



Guillermo del Toro

Hellboy

Hellboy

Director: Guillermo del Toro

©/Presented by: Revolution Studios

In association with Dark Horse Entertainment

Executive Producer: Patrick Palmer

Co-executive Producer: Mike Mignola

Produced by: Lawrence Gordon,
Mike Richardson, Lloyd Levin

Unit Production Manager: Patrick Palmer

Unit Managers: Mirka Taylor, Emre Sonmez

Production Manager: Dita Moers Strouhal

Production Controller: Gary Gillingham

Production Accountant: Jiri Ticháček

Location Managers: Ilt Jones, Jaroslav Vaculik

Post-production Supervisor: Jim Conrads

1st Assistant Director: J. Michael Haynie

Script Supervisor: Lori Wyant

Casting: Jeremy Zimmermann

Screenplay: Guillermo del Toro

Screen Story: Guillermo del Toro, Peter Briggs

Based upon the Dark Horse Comic created by:

Mike Mignola

Director of Photography: Guillermo Navarro

A Camera Operator: Joaquín Manchado

B Camera Operator: Jaromír Sedina

Steadicam Operator: Jaromír Sedina

Visual Effects Supervisor: Edward Irastorza

Co-visual Effects Producer: Mark Russell

Associate Visual Effects Producer: Dave Van Dyke

Visual Effects Reference Supervisor:

Ondrej Kubicek

Visual Effects Editor: Joseph Carson,
Dirk Westervelt

Tippett Studio Visual Effects Supervisor: Blair Clark

Digital Stunts/Creature Effects: Tippett Studio

Visual Effects: The Orphanage LLC, CafeFX,
HimAnI Productions Inc, Black Box Digital

Additional Visual Effects: The Pit Crew

Special Visual Effects: Fantasy II Film Effects

Graphics Artist: Alice Bartosová

Hellboy Original Comic Logo Design: Kevin Nowlan

Edited by: Peter Amundson

Associate Editor: Jana Carson Gold

Production Designer: Stephen Scott

Visual Consultant: Mike Mignola

Supervising Art Director: Simon Lamont

Art Directors: James Hambidge, Peter Francis,
Marco Bittner Rosser

Set Decorator: Hilton Rosemarin

Property Masters: Michael Lindsay, Jiri Zucek

Costume Designer: Wendy Partridge

Costume Supervisors: Diane Routly, Inka Bratková

Supervising Hair/Make-up Stylist:

Jeanette Freeman

Key Make-up Artist: Deborah Jarvis

Hellboy Make-up Consultant: Rick Baker

Special Effects Contact Lenses:

Professional Visioncare Associates

Prosthetic Make-up/Animatronic Effects:

Cinovation Studio, Spectral Motion

Prosthetic Make-up/Props: DDT Efectos Especiales

Leather Workshop: Taller Maravillas

Main/End Title Sequence Designed/Produced by:

Imaginary Forces

Digital Titling Services: Scarlet Letters

Digital Opticals: EFilm

Music: Marco Beltrami

Theramin Performed by: Robby Virus

Conducted by: Pete Anthony

Sound Designer: Steve Boeddeker

Production Sound Mixer: Mark Holding

Boom Operator: Peter Eusebe

Supervising Sound Mixers: Gary A. Rizzo,

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

Few comic-book franchises have been brought to the screen by a creator as committed to honouring the original material as Mike Mignola's *Hellboy*, a project nurtured over several years by Guillermo del Toro. The writer-director's love of arcane mechanics laced with bug imagery makes him perfectly attuned to the world of Mignola, an artist whose major cinema presence to date was as a source for the Jules Verne-styled 'steampunk' design of Disney's 2001 *Atlantis The Lost Empire*. The bio-mechanical intricacy that has been a del Toro touchstone since the insect-and-clockwork device at the heart of *Cronos* is central to *Hellboy* on the page and on screen, where the devices are bigger – using grinding stone and creaking iron – but as visually delightful.

Hellboy the character has been around for over a decade, appearing first in one-off stories before receiving a proper introduction in the mini-series *Hellboy: Seed of Destruction* (the source for del Toro's screenplay): rather than being published continuously, the *Hellboy* comic has been issued in limited series subsequently repackaged as books. Though a few other artists have been allowed to draw the character and *Seed* was scripted by John Byrne, *Hellboy* remains essentially Mignola's property, ensuring a visual consistency in the character's presentation along with a gradual revealing of the world in which he lives.

A tall, bulky, red figure with a prehensile tail and bumps on his forehead where he sawed off his demon horns ('to fit in'), *Hellboy* is one of comics' big kids in non-human bodies (like the Thing, the Hulk or Swamp Thing). He's living proof of the nurture-over-nature theory in that despite his demonic origins, his all-American upbringing has led him to feel like a real boy and act like a regular, grouchy, cigar-chomping action man. The key moment in the comic, reproduced perfectly here, comes after *Hellboy* has been snatched from the Nazis who would raise him as an Antichrist: the demon baby poses for a photograph with a crowd of smiling World War II-era GIs and the academic foster father who will raise him to live like these regular-Joe heroes.

A 60-year-old adolescent, *Hellboy* consumes large quantities of pancakes, beer and Baby Ruth bars then faces up to ultimate evils with a comically big gun and an even bigger (though less comical) stone hand. Ron Perlman, often seen under make-up since his debut in *Quest for Fire* and a del Toro regular since *Cronos*, seemed to have found the role of a lifetime in the television series *Beauty and the Beast* but trumps that lovelorn hero-monster part here. His fed-up-hero mannerisms, nery crush on Liz and solid presence in the many, many deathtrap scenes bulk out the comic book character.

