

DAMNATION GAMES

Hellraiser, Hellbound *and* Hell on Earth

by Phil and Sarah Stokes

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For our friend, Clive Barker, and for all the many wonderful people we've met as a consequence of being blessed with knowing him.

With special thanks to Cameron and Jamie.



DAMNATION GAMES

It's kind of interesting: the first one was Chekhov, wasn't it? It was the family drama, played as a monster movie. The second was the 'madhouse' movie, and then it moved into Hell. The third one is urban. If you've got a mythology, there are always new ways to explore, new routes to explore.

There are now enough movies for a Hellraiser 'all-nighter' and if you watch all three, if you put them side by side, there'll be no repetition, which is very important.

The nice thing is that there's some sense of progress, some sense of a narrative line that links them. Though they're completely different in style, all three will play very well together.

Clive Barker, 1992



Peter Atkins as the skinned man, lying on Clive's full-size version of The Forbidden design

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ABOUT THE RESTORATIONS

SURGEONS OF GOD:

STEPS ON THE FORBIDDEN PATH TO HELLRAISER

I've spent my creative life so far first in the theatre, then on the page, then on the screen, examining what is turning out as I grow older to look like one enormous landscape.

What I originally thought were different worlds turn out to be one interconnected place. And like a bedspread viewed by a sick child from his pillow, I am very aware that there are colours in various corners which I know very well, but I haven't yet found the ways to get from the blue to the green and from the green to the red. I've just begun, and I suppose that's become my preoccupation – the idea that at one point I will see it clearly.

Clive Barker, 1990

Asked to consider his body of work, Clive Barker conjures a metaphor of simplicity and mysticism without missing a beat. We've adopted the quote above as the touchstone for our ongoing series of books on the works and worlds of Clive Barker as it encapsulates both one man's creative obsession and the purpose behind our own exploration.

And what better area for scrutiny than the obsessive world of *Hellraiser*, the Cenobites, The Order of the Gash and the Further Edges of Experience?

It's a construct that allows enormous flexibility for storytelling, rooted as it is in very human desires for love, power, knowledge and experience that, even when pushed to extremes, retain our understanding and empathy.

Maintaining discipline within this construct stands the enforcer of the rules, the Hell-Priest – keeping the stories within what its creator now admits has become a mythos, though it's not a word he initially chose to use.



Clive filming Peter Atkins for The Forbidden



(L-R) Clive Barker, Peter Atkins, Doug Bradley in Clive's play, *Nightlives*

Indeed, Clive's original vision for *Hellraiser* was a romance: a story of intense passion and desire, with a puzzle and the consequences of solving that puzzle as devices to explore the perversity and depth of those human desires.

But it's Doug Bradley's Cenobite Priest whose face adorns the box of Blu-rays in your hand, resplendent in a scarlet hue, and the impact of his calm, eloquent, mournful but precise character that carries Clive's concepts through the three movies in this set, in another six official movie sequels, in comic books, in merchandising as diverse as puzzles, models, tee shirts and lunchboxes and in countless pieces of fan fiction, movies and artwork.

This book seeks to chart at least a portion of the journey by which Pinhead – a casual nickname acknowledged but despised by both creator and creation – has joined the cinematic icons of the twentieth century, taking his place in the horror pantheon with the right to stand alongside Dracula, Frankenstein's monster, King Kong, the Werewolf, the Mummy, Freddy Krueger and Jason Voorhees as an icon of fear.

Early in the shaping of *Hellraiser*, Doug Bradley says that he asked Clive how to interpret the character who would explain the consequences for puzzle-solvers in the love story.

"I talked to Clive about the character," he recalls, "saying, 'Give me a clue about him.' He was magnificent and irritating at the same time, because he has a wonderful imagination but it's difficult to lock down. I remember he said to me that he thought of him as a cross between an administrator and a surgeon, that he was running a hospital in which there were no wards, only operating theatres and that he was the chief scalpel-wielder but he was also the man who has to keep the timetable going, the man responsible for making sure that the trains ran on time. I love that kind of direction, and I've not come across anyone else who is as imaginative. In some ways, it's priceless; that imaginative insight cuts right through to the heart of the matter. All of those were important elements, and the fact that there was a strong sense of humour in the lines that Clive had written: 'No tears please, it's a waste of good suffering,' is a line I remember latching onto very early."

That a director could give such oblique direction to his actors and be understood was, in Doug's case at least, a consequence of a working relationship that stemmed from school days. Indeed, the *Hellraiser* story incorporates a number of people with whom Clive had lived, worked and toiled in a fever of artistic passion but financial hardship and critical obscurity for many years.

Hellraiser's characters and settings had also been part of Clive's works for many years. The lead Cenobite, for example, who appeared in the pages of *The Hellbound Heart* in 1985 and was filmed in 1986, had elements combined from characters in Clive's early plays and images in his early films.





Doug Bradley and Oliver Parker in Clive's play, *Paradise Street*

Perhaps the first identifiable stop on the journey is a character written by a twenty-one-year-old Clive and played by a nineteen-year-old Doug as far back as 1973, in a musical play staged at Liverpool's Everyman Theatre. *Hunters in the Snow* combined a story of great artists as outsiders, with werewolves and an undead inquisitor – the Dutchman – tasked by the church with unmasking, torturing and destroying the unclean and non-believers.





The bleakly eloquent delivery that Clive wrote for the Dutchman now seems strangely prescient:

‘Why do you murmur? Why do you dread the calm symmetry of death? Is there not succour to be drawn from oblivion? The pattern must be complete. Birth is but the first preparation for death.’

“The character I played in *Hunters*,” says Doug, “the Dutchman, I can see echoes of later – this strange, strange character whose head was kind of empty but who conveyed all kinds of things. He was a metaphysically very spaced-out character, very cold, very distant.”

Again, the instruction from Clive was oblique: “I remember getting the best note ever from a director when I was the Dutchman... Clive said, ‘Doug, I want you to say this line as if the North Wind was blowing through your eyes...’”

Other mainstays of Clive’s creative circle who would take important roles many years later as the movies came together were Peter Atkins (with Clive and Doug, a founder member of the Dog Company theatre troupe), Oliver Parker (Peter’s replacement in the troupe), Simon Bamford (involved in the latter stages of the Dog Company), Jane Wildgoose (the creative force behind costumes in the theatrical company) and Nick Vince (who, although he never acted with the Dog Company, was at theatre school with Simon and had modelled for Clive’s photography sessions as Clive painted covers for his *Books of Blood*).

Alongside pieces including 1980’s *The History of the Devil*, in which Doug played the Devil, and 1982’s *Frankenstein in Love*, in which Doug played Dr Frankenstein and Oliver his creation (including several scenes as a skinned man), *The Forbidden*, the short film included in this release from Arrow Video, in which Peter plays the lead character (again being skinned) shows the through-line of many of Clive’s obsessions that would shape *Hellraiser*. *Salomé*, also included here, in which Doug plays Herod, is also instructive as a point on the journey.

What *The Forbidden*, in particular, shows is that Clive was entirely familiar with the Faust story – popularised by Christopher Marlowe’s 1594 play, *The Tragical History of Doctor Faustus* – and that neither *Hellraiser*, nor indeed his 1985 novel *The Damnation Game*, were Clive’s first take on the ‘deal with the Devil’ theme.

Filed on 16mm between 1975 and 1978, in the bedrooms of friends and on Thurstaston Common in Liverpool, *The Forbidden* was never entirely completed, the footage eventually being edited together by Peter Whittle for *The South Bank Show* in 1993 and later released.

“Given the fact that we had never really officially ‘finished’ the movie, I think it has a weird sort of life to it,” Clive reflects, “and it’s interesting because it contains all those imagistic prophecies of things that would later appear in either the short stories – tattooing, voyeurism and so on – or in the *Hellraiser* movies, obviously. So put together with *Salomé*, even though they were movies made at the most primitive level (actually I think it has a strange poetry about it), they do fix in time who we were at a certain point and what our obsessions were – perhaps more particularly what *my* obsessions were. The Vesalius print which is evoked at the end of *The Forbidden*, the Caravaggio beheading painting which is evoked

when John the Baptist's head is presented in *Salomé* – those were things which were real obsessions for me at the time. The Caravaggio and Vesalius were pictures that I had up on my wall. I was obsessed with things for often a long time and I still look at Vesalius books even today. And so when Frank is skinned, in *Hellraiser*, it is a direct development from the moment in *The Forbidden* when Pete has his skin removed.”

“Imagistically, there are definite echoes of *The Forbidden* in *Hellraiser*,” agrees Peter, “and I think also thematically. People who’ve come to appreciate and enjoy Clive’s work particularly, since he broke surface so to speak, I think, if they took the time to look back, they would see a through-line. I think the concerns of the early plays and the concerns and images and thematic concerns of *The Forbidden* are directly connected to what he’s doing now.”

The first script for the film, then called *Faustus*, was worked on by Clive and Doug in 1974, prior to a week-long residency that their Mute Pantomime Theatre Company took at The Everyman that July. Sequences involving the dissection of Faustus by the ‘surgeons of God’ in the earliest text that they prepared influenced the staging of *The Egg* that week, a short play in which Doug was dissected by two female scientists.

“I was still at home when we started adapting ‘Faustus’ to be a film,” says Doug, thinking back over the evolving gestation of the project. “It began very much as a kind of Derek Jarmanesque modern adaptation of the play and then it finished up as *The Forbidden*, so you join the dots...”

In this first version, Mephistophilis leads Faustus through a series of ‘adventures’ in which he experiences torture, despair, apparent victory and ultimate defeat and death. It opens on a plain where Mephistophilis ‘mimics Faustus’ inability to reconcile mental and sensual aspects’ as he tortures him:

Faustus the corpse opposed to Mephistophilis the ‘Surgeon of God.’ Faustus dead. Veils. The paraphernalia of operations. Especially purification. The surgeon purifies in order to become bloody. Sheets. Scalpels. Obsessive objects. Again, religious quality. Stark lighting. Light and dark as complimentary, not opposites. Prayer, conventional religious impulse, as a negation of all that is palpable. Removal of light/dark – removal of objects, visual beauty, plasticity. Here, the

object as a means of ‘Revelation.’ (Einstein’s ability to think a ball inside-out without breaking the surface). Reflections in knives, in blood, in light.

Faustus stands outside his body as he watches his own corpse subjected to rituals and a ceremony of invocation. He sleeps, wakes and sleeps again before he is shown further visions.

The first level. An intimation of Hell. He seems to wake, and goes to the door. There is a figure burning at the door. Faustus turns away. The fire sears him, the light penetrates him, he is thoroughly consumed. He sees his shadow, as he is reduced to ash. He wakes. Mephistophilis, the incubus, is squatting upon him. He finds himself incapable of movement.

The Oath. In the room where the Invocation took place. Mephistophilis produces a knife from the glass of the window. He cuts Faustus. We watch the ceremony from below, Mephistophilis and Faustus sitting on glass. Once the blood flows, they become Clowns. Insanity. Faustus leaps through a tissue ring and falls. He is in a corridor. He opens a door, into the operating theatre. Theatre. The comedy of dissection, a farce of manners. Faustus finds himself being vivisected by the surgeons of God and Mephistophilis. Mephistophilis the sensual calms him, Mephistophilis the intellectual cuts him open, Angels surround the bloody table, as in a Medieval tableau. As the first cuts are made, the beauty of the scene overcomes Faustus.

When filming finally got underway the following year, an image of a nailboard would show the preoccupations that would eventually result in the famously geometrical scarring of Pinhead in *Hellraiser*. In this first draft screenplay, however, there’s an even clearer depiction of a key scene in *Hellraiser* with Frank Cotton’s ecstasy at the pain of his death, pulled apart by chains at the hands of the Cenobites, prefigured in the method of Faustus’ dispatch by his elegant torturer:

Mephistophilis appears, and the bell strikes. At each stroke Beelzebub beats Lucifer. Ropes are secured

to Faustus' limbs. Mephistophilis squats upon him, reassuringly. The ropes are tightened, and Faustus is pulled apart. His body hangs in the cat's cradle on Mephistophilis' fingers. As his blood flows, light pours from his orifices. He becomes ecstatic. Again the room burns, but now the Inferno is light. He is the patient and the tortured, the lover and the onlooker. He dies.

In cinematic style, the screenplay ended with the intimation that this story had been played out many times before – and would be again:

The camera roams the corridor leading to the operating room. The door opens. Mephistophilis the sensual is cleaning down the slab. He turns and looks at us invitingly. Fade.

Writing many years later, Clive recalled: "One of the inspirations for these pieces was the work of Kenneth Anger, which I first saw in the late sixties. At the time, my hometown of Liverpool boasted a burgeoning art scene, and there were small but overfilled screenings of American underground films every few weeks. Many of these offerings lost me (*Chelsea Girls* was a fine soporific, for instance), but Anger's films, with their mingling of homosexual signals, impenetrable occult symbolism and sheer cinematic brio mesmerised me. They formed in my mind a bridge between work I might attempt myself (they weren't technically very polished), and the more mainstream films that I had an appetite for: horror, science-fiction, biblical epics and musicals. Here was a cinema of hallucination, lushly stylised and perversely metaphysical. What more could I want by way of a model?"

Not content with his first version, Clive continued to work on the scenario until it reflected more of his own preoccupations and fewer direct linkages to the original source texts. It also addresses images and themes that mark it as a personal and potentially controversial film.

"I didn't feel any constraints upon its content," says Clive today. "Eroticism and sexual frankness have always been a part of my work. *The Forbidden* was perhaps the earliest manifestation of that aspect on film."

A second synopsis written out by Clive introduces a fantastical landscape in which Faust and Mephistophilis engage in a bargain both more intimate and

more complex. It introduces the use of a puzzle – of origami folds, in time and space perhaps – as a gateway. Invoking the demon Mephistophilis requires the solving of the puzzle in the form of a hieroglyph – 'The Forbidden' – on the wall of Faust's cell. The reconciliation of seemingly disparate designs to form a new reality would be later translated by Clive and Simon Sayce into the now familiar Lament Configuration for the *Hellraiser* movies.

Now titled *The Demon*, the film scenario opens in a room that clearly describes a bedroom in which much of the test make-up shots for the film were photographed and which would feature prominently in *The Forbidden's* footage.

Fade up on a room, empty. It has a square latticed window (very simple), white walls, white floor boards, black window frame and latticework. No curtains. Firstly, in a series of long, very evenly paced pans, the camera examines this room to set the limits of this film, to assert the room's coolness, its total lack of complicity. On one wall, opposite the window, a reproduction of Gericault's 'Horse Frightened By Lightning'. No other ornament. A blue bulb.

Whiteness: titles. Move away from a piece of paper on a small black table. The table has a drawer in it. A young man (25) sits at the table and proceeds to fold the piece of paper into an origami form. He does it without thinking. His white face registers nothing, his black hair is short and slicked back. The music that plays in a different room may or may not be his choice. It is Schubert. The music stops, a moment before the image changes. Again he is sitting at the desk. This time we approach him. The origami is unfinished on the desk. As we approach him, we see he's reading, and the book is on syllogisms. Again we cut to him paring his fingernails. The fingernails fall on the desk. Everything is as dead as the parings. Camera is framed with absolute symmetry, but unrevealing symmetry, matching dead flesh and dead object only. He finishes the origami and throws it onto a pile of the same model (dozens of copies). He sits back. We study his face, perhaps. He opens the tiny drawer. In it a book, some

pins, origami paper. The book is bound in black. He takes it out and closes the drawer. He opens the book. The pages are covered in unsymmetrical, nonsensical designs, unaesthetic visual phantasies, without a trace of coherence. He looks down at the book for a long while. He turns dozens of pages and each is the same. We, like him, are confounded and bored. He closes the book, and puts it away. He takes out another piece of paper and begins to fold it. Fade.

The man, later named as Faustus, lies by the lattice and dreams of the designs in the book which inspire him to decorate the walls of the blank room with them when he wakes.

The drawer opens, of its own accord. The book is white. It rises from the drawer. It spins in the air. Its pages are torn out and float. They fold themselves into origami patterns. The marks on the pages become coherent. The patterns fold and blossom, like geometrical flowers. The patterns are non-representational, unless what they represent is of infinite complexity. There are, perhaps, clues to insect creatures, and sexual conjunctions of alien kinds on plains with distant cities, there are martyrdoms, scenes of carnage perhaps, but none of this is certain.

Faustus, his enigmatic artwork on the walls complete – is visited by Mephistophilis in the shape of a beautiful male demon.

By now, he has not shaved for a while, and he has paint on his shirt and hands. He washes, in a bowl on the table. The water turns black, and in it he sees the demon. He turns. It is sitting by the window, with light pouring past it, an infinitely detailing shining silver monster with half a dozen faces, a jewelled erection, shining eyes, and claws.

The pact is made and sealed in blood and Faustus learns quickly that he is in danger as a result of the agreement.

On the desk, a scalpel and a piece of paper. Faustus has his shirt pulled off one side of his body. Meph. takes the scalpel and makes three small cuts on the side of his face, like gills. They begin to pour blood. The blood runs down F's chest, over his nipple, down into the cloth of his trousers. With the paint-brush he used to paint the walls he signs the paper, the blood having been collected in Meph.'s palm. Meph. then seals the wounds with his tongue-tip.

Faustus pulls his shirt back on. He turns to see Meph. crushing the contract into a little ball. Then, from Meph.'s fist pours water. It pours into a glass. Meph. shows his empty palm. He bows. F. smiles and applauds. Meph. then takes a sip of the water. F's smile becomes a little more tentative. Meph. begins to cry, still smiling. Water drips from his chin. F's smile vanishes. Water pours from Meph.'s ears, from his nostrils, from his mouth. F. is scared. Meph.'s trousers fill with water. F. turns away, terrified, covering his orifices. Water pours down the walls, and the symbols are washed away. Shot after shot of the patterns dissolving, and the water still pouring out of Meph. The walls are getting whiter and whiter. They are beginning to burn with whiteness. The room is becoming brighter. Faustus turns and the demon is floating at the window, with light pouring from him. Faustus passes out.

Blackness. He is lying on the floor, his head in Meph.'s lap. Meph. unbuttons his shirt. He removes, slowly, his shoes and socks. He burns them on a fire in the middle of the room. He burns the trousers, he burns the underwear. He then proceeds to cut Faustus' hair with the scalpel. This he also burns. He then proceeds to shave Faustus, using his spittle and the scalpel. His mouth foams. He shaves Faustus' head, and face, he shaves his nostrils, he shaves his chest, anus, armpits. He shaves his pubic hair, he shaves his legs. He turns him over and shaves between his buttocks. There is

no part of Faustus' anatomy that we do not therefore know intimately, to which Meph. does not introduce us. Finally, as the first part ends, we see Meph. cradles the absolutely bald and white Faustus.

In the middle section, Faustus wakes in a courtyard as a 'mammoth-headed baby' and Mephistophilis is his Virgin mother. Mirroring the life of Christ, Faustus grows up away from harm until one day he is taken to a sickroom to be reminded of his contract.

Flies, flowers, a smell of death. Laying on the bed, face down, Meph. as Lazarus. He removes the cloth around Meph.'s loins and looks at him. He sits for several minutes and stares. At last, he kisses Meph. Suddenly it is very dark, and we are in an orchard. The kiss is continuing. But it is the kiss of betrayal.

Faustus is tied, and spat upon, whipped and crucified. Meph. sits on top of the cross. Faustus' blood is gathered in the palms of angels. Christ suffocates to death, and Faustus wakes to find Meph. squatting on his face. As he gets up, he realizes that the Demon is following him. He turns and faces it, not without trepidation. It rolls, dog-like, on the floor at his feet. He stares at it. Sweat breaks out on his brow. He has to look away before he is sick. Meph. sits and sips a little more water. Faustus is frightened. He stares at the glass. But he is distracted by a dream of love. He wakes from his dream at a wedding ceremony, only to discover Mephistophilis siphoning off more of his life as the bargain begins to close in on Faust.

The awakening opens with Meph. toasting the marriage, and drinking a little more of the contract. Faustus attempts to prevent him, and a little of the water is spilled. Faustus attempts to put it back into the glass. Meph. pisses on him, and the contract is written on his face. As Faustus turns to shield himself from the urine, another image appears, with the sound of rain. A pine tree, alive with the corpses of hanged men. One

of the corpses, going round and round, is Faustus. The rope is strained. It breaks. Faustus falls. He is dressed in clothes of a Levetic and around his neck is a sign which presumably is the account of his trial. He takes off the sign and crawls away. It is a time of war.

Returning to the theme of the first version of the adaptation, the film closes with Faustus' death at the hands of surgeons who expose his mortality for all to see.

On the road, F. meets a wounded soldier. The man is partially tattooed, very beautifully. F. is hungry. The man faints, and F. begins to eat him. The act is filthy and disgusting. F. is caught, by two triangular priests. Terrified, but dog-like, he is netted and carried off. Again, his body is washed. He wonders why. He is taken into a white room and laid down on clean sheets. The triangulars perform an operation on him, to turn him inside out. In his stomach, they find the bric-a-brac of a life, dead, meaningless objects. He is skinned, and smiling as the skin comes off. He is left like an



Peter Atkins in an unreleased sequence as the bandaged prisoner in 'The Forbidden'



Clive making up Peter Atkins for *The Forbidden*

anatomy chart. He wakes into the room. He is naked.

On the window, the demon is performing beautiful sexual arabesques. Faustus kisses him. They make love. Faustus is entered by the crystal erection. F. is a similar demon. They copulate terrible creatures, soaking, shining, screaming, flies and birds gathering around them. The pitch of the vision becomes too great. They fade. The room is empty. End.

Clive notes with a measure of exasperation that persists all these years later that not all his potential sources of funding were impressed with his project. "I remember trying to get some backing for this and I think we sent the script to one of the agencies that was then putting money into modest or low-budget films and I said, 'Well, at the end of it, the angels come in and they skin the Faust character and it's a sublime and wonderful moment of unveiling.' I remember the letter coming back from these people, I wish I still had it, saying, 'What is sublime and wonderful about being skinned?'"

Armed though with a grant of £300 from the Merseyside Arts Association they

started shooting in 1975 but the project stalled the following year.

Peter confirms the expansion of their film-making ambitions, observing wryly, "In the same sort of arrogant assumption that we could make world class theatre on no money, we decided we could probably make world class cinema on no money too."

Filming recommenced in 1977 as the group relocated to London.

"All the surgery stuff is London," says Clive, "all the abstractive stuff – you know, where the images flip in front of the camera, that was all images stuck on pieces of card and then put on a record player, a gramophone turntable, and flipped in front of the camera, all the stuff with the nailboard and the shadows – all that was done down in London. The notorious sequence with the erection and the dancing was shot in the back room of the house in Mountview. Whereas Lynne tattooing Pete was shot in Liverpool in a long, narrow bedroom, all the stuff of Pete looking through the lattice-work from *The Forbidden* was shot there, and the love scene. We painted the whole room white – it wasn't a big room, but it looked certainly spacious when it was white, we took all the furniture out and shot there for probably six months in bits and pieces.

