



PREVIEWS AND EVENTS

Hellraiser

35th Anniversary

+ intro by actors Nicholas Vince and Simon Bamford, with Phil Stokes, BFI Governor/Curator of the Clive Barker Archive

On location with 'Hellraiser'

In a gutted North London mansion that, conveniently for the publicity people, is supposed to be haunted, Clive Barker was – with apparent ease – making his directorial debut. Best known as a groundbreaking author of short (the *Books of Blood*) and long (*The Damnation Game*) horror fiction, Barker turned to direction after a disappointing foray into screenwriting.

Hellraiser resulted from a team-up between Barker and former assistant director Christopher Figg. Figg wanted to produce and Barker to direct and, after discarding several stories from the *Books of Blood*, they hit on an original idea ('three people in a house, and things happen') intended mainly as a showreel. Barker wrote it up into a novella, *The Hellbound Heart*, for an American anthology, *Night Visions 3*, which he shares with other leading lights in the current literary horror generation, Lisa Tuttle and Ramsey Campbell. New World stayed with the project after their co-financiers Virgin withdrew. In response to a suggestion that *Hellraiser* is an American film shot in Britain, Figg claims, 'It's as American as the *Mayflower*.'

Although an admirer of the baroque splatter of Dario Argento, Barker says he is not imitating any particular school of film horror. 'We're telling a strong story and therefore the rococo flourishes which distract are redundant. We're not cheating. We're not putting in point of view shots of creatures which do not exist. There are always payoffs to hints like that. We show the monsters, the horrors. That was always the thing with the short stories. We're giving the audience the goods.'

'The movie is a perverse love story, and if any element is going to deter people, it'll be the perversity. The line between pleasure and pain, between violence and desire, is so fine, and I find that an interesting ambiguity. I'm not saying this isn't a horror film. Directors will say, "*Firestarter* isn't a horror film, it's a human drama." Give me a break. This is a horror film, and unapologetically so. What we were trying to do is collide this very strange, dark, forbidden imagery with really nice pictures.'

Barker hoped that the rock group Coil would score the film (New World overruled him), and gleefully claimed that he had selected them because 'it's the only music I've heard on disc that I've taken off because it made my bowels churn,' although his publicist tactfully suggested that cinema managements might prefer it if that last quote read '...made my spine chill.'

The difference between Barker's fiction and film is the difference between *The Hellbound Heart* and *Hellraiser*. A minor character in the original has been turned into the second lead in the adaptation and polished up as a more or less conventional heroine. 'I liked the fact that in the novella the girl was a total

loser. You can live with someone like that for the length of a novella. You can't for a movie.

'I think New World are hoping *Hellraiser* will appeal to a few people who wouldn't go to *House 2* or *Creepshow 2*, that word of mouth will attract people to its slight off-centredness. There are lots of monsters. We've got all the weird stuff in there, a lot of action. I believe the thing to do is go out there and scare people. But this isn't one of those pictures where you cast the 12 most good-looking youths in California, and then murder them. We've cast people because they are terrific actors, and then murdered them.'

Kim Newman, *Sight & Sound*, Autumn 1987

SPOILER WARNING The following notes give away some of the plot.

A contemporary review

Like Michael Crichton and Nicholas Meyer – and unlike fellow horror authors Stephen King (*Maximum Overdrive*), John Farris (*Dear, Dead Delilah*) and William Peter Blatty (*The Ninth Configuration*) – Clive Barker's career move from novelist to director is distinguished not only by a more-than-competent technical job but by a carry-over of the distinctive voice of his prose work. Barker, still relatively new to the genre, made his initial splash with the *Books of Blood*, six ground-breaking volumes of short stories, and has since produced two weighty, genre-stretching novels, *The Damnation Game* and *Weaveworld*. In addition, he has supplied the original stories and screenplays for two British films, *Underworld* and *Rawhead Rex*, directed by rock-video specialist George Pavlou, which have gone unreleased in this country even on video and whose shortcomings seem to have prompted Barker to assume more control over his filmed work. *The Hellhound Heart*, the source story for *Hellraiser*, can be found in *Night Vision 3*, the showcase anthology which Barker shares with Ramsey Campbell and Lisa Tuttle, also major figures in the current literary horror revival. It is sketchier than the best of Barker's novellas, reading in fact like a screen treatment which has in the event been given flesh – much as its central character is – and emerged as an impressive though not quite whole creation.

The most immediately striking aspect of the movie is its seriousness of tone in an era when horror films (the *Nightmare on Elm Street* or *Evil Dead* films in particular) tend to be broadly comic. Although one slimy monster – identified in the story as The Engineer, but unnamed here – could have strayed in from New World's *House* movies, the overall approach is straight, not to say relentlessly grim. As with the seminal early films of Romero, Cronenberg, Hooper and Cohen, the explicitly physical horrors of *Hellraiser* are rooted in twisted family relationships. Larry Cotton, betrayed and sacrificed by his contemptuous brother and wife, is a curiously powerless central figure for a horror film – top-billed, but necessarily killed off-screen.

The film is for the most part a return to the cutting edge of horror cinema, and in its inventively gruesome moments – Frank being turned inside-out by creaking millworks, his face being put together on the floor like a jigsaw puzzle – a reminder of the Grand Guignol intensity that has recently tended to disintegrate into lazy splatter.