The first problem any *Hellboy* film has to overcome is presenting the big red hunk as a believable part of the real world, and here del Toro goes against the prevailing wisdom (cf: *Hulk*) that such characters can be realised only with CGI. Though perspective tricks are used to make the full-grown *Hellboy* tower over regular humans, he is almost entirely a physical presence – first found in a lair surrounded by pussycats and food, with the rasping sound of Tom Waits' 'Heart Attack and Vine' mixed in as a character touchstone. Of course *Hellboy* is superb in the several action scenes, and we get as many locations for skirmishes as levels in a videogame: a museum of antiquities, a funfair at

Michael Semanick
Additional Sound Mixer: Kent Sparling
Re-records: Ron Rounas, Brian Magerkurth
Supervising Sound Editors: Robert Shoup, Frank Eulner
Dialogue Editors: Marshall Winn, Richard Quinn
Sound Effects Editors: Tim Nielsen, Shannon Mills, Addison Teague, Christopher Scarabosio
Stunt Co-ordinator: Monty Simons
Fight Choreography: Jeff Ward, Thomas Elliot, Ladislav Beran, Guillermo del Toro
Lead Armourer: Jon Baker
Cast:
Ron Perlman (*Hellboy*)
Selma Blair (*Liz Sherman*)
Jeffrey Tambor (*Tom Manning*)
Karel Roden (*Grigori Rasputin*)
Brian Steele (*Sammael*)
Doug Jones (*Abe Sapien*)
John Hurt (*Professor Trevor 'Broom' Bruttonholm*)
Rupert Evans (*John Myers*)
Ladislav Beran (*Kroenen*)
Bridget Hodson (*Ilsa*)
John William Johnson (*Agent Clay*)
Kevin Trainor (*young Broom*)
Brian Caspe (*Agent Lime*)
James Babson (*Agent Moss*)
Stephen Fisher (*Agent Quarry*)
Garth Cooper (*Agent Stone*)
Angus MacInnes (*Sergeant Whitman*)
Jim Howick (*Corporal Matlin*)
Mark Taylor (*truck driver*)
Daniel Aarsman, Bettina Ask,
Alvaro Navarro, Emilio Navarro(*kids*)
Rory Copus (*kid on rooftop*)
Tara Hugo (*Doctor Jenkins*)
Richard Haas (*2nd doctor*)
Andrea Miltner (*Doctor Marsh*)
Jo Eastwood (*Down's patient*)
Charles Grisham, Jan Holicek (*museum guards*)
Jeremy Zimmerman (*lobby guard*)
Monty Simons (*orderly*)
Pavel Cajzl (*Sherpa guide*)
Andrea Stuart (*girl with kittens*)
William Hoyland (*Von Krupt*)
Millie Wilkie (*young Liz*)
Bob Sherman (*television host*)
Ellen Savaria (*blonde television reporter*)
Petr Sekanina, Ales Kosnar (*German scientists*)
Justin Svoboda (*young guy*)
Winter Ave Zoli (*girlfriend*)
Santiago Segura, Albert May (*train drivers*)
Guillermo del Toro (*man in dragon suit*) *
David Hyde Pierce (*voice of Abe Sapien*) *
USA 2004©
122 mins
Digital

* Uncredited

With thanks to

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Halloween, the New York subway and an impressive world of traps and dungeons under Rasputin's supposed tomb outside Moscow. But it's to Perlman's credit that *Hellboy* works as well in the wry comedy moments and the temptation sequence when his horns regrow (with a flaming crown floating between them) and he has a vision of the position he might hold as a master of a ravaged world.

Having tackled a comics project in 2002's *Blade II* (with Perlman in supporting role), undertaken as a demo piece to prove he could make this, del Toro still doesn't quite deliver a script that contains all the comic's great material. The device of using Rupert Evans' Agent Myers (new-minted for the film) as a way into the world of the Bureau of Paranormal Research and Defence (BPRH) and the trigger for an understated love triangle makes some sense, but the long prologue means our viewpoint character doesn't turn up until the mood is already established. Myers is a lot less fun than anyone else in the room (including John William Johnson as the agent he is supposed to be replacing) and is swiftly reduced to a tag-along character with only a few more lines than the *Star Trek*-style 'red shirts' who are taken into the catacombs to be killed off by deathtraps the higher-billed heroes then cope with.

John Hurt narrates the set-up and has a dignified extended cameo as Bruttonholm (the film doesn't quite understand that 'Broom' is how the name is pronounced, not a separate nickname). Unfortunately, the spiky, indulgent, affectionate but troubled relationship between Hellboy and this human father is given less weight than the hero's more conventional love for Liz. In a brilliant move, Bruttonholm's death not only spurs the emotional climax but makes room for another welcome player in Jeffrey Tambor's officious, wry BPRU commander – who finally bonds with Hellboy by showing him how to light his cigar properly.

The bad guys have great looks, but the conflicted hero shoulders the complexity. Karol Roden's bald, glowering Rasputin – Hellboy's putative mentor who has survived his historical death – is a plot function rather than a person, though he arises magnificently from a pool of blood at the centre of a mandala carved into a temple floor outlined by the spilled gore of a sacrificial guide. The best of the villains is mime artist Ladislav Beran as Hitler's surgery-addicted assassin Kroenen: a lipless, eyelidless mummy seen in a disturbing gas mask and/or full SS regalia. Like the sensitive *Black Lagoon* style creature Abe Sapien (swum by Doug Jones and voiced by David Hyde Pierce), Kroenen is a sinuous, prissy, almost effeminate presence beside the thumping Hellboy and has an elegant human cruelty that makes his final confrontation with the hero more satisfying than yet another squid-squashing effect. It may offer a big battle too many, but *Hellboy* succeeds because it brings the visuals from the page to life with a beating red heart.

Kim Newman, *Sight and Sound*, September 2004