"What was important was that I was working with other people who encouraged me by working with me, by simply being there and putting their own hard labour on the line, encouraged me to believe that these things were worthwhile in a cultural environment where there was precious little else. I mean, Liverpool in the sixties/early seventies was not a place where there was a lot of *avant garde* film-making going on.

"I never wanted to do anything social – there was always a social underground film being made in Merseyside – I wanted to do something fantastical. I constantly wanted to find things that were new to me. And in those early films I was using signs and hieroglyphs, so images were important to me.

"I was constantly trying to find, successfully or not as the case may be, ways to make the things new for me. I mean you start with an obsession of some kind, in this case of finding a fresh way to tell the Faust tale and then you have to make it very private, right? You have to make it very intimate. It has to make a new kind of sense to you. The whole thing about making these narratives belong to you is to, in a sense, encode them. In *The Forbidden* what you have is almost a literal code of signs, hieroglyphs, images which were literally occult as far as the

potential viewer was concerned because the only person who knew what they meant, and now I've forgotten, was me. There's always a tension in any narrative between the level of encoded material that is very personal, very private. In *The Forbidden*, I think we pushed to the limits of the encoded material. I'm very attracted to images which tease us with possibilities of interpretation, but make us work for them."

As a device to produce cinematic images that challenged perception, the film was shot in negative but with certain objects painted to appear curiously positive. Necessity was the mother of invention and the negative-to-positive imagery reflected the budget without compromising the ambition.

"Out of a desire to make this movie on a very, very modest budget, but nevertheless evoke the presence of transcendental beings we decided we'd shoot the whole thing in negative," Clive confirms. "I loved – still love – white shadows and the sense that literally the rules of the world had been inverted."

"People will be quick to spot that nailboard in *The Forbidden*," says Doug, "which was something that Clive was playing about with and I can remember him swinging the light bulb in front of it and watching how the shadows moved. And then, of course, in *The Forbidden* it's shot in negative so you've got white shadows instead of black shadows, which makes it trippier still."

"It wasn't a great surprise to me when Pinhead appeared and I saw the first sketches, I made that association straight away. It was no surprise to me that Clive, having created this nailboard thing, would then want to go the next stage and animate it – that's typical of him. It's a weird thing to do but the fact that we're standing here with a mass-produced face proves how much it grabbed everyone's imaginations."

For Clive himself, above the white shadows of the nailboard or the encoded hieroglyphics, it was his realisation of Faust's skinning that contributed most to his sense of artistic achievement. "The image that sticks with me is the skin-peeling scene – all done with things you can find around your house right now: torn T-shirts and pins and paints and baby oil, and a whole lot of patience."

"People have seen that footage and have expressed disgust and horror at how realistic it was which, again, is a tribute to pocket money cinema because basically it was a paint job," says Peter. "I lay down and Clive and everybody else put successive layers of wet paint on me which we allowed to dry and the peeling

flesh that you see coming back is simply layers of paint. Beneath each layer of paint there would be a new design painted on to represent layers of flesh, muscle, bone or whatever. It's surprisingly successful. I'd like to show you the scars but it was all fake, it was paint."

"No-one told us these techniques, we didn't know about these things. We had to invent ways to do this, because we knew that people had done it before us, you know we'd read the books about Cocteau inventing techniques on set, you know, 'Well, if we run the film backward can we do this?' One of the other things we were doing in *The Forbidden* was trying to give it a heightened reality, a super-reality by printing the movie in negative and painting the figures and the sets in such a way that, when shown in negative, they would look almost like an animated positive and there's some very interesting results from that. It looks like a kind of drug-reality, a super-reality."



Peter Atkins in his final skinned state for *The Forbidden*

“I still look back on those things,” echoes Clive, “and feel as though the lesson was that you just do what’s in your head and you trust what’s in your head.”

For the sequences in which Peter walks as the elegant Vesalius-inspired skinned man at the end of the film, Clive laughs, “What we did was – Pete will tell you it was incredibly uncomfortable – we started early in the day: I painted him black from head to foot and then painted white lines on him to echo the sort of wood-cut-y look and we had already painted, the night before, a landscape of black cloth, painted cross-hatch with white lines. I also made flaps that come away from his body that echo the kind of look that the Vesalius prints have – pieces of muscle are flayed away from the body to give the viewer a clearer sense of what the anatomy is. And it was all shot in one day because we weren’t going to be doing that again any time soon. It was not a big room but it’s amazing how much darkness covers – we painted the walls and hung them – it was certainly very amazing.”

Unremembered by Clive and undiscovered when providing Peter Whittle with the outline for assembling the rough footage into the film that’s presented here, Clive had in fact worked on a further outlined version of *The Forbidden* which broke the film down into 435 camera shots – and included directions for both sound effects and dialogue. Many of these scenes were indeed shot and are part of the released cut. Others are recorded only in the still photography sessions that the group used to test shots and make-up before committing images to precious 16mm film stock.

This draft distils the piece to more clearly focus on the Faustian bargain and the symbolism buried in the hieroglyphs, describing the irresistible temptation of the unsolved puzzle – *The Forbidden* of the title – on the wall of the prisoner’s cell, that is ripped to pieces and reassembled in the film.

40. A wood louse (C.U.)
41. The prisoner runs his hands over the wall (M.S.)
42. The camera tracks over the wall ahead of the hand, palm laid flat on the wall (C.U.)
43. The prisoner leans his head against the wall (M.S.)
44. His face (C.U.)

45. Nail board (M.S.)

Prisoner: “I don’t know how many days or nights I’ve been here. They bring me confessions to sign, and I sign them”
46. Confessions (typed) (C.U.)
47. Blackness

In the blackness, birdsong.
48. The gate from shot 9
49. The lattice in the prisoner’s room (M.S.)

Prisoner: “I don’t know what season this is”
50. He approaches the lattice
51. From outside, we see him look out (M.C.U.)

Prisoner: “Or if there are still seasons”
52. The road from shot 10
53. The smile from shot 16
54. Blackness
55. Fade up, the Forbidden (M.C.U.)
56. Nail board (M.S.)

Prisoner: “On one of the walls of my cell, the previous occupant has left a nonsense picture”
57. The prisoner’s eye (C.U.)
58. The Forbidden (M.C.U.)

- Prisoner: "Its lines go nowhere, its marks mean nothing"
59. The Forbidden (C.U.)
- Prisoner: "But the closer I look at it..."
60. The Forbidden (Ex. C.U.)
- Prisoner: "...the more I seem to see..."
61. The Forbidden (Full picture)
- Prisoner: "...and the less there is"
62. Blackness

A traveller on a road, with a puzzle and books his only possessions, meets a mute man: the prisoner. They travel together a little way to a city. The film intercuts between the traveller assembling the puzzle and the prisoner's dreams.

193. The lattice (M.L.S.)
194. The eye closes (C.U.)
- Woman's voice: "Are you awake?"
195. The woman, leaning towards the camera (M.S.)
- Prisoner: "She's over me"
- Woman's voice: "Are you awake?"
196. The woman undresses the prisoner (C.U.)
197. His eye tries to flicker open (C.U.)
- Distant soft clapping
198. Momentarily, the lattice (M.L.S.)

199. It closes again (C.U.)
200. The woman's finger touches a needle (Ex. C.U.)
- Prisoner: "She intends to kill me"
201. The surface of his skin (Ex. C.U.)
202. His eye widens with fear (C.U.)
203. Nail board (M.S.)
- Prisoner: "More"
204. The needle pricks the skin (Ex. C.U.)
205. Nail board (M.S.)
- Prisoner: "More, damn you"
206. The needle pricks, and the skin is wiped, it moves on, systematically prick and wipe, prick and wipe (Ex. C.U.)
207. Again the eye attempts to open (C.U.)
208. The lattice (M.S.)
209. A hanging is going on behind the lattice. Briefly, we see it (L.S.)
210. The eye closes (C.U.)
211. The wall fades to white (L.S.)
212. A hand is brought up into view, the flesh is completely tattooed (M.S.)
213. Blackness

Prisoner: “No”

The prisoner rips The Forbidden down from the wall. The pieces of the picture are intercut with pieces of the traveller’s puzzle, which is now seen to be made from the same design. The prisoner resolves never to sleep again – and never to dream. However, he sleeps again and this time dreams he is in a wilderness, empty even of corpses.

- 292. Distantly, he sees a white-faced, naked figure (M.C.U.)
- 293. He watches it (M.S.)
- 296. Its belly heaves (M.C.U.)
- 297. It bends (M.S.)
- 298. The prisoner watches (M.S.)
- 299. It turns over, like a crab (M.S.)
- 300. The prisoner’s eye (M.C.U.)
- 301. The bending man has tied himself in an impossible knot, like a circus entertainer (M.S.)

Waking, the prisoner beats the walls and cries out to his captors to come and finish him for whatever crime he is accused.

Meanwhile, the traveller has nearly finished his puzzle. Earlier that day, he had seen a repulsive demon by the side of the road and these elements now combine with the prisoner again, as in the previous scenarios, now to be the subject of a skinning.

- 354. We see surgeons preparing for work. They put on gloves (M.S.)
- 355. Scalpels are laid out (M.C.U.)

The noise of metal on metal. Behind, very slow and distant, Fauré

- 356. Blackness
- 357. The ‘Demon’ that the traveller saw undresses. He hangs his mask up on the wall (M.S.)
- 359. The finished work (M.S.)
- 360. The torn pieces in the prisoner’s room (M. C.U.)

The traveller witnesses the event through a slit in the wall of his own room.

- 371. The eye of the traveller (C.U.)
- Voices of surgeons. Fauré
- 372. The prisoner’s face, looking down from the top of the frame at – (C.U.)
- 373. – himself, lying on the table (C.U.)

The patterns of blood on the skinned man’s body arrange themselves as the same pattern that we’ve seen throughout in the design of The Forbidden. Throughout his ‘torture,’ the prisoner on the table is smiling.

Confused after witnessing the vivisection, the traveller sweeps the completed puzzle off his table, the pieces fall to the floor and he returns home. However he is not free of the puzzle, the pact, the demon – or his fate...

- 417. The traveller’s room. The traveller sits in it (L.S.)
- 418. The traveller (M.S.)
- 419. The hanging clothes and mask of the demon (M.S.)
- 420. The mask (C.U.)
- 421. The man who has taken off the costume smiles (M.S.)

422. The traveller's room is darker (L.S.)
The breath of the traveller
423. He moves a fold in his robe. A piece of the
Forbidden falls out (M.C.U.)
424. It drops at his foot (C.U.)
425. The room is almost completely dark (L.S.)
The breath stops
426. Blackness
427. The lattice (M.S.)
Click
428. The empty gallows (L.S.)
Click
429. The nail board (M.S.)
Click
430. The wood louse (C.U.)
Click
431. Blackness
432. A drawn landscape (C.U.)
Benjamin Britten: 'Pleasure it is'
433. Flowers – from the landscape, and a distant
city (M.C.U.)

434. A drawing of a skinned man enters the drawn
landscape. It takes up a final classical pose.
The image fades to whiteness (L.S.)
435. End credits

The fact that the film was an ongoing project over more than three years of filming but was never edited together until much later – six years after the release of *Hellraiser* – gives Clive pause for thought. Filming had stalled after Clive's move from Liverpool but was picked up again later in London but he offers today that, "I think it was that I wanted to prove to myself that I could just do this and finish it off and make something of it. And then of course it stalled a second time and it didn't come to fruition until the guys from London Weekend came along and helped it happen. I suppose in one sense it didn't get finished until I made *Hellraiser* – you know?"

Demon
to some.
Angel
to others.



HELLRAISER
He'll tear your soul apart.

PRESS KIT

SYNOPSIS

Seated in a circle of lighted candles, Frank Cotton (Sean Chapman) opens the carved puzzle box he just bought at a mysterious den at a bazaar. He begins to whisper to himself. Just as he thinks he has solved the puzzle that unlocks the secret to ultimate pleasure, forces reach out from Hell to claim him.

Years later, Larry Cotton (Andrew Robinson) and his wife, Julia (Clare Higgins) move into his old family home. Julia is moody and openly hostile about the house – even more so when she discovers that an upstairs room has recently been occupied, presumably by vagrants. Among the filthy clothes and bizarre bric-a-brac, however, Larry discovers a number of photographs which used to belong to his brother Frank, who has disappeared.

Disgusted with Larry – his enthusiasm depresses her, his compromises anger her – Julia increasingly thinks of Frank, with whom she had a brief and heated affair before her marriage.

The odd atmosphere of that upstairs room does not go unnoticed by Julia. She is in the room when, a few days later, Larry injures himself and appears at the door, bleeding badly. Calmly, Julia takes him to the hospital, leaving the blood that has splashed on the bare boards to be mysteriously absorbed by the room. Something begins to move beneath the floorboards.

Some time later, at a house-warming party, Julia, bored by her husband and the company, retires early. Inexplicably drawn back to that upstairs room, she finds Frank – or rather a horrific shadow of her ex-lover – alive in the darkness. In his almost non-human state, he explains to her how, in solving a Chinese puzzle-box called the Lament Configuration, he summoned four spirits from the Outer Darkness. His motive was the promise of untold physical pleasure at the hands of these spirits, the Cenobites, creatures who have dedicated an eternity to the pursuit of sensuality. But when the Cenobites came, they brought pain as well as pleasure. Now Frank has fed on his brother's blood and escaped his Hellish captors, but he is far from whole – yet. For that, he needs more blood and for love's sake, Julia agrees to help him.

In the following days, Julia seduces men back to the house and kills them with a hammer. Feeding on the corpses, Frank becomes stronger, yet increasingly

concerned that the Cenobites will track him down.

Julia's increasingly odd behaviour begins to concern Larry, who is unaware of what is happening under his own roof, and he confides in Kirsty (Ashley Laurence), his daughter from his first marriage. Although the two women have never liked each other, Larry asks Kirsty to talk with Julia and see if she can discover the problem. When she arrives at the house, though, Kirsty sees her step-mother inviting another man inside. She investigates, and in the upstairs room finds the monstrous Frank draining the life from another victim slaughtered by Julia.

Frank is attracted by Kirsty's youth and vitality, and he comes quite close to killing his niece in the subsequent struggle. She distracts him by throwing his precious puzzle-box out of the window and makes her escape, picking up the box as she runs from the house.

Kirsty wakes up in hospital, terrified but safe for the moment. Back at the house, Julia and Frank realize they must act quickly and plan their escape.

While waiting for her boyfriend Steve (Robert Hines) to come and collect her, Kirsty solves the secret of the box and raises the Cenobites. Once summoned, they are not willing to leave empty-handed: they want her body and soul. But Kirsty makes a bargain with them: if she can lead them to their escaped prisoner – Frank – she can go free.

Returning one last time to the house, Kirsty is surprised to find her father there, much the worse for his confrontation with Frank. Julia tells Kirsty that the truth has been revealed, that her father Larry knows everything, and Frank's unnatural life has been ended. They show her the steaming, skinned corpse, and Kirsty is horrified but also relieved. Then she realises with Frank already dead, her bargain with the Cenobites is rendered useless. She will now have to become their victim.

However, all is not quite as it appears to be. As the Cenobites return to claim their prize, one final surprise has yet to be revealed before events reach a spectacular and horrifying conclusion.

CLIVE BARKER (WRITER & DIRECTOR) BIOGRAPHY

Award-winning short story writer, successful novelist, illustrator, playwright, scriptwriter and now film director – Clive Barker is nothing if not industrious.

He has been called 'The first true voice of the next generation of horror writers'... 'Britain's *enfant terrible* of horror fiction'... 'King of the Gory Tellers'... and no less an authority than best-selling author Stephen King said: 'What Barker does makes the rest of us look like we've been asleep for the last ten years... I have seen the future of the horror genre, and his name is Clive Barker.'

Clive was born in Liverpool in 1952, a few streets away from the famous Penny Lane, where he lived until he was 21. He was a big comics enthusiast from an early age and regards himself as always being a fantasy fan in one form or another.

"I don't ever remember a time that I wasn't genuinely interested in horror in some form or another. It was always the grisly bits of fairy tales that I was interested in. I've always liked fantastical literature of some kind and I've always liked its darker aspect."

He started writing plays and stories in his teens, and was particularly impressed at the age of 16 when local horror author Ramsey Campbell visited his school to talk about fiction writing. "I thought, 'Oh my gosh, people do this as a profession.' I had every intention of being a painter then, it didn't cross my mind that I would be a writer – it still doesn't."

Clive eventually moved to London, where he spent eight years turning out a string of plays with titles like *The History of the Devil* and *Frankenstein in Love*, and he enjoyed two very successful seasons at the prestigious Edinburgh Festival. "They are absolutely genre pieces," he points out. "They're fantasy, horror – *Grand Guignol* – my enthusiasm for theatre is an imaginative experience. I have no taste for realistic, heavy naturalistic theatre. I approach it the same way I do my books – to be awed."

In 1984 he made an auspicious and ground-breaking literary debut with the first three volumes of *Clive Barker's Books of Blood*: "I just wrote some stories which I hoped my friends would enjoy, and in some ways it wasn't dissimilar to the 9-year-old boy re-telling stories to his school friends."

Clive followed his first trio of books with a further three *Books of Blood* and two novels, *The Damnation Game* and most recently *Weaveworld*, which will be published in October '87 by Collins. He also found the time to write the screenplays for two pictures, *Underworld* and *Rawhead Rex*, the latter based on his own published story.

"I wasn't terribly happy with the way that *Underworld* turned out," says Clive. "It was an original script, but I think there are about seven of my lines left in it. So I decided to look for funding, for me to direct my own picture."

The result is New World Pictures' *Hellraiser*, loosely based on his novella, *The Hellbound Heart*. "I became a director out of a desire to have as much control over the way the stories I write for the screen are presented on the screen," he adds. "I wanted to make sure that the kind of visions I include in the screenplay find their way in front of an audience."

Hellraiser began filming on location in North London on September 29th 1986 and continued for more than three months. "*Hellraiser* is unabapologetically a horror film," Clive quickly points out. "I hope it is going to have an impact simply because it deals with the same areas of passion and perversity which mark my fiction."

"We've got a story that is emotionally very involving, motivations which are real, and I think performances which are tremendous. Added to that sense of realism are some of the most outré and outlandish monsters to have been seen on the screen for a very long time."

CHRISTOPHER FIGG (PRODUCER) BIOGRAPHY

With a disarming smile, Christopher Figg reveals that he produced *Hellraiser* because, "I wanted to make a film that frightens people."

Born in Aylesbury, England, in 1957, Chris produced a number of plays and short films at University before making his motion picture debut as an American soldier in the 1977 thriller, *The Eagle Has Landed*. He had small acting roles in a number of other films before moving across to the other side of the camera as third assistant director on the Agatha Christie adaptation, *The Mirror Crack'd*.

He continued to work his way up as an assistant director on a number of successful movies, including *History of the World Part 1*, *Evil Under the Sun*, *Privates on Parade*, *The Ploughman's Lunch*, *The Dresser*, *Another Country*, and *A Passage to India*.

With *Hellraiser*, Chris makes his debut as a producer. "Clive and I were introduced by a mutual friend," he explains. "We discovered that we both wanted to make our own films – he had some disappointing experiences with his scripts and I had a great deal of experience as an assistant director. I wanted to produce and he wanted to direct."

"For a first time picture, we agreed that we needed a project aimed squarely at the commercial market which couldn't be either too complex or too expensive. So we worked out the original story in synopsis form and Clive wrote it up as the novella, *The Hellbound Heart*. It was very useful way to work, although the final script for *Hellraiser* is quite far removed from the original premise. However, all the initial elements are still there."

Chris admits that the film was enormously difficult to set up initially. "But as soon as New World Pictures became involved, things quickly fell into place," he adds. "There is no other film like *Hellraiser*, it is unique. It breaks new ground in the horror genre – we have a woman who is the central character, who commits all the murders, and we don't have motiveless tragedy. Audiences will come away from *Hellraiser* thinking that they have seen more than they expected from a horror film. I hope they will say to their friends, 'Look, this is not just a guy in a hockey mask bumping people off.' The film works on so many different levels."

BOB KEEN (SPECIAL MAKE UP EFFECTS DESIGNER) BIOGRAPHY

For Bob Keen and his highly experienced crew, making monsters is a way of life. Their small workshops at Shepperton Studios are crammed with several limbs, disfigured heads and creatures which look literally out of this world.

"It's like a Little Workshop of Horrors," explains Bob. "There are about eight or nine severed heads in there from *Highlander*, a few alien creatures and even a couple of goblins. It's a wonderland."

Bob Keen has been making monsters since he was eleven. After leaving school he helped create the special effects for such fantasy adventures as *The People That Time Forgot* and *Warlords of Atlantis*. But his big break came when veteran make-up artist Stuart Freeborn was looking for model-makers to work on *The Empire Strikes Back*, the second episode in George Lucas's successful *Star Wars* trilogy.

"Freeborn offered me six days work," he recalls, "and I stayed eleven months." Bob worked with make-up designer Nick Maley, with whom he went on to collaborate on the low-budget science fiction thriller *Inseminoid*, which Maley wrote. Next came Jim Henson's *The Dark Crystal* and then he took over the chores from Freeborn on the fearsome Jabba the Hut in the third *Star Wars* film, *Return of the Jedi*.

Gaining experience and confidence from each new project, Bob became Nick Maley's assistant, and for seven years they worked together on a wide variety of projects, including *Krull*, *The Keep*, *The Neverending Story*, *Lifeforce* and the Duran Duran 'Arena/Wild Boys' video.

The latter was directed by Russell Mulcahy, and this led to work on Mulcahy's second feature film project, *Highlander*. However, when Maley became ill while working on the movie, Bob stepped in to complete the effects work in *Highlander*. He's been doing it by himself ever since.

"When I was offered *Hellraiser*, I had to consider it very carefully," he recalls. "Eventually what convinced me to do it was that it was not a movie in which people run around killing each other without any reason. It's an intelligent movie that explores areas which people normally don't like to think about too much. The aspects of pain and pleasure are controversial. If it had been simply a stalk-and-slash movie I wouldn't have done it."

"What sets *Hellraiser* apart from other projects I've worked on is the feeling that we are doing something a little dangerous."

"Clive is unique. I've worked with a lot of first time directors, but if you didn't know Clive was directing for the first time, you'd never guess. He drew on the experience of his own imagination – which is endless. You can sit down with Clive and brainstorm an idea – there are very few directors you can work with like that. The fact that he can draw was a real lifesaver on this film. He can actually put down on paper the real images inside his head. Then, hopefully, we built it."

"As far as effects go, *Hellraiser* has got everything. The hammer killings worked incredibly well. As in *Psycho*, the audience will think they see more than is actually there. It is so tightly edited that for one sequence all we in fact did was dress the actor's jaw with an appliance and the movement created the whole effect. It's a particularly effective scene – and when the crew saw it at rushes, they didn't want to watch."