Kim Newman, *Monthly Film Bulletin*, September 1987

HELLRAISER

Directed by: Clive Barker
©: New World Pictures
A Film Futures production
Made by: Rivdel Ltd.
Presented by: New World Pictures
In association with: Cinemarque Entertainment BV
Executive Producers: David Saunders, Christopher Webster, Mark Armstrong
Produced by: Christopher Figg
Associate Producer: Selwyn Roberts
Production Co-ordinator: Clare St. John
Production Auditor: Alex Matcham
Production Accountant: Pat Poole
Location Manager: Jane Studd
Assistants to the Producer: Su Lim, Selby McCreery
Floor Runner: Robert Fabbri
1st Assistant Director: Selwyn Roberts
2nd Assistant Director: Waldo Roeg
3rd Assistant Director: Rupert Ryle-Hodges
Script Supervisor: Ene Watts
Casting Director: Sheila Trezise
Assistant to the Casting Director: Ping Mudie
Written by: Clive Barker
Director of Photography: Robin Vidgeon
Camera Operator: David Worley
Focus Puller: Danny Shelmerdine
Clapper/Loader: Clive Mackey
Gaffer: Steve Foster
Best Boy: Gary Donoghue
Electricians: Andrew Hebden, Raymond Wardley
Camera Grip: Gary Hutchings
Still Photographer: Tom Collins
Additional Stills: Katya Grenfell
Edited by: Richard Marden
1st Assistant Editor: Roy Birchley
2nd Assistant Editor: Tim Grover
Production Designer: Mike Buchanan
Art Director: Jocelyn James
Production Buyer: Belinda Edwards
Property Master: Ron Allett
Standby Props: Paul Turner, Paul Purdey
Props Stand-by: Gerry O'Connor
Art Department Assistant: Mark Stevenson
Stand-by Stagehand: Derek Ede
Stand-by Rigger: Richard Harris
Construction Stand-by: John Rankin
Stand-by Painter: Colin Lovering
Chargehand Carpenter: Steve Ede
Stand-by Carpenter: John Potter
Costume Designer: Joanna Johnston
Cenobite Costume Designer: Jane Wildgoose
Cenobite Costume Assistant: Rosemary Sylvester Fisher
Sketch Artist: Floyd Jones Hughes
Wardrobe Supervisor: Daryl Bristow
Wardrobe Assistants: Brian Cox, Jane Howells
Make-up: Sally Sutton
Special Make-up Effects Designer: Bob Keen
Special Make-up Effects Workshop Supervisors: Geoff Portass, Nigel Booth, Julian Caldwell, Paul Catling, Stuart Conran, David Elsey
Special Make-up Effects and Creature Crew: Little John, David Keen, William Petty, Roy Puddefoot, Jason Reed, Ian Rolph, Jim Sandys, Simon Sayce, Cliff Wallace

Hairdresser: Aileen Seaton
Titles and Opticals: Optical Film Effects Ltd.
Optical Supervisor: Peter Watson
Animation: Nick Xypnitos
Rostrum Cameraman: Tim Field
Optical Printer: Dick Dimpleby
Optical Printer: Peter Swinson
Colour by: Technicolor
Music Composed by: Christopher Young
Orchestra Conducted by: Paul Francis Witt
Music Orchestrated by: Christopher Young
Music Supervisor: Anne Atkins Young
Synthesiser Programmed and Performed by: Tom Calderaro
Music Recorded by: Jeff Vaughn
Percussion Consultant: Mark Zimowski
Sound Mixer: John Midgley
Boom Operator: Clive Osborne
Chief Dubbing Mixer: Graham Hartstone
Dubbing Mixers: Nicolas Le Messurier, Michael Carter
Dubbing Editor: Tony Message
Assistant Dubbing Editor: Joe Gilmore
Sound Effects Editor: John Ireland
Assistant Effects Editor: David Beesley
Stunt Arranger: Jim Dowdall
Stunt Marr: Bill Weston
Stand-ins: Alan Harris, Kathy Sinclair
Film Extracts Courtesy of: Oxford Scientific Films
Unit Publicist: Steve Jones
Additional Publicity: Dennis Davidson Associates
Made at: The Production Village

Cast

Andrew Robinson (*Larry*)
Clare Higgins (*Julia*)
Sean Chapman (*Frank*)
Robert Hines (*Steve*)
Ashley Laurence (*Kirsty*)
Oliver Smith (*Frank the monster*)
Antony Allen (*1st victim*)
Leon Davis (*2nd victim*)
Michael Cassidy (*3rd victim*)
Frank Baker (*derelict*)
Kenneth Nelson (*Bill*)
Gay Baynes (*Evelyn*)
Niall Buggy (*dinner guest*)
Dave Atkins (*moving man 1*)
Oliver Parker (*moving man 2*)
Pamela Sholto (*complaining customer*)
Doug Bradley (*lead Cenobite, 'Pinhead'*)
Nicholas Vince (*chattering Cenobite*)
Simon Bamford (*'butterball' Cenobite*)
Grace Kirby (*female Cenobite*)
Sharon Bower (*nurse*)
Raul Newney (*doctor*)

UK 1987©

93 mins

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