzel Washington's directorial debut *Antwone Fisher*, Tim Burton's *Planet of the Apes*, *Remember the Titans*, *The People vs. Larry Flynt*, *Mary Reilly*, *Interview With the Vampire*, *Flesh & Bone*, *Sommersby*, *Dangerous Liaisons* and *Diva*.

NAOMI SHOHAN (Production Designer) was responsible for the production design of Antoine Fuqua's intense war film *Tears of the Sun*, with Bruce Willis, but it was her work on Fuqua's gritty crime drama *Training Day* that particularly interested *Constantine* director Francis Lawrence. The film earned stars Denzel Washington an Academy Award for Best Actor and Ethan Hawke an Academy Award nomination for Best Supporting Actor. She also designed the 1999 Academy Award-winning Best Picture *American Beauty*, starring Kevin Spacey and Annette Bening.

Constantine marks the designer's third film with actor Keanu Reeves. Previously, she worked on the romantic drama *Sweet November* with Reeves and Charlize Theron, and *Feeling Minnesota*, starring Reeves and Cameron Diaz. Shohan served as the Production Designer on the suspense thriller *Teaching Mrs. Tingle*, starring Helen Mirren and Katie Holmes; the action thriller *The Replacement Killers*, also directed by Antoine Fuqua; *Playing God*; *White Man's Burden*, starring John Travolta; and *Zebrahead*, directed by Anthony Drazan.

WAYNE WAHRMAN (Editor) edited both *Charlie's Angels the Movie* and *Charlie's Angels: Full Throttle*, as well as the World War II submarine drama *U571*. He has also

collaborated with director Steven Zaillian on his films *A Civil Action* and *Searching for Bobby Fischer*.

Among Wahrman's other film credits are *The Time Machine*, *The Education of Little Tree*, *2 Days in the Valley* and *Last of the Mohicans*.

Raised in Richmond Virginia, Wahrman earned his degree in motion picture production from UCLA, where one of his student productions received the Jim Morrison Award for Best Film.

BRIAN TYLER (Music) is an accomplished and award-winning composer, classical conductor and songwriter. He got his start in music at a young age learning piano, drums, and guitar and toured extensively through his teens and early 20s playing in concert halls around the world.

Tyler scored *The Hunted*, starring Tommy Lee Jones, for Academy Award-winning director William Friedkin, as well as *Timeline* for director Richard Donner, based on the novel by Michael Crichton. His score for Bill Paxton's *Frailty* won the World Soundtrack Award in 2002, while his best-selling score for *Children of Dune* reached #4 on the Amazon.com best-seller chart as well as winning a BSO Spirit Film Music Award for Best Score of the Year in 2003.

He also composed music for the 2004 Olympics and was nominated for an Emmy Award for his score to *Last Call*, starring Jeremy Irons and Sissy Spacek, which chronicled the life of F. Scott Fitzgerald. His score for *Godsend*, starring Robert De Niro, and the #1 box office horror film *Darkness Falls*, (winner of The BSO Spirit Thriller Score of the Year 2003), have received raves from magazines such as *Music from the Movies*, who called Tyler "The hottest young composer in Hollywood" and *Film Score Monthly*, which named him "The future of film scoring" on the cover of their May 2004 issue.

Tyler entered the business by scoring successful independent films such as *Six-String Samurai* and *Bubba Ho-tp*. He also composed the score for *Star Trek: Enterprise* and the critically acclaimed *Panic* starring William H. Macy and Donald Sutherland.

Tyler is a graduate of UCLA and Harvard University and was greatly inspired by his Academy Award-winning art director grandfather Walter Tyler. His most recent film is

Paparazzi, produced by Mel Gibson, as well as the science fiction thriller *The Final Cut*, starring Robin Williams and Jim Caviezel.

KLAUS BADEL (Music) started his musical career producing records for renowned local and international artists such as Harald Juhnke, Jocelyn Brown and Chaka Khan. He then branched into composing scores for dozens of movies and commercials in his native Germany where he still enjoys a strong relationship with major film and TV companies like RTL and ZDF.

In 1997, Badelt moved his musical home to Los Angeles and by 2002 he had earned the respect of all the major studios. In addition to providing original music for the 2003 blockbuster adventure *Pirates of the Caribbean*, Badelt has written the music for such highly acclaimed films as *The Recruit*, starring Al Pacino and Colin Farrell; *Basic*, starring John Travolta and Samuel L. Jackson; *K-19: The Widowmaker*; *The Pledge*, starring Jack Nicholson and Benicio del Toro; and *Ned Kelly*, starring Heath Ledger and Orlando Bloom.

Most recently, Badelt was the composer on the feature *Catwoman*. He is currently working on the score for the animated adventure *Curious George*, scheduled for a 2006 release.

LOUISE FROGLEY (Costume Designer) has lent her design talents to the world of film and television for over twenty years. Her recent credits include Tony Scott's *Man on Fire* and *Spy Game*, HBO's telefilm *Live From Baghdad*, *Abandon* and Steven Soderbergh's *The Limey* and *Traffic*, for which she was nominated for a CDG Award in 2001.

Frogley's other feature costume designing credits have included *Stigmata*, *U.S. Marshals*, *Speed 2*, *Executive Decision*, *Pie in the Sky*, *The Cure*, *The War of the Buttons*, *Wilder Napalm*, *Warlock*, *Heart Condition*, *Three Men and a Little Lady*, *Breaking In*, *Bull Durham*, *Defense of the Realm*, *Mona Lisa*, and *Another Time, Another Place*. Her first film assignment was as an assistant costume designer on Hugh Hudson's Academy Award-winning *Chariots of Fire*.

Frogley began her career working in London and Paris as a costume designer and set decorator for various commercial companies including RSA, which was headed by a group of vibrant young filmmakers – including Ridley Scott, Tony Scott, Adrian Lyne and Hugh Hudson – all of whom later made their mark in feature films.

Currently, she is working on Stephen Gaghan's *Syriana* for Warner Bros. Pictures and *Skeleton Key*.