Bob and his young and talented team are justifiably proud of their work on the film: "I've never seen anything like *Hellraiser* before," he says "and I don't think the public will have either. I think it plays on the audience's own fears, and I hope that we scare them. After all, the idea was to make a frightening movie, and I think we've done that!"

ANDREW ROBINSON (LARRY COTTON) BIOGRAPHY

Andrew Robinson makes it perfectly clear that he never wants to have to play a 'crazy' again. After making his motion picture debut in 1971 in *Dirty Harry* – as the psychotic killer who taunts Clint Eastwood's maverick detective – Andy didn't work again in movies for several years.

"After that role, some people wouldn't even have me in their office," he remembers. "I had to start all over again. Following *Dirty Harry* there was several opportunities to play the same type of character and I didn't want to do that."

"After I turned down the opportunity to become the Bela Lugosi of my generation, people decided, 'Well to hell with him! Who's next?' Therefore I didn't hear from anybody for a long time. I simply went back to the theatre, where I've always worked. If I had to rely on my film career, I'd probably be dead by now!"

Born in New York in 1942, Andrew Robinson decided to become an actor at the age of ten. In 1964 he was awarded a Fulbright Scholarship to study for a year at the London Academy of Music and Dramatic Arts. "It was an exciting year in terms of British theatre," Andrew recalls: "There were so many things happening – *Marat/Sade*... Olivier's *Othello*..."

Andrew returned to America and toured extensively in repertory theatre. "I played everything – Shaw, Shakespeare, Ibsen; I was lucky, I started playing good

roles from the beginning.”

After his remarkable performance in *Dirty Harry*, Andrew returned to the stage, and consolidated his career on the television in such popular shows as *Cagney and Lacey*, *From Here to Eternity*, *Once an Eagle* and the new *Twilight Zone* series.

In 1984 he was presented with the Best Actor award by the Los Angeles Drama Critics for his starring role in the play *In the Belly of the Beast*, and his recent film credits have included *Mask*, *Cobra*, and *Extreme Prejudice*.

New World Pictures’ *Hellraiser* marks Andrew Robinson’s first horror movie and he is delighted by the challenge it presented. “Horror films demand even more concentration and credibility from an actor,” he explains. “If I gave a horror film performance it would end up looking like something out of Mel Brooks – very campy and very obvious. This is especially true of a film like *Hellraiser*, where the horror of the situation is an extension of the horror of each character. I had to really motivate my character’s neurosis and anxiety in such a humanely-based manner, so that when the actual horrors in the film occur, then they are the extensions of the different characters’ anxieties and fears.”

Andrew admits that he was attracted to the film in the first place by the enthusiasm and energy of the writer/director Clive Barker.

“Clive is totally committed as the writer/director, and that’s exciting. As an actor, if you’re part of the vision, it is really quite reassuring to know that you are at least being used.”

CLARE HIGGINS (JULIA COTTON) BIOGRAPHY

Clare Higgins admits that she once fainted during a public screening of the smash-hit horror film *The Exorcist*. It is therefore something of a surprise to find her playing Julia, trapped in a marriage to a man she despises and prepared to go to any extremes to restore the flesh of her not-quite-dead lover, in *Hellraiser*.

“I had initial feelings of trepidation about the part,” reveals Clare, “because I can’t watch horror films or read horror stories. However, I was attracted to the script by Clive Barker’s faith and commitment to the project – he was so enthusiastic

and the way he described what he wanted to do with the film gripped me so much that I was sold instantly.

“He is one of the few directors I’ve worked with who knows how to approach actors as human beings. Straight away I said to Clive, ‘Do I have to take my clothes off?’ and he said, ‘Yes, because we have to believe that you are madly in love with this man that you will bash three people over the head with a hammer and kill them for him!’ And of course, as soon as he put it like that there was no problem.”

Clare was born in Norwich. After three years at drama school she left in 1979 and went straight to the Royal Exchange Theatre, Manchester, to play the leading role in *The Deep Man*. More prestigious stage parts followed, including Isabella in *Measure for Measure* and her acclaimed portrayal of Stella in *A Streetcar Named Desire*.

At the same time she was busily carving a niche for herself in BBC television plays such as *Pride and Prejudice*, *Unity*, *Byron* and her memorable performance alongside Ben Cross, in the dramatisation of A.J. Cronin’s *The Citadel*.

Her more recent credits have included *Cover Her Face* for Anglia Television, *Foreign Body* for Thames, BBC TV’s *Hideaway*, and the key role of Fizzy Targett in Channel 4’s cult comedy serial *Up Line*. In 1984 she made her feature film debut in *1919*, which starred Paul Scofield.

“Like her co-star Andrew Robinson, she brings intelligence and great sincerity to her role in *Hellraiser*,” enthuses writer/director Clive Barker, and Clare readily admits that she loved the part: “We sat around with Clive for some time discussing what we were going to say and thinking how we were going to play it. And then we got on the set and were confronted with guts falling out all over the place,” she explains with a laugh.

However Clare wasn’t always quite prepared for some of the surprises dreamt up by make-up effects designer Bob Keen and his team, as she readily confesses, “The days I was working with Oliver Smith who plays Frank in the early stages – I couldn’t eat my lunch. I looked at this half-created man and it was like gazing at a moving abattoir!”

With *Hellraiser*, Clare Higgins looks set to add yet another unforgettable characterization to her already impressive career. “I have played nice women for

seven years,” she laughs. “This has been a wonderful change.”

ASHLEY LAURENCE (KIRSTY COTTON) BIOGRAPHY

Writer/director Clive Barker describes Ashley Laurence as, “the best screamer since Fay Wray,” and for her role in *Hellraiser* a powerful pair of lungs were almost pre-requisite.

In this New World Pictures release, the beautiful 20-year-old portrays Kirsty, a lively and vivacious young girl whose father and step-mother move into an old house and open up a Pandora’s Box of terrors, which eventually lead her to the very threshold of Hell itself...

“Clive says I got the part because I can scream,” reveals Ashley, “but I hope I got the part because I’m willing to take risks as an actress. It’s really hard to appear vulnerable when you are surrounded by people and everyone’s watching you, however I’m not afraid to show my emotions.

“This is my first picture, so I had to trust a great deal. I am very confident with Clive’s work – he was wonderful. Because he wrote the film as well as directing it, he knew what he wanted.”

Born in Los Angeles, Ashley began her acting career in school plays and local theatre workshops. She soon made the transition to the professional stage, where she appeared in a wide variety of projects – from the light-hearted *Harvey* and *Bye Bye Birdie* to the more dramatic challenges of Shakespeare’s *Taming of the Shrew* and *Macbeth*.

Her extensive television appearances have included guest spots in *Spring Madness*, *McMillan* and Michael Landon’s popular series *Highway to Heaven*, as well as a year-long stint in the daytime soap opera *Capital*.

“I never used to like horror films,” she confides, “I scare too easily. But *Hellraiser* was fun to make, so I don’t mind them now...”

However, Ashley is confident that *Hellraiser* is not simply a run-of-the-mill horror film. “It’s not just a ‘slice-up’ movie,” she is quick to point out, “it’s much

deeper than that. There’s not just gore in *Hellraiser*, there’s plenty of human interest as well.” The young Californian pauses, smiles, and adds, “But of course, it is designed to scare people...”

SEAN CHAPMAN (FRANK COTTON) BIOGRAPHY

In New World Pictures’ *Hellraiser*, Sean Chapman portrays Frank Cotton, whose search for unlimited pleasure leads him to a hellish nightmare of eternal pain...

Sean was born in Dulwich, South London in 1961 and made his motion picture debut in the 1977 German comedy *The Passion Flower Hotel* (aka *Boarding School*), which featured Nastassja Kinski in one of her first starring roles.

This was followed by *Scum*, *Quest for Fire* and *Party Party*, and Sean has appeared extensively in West End provincial theatre, commercials and television drama. The latter includes a starring role in the award-winning BBC play *Contact*. The success of this role led directly to a part in the new Michael Caine thriller, *The Fourth Protocol*.

Sean prepared carefully for his character in *Hellraiser*. “Before I read the script I talked with Clive,” he says, “and we had an extremely interesting conversation about murderers. After that, I understood perfectly what he wanted from the character of Frank.”

The role was physically demanding for the young actor, as he explains. “The most difficult scene I had to do in the film involved me hanging upside down by the ankles from a length of rope. Then while my body was swung around, they poured blood all over me!”

ABOUT THE FILMMAKERS

Writer/director Clive Barker has been called “the first true voice of the next generation of horror since Peter Straub” and “Britain’s ‘enfant terrible’ of horror fiction”. Born in Liverpool, he started writing plays and stories with such eclectic titles as *The History of the Devil* and *Frankenstein in Love* in his teens. In 1984,

he made an auspicious and ground-breaking literary debut with the first three volumes of *Clive Barker's Books of Blood*. He followed this trio with the best-selling *The Damnation Game*, his debut novel, and then another three *Books of Blood*. He's written two previous screenplays, *Underworld* and *Rawhead Rex*, the latter based on his own published short story. *The Secret Life of Cartoons*, a stage play, opened late last year in England and he will next be represented in the bookstalls with *Weaveworld*, which will be published in October.

Christopher Figg makes his debut as a producer with *Hellraiser*. Beginning his career as an actor, he appeared in the films *The Eagle Has Landed*, *The Ritz*, *The Revenge of the Pink Panther*, *Ace High* and the television miniseries *Space*. Moving to the other side of the camera, he worked as an assistant director on such films as *A Passage to India*, *The Dresser*, *The Ploughman's Lunch*, *The Mirror Crack'd*, *History of the World Part I*, *Evil Under the Sun* and *Another Country*, to name but a few.

Selwyn Roberts, the associate producer, entered the film industry as an assistant film editor in the early 1970s. Since then, he has worked as first assistant director and associate producer on a wide variety of pictures, including Paul McCartney's *Give My Regards to Broad Street*, *Number One*, *Link*, *The Madness Museum* for England's Channel 4 and *Castaway*.

Having worked as first assistant cameraman on such blockbusters as *Indiana Jones and the Temple of Doom*, *Never Say Never Again*, *Raiders of the Lost Ark*, *Rollerball* and *The Great Gatsby*, among others, Robin Vidgeon, *Hellraiser's* director of photography, headed the second unit photography on *The Mission* and was the cinematographer on *The Dress* and the recent *Mr Corbett's Ghost*.

Bob Keen, the special make-up effects designer, has performed similar duties on such films as *Aliens*, *The Empire Strikes Back*, *Return of the Jedi*, *The Dark Crystal*, *The Neverending Story*, *Krull*, *The Keep*, *Highlander* and the Duran Duran 'Arena/Wild Boys' video.

Mike Buchanan is the film's production designer. Born in Port Elizabeth, South Africa, his early training came courtesy of the London Contemporary Dance Company where he designed stage sets. Later, he worked as a designer on a number of training films made by John Cleese's production company and then turned to feature films. Here, his credits thus far include *Caravaggio* and Ken Russell's recent *Gothic*.

After working at London's famous Bermans & Nathans theatrical costumiers for a couple of years, Joanna Johnston made her motion picture debut as assistant costume designer on *Death on the Nile*. Further credits include *Tess*, *The French Lieutenant's Woman*, *Evil Under the Sun*, *The Pirates of Penzance*, *Indiana Jones and the Temple of Doom*, *The Shooting Party* and *The Bride*. She was associate costume designer on *Out of Africa* and most recently worked on Steven Spielberg's *The Color Purple*.

An experienced editor for many years, Richard Marden's credits include *Mary Queen of Scots*, *Saturn 3*, *The Mirror Crack'd*, *Evil Under the Sun*, *Blame It on Rio*, *The Falcon and the Snowman*, *Half Moon Street*, *Two for the Road* and *Sleuth*.

New World Pictures in association with Cinemarque Entertainment B.V. presents A Film Futures Production, A Film by Clive Barker, *Hellraiser*, Starring Andrew Robinson, Clare Higgins and introducing Ashley Laurence. Written and directed by Clive Barker, it's produced by Christopher Figg, executive produced by David Saunders, Christopher Webster and Mark Armstrong, and the music is composed by Christopher Young.

HELLRAISER: FAUSTUS ENDURES

The Damnation Game, The Hellbound Heart, and The Last Illusion are all conscious strivings to make sense of the Faust story for a late-twentieth-century readership. Hell, I point out in The Damnation Game, is reimagined by each generation. So are the pacts, and the pact-makers. But the story will survive any and all reworkings, however radical, because its roots are so strong... At its centre is a notion essential to the horror genre and its relations: that of a trip taken into forbidden territory at the risk of insanity and death.

With the gods in retreat and the idea of purgatorial judgments less acceptable to the modern mind than new adventures after death as dust and spirit, all imaginative accounts of that journey become essential reading. In their diversity lies testament to the richness of our literature's heritage. In their experiencing, a sense of how the human perspective changes. And in their wisdom — who knows? — a guide to how we, adventurers in the forbidden magic of our genre, may behave when the last act is upon us.

Clive Barker, 1988

The three press kits reproduced in this book were constructed in the main from interviews undertaken by Stephen Jones who took the role of unit publicist on all three films as well as for Clive's 1990 feature, *Nightbreed*. The first *Hellraiser* movie was his first time as a unit publicist – an unusual appointment in itself for a film of *Hellraiser's* size – and one that drew on his own experiences of covering movie productions as a journalist.

As with many of the cast and crew assembled for the movie, Stephen was a personal friend of Clive's, their own introduction having been brokered by the Liverpoolian author and Life President of the British Fantasy Society, Ramsey Campbell, who Clive had known since a visit by Ramsey to Clive's Sixth Form class at school and who Stephen knew well through his activities with the BFS.

Alongside his theatre-days friends Doug Bradley, Nicholas Vince and Simon Bamford, cast as three of the Cenobites, and his cousin, Grace Kirby, as the fourth, Oliver Parker, again from the Dog Company, as one of the removal men and Jane Wildgoose on costume design, others that Clive brought together for



his debut directorial feature included Christopher Figg as producer and Bob Keen and his Image Animation team.

Other talent in front of the camera was cast by Chris and Clive together, following recommendations from New World Pictures and the other behind-the-camera talent was identified either by Chris, by the people he had hired, or from studio contacts.

At the time of *Hellraiser's* initial promotion, much was made of the fact that this was Clive's feature film debut as a director. Press pieces noted that he had directed in the theatre for many years but that this was his first time behind the camera on a feature, glossing over his work on 8mm and 16mm short films. There was also much talk of previous cinematic incarnations made by other directors from his written work – indeed, by the time the cameras rolled on *Hellraiser* in September 1986, two other movies and a TV adaptation had been shot from Clive's screenplays.

Clive would frequently cite his experiences with the first two of these – *Underworld* (filmed in 1985 and renamed *Transmutations* on its later release in the US) and *Rawhead Rex* (filmed in 1986) – as the reason that he was propelled from being 'an author who wrote occasional screenplays' into someone who could take creative control of his visions. However, it was really his disappointment with the results of *Underworld* alone that caused him to join forces with Christopher and embark upon the idea of helming his own picture in partnership with him.

Underworld had started with similarly high aspirations of a long-term creative partnership, this time with George Pavlou, when the two had resolved over dinner one night in 1982 that, since Clive would like to write movies and George would like to direct them, they should team up to achieve their goals. Clive wrote a treatment for *Underworld* in September 1982 but it was only greenlit in November 1984 when George passed the treatment (along with copies of Clive's recently published *Books of Blood*) into the hands of two producers – Kevin Attew and Don Hawkins of Green Man Productions.

The movie was moved into an accelerated pre-production, with Clive given just two weeks to turn the treatment into his very first screenplay ahead of a 7 January 1985 start of shooting. Writing the central conceit, 'We Are What We Dream' on the front page, Clive turned the first draft screenplay over to George at the end of November 1984, who made notes – not least that the very literary style of the screenplay needed to be stripped back to be filmable with their modest budget

– and Clive duly completed the re-writes, handing over a second draft in early January 1985 just ahead of filming.

In the meantime, Green Man and George had assembled a strong cast of Denholm Elliot, Larry Lamb, Ingrid Pitt, Stephen Berkoff and Art Malik and filming proceeded as planned through the early weeks of 1985.

The plot of the movie involves a drug with which a Doctor Savary has been experimenting on humans and the disfiguring effect it has on its subjects, all except one beautiful young prostitute, Nicole.

During the writing stage, Clive had started to sketch people in various states of physical transformation. Working out how to demonstrate that the injection of the drug caused the physical manifestation of changes, he incorporated syringes into many of the sketches.

Towards the end of the film, in Clive's second draft, Doctor Savary descends beneath the surface – the Underworld – to locate Nicole. She, however, translates his dreams into painful reality, sealing his fate:

NICOLE
I know why the drug doesn't harm me. I'm
a Dream Maker.

NICOLE gently touches SAVARY'S hand.

NICOLE
It gives me power. Making the dream
flesh.

NICOLE gently strokes SAVARY'S hand.

NICOLE
(hypnotically) I can shape your dreams.
They will live...

SAVARY
What are you doing?

NICOLE continues to stroke SAVARY'S hand.
SAVARY is rooted to the spot. His face
and hands begin to pucker and bulge. The
flesh strains upwards. Suddenly needles

burst through his skin. SAVARY is a human porcupine with syringes for quills.

Thinking about the physical embodiment of dreams, facilitated in the screenplay by the drug and through Nicole's control of its effects, Clive reflected on the metaphor during filming: "The rational encounters the absurd, its distorted mirror image, in the imaginative process. The drug theme of the movie makes that explicit and we are asking what happens when our dreams go out of control, thus we have characters caught between both worlds. Personally, I find something immensely satisfying about a metaphorical structure like that. But I've tried to take it further than just that. I have inverted the conventions of the genre in that the surface characters, the representatives of society, which in most monster movies are authoritarian figures, usually scientists or other people responsible for order and stability, are models of moral depravity – they are criminals, bastards of the first rank. So the situation raises, hopefully, if they get on screen what I've written, a number of moral complexities which the audience will have to form their own conclusions about."

Clive's comment about "if they get on screen what I've written" was a reflection that his second draft script, written in haste by an admittedly inexperienced screenwriter, had been considered by Green Man as unfit for locking as the shooting script. With the start of principal photography looming, they hired a second writer, James Caplan, to work on the screenplay in parallel with Clive and without the two ever meeting.

During filming, as both he and James provided re-writes – risking confusing the narrative and opening up inconsistencies in plot and style – Clive remained optimistic: "The basic format is very strong and can withstand a lot of manipulation. I'm very story-oriented and I think that if one has the basic conflicts right, and I think we have; I mean, here we have gangsters versus mutants, it's a good conflict – and because we've got that right I'm not worried too much about the development of some of the finer points. I like to keep things in flux for as long as possible, and one should always strive, particularly with horror fiction, toward the parameters, the limits of a particular story. I don't want to send someone to bed happy, or send people out of a cinema feeling they have only been entertained, I want them to be on their guard. I hate 'safe' horror stories that leave the reader content. I want to get into the reader's head and cause some trouble in there. Keeping in flux allows one the chance of using last minute inspiration, which I tend to do rather a lot."

Notwithstanding this optimism, he did admit that some of the complexity, nuance and grace notes of his vision were looking likely to be discarded on the journey towards the screen.

"The thing about *fantastique* fiction is that it makes flesh of metaphor. I hope with *Underworld* to embody that: here are people whose dreams are made flesh and are suffering for it. But we, the audience, desperately want them to survive because they teach us about ourselves – our dreams and hopes. Unfortunately, this subtext has been pared down due to the budget. In the original ending of the script, Bain returns from the Underworld, and there was a sequence in which he sits in his room, then we see him shaving, then sitting in the room again, followed by a montage of scenes in which he is visibly deteriorating, because he wants to return there. He relinquishes all desire for life and eventually he does return there to the place where his life has meaning, and Nicole, the strange girl he loves, is waiting for him."

Although *Underworld* continues to this day to attract Clive's ire as a missed opportunity, at the time he marked it down to experience as a first, hastily commissioned and produced movie, and went ahead with signing a five picture deal in the summer of 1985 for adaptations of the *Books of Blood* with the same producers.

He delivered two drafts of the screenplay to the first of these – *Rawhead Rex* – by early autumn 1985 and, while shooting was not planned until early 1986, again with George as director, Clive had decided that as well as the Green Man route where he would play screenwriter for other directors, he would also pursue more ambitious movie opportunities.

He had by now met Christopher, having been introduced by a mutual friend, Piers Gibson, and they began to hatch a plan towards a movie, first considering other *Books of Blood* to adapt before deciding an original screenplay was preferable.

In contrast to *Underworld*, and more in keeping with his adaptation of *Rawhead Rex*, Clive decided that the discipline of writing the 'three characters in a house' plotline as a short story would allow him to first translate his vision onto the page in a format with which he was entirely comfortable.

The story was therefore first set down as a novella, *The Hellbound Heart*, rather than a screenplay. Clive also determined that this tale would fulfil his already-committed contribution to a ground-breaking new anthology series from Dark

Harvest. Earlier in 1985, he had been invited to write 30,000 words for their third volume of *Night Visions* as a contributor alongside Ramsey Campbell and Lisa Tuttle and had happily accepted the opportunity.

“*Hellbound Heart* suggested itself as something we could turn into a movie for very little money,” he notes. “For me it was a chance to see if I could put what I felt I was putting onto the page onto the screen: to form a narrative that would allow me imaginative latitude with the visuals but which wouldn’t be too large in terms of set pieces. The only way to do this was to write the novella with the specific intention of filming it. This was the first and only time that I have done that, but it was useful in that I worked through a lot of the visual problems in the novella and the final screenplay didn’t take that long to draft.”

In his attendee’s biography in the programme for Fantasycon X, the British Fantasy Society’s annual gathering, held in September 1985 at the Royal Angus Thistle Hotel in Birmingham, Clive had noted his work on the forthcoming novella, alongside writing duties on his next novel:

Clive Barker: Britain’s fastest-rising horror author: Following the success of the first three volumes of *Clive Barker’s Books of Blood* last year from Sphere, this summer saw the publication of a second trio of volumes and a novel, *The Damnation Game*, the latter from Weidenfeld and Nicolson. An established playwright, his first film script, *Underworld*, completed production earlier this year. He is currently working on a new novel, *Weaveworld*, a novella for Dark Harvest, and has been asked to create an illustrated fantasy book for Weidenfeld.

Fantasycon X cemented Clive’s position within the UK’s genre community, winning his first British Fantasy Award for the year’s best Short Fiction story with *In the Hills, the Cities* from the *Books of Blood Volume 1*.

Clive’s main preoccupation at this point was not *The Hellbound Heart* but his second novel which had just been sold to Collins for a price that had caused the publishing world to suddenly wake up and notice the impact that horror and fantasy fiction was having on the market. With *Weaveworld* very much at the heart of his daily writing, he was still at a ‘can I really do this?’ stage of considering the jump from screenwriter to director at the point in late October

1985 that he boarded a plane for Tucson, Arizona for the 1985 World Fantasy Convention. Here, though, as well as discussing *The Hellbound Heart* with his guest editor for *Night Visions* 3, George R.R. Martin, it was another encounter that set the *Hellraiser* ball rolling.

“And here into our story,” says Clive with fondness, “comes a much-missed friend – the late Michael McDowell. In comes Michael: he was an out gay man, a sullen gay man, hysterically funny, *wonderfully* funny. I adored him instantly. We met and laughed and got very drunk and enjoyed each other’s company throughout that entire convention. He was a dear man and the second gay man (me being the first) that I met in the community and we sat drinking Long Island Iced Teas at the convention in Tucson and I said, ‘Oh gosh, do you think there’s anybody else out there like us?’ Michael was soft, slow and Southern and he introduced me to Tim Burton and a whole bunch of wonderful people – he was a great, a really great friend and super guy.”

Michael’s direct steer to Clive came after the convention.

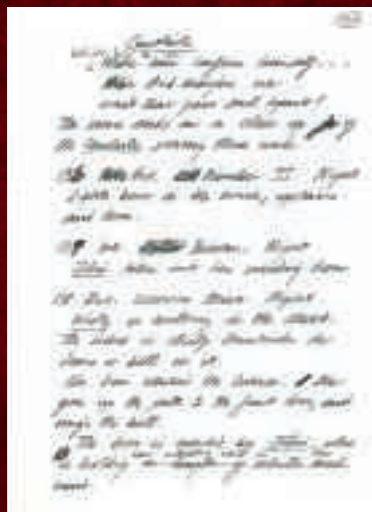
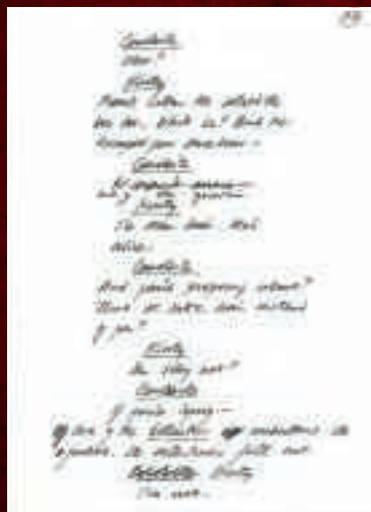
“He came over to London with a curiosity. There had been a very notorious series of murders in a house close to where I lived in Crouch End, thirteen houses down the street from where Peter Straub wrote *Ghost Story* – and where Stephen King wrote *Crouch End*, written, I believe, while he was visiting Peter. Consequently it was of little surprise when Michael came to London and said, ‘I’d like to visit the house where this fellow committed these murders.’ There’s a book about it called *Killing for Company*. This man brought young men back to his home, chloroformed them, killed them, cut them to pieces and ate them in parts. However, in some cases, he would leave them there in the bed with him. He slept with them, cradled them – hence, *Killing for Company*. He washed many of the offending parts down the drain, which eventually became clogged. And one day, a man came out to fix the drains, went down beneath the house into the dark, wet tunnels there and found large amounts of what was later described as white, raw chicken flesh. He pulled out the flesh and destroyed it – the murderer had invented some story about a party – and the man went home, about his business, and woke up in the middle of the night completely and suddenly *certain* that this had been human flesh. The killer was later arrested. I believe that there were eleven bodies in total.

“Michael wanted to see this house, and so we wandered up the street into the belly of Crouch End and I said, quite suddenly, ‘Michael, I’d like to make a movie.’ And he responded, ‘Good, that’s good. You have to defend yourself.’ He said to

me, 'Pitch it and make it short.' So I told him the story of *Hellraiser* and he said, 'Make it.' I didn't know what 'on spec' meant, but he explained it to me and said, 'Look, it'll take you two weeks to write it.' I asked disbelievingly if it took him two weeks to write his own movies – because he was contracted to do these lengthy projects – and he said, 'Well, look, I sign for twelve weeks and for ten of them I hang around, write novels, have affairs, whatever, and the last two weeks, I write the script and turn it in.'

"This was a man who personified the idea of making something on your own, beholden to nothing and nobody. He brought me back to my theatrical roots. And so my point is that I understood tiny, tiny budgets. I knew how to make *Hellraiser* work."

Emboldened by Michael's encouragement, and with Christopher by his side as producer, Clive wrote a second draft of *The Hellbound Heart* and not one, but two drafts of the *Hellraiser* screenplay by 31 December 1985...



This second draft, typed up with a 'January 1986' copyright date, together with some production sketches by Clive of the Cenobites and a set of character synopses, was what Christopher and Clive took out to potential financiers and ultimately led to an announcement at the May 1986 Cannes Film Festival that New World and Virgin Vision would be co-financing and co-producing a Clive Barker movie.

Speaking just after the announcement, Clive promised the film would be "a perverse love story", and said the project had been surprisingly easy to put together and sell to the backers. "I think we got the deal because we really do care about the horror genre – *Hellraiser* is a fast-moving, intelligent and popular horror movie, filled with demons, haunted houses, things coming back from the dead. It's a love story from beyond the grave. It's not a stalk 'n' slash movie, nor is it exploitive."

It had not been as easy as all that, though, as Christopher recalls of the rear-guard action needed on the day that David Saunders of New World sat down with them over afternoon tea: "Originally, New World, Roger Corman's old company, came in for the American rights but it began to look as if that might not happen. An executive from the studio took Clive and me out to the Ritz, basically with the intention of saying, 'Sorry, guys.' Anyway, we figured we had forty minutes to spend with him, so we gave him hell, showed him all the pictures, all the drawings, all the bits and pieces, 'til finally he went away saying, 'Yes, we'll do it.'"

New World subsequently showed even greater faith in the production when Virgin dropped out as co-production partners. At that point, just prior to filming, New World took on the full production costs.

By this point, *Rawhead Rex* had filmed in Ireland in February and March 1986 but Clive had only seen a rough cut. Unlike *Underworld*, where he had visited the set and been actively involved in re-writes during filming, principal photography took place without him. The producers were well aware of Clive's unhappiness that a story which demanded an unbearably hot English summer to add to the menace of a monster on the loose had instead been relocated – without his agreement – to film in an Irish winter in February and March 1986.

"I was never invited on the set," he said later, "never saw the promised plane ticket for Dublin, and all I kept hearing were pretty lousy things about the way the film was progressing... I'll never understand why I was ignored. It still remains a complete and utter mystery to me. Even to this day I've never received an

explanation why I was never consulted over any of the major decisions to change the thrust or details in my original script. Either they thought I was useless and wouldn't have anything to contribute or else they were worried I might have some valid opinions which would make too many waves. At least on *Underworld* I used to come off the phone shaking with rage because I knew they were heading in the wrong direction. On *Rawhead* the phone never rang once – I was in the dark and still being fucked over and there was nothing I could do about it.”

In contrast, Clive's relationship with New World was productive and they made certain key suggestions to *Hellraiser's* plotting that he was happy to take on board.

“It was to do with their desire for a more commercial picture that certain elements of the first draft of the script got changed, sometimes very constructively. For example, the father/daughter relationship was changed from *The Hellbound Heart* at their suggestion.”

In the short story, Rory and his wife Julia move into the house and Kirsty is a lovesick co-worker of Rory's. “I liked the fact that in the novella, the heroine was a total loser,” says Clive, “but you can live with someone like that for the length of a novella. You can't for a movie.”

New World insisted that the novella's Rory be renamed Larry and become an American, as they wanted an American actor to headline and therefore ‘sell’ the movie in the US. Changing the Kirsty character into his daughter meant that a young American actress could also be cast, again with New World's angle on making the film more appealing to an American audience.

Andrew Robinson's casting was something of a coup for the *Hellraiser* team, with the actor still high in the public consciousness as the psychotic killer, Scorpio, from the first *Dirty Harry* movie. In fact, his close association with the character had left Andrew struggling to land roles and he was only too happy to take part in this low budget horror movie – something a long way outside his experience but where he was the consummate professional in listening to what his director asked of him.

“Clive Barker is the reason I did *Hellraiser*,” he remarked during filming. “When I initially read the script I thought it was interesting, but it could have gone in any direction depending on who was going to direct it. But the moment I met Clive, I realised that with his enthusiasm and intelligence I could see where he wanted to go with it. I also saw that he was leaving it open so that he could make whatever statement he wanted to make as a director. If Steven Spielberg had directed this

movie he'd never have cast me. I'm off-centre for the role. But Clive does not cast by formula, and every element in the film was like that – it was totally original, fresh in vision and design.”

“Andy has a marvellous reputation as a legitimate actor,” Clive notes, “in addition to the fact I knew from much of his screen work, that he could do credibly menacing roles. So it was the combination of those two reasons that we chose him.”

“The horror really comes out of this marriage that is failing,” Andrew observes. “I don't want to get all fancy about this, but it is a metaphor for a certain kind of family that is detached from the traditional values. The relationship is based around material values. This is an affluent couple, and you can see it is probably a marriage of convenience. None of the problems they have are really ever addressed and then, as always seems to happen, the past comes back to haunt them, literally.”

Clare Higgins as his wife was perhaps the key piece of casting for Chris and Clive. Julia Cotton had to be both sympathetic and murderous – audiences needed to understand and empathise with her motivations in order to embrace the dark love story at the heart of Clive's screenplay. Clare brought an additional legitimacy to the film drawn from her theatrical and television drama roles. The combination of Clare and Andrew as lead actors resulted in *Hellraiser* being reviewed by critics on its release as the work of a serious film-maker rather than a lower standard exploitation movie made solely to shock.

“I've always written sexual fiction,” observes Clive. “There is a strong theme of rampant passion and uncontrollable desire going through my written work, and the challenge was to see if I could make that work in a movie. When sex raises its interesting head in most low-budget horror movies it's strictly as exploitation. The girl goes into the shower, the man with the ski-mask follows with a machete. The only other place it's used is that there is a sort of ‘consequence of lust’ subtext as shown in the *Friday the 13th* stories. You know that when the guys and gals are gathered round Camp Crystal Lake, as soon as they start to take their clothes off, something terrible is going to happen to them. And the virgin always survives.

“I like to focus on the prime sources of evil, and I like to resolve the problems – all these stalk-and-slash pictures don't have motivation. Also, I look for high-quality actors who make it all believable, for I want a story to have characterisation – and I like to incorporate women in my screenplays, not only as villains, but also as intelligent, responsible heroines.”

“What I wanted to do with *Hellraiser* was to give the audience some real adult character motivations – the desire of Sean Chapman’s character, Frank, to have an experience he’s never had before and the desire of Clare Higgins’s character, Julia, to have back a lover who once gave her an afternoon of extraordinary delight. Most horror movie characters have motivations that are very two-dimensional and they tend not to develop as a result of that. It’s not like that here. Julia is a very complicated character: lost, lonely, pissed-off with her husband. She’s much more interesting than your average horror movie heroine.

“We planned meticulously the way that she looked and the way she changed. Her make-up changes, her costume changes and her hair changes. The more blood she spills, the more glamorous she gets. Clare gives a very legitimate performance without guying or mocking the material. She has immense courage and a great darkness inside her. She enjoyed doing it and had the skill to carry off the material with dignity. There’s a wonderful sense of style about what she does. It’s not a very English style of acting. But what she gives to *Hellraiser* is sharper and stranger. You have to go back to Barbara Steele and Barbara Shelley to find her equivalent – the starchy, prim lady who is transformed into a sexy, bloodlusting vamp.”

Sean Chapman had taken a small role in *Underworld*, as a gangster, but here was required to carry the romantic lead as the dangerous Frank Cotton.

“One of the things that drew me to the script,” he says, “is that this is not simply a horror movie; I like films to work on as many different levels as possible, and *Hellraiser* works psychologically – it’s not just a series of horrific images.”

Oliver Smith was cast because of his physique, being slim enough to portray a skinned man, even when wearing a body suit.

Ashley Laurence was one of the final pieces of casting and was ‘found’ at the final US audition that Clive and Chris had been doing alongside Clive’s latest US book signing tour in the summer of 1986. Turning up to the Los Angeles session at short notice, Ashley remembers: “I walked into this enormous lobby, where I was given a stack of pages to cold read. I waited in the lobby for what seemed like a long time, studying the pages, which seemed pretty wild at first glance... and then in came Clive. I’m not sure what I was expecting. He was slender and elegant and handsome. He sounded like one of The Beatles, and he met my eyes when he spoke. He was playful and captivating and different.”

She then recalls Clive’s introductory remarks for her audition scene as, “Your



uncle is wearing your father’s skin... And he’s trying to kill you... And have sex with you... In that order...”

Clive and Chris both liked her but she definitely wasn’t the ‘name’ that New World were pressing for. Undeterred – and because they had interviewed many others for the part and were convinced by Ashley alone – she was flown to London for screen tests where she played several scenes with Doug playing both the lead Cenobite and standing in as Larry. New World relented and allowed Clive to cast his preferred Kirsty – another important victory for this hands-on director in shaping his vision for the screen.

Commonly thought of as another piece of studio intervention – largely because it wasn’t in the January 1986 script – was the character of the Engineer that chases Kirsty through the corridors of Hell. In fact, this one came from the enthusiasm of Clive and Bob Keen to do something of real scale within the confines of this claustrophobic family drama.

Bob had been on board from a very early point and the critical creation of the Cenobites and the tone of the movie’s sequences in Hell had been worked out over several months by Clive, Bob, Geoff Portass and others well before financing was in place.



Bob had just finished up on *Highlander* in late summer of 1985 when, “I got a phone call from a good friend who was doing publicity for the picture and he suggested that maybe I should give Clive Barker or Christopher Figg a call, because they were doing this movie and he’d recommended me. He recommended me to Chris and Chris recommended me to Clive, so it was sort of like a bump-on. It was probably about a year before we started shooting *Hellraiser* – Clive was going to go with the people who did *Rawhead Rex* but he wasn’t overly happy with them.

“I got to meet him in The Ritz in London, and Chris was there as well, and we hit it off. We were as sick as each other; I hadn’t actually read, at the time, I must confess, any of his stuff, I wasn’t aware of who he was but at the time he’d only released the *Books of Blood*. I immediately went out and read them and really got into his work. We then met again at his house and we found that we had a common ground and could work with each other – our imaginations really bounced off each other: probably our strongest point is the fact that our imaginations are very easily intertwined. We had a pizza and a beer and we got on really, really well. For a good two, three months there was no script, just a concept, an idea – and we worked very closely together on the whole thing. We’d kick things around and I’d read bits and pieces and the script grew and you’d keep seeing the strange and fascinating world that was growing. It was a wonderfully creative process to see early on, and then it slowly would come together and it would change shape and it would form into the beast.”

Clive smiles at the memory, then confesses that he is “really childlike” on the subject of monsters. “I’m in awe of this stuff. I’ll go a long way to see a good monster. I love Jabba the Hut. When I learned that Bob had helped produce Jabba, I knew this was a marriage made in heaven. I’ll put up with quite appalling movies if they have good beasts.”

Bob, Geoff and the Image Animation team became Clive’s partners as he sought to put on screen the next iteration of his concepts from *The Forbidden* movie and the storyline of *Hellraiser*.

“I wanted to present the whole idea of the Faustian pact, and its imagery and attendant demons, in a fresh way,” says Clive. “That meant, especially for the movie, that we had to reinvent the idea of the demonic.”

While he was casting in the US, Clive noted, “Because I’m an artist, we went through everything, we’ve drawn everything. I’ve been dealing with Bob Keen who’s been doing the special effects for about three months, and we have



Bob Keen on the set of *Hellraiser*

informal meetings – he draws, and I draw, and his guys draw, so we don't have conversations; we have drawings. We sort of exchange drawings and it's a good way to do it actually because words can sometimes get unintentionally twisted and it's much easier to just say well, 'This is how I see it.' And he says, 'No, that's how I see it.' And it's fine."

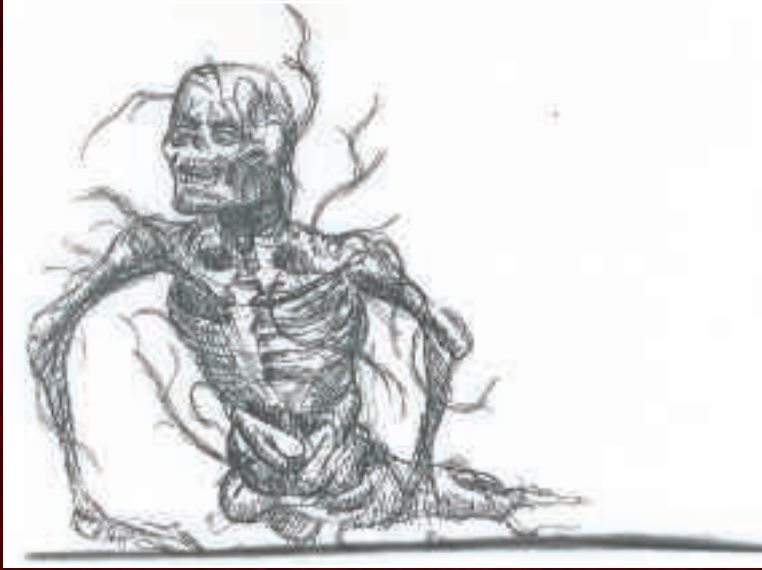
"There were an awful lot of what I like to call 'pizza and beer' conversations," Bob recalls, "with the two of us – or sometimes there would be four of us from the group all sitting down – and just talking constantly and talking the thing through. I think that was useful for Clive to use us as a sounding board and like a mental ping-pong table: ideas would be knocked over and knocked back. There are some aspects of it which were my idea, there are a lot of aspects which were Clive's idea and there were some aspects of it which were other people on the team's idea.

"To find someone like Clive who can draw, has all that imagination and would genuinely love an idea and he'd go, 'You sick puppy, I love it; or if he didn't like the idea would say, 'You sick puppy – no that's not going to work.' It was just enormously creative, energy-wise it was enormous energy, it was creating something new, something completely different and no matter what you threw at Clive he never got tired, he ate up all this emotional creative meeting and spat it back out twice as creative and twice as fired."

Speaking during filming, Bob told an interviewer, "We're trying to invest this picture with images that are resonant. In essence, we're aiming for things people won't have seen before. During the design phase, the comment that continually sent everyone back to the drawing board was the response: 'Yes, but I've seen it before.' So we've tried very hard to ensure that the film's look doesn't resemble any other horror picture."

Clive agreed, adding, "I go to movies to be shown sights I would not otherwise see; and I go to *fantastique* cinema because there's a better chance of seeing the unusual there than anywhere else. I will seek out a bad movie so long as it has an image I've never seen before."

"The Engineer was a mad idea," admits Bob today. "We wanted to create something as different as we possibly could and we had this idea of reversing the whole body structure. The great thing about Clive is that he's always open to an idea. You say, 'Look, this is a normal human shape and everybody recognises it – put the arms back here and they become the legs and no-one recognises

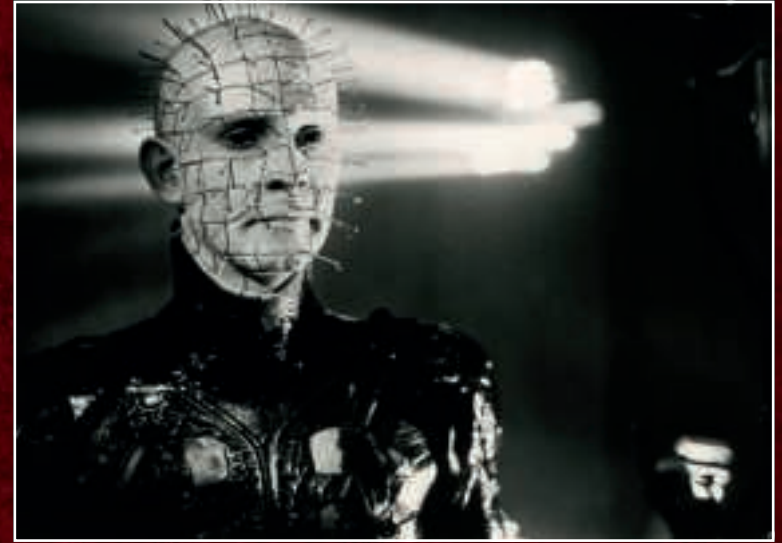


Re-birth of Frank storyboard for Hellraiser

this shape anymore' and it was kind of part that and part of it was wanting to do something 'big'. As well as the Cenobites we wanted this big dog that lived in Hell, and it just grew and grew. It was completely mad on set, it was like a steam train. You'd have the Engineer itself with the person riding inside it, you had people operating the face on radio control and you had maybe six or seven people pushing it down a track with a bend arm. In fact, if you still-frame on the DVD you can still-frame a couple of frames where you can see the people behind, which is quite amusing for us."

But it was the Cenobite designs that would ultimately capture the public imagination – marrying the costumes of Jane Wildgoose with Clive's designs and the ping-pong of variants with Bob and his team that generated the look of the Cenobites.

With pre-production complete, and given a seven week shoot, Clive delivered the shooting script on 26 July 1986 and added minor revisions on 22 September 1986. Principal photography got underway in London in September at a house



in Dollis Hill and a small production studio in Cricklewood.

The opening couple of weeks of shooting captured much of the opening third of the film, meaning that for all three of the main players – Clare Higgins, Andrew Robinson and Ashley Laurence – the film was being shot almost in order, with all of the early establishing shots of their relationships and their plotlines happening sequentially. This was also a help to Clive as he found his way around a professional movie set as a director for the first time.

"I went to the local library in Crouch End to get out a book about movie directing and I guess there were a lot of aspirant directors out that week because there weren't any books to be had... I think we had a Monday start and I was sitting there thinking, 'I don't know what I'm doing...' And I remember Orson Welles had said, 'Everything I needed to learn about movie-making, I learned in a weekend,' and so I'd thought, well, I'll give myself the weekend, you know?"

"It was really embarrassing. So I called up Chris and said, 'Where can I get a book on directing?' I'd directed in theatre before but I'd only ever been on a film

set once before, so I sort of arrived on the *Hellraiser* set the first day of principal photography only having been on a film set once before and it was like, well, you're really going to have to fake it this time, guy, you know? Talk about faking orgasms – what about faking directing a film? There are those that will say the evidence is there on the screen.

“When I started out, I didn’t know the difference between a ten millimetre lens and a thirty-five millimetre lens. If you’d shown me a plate of spaghetti and said that it was a lens, I might have believed you. Chris and I attempted to assemble a team that would be sympathetic to my ignorance and not try to exploit it. So, for example, Robin Vidgeon, the director of photography, had done a great deal of work on Spielberg pictures and elsewhere, and he gave the movie a great deal of class in its look, and at no point did he ever make me feel like the ignoramus that I was. The major anxiety was that there would be some extraordinary effects shot set up—all those people waiting—and that Barker couldn’t make up his mind about how he wanted to photograph it. They were incredibly supportive after a very short time. Though I wasn’t technically very well-versed, I was willing to learn. As the weeks went on, I began to understand how the shots that I had in my head could be created on the screen. I was also sharing the vocabulary, so that, halfway through the shoot, instead of drawing the thing on a piece of paper, I could say, ‘Robin, I suggest that we get an eighty-five on this and we do it from here, pull out a tracking board there’ and so on and so forth. I think I got better at it – it’d be a wonder if I didn’t! We filmed in chronological order, roughly speaking. I think the first twenty minutes of the picture are the weakest twenty minutes. I think it gets better. I gradually got a grasp of how to make this work. But, I was learning on a moment to moment basis.”

The largely sequential filming early on also meant that much of the first footage shot involved early establishing sequences inside the house. As a location, even one which the owners had told the set designers they were able to change it as long as structures were put back in place afterwards, it was a constrained space for the camera crew as compared to a purpose-built set. One on-set joke was that, although the tag line for the movie was that “There are no limits” the same could not be said for the physical dimensions of the house! The staircase was a central feature and featured prominently in the early dailies sent back to New World in Los Angeles, so much so that the studio became concerned that the film would be little more than a dull and repetitive series of sequences focussed around a staircase.

Stephen White, the studio executive viewing the footage, took a decision in week three of filming that the production needed more day-to-day management and summoned his colleague Tony Randel, asking him to get on a plane to London and work alongside Christopher and Clive in getting the visual impact of the written screenplay onto film.

Tony’s arrival had several immediate impacts. His candid ‘fix’ for the footage already shot was to ask Clive to reshoot certain sequences. While this caused a measure of frustration amongst the crew, Tony being on the ground and an integral part of the production also led to him securing additional production money over and above the cost of the reshoots: overall, principal photography was extended from the initial seven week timetable to an eventual ten weeks of principal photography. He also convinced New World to add extra money specifically to pay for an additional week of special effects reshoots to allow a more spectacular ‘birth of Frank’ sequence as well as other FX enhancements.

“It was the kind of opportunity that doesn’t come along very often,” says Tony, “when it’s said, ‘Here’s something that’s really interesting and good, and now don’t cut the budget, here’s some more money and make it better.’”

In other respects though, he continued to give Clive free rein in his directorial decisions and, aside from a brief visit by two more New World executives in week five of shooting, the influence from New World in Los Angeles was managed by Tony, who was very much on-side with Clive’s vision.

On set, both the house location and the studios at the Production Village were deliberately ‘open’, with Stephen Jones arranging for different journalists to visit on almost every single one of the fifty days of shooting. Images were released ahead of time, judiciously securing early set visits and production coverage for the film in both genre and mainstream magazines and newspapers with New World also agreeing to finance a behind-the-scenes video shoot for an electronic press kit – which Stephen directed and for which he employed Neil Gaiman, a journalist friend of his from the BFS, to sit off-camera and interview the cast.

This EPK included interviews with Andrew, Clare, Ashley, Clive and Bob and captured footage both of Clive at work and of the Cenobites – but, in keeping with their almost incidental nature within the overall plotline, none of the Cenobites were interviewed either on or off camera for the production materials.



Day 50 of shooting, on 5 December 1986, was followed by a celebration at which Doug Bradley noted, “I remember going to the *Hellraiser* wrap party and going up to speak to guys from the crew and they were walking right past me. And I’m thinking, ‘Oh. I thought we got on quite well, but obviously you don’t like me very much.’ And it took me a while to realise it was simply that they had never seen me without the make-up on. They had no idea who I was...”

The extra £24,000 approved by New World in November led to Bob Keen’s team reassembling between Monday 5 and Friday 9 January 1987 for ‘Week 11’ – noted on the schedule as ‘SPEX Shoot – Including Birth of Frank and Inserts.’ The reshoot of Frank’s resurrection from the floorboards was required because everyone had been unhappy with the first sequence filmed in which a model of an emaciated Frank simply fell out of the torture room wall.

Clive maintained his determination that these sequences deserved dedication and persistence to achieve realism: “There were a few times when special effects would ooze on stage and the crew would cringe. But the kind of material we put in the picture is not generally photographed as elegantly or as well lit as we did it. We were trying to combine this very strange, dark, forbidden imagery with really nice pictures. What we tried to do was make the picture more beautiful as the images became more unpleasant.”



In part this was to satisfy his basic belief that he is on the side of the monsters. “We all have an affinity for monsters, to some extent,” he asserts, picking out glimpses of cinematic transcendence. “The moment when Karloff smokes a cigar and listens to the blind man play the violin in *Bride of Frankenstein*, or the look of tenderness that crosses King Kong’s face when he realizes that Fay Wray is too precious to kill. Too often, those moments aren’t allowed to be talked about by the monster, who is either mute or grunts. I want to give monsters the freedom to talk about themselves. I like hugely the clarity of debate, where Frank can say to Julia, ‘We belong to each other now for better or worse – like love, only for real.’ That’s a monster’s viewpoint, a monster’s idea, of what love is. It’s purer than if they’d gone up the aisle together. One of the things I tried to do in this picture is to lose any real sense of who constitutes the really good and the bad. It’s not as simple as monsters representing all the bad stuff in our lives. We have very ambivalent responses to them. They can be very attractive. We may even envy them. Think of the powers of classical monsters: powers of flight, transformation, infinite sexual allure, the ability to evade death. These powers are not negligible, nor are they all negative. I’d pay a little for a few of those.”

In addition, the score by Christopher Young added extraordinary weight to the images, eschewing the vogue of the time for electronic scoring and employing instead lush orchestrations.

"I got this job through the assistance of Tony Randel," he explains. "Clive had – not contractually, but morally – committed himself to using an English *avant garde* group called Coil. Tony and I had worked together on a handful of New World pickup movies, films they had bought from a company going out of business. The films had scores on them and I was asked to come in and replace them. Tony was familiar with my music, so he went to England with Clive to meet Coil and felt that even though they were a talented and imaginative group, because of their lack of experience in scoring movies, he was concerned that they wouldn't have the technical knowledge to make it work. So Tony then proceeded to pitch me to Clive. Clive decided to go with Tony's recommendation, even though I hadn't met Clive."

Marrying together Christopher's outstanding score with Mike Buchanan's innovative production design, the intensity and surprise of the Cenobite costume design and make up from Jane Wildgoose, Bob Keen and Geoff Portass, Richard Marden's editing, Robin Vidgeon's lighting, Simon Sayce's box designs, the depth of performances from his talented cast, Christopher Figg's production, Selwyn Roberts's day-to-day production control, the marketing activities and all the other elements which contribute so strongly, looking back today at the movie that



launched him to global attention, Clive's memory is of the joy of collaborative effort towards something that offered originality without compromise to its audience.

"*Hellraiser* was so much fun because there was no need to conform," Clive reflects, thinking of the limited production budget. "If it bombed, nobody was going to lose any 'real' money in Hollywood. It was less of a risk, so it was mine to do with what I wanted. That possessiveness was the real pleasure of making the movie."



PRESS KIT

SYNOPSIS

For Kirsty Cotton (Ashley Laurence), the nightmares never end... With a scream, she abruptly awakens in a strange hospital bed, the events at 55 Lodovico Street still fresh in her fevered memory. During a night of unspeakable terror, she discovered her father's skinned corpse, watched as the life-force was sucked from the body of her murderous step-mother Julia (Clare Higgins), defeated the evil machinations of her Uncle Frank's reanimated body, and eluded the perverse pleasures of the demonic Cenobites. Now, only a few hours later, she is a patient at the Channard Institute – a psychiatric hospital for the mentally disturbed.

Cold, rational, competent and powerful, Doctor Channard (Kenneth Cranham) is a man at the peak of his profession. But behind his veneer of cool proficiency he conceals deep and dark secrets. Although he listens to Kirsty's story with apparent detachment, his young assistant, Kyle Macrae (William Hope) is more sympathetic towards the obviously distraught girl.

Kirsty tries to make friends with another patient, the enigmatic Tiffany (Imogen Boorman), a girl in her early teens who never speaks. But Channard holds an inexplicable power over his young charge, ensuring that she develops her skill at solving more and more difficult puzzles.

Meanwhile, during the inevitable police investigation at the house at Lodovico Street, a young officer is tagging the grisly evidence of Julia's crimes in the junk room when he discovers the gore-stained mattress upon which the hammer-wielding woman died...

Despite Kyle's suspicions, Channard convinces the police to deliver the blood-splattered mattress to his home ostensibly to be used in the treatment of Kirsty's 'nightmares'. But unbeknown to his colleagues, the doctor has spent a lifetime delving into the secrets of the ornate puzzle box – the Lament Configuration – which opens the dimensions to ultimate pleasure or unlimited pain. Now, with the information he has elicited from Kirsty, Channard is prepared to go to any lengths to unlock the portals that lead into the Outer Darkness.

Using the blood of Browning (Oliver Smith), one of the more deeply disturbed patients he keeps confined in the basement of the Institute, Channard succeeds in releasing Julia's flayed remains from the mattress.

Soon an unholy alliance has been struck between the seductive woman and the obsessed doctor: in return for supplying her with innocent victims on which to feed and restore her flesh, Julia will reveal to Channard the secrets beyond time and space.

But while the innocent Tiffany is being used to manipulate the box and open the corridors between the dimensions, in Kirsty's hospital room a vision of her skinned father manifests itself in a pool of blood, which he uses to write a message on the wall, entreating her help.

Once again, Kirsty must venture beyond the limits into the Stygian passageways in an attempt to rescue Tiffany, thwart her step-mother's manipulations and release her father from his eternal torment. For a second time, she must elude Frank's damned soul, and her quest will set her against the dark desires of the Cenobites and ultimately force her to confront the awesome powers of their omnipotent master: Leviathan, the Lord of Hell's Labyrinth...

PRODUCTION INFORMATION

Hellraiser, Clive Barker's enormously successful tale of love, lust and demonic dealings is one of the most successful horror films released over the past decade. Opening to excellent critical acclaim and outstanding business throughout the world, the New World Pictures release has collected a cluster of awards, including the prestigious Grand Prix De La Section Peur at the 16th Avoriaz Fantasy Film Festival in France earlier this year.

Now, *Hellbound: Hellraiser II* reunites the two female stars of the first film in a nightmare quest into torment and terror. Acclaimed British actress Clare Higgins once again portrays the scheming Julia Cotton, who uses the blood of innocents to return from beyond death. Ashley Laurence repeats her role as Julia's step-daughter Kirsty, who must plummet to the depths of Hell to confront the awesome powers of the Cenobites.

Filmed over a nine-week schedule at Britain's Pinewood Studios, this soul-chilling sequel also features Kenneth Cranham, Imogen Boorman, William Hope, Doug Bradley and Sean Chapman. Written by Peter Atkins, from a story by executive producer Clive Barker, *Hellbound: Hellraiser II* is produced by Christopher Figg, directed by Tony Randel, and is a Film Futures Production for New World Pictures.

Within hours of first meeting each other during the shooting of *Hellraiser*, Clive Barker and New World production executive Tony Randel developed a unique rapport that has resulted in Randel making his directing debut with *Hellbound: Hellraiser II*.

"I have tremendous respect for his instincts on the way *Hellraiser* was cut," enthuses Barker. "Tony has immense editorial skill and a wonderful grasp of the horror genre. When producer Christopher Figg and I started looking for a director for the sequel, we needed someone who would show great passion for the material, and we agreed that Tony was the ideal choice."

"Tony's strengths as a film-maker are different from those of Clive," Figg explains, "and he has brought those new skills to the sequel, while at the same time expressing a great enthusiasm for the picture."

"I could never have made *Hellraiser* the way Clive did," agrees Randel, a tall, soft-spoken Californian, "because that is a very personal film for him. *Hellraiser* is a unique picture; it's a very contained, tight drama about a family, and it works in its structure brilliantly.

"Of course I was a little nervous about following in Clive's footsteps – he's a tough act to follow. *Hellbound: Hellraiser II* is set in the same world, but with a slightly different outlook, if only because I'm a different filmmaker with a different personality. I can't make the same kind of film that Clive would; I'm hoping that what I bring to the sequel will show through and it will be as entertaining and interesting for an audience as the first one."

"The first picture came out of my own passion for modestly-budgeted horror films," says Barker. "I also wanted an emphasis on the bizarre, the outlandish and the surreal, plus a conscious desire to take the imagery just a little bit further – pushing those limits.

"I didn't direct this time because I had responsibilities to my publishers to deliver a new novel," he explains. "However, I had a very strong creative involvement and there is a great sense of continuity – and that continuity would have been there, whether I directed or not. It's based on my story and I feel that it is very much in the tradition of *Hellraiser*."

Barker continues, "Christopher Figg and I often spoke about making a sequel if *Hellraiser* worked, but we weren't prepared for it to work to the extent it has,

both critically and commercially. I was certainly aware that the first story left open ends, some of which were quite deliberate. Others were there because we didn't have the resources to follow some of the ideas through to their logical conclusion. *Hellbound: Hellraiser II* will answer some of those questions, but it also opens up a new level of possibilities."

Many of the elements which made *Hellraiser* a box-office hit worldwide have been retained in the sequel: The Lament Configuration puzzle box is described by Barker as "still the most important element in the sequel," and once again it acts as the catalyst for a terrifying quest through the corridors of Hell. "We also explore the theme of the disintegration of the family unit and, of course, the very popular Cenobites reappear from the first film," Barker reveals. These and other elements are carried over from his published novella, *The Hellbound Heart*, from which the new film takes its title.

Christopher Figg's maxim for producing the sequel to *Hellraiser* is quite straightforward: "The first picture did rather well, and we expect *Hellbound: Hellraiser II* to do even better."

Figg is justifiably proud of *Hellraiser*, which marked his debut as a producer. "The first picture was very successful in America and the international markets. To date it has grossed more than \$16 million in the States, and we've done a very respectable £1 million pounds of business in Britain. On top of that, it was the most successful foreign picture released in 1987 in Hong Kong, Spain and Australia; all had very strong openings, and it broke box office records in Europe – particularly in France, where it was the number one film."

Peter Atkins admits that he enjoyed *Hellraiser* immensely, which is a good thing because – although he didn't realize it at the time – he would be asked to write the sequel.

"Clive invited me to write *Hellbound: Hellraiser II* because he didn't have the time to do it himself," explains Atkins. "He had read some of my fiction and thought I could do the job."

"With *Hellraiser*, it was such a relief to see a horror movie that was serious, without being solemn. Particularly as there have been so many recent entries in the field that were tongue-in-cheek or gross for the sake of being gross. It was a pleasure to see a work that took itself seriously and wasn't afraid to expect the audience to do that as well."

Both Atkins and Barker were fully aware that the sequel had to live up to audience expectations, as well as their own. "Clive provided me with a very thorough outline of the story," Atkins reveals, "who was in it – and whether they were dead or not! I proceeded from there."

"*Hellbound: Hellraiser II* is an extension of *Hellraiser*," says Barker, "we picked up thematically and structurally from the first film. If *Hellraiser* is about a hedonist achieving what he desired and finding out that it wasn't what he wanted, then the sequel is about a voyeur who is also disappointed when he achieves what he thinks he wanted."

"I'd worked with Peter in the past in the theatre," continues fellow Liverpoolian Barker, "and we like the same kind of horror movies and have a passion for the same kind of art. It was a natural combination and we really sparked ideas off each other."

Atkins hopes that audiences will remember the horror in *Hellbound: Hellraiser II*, but also the human drama that has been the core of both films. Meanwhile he is busy adapting Barker's novella *Cabal* for the screen and thinking about *Hellraiser III*, but there is at least one major character whose story, while temporarily resolved, has very much more to do in the third one...

Although Clare Higgins is delighted to be playing Julia Cotton again, she had initial trepidation about appearing in the first film (after all, she once fainted during a public screening of *The Exorcist*).

"It's the blood they remember," laughs Higgins, "the blood and the way I narrowed my eyes just before bashing someone's head in with a hammer!"

"I saw about half of *Hellraiser* – the rest of the time I just covered my eyes. It terrified me, and I was in it, so I think we must have accomplished what we set out to do. After *Hellraiser*, people would nervously come up to me and ask, 'Are you....?'; and when I said 'Yes' they would tell me how much they enjoyed the film. It was great."

In *Hellraiser*, the accomplished British actress played Julia as a sympathetic character. "At the beginning of the film she seems very secretive, but we only learn later that she is hiding a burning secret," explains Higgins. "I hope you understood her reasons for being an unpleasant character, because you see the depths she was prepared to plumb for love. She ends up a very disappointed woman."

“Julia is a lot meaner, much more evil, in the sequel,” says Higgins. “Tony Randel and I discussed the character and we had rehearsals – which was a great help, as Julia is a difficult character to play. She just gets nastier, and nastier.... If anybody sympathizes with her this time then I’ve done something wrong.”

So, after working closely with Clive Barker on the first picture, how did Higgins find first-time director Tony Randel’s approach to the material? “Clive and Tony are very different personalities, but they have both got the same sort of minds underneath – if you know what I mean,” she laughs. “They both understand and enjoy the script, which I find deeply worrying....”

Working on a special effects-oriented picture like *Hellbound: Hellraiser II* didn’t seem to offer Higgins too many problems as an actress, as she explains: “I don’t find it difficult to work with special effects at all, because after a while you begin to think of them as other actors. The only problem is that they involve a lot of waiting around on the set.

“The most difficult thing I had to do in *Hellbound* was walk down the wind tunnels with a jet engine blowing at me, keep my eyes upon, and look evil at the same time! There’s a lot of wind in this movie....” And she adds with a laugh, “...and blood...and slime...and gore...”

Also repeating her role in the sequel is Ashley Laurence. “Clive Barker said that I got the part in the first film because I can scream,” says Laurence, who plays Kirsty Cotton in both films, “but I hope it was also because I’m willing to take risks as an actress. It’s really hard to show your emotions when you are surrounded by technicians and everyone’s watching you.” However, Ashley obviously enjoyed the opportunity to reprise her role as Kirsty Cotton in *Hellbound*. “It was good to be working with the same team again,” she agrees.

In the sequel, Kirsty has not long escaped from the clutches of her Uncle Frank’s reanimated corpse and the dark desires of the Cenobites, when she awakens in a psychiatric hospital. But she soon discovers that the nightmare is not over yet, and she must once again venture into Hell’s corridors to save her new friend Tiffany (played by Imogen Boorman) and release her father’s tortured soul from eternal damnation...

“Kirsty is a much stronger character in this picture,” reveals Ashley. “After all she went through in *Hellraiser*, she’s learned a great deal. Now she must gather her wits about her and go on the offensive because she has to protect Tiffany, who is

also dependent on her.”

In *Hellbound: Hellraiser II*, English actor Kenneth Cranham portrays the obsessive Doctor Channard, who has spent a lifetime attempting to unlock the secrets of the Lament Configuration puzzle box and experience for himself the pleasures of Hell.

“I suppose Channard is a misguided person,” muses Ken, “much in the same way Julia was in *Hellraiser*. But he is also a classic mad surgeon figure who gets punished for his curiosity into the occult and ends up in the hierarchy of Hell – he eventually gets his wish and is transformed into a Cenobite. It is his final fulfilment.”

For 16-year-old Imogen Boorman, another newcomer to the *Hellraiser* saga, film-making is not always as glamorous as her school friends think, especially when you are making a special effects picture like *Hellbound: Hellraiser II*. “I learned a lot on this film – particularly on the technical side – and although there’s a lot of waiting around on film sets, I’m used to that.”

“The worst thing I had to do was pretend to fall off a catwalk in Hell,” explains Imogen. “They rigged me up on wires about fifty feet in the air. I was just hanging on to this little board while the camera was in the ceiling shooting down at me. I had to imagine I was in Hell and keep looking at a piece of sticky tape and pretending it was Clare Higgins. Luckily, I don’t suffer from vertigo!”

London-born actor Sean Chapman also returns as the evil Uncle Frank, still lusting after his niece, Kirsty, and trying to find a way out of Hell.

“Frank has been in a personal Hell of 150 years’ duration,” explains Chapman. “This consists of being locked up in a castle-like chamber in the company of three naked, writhing, female ghosts whom he is not allowed to touch.”

“For Frank that’s a pretty nasty Hell, and he summons up Kirsty into his room to free him,” continues Chapman.

“In *Hellbound: Hellraiser II* we learned from our mistakes on the first film and were able to go back and do certain things better this time,” admits special make-up designer Geoff Portass. “We made a few changes to the Cenobites, although the most obvious is to Chatterer who has become Chatterer II in a sequence where he has his eyelids pulled off. This was so that Nicholas Vince, who couldn’t

see a thing in the first film, could control his movements in the sequel.”

Geoff Portass and Bob Keen started Image Animation two years ago, after working together on such movies as *Lifeforce* and *Highlander*. “*Hellraiser* was our first major project,” explains Portass, “and we created the Cenobites, the Engineer and all the blood, guts, and slime.”

More recently, the company has created the effects for *Waxwork*, *The Unholy*, *Lair of the White Worm* and various television commercials and music promos.

“There aren’t a great number of ground-breaking effects in *Hellbound: Hellraiser II*,” Portass points out, “but we tried to take our experience on the first picture and improve upon it.”

“The most complex effect on the film was the skinless Julia make-up where the skin rips off. It was difficult to produce a skinned woman and at the same time a skin that fitted her perfectly. Instead of going for anatomically correct detail, we actually went for a look that Tony Randel called ‘sexy!’” Portass explains. “We also created a new Cenobite for the film. Ken Cranham, who plays the Channard Cenobite, was very lucky that we learned from our mistakes on *Hellraiser*, where we did separate piece make-ups on the Cenobite actors. Ken’s make-up was an over-the-head mask, which we glued to his face. However, it still took us four or five hours to get him ready. He usually fell asleep in the chair and we just stuck the pieces on and painted him.

“All the actors were interested in what we do, so they were prepared to sit still for hours and endure the process.”

Portass continues, “*Hellraiser* was a modern gothic horror movie, whereas the sequel is more of a chase movie. It’s paced differently, and although I think audiences will get the scares, they will also be enthralled. Tony Randel had quite a large input with the effects. We discussed various ideas before the picture started, and then we were allowed to develop our own concepts. 99% of the time Tony was happy with the finished results.”

ABOUT THE FILMMAKERS

Director Tony Randel was born in Los Angeles in 1956. Like so many other inhabitants of L.A., he developed an interest in films and film-making at an early age, becoming a regular movie-goer and experimenting with his parents’ 8mm camera.

When Randel started college he expected to major in accounting, but quickly discovered how much he hated it: “I soon dropped out of accounting and moved across to film,” he explains. “It wasn’t even like being in school so I decided to stick with it.”

His tenacity was rewarded when, upon leaving college in 1979, he started work in the mail room at producer/director Roger Corman’s New World Pictures. Corman, renowned for his skill in achieving impressive results on a shoe-string budget and for his ongoing commitment to developing new talent, soon moved Randel to New World’s visual effects facility where he worked in the editorial department for nine months on *Battle Beyond the Stars*.

During that time, while methodically logging the footage being shot, Randel started to learn the techniques of optical effects work, a skill that he subsequently utilized and developed on a string of low-budget science fiction films, including *Escape from New York*, *Galaxy of Terror*, *Forbidden World*, and the highly-acclaimed *Android*.

From there, Randel moved on to editing trailers, where he worked on fifteen films in eighteen months, culminating in his co-editor credit on the feature *Space Raiders*. “It was a new movie starring Vince Edwards,” explains Randel, “but using old visual effects footage from all the films I had filed when I was working in the effects editorial department. Therefore I had the best knowledge of anyone what had been shot at the New World effects facility.”

“Roger then sold New World and offered me the job as head of post-production for his new company, which was called Millenium. I stayed there for four months, editing trailers on several successful movies for such films as *Deathstalker* and *Suburbia*.”

Randel was then offered a job at the new New World Pictures overseeing their post-production facilities and doctoring such pictures as *Godzilla 1985*.

He then went on to several production pursuits at New World, where he eventually was appointed the studio representative on *Hellraiser*. Randal makes his directorial debut with *Hellbound: Hellraiser II*.

Born in 1952 in Liverpool, executive producer Clive Barker is an award-winning short story writer, best-selling novelist, illustrator, playwright, screenwriter and film director. He has always been a big fantasy fan in one form or another, and no less an authority than Stephen King has described him as “the future of horror”.

“I don’t ever remember a time that I wasn’t genuinely interested in horror in some form or another,” says Barker. “It was always the grisly bits of fairy tales that I was interested in. I’ve always liked fantastical literature of some kind, and I’ve always liked the darker aspects of that.”

After his early success with plays like *The History of The Devil*, *Frankenstein in Love* and *Colossus*, he made an auspicious literary debut with six volumes of short stories entitled *Clive Barker’s Books Of Blood*. These were followed by two acclaimed novels, *The Damnation Game* and *Weaveworld*, and the screenplays of *Underworld* and *Rawhead Rex*, the latter based on his own published story.

Both critical and commercial reaction to *Hellraiser* led to a string of tempting offers from Hollywood, but Barker turned them all down to concentrate on developing his own movie projects. Film Futures, the production company he owns with Christopher Figg, is already preparing its next production based on the supernatural exploits of Barker’s fictional private detective, Harry D’Amour – which he plans to start shooting at the end of 1989. “It’s my screenplay and I will also be directing. We are also developing a number of other projects, including another horror film, *Cabal*, scripted by Peter Atkins and based on my novella. I’m still very keen to continue doing this stuff.”

Producer Christopher Figg was born in 1957 in Aylesbury, England. After producing a number of plays and short films at university, he went on to appear in several small acting roles in movies, before changing sides of the camera and becoming third assistant director on *The Mirror Crackd*.

He worked his way up as an assistant director on a number of successful films, including *Evil Under the Sun*, *The Ploughman’s Lunch*, *The Dresser*, *Another Country*, *A Passage to India*, *Mr. Corbett’s Ghost*, and finally teaming up with first-time director Clive Barker to make *Hellraiser*.

According to Figg, “*Hellraiser* worked because it had characters the audience could empathize with, a clever and unexpected script and, of course, some moments of fantasy and horror unlike anything seen on the screen before.”

It therefore comes as no surprise to discover that the enterprising young producer has done his best to ensure that all these successful elements are retained and developed in *Hellbound: Hellraiser II*.

The memorable music score for *Hellraiser* was the work of American composer Christopher Young, who once again contributes his unique terror tones to the sequel, *Hellbound: Hellraiser II*.

Perhaps more than any other movie genre, the horror film must use music to sustain a mood and atmosphere in an audience to be entirely successful. Over the past few years, Christopher Young has been consolidating his position as one of the leading composers in this challenging field with an impressive list of horror, science fiction and fantasy titles to his credit. These include *Haunted Summer*, *Flowers In The Attic*, *Trick Or Treat*, *Invaders From Mars*, *A Nightmare On Elm Street Part 2: Freddy’s Revenge*, *Torment*, *Def Con 4*, *Barbarian Queen*, *Wizards Of The Lost Kingdom* and *The Power*. Young also contributed additional music to *Deathstalker II* and *Godzilla 1985*.

His growing expertise in this field is reflected in his television credits as well, with music composed for the new *Twilight Zone* series and the ABC-TV specials *In the Closet*, *Under the Bed*, *Mad Doctors* and *Witches, Warlocks & Wizards*.

ABOUT THE CAST

Clare Higgins (Julia) was born in Norwich, England. She comes from an academic family: her mother is a teacher and her father a maths lecturer, but she left school at age 16.

After three years of learning her craft, she left in 1979 and went straight to the Royal Exchange Theatre, Manchester, to play the lead in *The Deep Man*. More prestigious stage parts followed, including Isabella in *Measure for Measure* and her acclaimed portrayal of Stella in *A Streetcar Named Desire*.

When not appearing in the theatre, she was busy carving a niche for herself in

BBC television plays such as *Pride and Prejudice*, *Unity*, *Byron* and her memorable performance as Christine Barlow in the ten-part dramatization of A.J. Cronin's *The Citadel*, in which she co-starred with Ben Cross.

More recently, her television credits have included Anglia Television's *Cover Her Face*, *Foreign Body* for Thames TV and the pivotal role of Fizzy Targett in Channel 4's comedy about cults and pyramid selling, *Up Line*.

In 1984 Clare made her movie debut in *1919*, which starred Paul Scofield, and since making *Hellraiser*, she has co-starred in Philip Saville's tale of bizarre sex and murder, *The Fruit Machine*.

It's been a busy year for Higgins between both *Hellraiser* films. She appeared in the BBC-TV play *Beautiful Lives* and found time to return to London's Royal Court Theatre to perform in a play about Nicaragua. Higgins admits that she would like to do more stage work, if her schedule permits: "I've only done one play in two years and I'm dying to do more, that is, if anyone will have me after *Hellbound: Hellraiser II*!"

She has also been hard at work on a mammoth television adaptation of Frederic Raphael's *After the War*, to be shown in ten one-hour episodes in early 1989. The series follows the friendship of two young men who meet at boarding school in England during the Second World War.

Ashley Laurence (Kirsty) was born in Los Angeles and began her acting career in school plays and local theatre groups. She soon made the transition to the professional stage, where she honed her craft in a wide variety of plays, from *Harvey* and *Bye Bye Birdie*, to the more dramatic challenges of Shakespeare's *Macbeth* and *The Taming of the Shrew*.

It was not long before she made the successful move to television, becoming a regular on a daytime soap opera and making guest appearances in such series as *Spring Madness*, *McMillan* and *Highway to Heaven* before her motion picture debut in *Hellraiser*.

After *Hellraiser* was finished, Ashley returned to California to study fine arts at college. She is a remarkably accomplished oil painter, with a style not too far removed from that of Clive Barker's. However, for the time being at least, she is happy to concentrate on two careers at the same time. "After the first film I needed to recuperate. By doing other things I'm starting to feel more confident

as both an artist and actress. But painting will never replace acting for me."

Prior to the start of *Hellbound: Hellraiser II*, she was set to appear in *Apt Pupil*, a film adaptation of the Stephen King story. "I did one day's filming with Nicol Williamson," she reveals, "and then the whole project closed down!"

So almost a year after she finished *Hellraiser*, she did not find it difficult to pick up her role as Kirsty again for *Hellbound*. However, after this one, she says, "I don't think I want to do any more horror films for quite some time..."

Kenneth Cranham (Dr. Channard) was born in 1944 in Dumfermline, Fife, in Scotland: "My parents were struggling young people who were married during the war. We didn't have anywhere of our own to live until I was five years old."

Eventually the family moved to London, and Ken first became interested in acting at school: "They couldn't get anyone to appear in the school plays," he recalls. "All the kids wanted to play football, so the teachers actively encouraged us to appear on stage."

While still at school he appeared in *Macbeth*, *The Long*, *The Short and The Tall*, and several other productions, and joined the National Youth Theatre. This led to him earning a place at the prestigious Royal Academy of Dramatic Arts.

His first professional engagement was at the Royal Court Theatre in London. By the end of the 1960s, he was appearing in a number of plays. He was a leading man at the Royal Court for seven years before moving to the National, the Royal Shakespeare Company and the West End.

That mass recognition came with his acclaimed performance in the title role of ATV's *Shine on Harvey Moon*, which ran for four series on British television in the early 1980s, and Cranham admits that he's still recognized in the street because of it.

His varied film credits include *Oliver*, *Brother Sun and Sister Moon*, *Joseph Andrews*, and he admits to recently playing a "shifty Bishop" in Clive Donner's *Stealing Heaven*, shot in Yugoslavia. But Ken is certain that nothing could have prepared him for his role as Channard in *Hellbound: Hellraiser II* – "Except maybe a visit to the butchers!" he jokes.

Although still in her teens, Imogen Boorman (Tiffany) (who is not related to her

more famous film director name-sake, although they both originate from the same area of South East England) already has an impressive number of film and television credits.

Born in Kent, England, she wanted to be an actress from the age of four. She was only eight when she began her career at Maidstone's Hazlitt Theatre.

Two years later she starred in the BBC-TV film *Frost in May*. She followed this with roles in two episodes of the BBC's science fiction series *Tripods*, the TV-movie *Lime Street* starring Robert Wagner, during which she became a close friend of the late young actress Samantha Smith, and she made her motion picture debut as Alice's sister in *Dreamchild*.

In *Hellbound*, Imogen portrays Tiffany, the enigmatic mute puzzle-solver who Channard uses to open the portals to Hell. "The danger with playing a mute is that you don't realize if you're acting all on one level. Tony Randel wanted me to convey a lot of emotions with just my eyes, and he began by explaining every glance and reaction to me. But as the filming went on he let me decide how Tiffany would react in a given situation."

Imogen is still in school and her hobbies include dancing, riding, skiing and singing.

In *Hellbound: Hellraiser II*, Canadian actor William Hope (Kyle Macrae) plays the young doctor who befriends the distraught Kirsty and discovers that there are doorways into the Outer Darkness. "Kyle is a young, sympathetic psychiatrist who's charming and slightly offbeat," Hope explains. "As a character he is functional in registering Kirsty's panic and fear, being sensitive to that, and rebuilding her confidence. I just tried to make him as real as possible. In better circumstances I like to think that he and Kirsty might have formed a long-term relationship."

Born in Montreal, Hope started acting at school and in 1974 he decided to travel around Europe. Arriving in London he joined the National Youth Theatre and later trained at the Royal Academy.

"After that my career seems to have totally opened up in Britain," he says. "There's a lot more stage work and it has a reputation of producing the finest actors in the world."

After four years of uninterrupted repertory theatre, he moved into television with roles in ATV's *Flickers*, opposite Bob Hoskins, four episodes of BBC-TV's *Nancy Astor* and the mini-series *Lace* and *Master of the Game*. Hope made his film debut in Franc Roddam's *The Lords of Discipline*, which he followed with *The Last Days of Patton*, *Going Home* and a starring role in *Aliens* as the doomed Gorman.

"The success of Pinhead took me completely by surprise," admits actor Doug Bradley (Pinhead). "It is an extraordinary image, and I don't know of anything like it in the horror field. When I first looked in a mirror and Pinhead was looking back at me, I felt it was actually quite beautiful."

Prior to *Hellraiser*, Bradley's acting experience was entirely in the theatre. He began his career working with Clive Barker in the Fringe Theatre in Liverpool and later in London. In Clive Barker's *The History of the Devil*, he played the Devil and was Dr Frankenstein in *Frankenstein in Love*.

The first time Bradley saw what Pinhead was going to look like was at the initial make-up test a few weeks before *Hellraiser* began filming. "It was decided then to add the black contact lenses over my blue eyes," reveals the actor, "which I think really completes the image and takes away the last vestige of Doug Bradley completely."

As filming progressed on the first film, Bradley admits that he began to feel less and less like a conventional horror film monster: "People have said to me that they find the character quite sad and there's certainly a strong nobility about him."

Perhaps more than any other image, Pinhead has become associated with the *Hellraiser* films, appearing on posters, displays and merchandising around the world, much to Bradley's delight: "The image of Pinhead seems to have pretty much encircled the earth. I begin to wonder if there isn't a town or country on the planet that hasn't seen him by now!"

London-born Sean Chapman (Frank) made his motion picture debut in the 1977 German comedy *The Passion Flower Hotel* (aka *Boarding School*), which starred Nastassja Kinski. He followed it with roles in *Scum*, *Quest for Fire*, *Party Party*, *The Fourth Protocol*, and most recently, *For Queen and Country* in which he plays one of three paratroopers returning from the Falklands and having to readjust to British society.

In *Hellraiser*, Clare Higgins admitted that on those days she worked with Oliver Smith she could not eat her lunch! The reason was that Smith portrayed the reanimated Frank covered in blood and slime. “I looked at this half-created man and it was like gazing at a moving abattoir!” laughs Higgins.

“In *Hellbound: Hellraiser II* I’m back as the skinless Frank for one scene,” reveals Smith. “But it’s a very short-lived existence on the occasion.”

A veteran of numerous British television and stage appearances, not many people could recognize the actor under the complicated make-up effects in *Hellraiser*. However, in the sequel he also appears as the deeply disturbed Browning, the patient Dr Channard uses to free Julia’s skinless remains from the mattress.

For his role as the skinless Frank in *Hellbound: Hellraiser II*, Image Animation created a slightly simplified version of the make-up, although it still took just over three hours to apply and an hour to remove each day.



HELLBOUND: ANOTHER UNDERWORLD

I want the second Hellraiser film to chart entirely new and grisly territories – and to break the mould before there is a mould.

Clive Barker, 1987

The sequel to *Hellraiser* arrived in cinemas almost before audiences for the original had had a chance to catch their breath, debuting on the big screen in December 1988, just fifteen months after the release of the original.

This was only possible because New World had moved very quickly on plans to invest in the story's continuation. This was an extension of the enthusiasm that had led them to add an eventual extra three weeks of shooting to the first movie's original timetable and to approve additional special effects shots to enhance the birth of Frank and other areas.

At this point, Clive had begun to entertain thoughts of a sequel. "I didn't see a series when I wrote the novella," he says, "but when I came to write the script, I did..."

On 24 November 1986, Clive had written two new scenes into the *Hellraiser* screenplay to open up and intensify the opening, shooting them the next day, Day 42, and adding both into the narrative as a pre-title sequence.

In the first, Frank's original acquisition of the box in a café in an unnamed country from an unnamed seller is shown. The second took Frank back onto home turf, showing him solving the box in the Torture Room at Lodovico Road.

Vitaly, Clive then went on to film an unscripted third scene that day: a second scene on the set in the café and one that would ultimately close the film. This one was noted by film editor Richard Marden on his copy of the script as Slate 622, Take 3: 'Bid for sequel.'

This scene is critical in the evolution of the story beyond Frank's own personal arc. In a single gesture, Clive delivers instead an ongoing cycle of human desire, attracting others to the Lament Configuration via the efforts of the derelict, the

seller in the café and other 'guardians' of the box. This short scene effectively set up the franchise and its 'improvisation' on the day of the shoot shows both Clive's innate sense of the power of mythology and also his creative agility on set.

"The box exposes the possibility of opening up lots of different doors," he says. "I also liked the idea of bringing the film around full circle. It's elegant, and that's often missing. I also don't like sub-*Carrie* endings, so I used what I think is a neat visual device."

"New World was very excited about the footage we were sending them on *Hellraiser* while that was in production," recalls Christopher, "so a sequel was suggested before principal photography was completed in January 1987."

Confirmation of a green light for the sequel came the day after *Hellraiser*'s 13 May 1987 presentation at the Cannes Film Festival. The Cenobites had been flown down to grace – or disgrace – the British Pavilion to advertise the midnight screening.



The screening, attended by Clive and Christopher as well as by fellow festival guests Bo Derek and her husband, had an audience which had to endure the projector breaking down twice and as a consequence started rowdily – reportedly in ‘beer-swilling and can-throwing’ mode – but where one reviewer noted “it took only fifteen minutes of the film to reduce them to a hushed silence as the superbly edited images shot out, careered back and ricocheted into another slice of nastiness. In the now quiet darkness Clive Barker sat smiling smugly to himself.”

Afterwards, Christopher told one shaken viewer with a wink, “You should have seen what we left out...”

One review from the festival was clear where its praise should be directed: “Apart from the effective Andy Robinson, it is Clare Higgins, his coolly beautiful screen wife, who is the star. As a woman obsessed with her husband’s extremely nasty dead brother – very effective vicious love scenes show their illicit passion in flashback – she steals the show from every special effect by turning from devoted businessman’s wife to calculating soulless witch with the turn of her head,” while being unimpressed elsewhere: “The worst aspect, strangely enough, is the monsters – the Cenobites – creatures from a nether world dedicated to pain and death who appear all white-faced and nail-pierced, looking for all the world like *Doctor Who* refugees.”

Variety’s review similarly focused on the human actors, printing a partial cast list that did not include the actors playing the Cenobites. Its review concluded, however, that “The horror and violence should be a come-on in most theatrical markets, but could prove a handicap where such fare is prohibited. Pic is also rather strong for TV including, as it does, beside the anatomical horror effects, several fornication scenes. On the whole, red-blooded youth and audiences with a taste for horror pics should lap up this item with relish.”

The next day, Bob Rehme, New World’s co-chairman and chief executive officer, lauded the Barker/Figg team and announced plans for the sequel, telling festival-goers, “New World is delighted to have the opportunity to work again with two such talented young film-makers. Clive Barker is unsurpassed and we have an enormous respect for his achievement on *Hellraiser*.”

New World had taken sequel rights as part of the original deal but were keen to secure Clive’s participation in the sequel. The timetable for its preparation and shooting was problematic, though, for Clive. “At the beginning,” he admits, “I

didn’t want to hand the project over, but there’s a window of opportunity for a sequel and if you miss it you will lose both the momentum and the money. I had signed a deal to do a novel and I had already spent the advance – so what are you going to do?” he laughs. “That’s the joke answer, although it’s actually true. I had just signed a four-book deal with Collins, and I was in the middle of writing *The Great and Secret Show*, so there was no way I could get involved with a movie at that time, and I’m not even sure that, having written the original book and the screenplay and directed the movie of *Hellraiser*, I would have been ideally placed to generate the kind of freshness of innovation the movie needed anyway. My next film as a director will be fantasy, not horror. I’ve done my low-budget horror film. There is no use in repeating the experience...”

As well as the June 1988 delivery date for *The Great and Secret Show*, Clive was committed to polishing a novella, *Cabal*, to be packaged up with the US debut of the sixth volume of his *Books of Blood*, and the fantasy film he mentioned was already scripted, *Harry D’Amour: The First Adventure*.

Having taken both writing and directing duties first time around, Clive’s first instinct was to entrust the man who had inspired him to undertake *Hellraiser* in the first place, Michael McDowell, with both roles for the sequel. Although initially on board with the idea, Michael reluctantly dropped out for personal reasons and, as they looked for Plan B, Clive and Christopher were approached by the man who had guided them through their debut feature.

“In a way, *Hellbound* felt like my second picture,” says Tony Randel, “because I was so closely involved with the first one. Having done so much work on the original film, I had become very familiar with the material and obviously had an affinity for it because I was able to create material for *Hellraiser* that felt like it belonged, it didn’t feel out of left field.”

The move to directing was not without risk for Tony’s reputation with New World and the film industry in general. “I had to try for the job,” he says. “I knew it was risky because if I had failed, I would have found it impossible to go back to being an executive. I knew I’d be working in a supermarket check-out stand if I blew it...”

“You never know whether you can do something like this, but you never let anybody know that. I finally said, ‘What the hell, I could do as good of a job as some of the people we’re considering.’ Chris and Clive had actually hired another director to come on board and he then had to drop out and once he dropped out I said I think I’d like to come in and give it a whirl. So I convinced New World

and Clive to let me do the picture.

“There was the sense that he was going to take my precious mythology and deal with it delicately,” offers Clive as to why they readily agreed to Tony’s proposition that he be appointed director. “I have tremendous respect for Tony’s instincts, based on the way *Hellraiser* was cut. He has immense editorial skill and a wonderful grasp of the genre. When Chris and I started looking for a director for the second film, we needed someone who would show great passion for the material, and we agreed that Tony was the ideal choice. It was then just a matter of convincing New World that Tony should take what in many people’s view was a retrograde step – back to creativity!”

“New World, especially,” recalls Tony, “took a lot of convincing...!”

For scriptwriting, though, Clive turned to a former member of his Dog Company theatre troupe and the man he’d skinned alive on camera in *The Forbidden*.

Peter Atkins sets the scene: “In 1974, I was eighteen years old and in my last year of school when the drummer of my rock ‘n’ roll band introduced me to Clive Barker, a friend of the drummer’s older sister. Clive had just graduated university and, along with some other friends – including Doug Bradley – was trying to get a small theatre collective started. By the afternoon of that same day, I was not only recruited but rehearsing. For the next five-and-a-half years, under the name The Dog Company, we trolled back and forth between Liverpool and London, staging bizarre and avant-garde theatre-pieces to audiences whom we usually outnumbered. In 1980, I left The Dog Company and returned to Liverpool to form another rock band. A few years later, I also started writing fiction.

“I really started seriously writing in late 1985. I’d done three or four stories and, before I submitted them to anybody, I sent them to Clive because he was a friend and I just wanted an opinion. I sold one to an editor, John Gilbert, who was just about to start a magazine called *Fear*. Clive recommended me to Dark Harvest Press for their *Night Visions* series: three writers per volume. They ended up sticking with relatively established writers, but I started writing a 30,000 word story. I thought it was a good length to attempt writing: it’s not as scary as a novel, it’s about a third of a novel. It’s like a novel in miniature because you need a certain shape and development. So I wrote *The Vampires of Summer* with the view to selling it to Dark Harvest.

“In 1987, Clive was kind enough to introduce me and my work to Chris Figg,

who, on the strength of *The Vampires of Summer*, hired me to write the sequel to *Hellraiser*. I got a phone call on the Wednesday of a week in July ’87 to meet with Clive and Chris. I had dinner with them and they said ‘Can you come back on Sunday, we’ll put you in a hotel and can you do a script?’ So I had two days to worry. It was a case of ‘I’d like to research but I’ve got to pack a suitcase...’ I’ve read books and things since but I actually produced the first screenplay ‘winging it’ as they say.

“I didn’t realise at the time how lucky I was. It was a strange time in the film industry. The pound was very weak so a lot of American films were being shot in England. A lot of development money was being loosely handed over to English producers. Chris was a fairly untried producer – he only had this one *Hellraiser* movie – but he managed to say to New World, without me having to be approved or anything, ‘I’ve found the writer, I think he’s good. Give me some money to hire him to write a script.’

“Now I’m just a kid from Liverpool, England; I don’t know this is unusual. Two weeks later I was installed in a hotel in London to write. I think it’s fair to say at this point that Chris wasn’t terribly interested in the plot. It was more ‘If I asked you to write a script in two weeks, could you write it in two weeks?’ I wasn’t dumb enough to say yes to two weeks... but I said I’d do it in three... To be honest, I hadn’t even seen a screenplay, I didn’t know what they looked like. I borrowed a copy of *Hellraiser* from Clive. ‘Oh, I see: INTERIOR. LIVING ROOM. DAY. Put the character’s name in the middle. Write the dialogue...’”

The sequel’s basic premise was sketched out at Clive’s London flat: “Clive and I spent a night together.... No, let’s rephrase that! Spent an evening together. Fully clothed. Discussing the story for the movie. He had nothing on paper. We sat in his flat, got drunk, and he told me a story. We plotted the whole thing in a night even though we hadn’t worked together for five years.” From there we presented that to Chris Figg and New World and they approved that and I went off and did the screenplay on my own.”

At this point, Clive left Peter and Tony to their devices. “It’s my outline story,” he offered when Peter’s first draft was complete, “and the screenplay’s wonderful. We start shooting the beginning of next year. I’m not creatively involved beyond that. They’re my characters and it’s my story outline, but the director will do what he will do. I was contractually obliged to sell these characters down the line to New World anyway, that was the deal. This was going to be made anyway, with or without me but I might as well have my finger in the pie – I haven’t got a hand

or an arm in – what I’ve tried to do is exercise as much control as my schedule will allow; but I hired Tony Randel, I hired Peter Atkins and the special effects team, so my company Film Futures will have quite considerable creative control over the picture.”



In fact, he had by this stage already been plotting this second picture as the middle part of a trilogy for several months: “It would be great to get some sense of mythology,” he said as *Hellbound*’s story was coming together. “I’m very much into pulling the elements of myth together. I would be pleased if people could get a sense of the history of the Cenobites and this puzzle box. What’s great with the second picture is that we’ve established certain traditions which we can now exploit... At the beginning of the second picture we’ll have five minutes which will summarize what took place in the first one, because so much of what happens in the second picture springs from the first. It’s a genuine sequel. You’ve got to understand what Frank did to Julia in the first picture. You’ve got to know.

Once you’ve got that momentum going you’ve got a tradition on your hands and I like that element. I think that’s great fun. I would like to think we could carry on the plot, picking up the momentum of *Hellraiser* into *Hellraiser II* and then pick up the end of this one and get into *Hellraiser III*. In principle you could take the title sequences off *II* and *III* and show four hours of relentless horror movie. That’s a dream.

“I hope it’s going to be a spectacular sequel. The first picture was done with a director who was learning as he went. Tony will also be learning, but he will also have a lot of characters from the first picture, a lot of actors who now know absolutely what they want to do. And a lot more money...”

The extra money allowed the script to open up from the claustrophobic nature of the first film.

“We proved our point with *Hellraiser*,” Clive says. “We thought New World would only give novices enough money for one haunted house and no sets and it turned out to be true. There were clearly many questions left unanswered by the film which we couldn’t do the first time around as we didn’t have the budget. At book signings and personal appearances, people would come up to me and say ‘How are the Cenobites made?’ or ‘What does the box mean?’ The sequel was conceived with those people in mind which is why we pick up the story literally minutes after the climax. To catch the momentum and consciously carry on the mythological development was a challenge I found irresistibly exciting and as a result nothing spurious has been chucked in for the sake of it. We’ve all had the experience of sequels which are a simplistic rerun of the original film. I didn’t want to do that, although I did take a reference point from *Halloween II* as I thought it was incredibly exciting to let the audience pick up where they had left off the first time.

“The second picture will contain four human characters from the first picture, and one of them’s alive! Like *Bride of Frankenstein*, the fact that most of the characters are dead by the end of the first film doesn’t necessarily mean you won’t be seeing them again! There’s a lot of inhuman characters who will appear again too, and the box will be back, there are a lot of boxes. We’ve also got some major monsters, and we’ve got Julia coming back from the dead.”

Noting one of the few direct changes Clive had suggested to his first draft script, Peter recalls, “For the relationship between Channard and Julia, he possibly thought I’d indulged too much in my Noel Coward drawing-room comedy style and that I should make their relationship a little more tough.”



“When Julia was alive,” he continues, “Clive took her as far as she could go. In a way, Julia is a simpler character in number two, but she’s attained a kind of metaphorical, mythological status which she actually articulates at one stage. Julia has a confrontation with Kirsty in which she says ‘Kirsty, they didn’t tell you, did they? They’ve changed the rules of the fairy tale. I’m no longer just the wicked stepmother, now I’m the evil queen.’ Julia has moved to that less fluid position. It makes Julia a villainess in practical terms, but it makes her a strong, interesting character as well. We’re trying not to undersell the women in any of these movies.”



Clive and Peter set up an ‘Orpheus in the Underworld’ type journey for Kirsty, plotting her descent into Hell to rescue her father, and her main opponents were to be Julia, alongside a new villain, Doctor Malahide.

“In *Hellraiser* we were in the real world, but raising Hell,” says Clive. “This time we are going on the great adventure and plumbing the fiery depths. Because of the time and financial limitations in the first picture there were a lot of questions which went unanswered. What we’re doing is carrying on the narrative literally two hours after the first film finishes, and hopefully we’re answering a bunch of



questions that were left. I genuinely wanted to make a movie that would build on the emotional complexities of the first picture. The problem with the *Friday the 13th* and even the *Nightmare [on Elm Street]* series is that, for the most part, you start with a new set of victims and a new set of situations. One of the nice things about *Hellraiser* was that we built up quite a strong set of relationships, where Frank had actually fucked Julia up by the end. In this second picture we are going to see the pay-offs and the consequences of those twists. Julia is dead and mad! She’s back and she wants revenge! Julia is our Freddy; you can’t keep a bad woman down.”

Stephen White of New World, Tony and Christopher got together on 3 September 1987 to pool their thoughts on Peter’s screenplay. In his summary of their collective notes Tony informed Peter that, “It was generally agreed that the script moves in the correct direction but that there should be an amendment to the structure which results in the script (1st draft August 1987) being condensed to 60 pages (cutting a lot of the corridor sequences) which would then comprise the first two acts. The climax of the second act would be The Great Wound. The new third and final act would take place in the real world of the hospital in which our protagonists would play out the climax.”

“Tony was flown over in October 1987,” recalls Peter, “and in London I produced the second draft, working closely with him. At that stage Tony’s ideas started to come into play, joining the melting pot. So despite the fact that the front of the script’s second draft still says ‘Screenplay by Peter Atkins’, it was very much shaped by what Tony wanted to shoot.”

The second draft, delivered on 1 November 1987, relocated the action of the final third of the movie and also remodelled The Great Wound. This latter had been Peter’s first incarnation of the controlling power of Hell, but the organic, tentacled creature of the first draft was rewritten as the precise, geometric presence of Leviathan requested by Tony, albeit still employing a tentacle implanted into the head of the newly created Malahide Cenobite.

It was always intended that the revelation that Cenobites had once been human would provide the ability for Kirsty to defeat them and Peter chronicled this Cenobite birth in the second draft:

LEVIATHAN spins, the beams fly.

KIRSTY
Please! Tiffany, Please!
Get us out! Take us home, please!

TIFFANY nods. They are just about to leave when LEVIATHAN stops spinning.

A large beam flies down, carrying an object which lands on the catwalk before the HUMANS, who all take a step or two backwards.

The beam withdraws.

The object at first resembles a large and bloody plastic bag, but then internal movement begins to rip at this covering. Hands appear out of the rips and complete the removal. We realise that the bag-like thing was a kind of caul, a membranous after-birth that some creatures produce their young in.

The thing inside completes its escape and stands clear of the shredded caul. Like a new-born child, it is stained and soiled with amniotic fluids and blood. But it is not a new born child.

It is a NEW CENOBITE. And it used to be MALAHIDE. The transformation we caught glimpses of is now complete. Its skin is entirely blue, its head entirely bald. The decorative wounds and tortures we saw being applied are all present; its flesh is peeled back in various places, its features are threaded and distorted by wire, its eyelids are stapled open.

For a second it stands and regards the HUMANS before it.

TIFFANY gasps in recognition.

KIRSTY too knows what it was.

KIRSTY
Malahide...

For some reason, KIRSTY draws from her pocket the photo she took from the OBSESSION ROOM. She stares at it.

KIRSTY
Jesus Christ! Of course...

Although Clive, as executive producer, was committed to leaving the film in the hands of Tony and Peter, he was keen to have set the direction of travel for a narrative that would operate within a ‘European sensibility’, despite being funded and released by an American studio.

“It’s kind of interesting,” he says. “If you look at the Universal cycle of horror films, through the 1930’s and 40’s: Frankenstein, Dracula, Dr. Jekyll and Mr. Hyde, all were written in Great Britain either by British or Irish authors. The Werewolf is French. These are European ideas, they are stories which were used by the American horror cinema brilliantly.



"I think that what happened was that the American market took up this field with a great deal of gusto. However, especially Hammer over here, just played out what you could loosely call the 'Gothic' style to the point where there were so many Dracula movies, or whatever, that the end result was just unoriginal and dull. So, I think what happened was that the credibility of such British movies, which had been so good in the early '60s, simply diminished to the point where people lost all interest. You can only take the same idea back to the marketplace so many times, and it was only in America where new ideas were being used to their full extent as with *The Texas Chain Saw Massacre* and the first *Nightmare on Elm Street*. And I'm only talking about modestly-budgeted films here, not the ones with huge amounts of money behind them, but the ones that work in the same field as us.

"I would argue that the two major figures of cinematic horror that America provided are King Kong and the psycho. I mean the psycho in the general sense, everyone from Norman Bates through to Freddy Krueger, Jason, Leatherface, and a bunch of others down the line. I feel what is often lost in a stalk-and-slash film is any kind of underpinning, any kind of poetry, the idea of the picture having any kind of resonance. You come out of a *Friday the 13th* picture and you've

forgotten it. It has no nutritional value as far as the imagination is concerned."

"With our films," he reflected, considering his partnership with Chris, "we don't want to be slick and expensive. We want them to be a little more raw, and we do have the freedom to do that. What we want to do is put the kind of creativity back into what is so obviously missing from things like the latest *Friday the 13th*. I think that's the greatest thing about *Hellraiser* – that there's an injection of imagination that's missing from, you know, a man in a hockey-mask with a machete! The response was towards the imaginative conviction which had been put into *Hellraiser* by everyone and I hope that with *Hellbound* we're going even further in that direction, which is something I'm very pleased about."

Although Clive had set the direction, Tony was rightly keen to put his mark on his own directorial debut. As well as introducing the harder science-fiction edge, replacing Peter's more organic vision of Hell, and various name-changes (including Malahide, renamed Channard in an amalgamation of real-life heart surgeon Christian Barnard's name), Tony was keen to expand the scale of the sequel while still rooting the story in the basics of human desire. Where the first film had exploited the search for ever-greater sexual and sensual experience, this one would exploit the desires for knowledge, for revenge, for reunion and for the establishment of order. It would also highlight the abuse of vulnerable people by those in positions of trust and authority.

"Although it's essentially a world created by Clive, the sequel has a different style and another viewpoint to it," Tony offers. "The film is still about desires out of control, but it's my twist. One thing I'm fascinated by is human obsessions. Each person in this picture is obsessed with something, and I've brought a good examination of several sides of that to the story. It's a question of wanting to know things you really shouldn't. Humans still want to know, even if it hurts them."

"Tony's strengths as a filmmaker are different from those of Clive," Chris acknowledges. "He has brought those new skills to the sequel."

"I could never have made *Hellraiser* the way Clive did. That was a very personal film for him," agrees Tony, reflecting on his shaping of the sequel. "*Hellbound* is set in the same world but with a slightly different outlook; it's only because I'm a different filmmaker with a different personality. I wanted to bring something new to the sequel, I knew it would feel contextually the same because Clive and I have a similarity of styles to start with, but I wanted to enlarge the scope of

the picture. It eventually encompasses the entirety of hell itself, which creates a kind of inverse claustrophobia: you're in this vast open space where anything can happen, which can be more oppressive than being in a closed, inescapable place. My effects background is invaluable – with the effects under control, I can concentrate more on *Hellbound's* characters. It's so easy for people to get lost in an effects-laden film."



One aspect on which he was in complete alignment with Clive was on the need to produce a serious horror film for an adult audience. "There is a new wave out there," he noted, "although I'm not sure exactly where it's finally going. Clive is the one who decided to bring together horror and sex in a fresh variation on the themes, and this is the time for it. I mean, sex has become a horror, hasn't it? The time has come for horror to be taken seriously again. If you look at the classics of the '30s, they made their statements in serious contexts. And that's why there's no kidding around in *Hellbound*. If you're going to shock, then shock – don't dilute it with satire."

In order to continue the hard-edged nature of the film, Tony and Chris fought successfully to film the sequel in England in order to provide as much continuity – and control – as possible.

"Since Clive knew what direction a sequel should go in," Chris pointed out during production, "we had our first draft for *Hellbound* ready by August. The second draft was ready by mid-October and approved immediately, so we were able to put the budget and logistics together very, very quickly. Fortunately, we were able to reassemble most of the department heads – Robin Vidgeon is back as director of photography, Mike Buchanan is production designer, Richard Marden is cutting the picture again, and so on – so everyone knew what was expected of them. Not only did it come together quickly, it has also gone very smoothly."

The Image Animation team also returned and, along with Robin, Mike and Richard, the look and feel of *Hellbound* are testament to the collaborative continuity both in front of and behind the cameras.

Geoff Portass took the lead for Image Animation this time around as Bob Keen was on location in the US working on Tony Hickox's movie, *Waxwork*, followed by reshoots on *The Unholy*. Bob returned in time to do certain FX pickup shots on *Hellbound* but the major FX pieces were Geoff's. "The new material is mainly the Channard Cenobite," he notes. "I designed him in the style of the original Cenobites, using the basic concepts as guidelines, only this time we didn't have to go to the first picture's extremes. Actually, the design is quite simple – Channard resembles an average household egg slicer. He has six wires wrapped tightly around his head, welded into the back of the skull, which is why he looks blue. Other than that, we've got a lot more corpses on this picture and the large tentacle in hell that carries Channard around."

Peter, as a first-time screenwriter, particularly appreciated the impact of the production design as his vision became reality. "The first time I was down at Pinewood while they were shooting, I walked into the middle of this vast set, this almost gothic dungeon complete with candles and stone walls and I thought, 'Jeez, this is incredible, but what movie is it?' Then Tony walked over with Mike Buchanan and they told me this was Frank's bedroom in Hell. In my script it was a bare white chamber with gauze walls and ghost girls, and Mike had really gone to town on it – wherever there was a touch of perversity or weirdness, Mike would give it all he had."

In front of the cameras, in a late change, Andrew Robinson decided not to return as Larry, despite his presence in the second draft screenplay. "I will be honest," he says, "I was very disappointed with the script. I had such a good time doing the original because I just didn't know what to expect. It was such a delight that I really didn't want to dilute the experience by doing something I wasn't keen on."

Larry's role in the screenplay was significantly smaller than it had been in the first film. By contrast Kirsty's character took centre stage and Ashley Laurence had no such reservations, even if she'd had a choice! "I knew I was coming back when we finished the first one – I'd already signed a sequel option..."

"Clive was wonderful to work with," she recalls, thinking back to the first movie and reflecting that it had been both his feature film debut and hers. "Working with Tony Randel on this picture has been quite a contrast. Tony's also a first-

timer, and he has a vision quite different from Clive's, although it's as visual because of Tony's background as an editor and an opticals man. *Hellraiser* was shot almost entirely in sequence, *Hellbound* has been shot totally out of sequence, which has really forced me to concentrate. Also, the more fantastical elements have made it a touch lighter in some respects, though in other ways, it's more gory than the first. I don't think people are going to be disappointed with the sequel – I've certainly enjoyed doing it. Kirsty is a much stronger character in this picture. After all she went through in *Hellraiser*, she's learned a great deal. Now she's got to go on the offensive."

Clare Higgins gives a magnificent performance in *Hellbound*, and in combination with Kenneth Cranham – another acknowledged legitimate acting heavyweight – gives huge credibility at the heart of the fantasy.



Kenneth was unused to the effects material and reflected to one interviewer during a set visit that "*Hellbound* only involves what I call 'partial' acting. It's a film about special effects really. It's hard to act properly when you're struggling to hear what's going on through two layers of ear-covering rubber..."

Nevertheless, the film was likely to result in at least one new fan for the much-acclaimed actor: "*Hellbound* has won the approval of my 15-year-old nephew, and his admiration. He's mad on horror films and he reckons that after 22 years in acting, I've finally cracked it."

Three of the Cenobites reprised their roles, although Nick Vince insisted on his gaining an ability to see through the Chatterer mask that had been denied him on the first movie. "He has a new mask," notes Geoff, "a new set of teeth. The whole thing fits a lot better. He looks far more evil now. His head has healed up since the first film and the wires that held the wound open now dangle like dreadlocks."

The new Cenobite was Barbie Wilde, replacing Grace Kirby who had chosen not to subject herself to a second appearance. Geoff laughs at the contrast between the two, recalling, "The make up for the Female Cenobite is virtually identical,

though it's a different actress this time – she's a bit shorter... and more of a pain in the arse! No, to be fair, it's a hell of a thing to wear – it's hot and heavy, she could hardly move her head. We just put this stuff on her the first day and she nearly fainted. She got used to it eventually..."

One cameo appearance that got cut was one in which Clive would have appeared as a lost soul trapped in the torture pillar. "I was going to," he confirms before offering, "and then we cut it out. It wasn't very good. I didn't have a performance, I just came in with a piece of special effects on my face, but it wasn't anything we took terribly seriously."

Another sequence that was cut was the infamous 'Pinhead and the Female Cenobite as surgeons' scene - infamous not least because the strength of image saw it included on the home video release sleeve despite not being in the movie!

The cut sequence, filmed on 9 February 1988, has now been resurrected for presentation for the first time in this Arrow Video release, belying the long-held view that the scenes were just the stuff of rumour.



"Yes, it exists," Peter confirms, "and it is on the cutting room floor which, quite frankly, is where it belongs. It was a sequence that just didn't work. Maybe I wrote it badly or maybe Tony shot it badly, maybe Doug and Barbie performed it badly, whatever. It was just naff so we cut it out. I actually put the scene in as a tribute to Clive because one of his first sketches of Pinhead, before the first movie was made, was of him in an apron which looked like a cross between a butcher's smock and a surgeon's gown. Also, *The Forbidden* was at one stage going to be called *Surgeons of God*, so it was a little nod to the past."

In fact, even the resurrected sequence omits the FX shots where blood appears on the masks of the two gowned Cenobites, as shown in the photographs, so the search for that footage continues!

The movie's goriest sequence is the return of Julia through the mattress on which she died in the first film, now lubricated by the blood of the poor unfortunate inmate, Browning, played by Oliver Smith. The skinned Julia was played by Deborah Joel and a skinned female presented different challenges to the Image Animation design team that Oliver's skinned Frank had presented in *Hellraiser*.

“The body suit is reasonably accurate,” says Geoff, “anatomically speaking. We didn’t put all the fatty tissue on her breasts because it would have looked like two fried eggs on her chest. Strict accuracy is not the point; what matters is whether it looks good on screen or not. We built a rig that Debbie could get underneath, covered in blood, with slime everywhere, and did lots of insert shots of her face coming out of the slime and of her pushing her hands through, with blood flying everywhere. Browning slithers across the floor, she rolls on top of him and sucks the life out of him. He has a blue face, covered in red blood, and we filled his mouth with yellow slime and got him to squirt it out in his final moments... we got all the primary colours in there!”

Everyone got their hands dirty filming this resurrection sequence in what became known by the crew as the ‘blood boudoir’ with Tony personally delivering the squirt of blood that surprises Channard as he watches the struggle.

Indeed, Tony’s stamp is seen on the movie throughout and, although he’d not directed before and despite a difficult first week as he’d found his feet on set, Tony reflected on his 43 days of principal photography as it wrapped on 4 March 1988, “I’ve learned a hell of a lot over the past eight weeks... Things I thought would not be a problem were bigger problems, and those I thought would be problematic weren’t. Simple things you learn in film school are much more complicated when you actually have to deal with them on set in physical terms. Otherwise, the one thing I’ve found more enjoyable than I thought was working with actors. One of the golden pieces of advice Roger Corman gave me was to take acting lessons. I signed up with a coach so I could learn what an actor has to do to prepare, the best ways of communicating through the body. It was an invaluable experience.”

Clive had viewed an earlier rough cut and suggested to Tony, Geoff and Bob (who was now back in the UK) a number of additional insert shots designed to push the bloodiness of the movie further. “I didn’t like the first cut at all,” he says, “and I asked that we went back and shot some very tough stuff, which makes the movie shocking and very gruelling. I think the first picture had that reputation but the first picture is not as graphic as people remember it being. It’s nowhere near as graphic as the second one!”

These extra scenes were filmed in the week of 7 March 1988, immediately after principal photography had finished and Clive declared himself more than satisfied with them: “I didn’t feel what we had was perverse enough. Now we have a spectacularly perverse ending, in terms of the imagery. The new ending brings



Design sketches for Hellraiser: Hellbound by Mark Jones



Tony Randel and crew filming in Dr Channard's study

the two pictures full circle. We've got two or three sequences in the new film that are extremely strong. But we may have a problem with the MPAA."

These segments, along with the already-filmed effects sequences and the general tone of the movie did indeed cause a series of issues in the back-and-forth with the US censors to whom the assembled cut was presented. Needing an R rating in order to secure theatrical distribution in the US, editing to remove certain sequences was required (although an unrated cut would be released on home video – the version included in this box set).

"It did take a few weeks to get the R rating," admits Tony. "It's not a light film, it's fairly heavy, and I assumed it would get an X. I'm pretty familiar with the way they work – I edited some of *Crimes of Passion* after it got an X and Ken Russell walked off the picture. *Hellbound* is a better film as a result of the cuts. It's been tightened up, especially in the middle. No scenes were cut, just shots here and there. The ratings board gives you general guidelines; they never ask you to cut certain shots. It doesn't feel hacked up, the way some movies do after they've gone through this."

"One of the things that may have saved us with the Ratings Board," says Clive, "is that it does get a little fantastical towards the end. It allows us a little bit of freedom. They seem to object – and I think that's correct if you are going to object to anything – they may as well object to the stuff you could actually go out and imitate. You can't go out and imitate anything that happens towards the end of our movie – unless you're a Cenobite! In total we'll maybe lose two minutes, which, given the violence... I think that's fair. There were a few moments. But we haven't really had that much of a problem when push comes to shove, given how extreme the picture is. We've got through a lot of very strong imagery. And I'm very pleased. *Hollywood Reporter* in a review called it one of the most gruesome and nightmarish movies ever made. So I'm happy!

"The first picture was a haunted house movie; the sequel's an asylum picture. It's much stronger meat in terms of the Grand Guignol tradition... What happens when you work on anything for long is that you become used to what's going on and you inevitably overlook the fact that the material is very strong. It's not until you show people something they've not seen before and they end up hiding under their seats that you realise just how nasty it is. The sequel's a less perverse picture, but in many ways it's more graphic; when the bloodletting happens, it does so in a significant way."



Hellbound was released in the US on 23 December 1988 – a curious film to unleash during the festive season, as noted by Tony in the week of release: "There's no other picture in the marketplace like it. This season the major studios have no action movies, no Dirty Harrys or Rambos, and no fantasy pictures like *Star Trek*. It's a bit risky, since it's definitely not a Christmas movie, but it could fill a gap..."

Promoting the movie that same week, Clive told interviewers, "*Hellbound* is a sea of mythological images and allusions. There is the Frankenstein myth – the mad doctor who loses control. There's certainly the theme of Orpheus in the Underworld, the difference being that it is a daughter in search of her father as opposed to Orpheus searching for Eurydice. There is the classic imagery of the labyrinth, the Minotaur and a whole bunch of allusions to other horror movies. But I don't think any of these things are essential to the picture. They are there for whoever wants them, but for those who want a good time on Friday night, the picture is a roller-coaster ride."

What started in hell will end on earth.



PRESS KIT

SYNOPSIS

Get ready for the final confrontation! Pinhead, the Black Prince of Hell once again walks the earth in an orgy of blood and desire.

Rich and spoiled nightclub owner J.P. Monroe (Kevin Bernhard) purchases a six-foot tall, intricately carved pillar in a mysterious art gallery. Among the writhing figures and distorted faces etched into the surface of the Pillar of Souls are the marbled features of Pinhead, menacingly frozen in time and space.

Joey Summerskill (Terry Farrell) is a young, ambitious television reporter who, on a dead-end assignment at the local emergency room, has her life changed forever as she witnesses a tormented teenage boy being torn apart by bloody chains hooked into his writhing flesh. In the midst of the gore, Joey finds the boy's trendy girlfriend, Terri (Paula Marshall), who flees back to J.P.'s nightclub, The Boiler Room.

Joey follows and finally corners Terri, demanding to know where the chains came from. There, amidst the pounding, satanic music and gyrating bodies, Terri reluctantly reveals that the chains came from a small puzzle box that her boyfriend had stolen from the Pillar of Souls.

Meanwhile, in his apartment above the nightclub, J.P. admires his sculpture. Bitten by a rat hiding in the hole the puzzle box had been taken from, he drips blood on the pillar. And so begins the release of the soul of Pinhead (Doug Bradley).

Freed by J.P.'s hedonistic greed and lust for power, Pinhead walks the earth again, creating a new band of Cenobites from the transmuted flesh of his victims. Their one desire: to reclaim the box and liberate themselves forever from the powers of Hell.

Through videotaped interviews with Kirsty Cotton, who vanquished Pinhead in *Hellraiser I* and *II*, Joey and Terri discover the source of the demonic Cenobites and the secret and power of the Lament Configuration Box – and that only through controlling the box can they banish Pinhead forever back to Hell.

Pinhead's rampage overwhelms the city, and he leaves a horrifying trail of death

and destruction. Now only Joey and Terri stand in the way of Pinhead achieving his ultimate triumph. But Joey is tortured by recurring dreams and visions of her dead father, and Terri, jealous of Joey's access to the other plane of reality, would give anything to dream...

Finally, the ultimate battle between good and evil provokes a cataclysmic confrontation. Dreams become reality; reality a nightmare. And the only hope of salvation comes from a most unexpected source...

PRODUCTION NOTES

Pinhead is back! The Black Prince of Hell – that sophisticated and urbane minion of evil incarnate – from Clive Barker's box office smash *Hellraiser* (1987) and the hit sequel *Hellbound: Hellraiser II* (1988) is reborn in blood and desire to walk the earth again in search of human souls.

The newest cinematic chapter in the *Hellraiser* saga expands on its predecessors by giving audiences a thrilling and richly textured account of Pinhead's demonic origins and evolution, a musical soundtrack – much of it scored by the Symphony Orchestra of Mosfilm Studios of Moscow – that includes numbers by some of today's biggest heavy metal performing groups, and a level of special effects that surpasses the earlier two films.

Filmed in Greensboro, North Carolina in early fall, 1992, *Hellraiser III: Hell on Earth* takes the hugely popular *Hellraiser* story to new heights of terror and imagination. The incredible special effects and make-up effects of Bob Keen and his Image Animation team – as well as the same effects supervisor and many of the same resources responsible for the special effects in *Terminator II* and *Total Recall* – resurrect one of the most original, fascinating and truly frightening characters in horror movies: Clive Barker's Pinhead.

Hellraiser III: Hell on Earth expands upon the series' original concepts, reintroducing audiences to such established characters as Pinhead and Kirsty Cotton (Ashley Laurence), while adding a number of new characters – including five incredible new Cenobites – to the ever-growing *Hellraiser* mythos.

Says screenwriter Peter Atkins, “*Hellraiser III* is very much a Pinhead movie and, without giving too much away, it is both a prequel and a sequel to *Hellbound*. Audiences wanting to know more about Pinhead will be very pleased. There are very significant differences between the Pinhead in *Hellraiser III* and the

previous movies. In the first two films we established very strongly that he worked through the Lament Configuration Box. If you never come into contact with it, or even if you do but you never actually solve the puzzle, then you are never going to confront him. There is actually a line in the script, ‘The innocent are safe.’ Well, they were safe. But not any longer!”

The first *Hellraiser* was shot on location in London in 1986. It marked the directing debut of award-winning author, playwright, screenwriter and illustrator Clive Barker. Barker fashioned a modern film classic based on his novella, *The Hellbound Heart*, creating a commercial cinematic success, winning a number of awards and spawning a loyal following of fans.

Two years later a sequel, *Hellbound: Hellraiser II*, was shot at Britain's Pinewood Studios; the film picked up from where the first movie ended, following heroine Kirsty Cotton (who makes a special appearance in *Hellraiser III*) as she fought to send the Cenobites back to Hell.

“These types of films create an aura of fantasy you can't get in real life,” says producer Lawrence Mortorff. “They are escapist entertainment and audiences have always enjoyed the opportunity to be scared. By expanding the mythology, we created a wonderful way for Pinhead to come back.

“*Hellraiser III* is an elevation, not just a continuation, of the first two *Hellraiser* pictures. We bring to the character of Pinhead dimensions which have not been as readily accessible in the earlier films.”

Doug Bradley, whose acting has placed the Pinhead character in the pantheon of horror greats, found the greater depth of Pinhead's development a particular challenge. “At the end of *Hellbound*, we split the character into the human and Cenobite parts. The human side saved Kirsty and Tiffany. We last saw Pinhead frozen on the torture pillar, and it's through that pillar that the character is reincarnated. The whole of *Hellraiser III* is driven by the question of how Pinhead is reincarnated and what happens when he is. This time, we meet a Pinhead who is freed from the rules, the laws and the constraints of the Lament Configuration Box. The title *Hell on Earth* tells you he's out there, on the streets, menacing. This is a more sinister, more malevolent character, one who is prepared to – and does – get his hands dirty.”

As in the previous two *Hellraiser* films, effects, makeup and production design play an important role. Special effects coordinator Bob Keen was again tapped

for the job. “*Hellraiser III* was quantumly different from working on the first two movies, especially in the area of technical complexity,” says Keen. “We introduced mechanics into some of the Cenobites, along with a new look. Our goal was always trying to better what we had done before. This time we really pushed the envelope and gave ourselves our own nightmares. I always wanted to go further with the Cenobites, right from day one, and we’ve certainly done that with *Hellraiser III*.”

While the first two *Hellraiser* pictures are credited with pushing the limits of the horror film, Keen points out that he and his Image Animation crew decided to take a slightly different approach with the latest instalment. Audiences will appreciate many of the special effects as being on the cutting edge of the effects field. B.J. Rack, co-producer of and responsible for many of the effects in *Terminator II* and *Total Recall*, worked closely with Keen to provide *Hellraiser III* the kind of special visuals which only effects masters can create.

Says Keen, “We decided to play down some of the gore in *Hellraiser III* because we’d done it already. I think you can – and should – only go so far. And you can’t do much more than we did in *Hellraiser I* and *II*. We’ve run out of things to do with skin! This time we concentrated on the overall look of the film, with some pretty mind-boggling visuals. But, there’s still a lot of blood in there. This isn’t the kind of film you’d want to take your grandmother to see. It’s still a *Hellraiser*.”

Production designer Steve Hardie seconds Keen’s approach. “I think it’s a rich film, with textures of different environments than were seen in the previous films. We’ve never really been on the streets in the earlier movies. There was a certain claustrophobia cinematically. Now, it really is Hell on Earth. We’ve communicated the sense that these characters inhabit both exterior and interior worlds. From a design point of view, it’s very interesting to work on horror, science fiction or fantasy projects, because you’re creating unknown worlds.”

For *Hellraiser III*, Hardie admits that filming on location often saved him and his team a great deal of work. “For example, the location we found for the nightclub, The Boiler Room, was very good as it was a very old building, very strange. We were able to use the big boilers and all the pipe work behind the bar, which already existed. We embellished that by opening up the furnaces again and putting in fire, and building flaming light sconces to go around the bar. There was a lot of value there, with the texture and the brick. If you can find a location which is right, the way we were able to, it saves an awful lot of work.”

The stylistic feel of The Boiler Room nightclub seen in *Hellraiser III* is re-emphasized by the type of music played there: heavy-metal rock. The band Armored Saints appears in *Hellraiser III* and plays three songs from their recent album *Symbol of Salvation* (Metal Blade Records). Other metal bands featured on the film’s soundtrack include Motorhead, Soup Dragons, KMFDM, Material Issue, Ten Inch Men, Electric Love Hogs, House of Lords, Tin Machine, The Chainsaw Kittens and Triumph.

Armored Saint band members spent a long day on location with the film crew at the Market Square location in High Point, North Carolina, performing while hundreds of extras thronged the dance floor amidst a remarkable light show.

The appearance of Armored Saint in *Hellraiser III* marks the first time heavy-metal rock music and the *Hellraiser* series have been officially linked together, although ever since the first film Pinhead and Cenobite imagery have been openly admired and adopted by various bands and fans of both the music and the movies.

In addition, a cinematic first: the Symphony Orchestra and Choir of Mosfilm Studios, of Moscow, was responsible for scoring and performing much of the chilling soundtrack’s music.

Hellraiser III: Hell on Earth is executive produced by Clive Barker, produced by Lawrence Mortorff, and directed by Anthony Hickox, whose previous directorial credits include *Waxwork*, *Sundown* and *The Vampire in Retreat*.

ABOUT THE CREATOR...

CLIVE BARKER - EXECUTIVE PRODUCER

Clive Barker is the creator of the characters and world encompassed by *Hellraiser III: Hell on Earth*, the last instalment in the trilogy, and its two film predecessors, *Hellraiser* (1987) and *Hellbound: Hellraiser II* (1988).

“The *Hellraiser* mythos,” says Barker, “is one of which I’m most proud, especially as embodied in the character of Pinhead. Like true evil, he is both brilliant and reprehensible, at once seductively attractive and morally repellent. His ‘charm’, if you will, lures the unsuspecting into his trap.”

Born near Penny Lane, Liverpool, in 1952, Barker attended elementary and high schools in that city, before entering Liverpool University to study English Literature and Philosophy. At twenty-one, he moved to London. There he formed a theatre company to perform the plays that he was writing and worked in that medium throughout his twenties as a writer, director and actor. Many of these early plays contained the fantastical, erotic and horrific elements that would later become part of his literary work. They include: *The History of the Devil*, *Frankenstein in Love*, *Subtle Bodies*, in which a hotel turns into a ship overnight and sinks, *The Secret Life of Cartoons*, and a play about his favourite painter, Goya, entitled *Colossus*. These works are now seeing publication in *Pandemonium* magazine.

The imaginative qualities that were such a fundamental part of Barker's theatrical work found their first literary outlet in the short fiction to which he turned in his late twenties. The first published examples of these tales are *The Books of Blood*, *Volumes 1-3*. They saw only modest success in the United Kingdom, but with the publication of the books in the United States and the appearance of his first novel, *The Damnation Game*, he began to find favour with readers and critics alike.

Three more volumes followed, published in the United Kingdom as *The Books of Blood*, *Volumes 4-6*; retitled in America as *The Inhuman Condition*, *In the Flesh* and *Cabal*. By this point many of his books were finding their way into translation, and now appear in over a dozen languages.

In 1987, following the adaptations of two of his stories for the movies, *Rawhead Rex* and *Transmutations*, (both of which he disliked), he decided to direct something himself. The result was *Hellraiser*, based on a novella called *The Hellbound Heart*. The film developed a cult following, and has since spawned two sequels, *Hellbound: Hellraiser II* and *Hellraiser III: Hell on Earth*, as well as a line of comic books, plastic models and a host of related items.

Subsequently, Barker adapted his short story *Cabal* into the hit film *Nightbreed*, which he directed, prompting the appearance of a series of *Nightbreed* comic books published by Marvel.

Since the release of his novels *Weaveworld* and *The Great and Secret Show*, several Barker-related publications have appeared: a comic series called *Tapping the Vein*, and, more recently, a large format book covering his artwork called *Clive Barker Illustrator*, both published by Eclipse.

His most recent work is *The Thief of Always*, an epic fantasy novel published by Harper Collins. He is currently working on a book for children, to be called *Everville*.

Though Mr. Barker has moved from London to Los Angeles, and is involved with several projects for both the large screen and small, his first love remains books. He numbers among his literary influences both the old and new Testaments of the Bible, and the works of Edgar Allan Poe, Ray Bradbury, Herman Melville, William Blake, William Burroughs and Arthur Machen.

"People forget that horror has much of its roots in Romantic poetry and fiction," says Barker. "Consequently, there's always been a sexual subtext to horror films. You see the image of death and the maiden running through all horror fiction and film. If horror fiction constantly looks for 'the little death', the French euphemism for the post-orgasmic moment, in us all, then I'm looking to achieve the little death in my horror...a little sensuality in everything.

"My enthusiasm as an artist is rooted not in any particular medium, but in the active imagining. My books, films, drawings and plays, though they may seem to be very disparate in content, are all mapping out different parts of the same landscape; that is to say, the world between my ears. I am motivated to write or paint by images and scenes which arise from my subconscious, without invitation, which seem on closer inspection to dramatize elements of my deeper self.

"I am a Jungian, not a Freudian. I believe that the collective unconscious – a pool of shared images and stories which all humanity is heir to – exists, and that the artist dealing in the fantastic is uniquely placed, in that he or she can create stories or paintings which dramatize the eruption of the unconscious into our day-to-day lives.

"I've pointed out many times that we spend one-third of our lives asleep. During the adventure of dreaming, we are making both a private investigation into our hopes and fears and also swimming in the dream pool which we share with the rest of our species.

"I hope that the fiction I write will empower us to both comprehend our secret dreamself and understand the profound intimacy we share with every other human being."

ABOUT THE CAST...

DOUG BRADLEY - PINHEAD

Doug Bradley makes his third appearance as Pinhead, the Black Prince of Hell, in the upcoming film *Hellraiser III: Hell on Earth*.

“Over the past few years I spent a lot of time at conventions and in interviews talking about Pinhead and answering questions about the character. When it came to playing him again, I suddenly felt incredibly nervous. I was actually worried that I would not remember how to do it! But I needn’t have worried. He was there, waiting.”

Doug Bradley was born on September 7th, 1954 in Liverpool, England. He currently lives in London with his wife Lynne Darnell and their two-year-old son, Robert.

In the mid-’70s Bradley teamed up with a number of school friends (who included Clive Barker and Peter Atkins) to create an experimental theatre group. He became a founding member of The Dog Company, which toured the United Kingdom, Belgium and Holland, as well as performed at the prestigious Edinburgh Festival in 1981 and 1982. He has recently been asked to recreate the role of Satan in *The History of the Devil*, written by Barker, for a forthcoming off-Broadway production to be directed by fellow Dog Company member Oliver Parker.

Bradley made his motion picture debut in 1987 as the ‘Lead Cenobite’ in New World Pictures’ hugely successful horror film *Hellraiser*, written and directed by Barker. His portrayal as the spokesman for a quartet of demonic creatures proved such a hit with audiences around the world that his character’s image – now dubbed ‘Pinhead’ – was soon appearing on posters, comic books, T-shirts, jigsaw puzzles and model kits.

So successful was Bradley’s portrayal of Hell’s Black Prince, that he recreated the role in the 1988 sequel, *Hellbound: Hellraiser II*, and now returns for a third time in *Hellraiser III: Hell on Earth*. Between the two *Hellraiser* sequels, he played Lylesburg, the leader of a lost tribe of fantastical creatures, in Clive Barker’s epic *Nightbreed*.

On television, he was a villain in the popular British cop show *The Bill*, played the

only human character in a pilot show for a children’s television series, and was featured in the 1990 video horror magazine, *Nailbiter*.

In April, 1989, the world’s bestselling horror film magazine, *Fangoria*, hosted Bradley as guest speaker at its West Coast Weekend of Horrors convention, a role he was so popular in that he has served twice more since. He has been inducted into *Fangoria*’s Hall of Fame, joining Stephen King, Vincent Price, John Carpenter, James Cameron and David Cronenberg.

TERRY FARRELL - JOEY

“I have to send Pinhead back to Hell, that’s my motivation. It’s all on my shoulders,” explains Terry Farrell, who stars as young, ambitious television news reporter Joanne ‘Joey’ Summerskill in *Hellraiser III: Hell on Earth*.

In *Hellraiser III*, Joey witnesses the bizarre death of a young man, and uncovers a mystery that leads her towards a final confrontation with Pinhead and his Hellish minions.

Farrell just recently was signed to co-star in the two-hour premiere and as a series regular in the upcoming 18 episodes of *Star Trek: Deep Space Nine*, in which she will portray Science Officer Lt. Jadzia Dax. Others in the series cast include Avery Brooks and René Auberjonois. The series, set in the 24th century and co-created for Paramount Domestic Television by executive producers Rick Berman and Michael Filler, follows the adventures of a team of Starfleet officers who take command of a remote alien space station.

Farrell was born in Cedar Rapids, Iowa, in 1963 and she currently lives in Los Angeles. She started her career as a model when, at age 16, she sent a photograph of herself to an agency in New York. The first weekend she moved to the city she began modelling for a major magazine, and within six weeks she had her first cover assignment.

During the two-and-a-half years she spent as a model, Farrell also studied acting. She made the switch in careers in 1984 when she moved to Los Angeles to star in the short-lived TV drama series *Paper Dolls*. Since then she has appeared in such popular television shows as the summer 1992 hit *Grapevine*, *Quantum Leap*, *Mimi & Me*, *Beverly Hills Madam* and *The Twilight Zone*. She made her motion picture debut in 1986, playing Keith Gordon’s girlfriend in the hit Rodney Dangerfield comedy, *Back to School*.

PAULA MARSHALL - TERRI

“This was my first film,” explains Paula Marshall. “It was nice because usually I play the boring girlfriend roles. In *Hell on Earth* I played J.P.’s ex-girlfriend, and it was a lot more interesting because she’s not just a goody-two-shoes. That’s also why I dyed my hair black for the role. I felt that would be much more interesting than being a blonde, which was what the script originally called for.”

In *Hellraiser III: Hell on Earth*, Marshall portrays Terri, a street-wise drifter who finally allows the dark side of her personality to possess and transform her.

“Terri is somewhat of a runaway, with a bad family life,” continues the young actress. “She has found her happiness with different men at different clubs. She just moves from one to another. In *Hell on Earth* she discovers she can finally dream and the dreams become reality.”

Born in Bethhook, Maryland, in December, 1964, Marshall now lives in New York where, when she’s not working, her major hobby is photography. She appeared in the pilot movie for *The Flash* and the 1989 feature *One Life to Live*, and has guested on numerous TV shows, including *PS I Love You* and *Mancuso FBI*.

KEVIN BERNHARDT - J. P. MONROE

“I think J.P. Monroe is a young man who has experienced every hedonistic pleasure the world has to offer,” says Kevin Bernhardt. “The appeal that Pinhead has for J.P. is that he offers more, more in the sense of otherworldly pleasures, something a little darker, a little deeper. J.P. responds to that.”

Bernhardt portrays the rich spoiled nightclub owner in *Hellraiser III: Hell on Earth*. After buying an intricately carved pillar from a mysterious gallery, Monroe discovers the spirit of Pinhead imprisoned within the monolith: only the spilling of fresh blood can release The Black Pope of Hell to walk the earth again.

Bernhardt was born in Daytona Beach, Florida, in 1961. He currently lives in Los Angeles with his wife, singer-actress Apollonia Kotero.

On TV he has played such recurring roles as the priest Tannes McBride in *Dynasty* and Dr. Kevin in *General Hospital*. The three episodes of *Superboy* in

which he appeared as Dracula were the highest rated in that show’s history. As well as starring roles in several European movies, Bernhardt has also appeared in the pilot show for *Nightscreams* and the Movie of the Week *Counterforce*.

Of the *Hellraiser* films, Bernhardt says, “Most sequels have nowhere to go, but Pinhead and the *Hellraiser* series can move in so many directions. I think *Hell on Earth* certainly moves faster than either of the previous two films. It’s deeper and will have far more of an impact on audiences.”

ABOUT THE FILMMAKERS...

ANTHONY HICKOX - DIRECTOR

“With *Hellraiser III*, audiences are getting a real horror movie again, which they haven’t seen for a long, long time.” So notes director Anthony Hickox. “It’s not going to be bloody, it’s not going to be disgusting. It is just going to be very intense and very, very terrifying.”

Hickox was born in London, England, in 1961, the son of a successful family of filmmakers: His father, Douglas Hickox (1929-1988), directed *The Giant Behemoth*, *Entertaining Mr. Sloane*, *Brannigan*, *Zulu Dawn* and the Vincent Price horror/comedy *Theatre Of Blood*, while his mother, Anne V. Coates, edited such films as *Becket*, *Murder On The Orient Express*, *The Eagle Has Landed* and *The Elephant Man*, and won an Academy Award for her work on *Lawrence of Arabia*.

As a child, Hickox acted in commercials, television drama and movies, and he admits that he grew up on film sets. With that kind of environment for a background, it wasn’t long before he started making his own home movies on 8mm.

After running a number of nightclubs in England, his first credit as a director was the short *Rockabye Baby*, shot on 16mm and narrated by Vincent Price. He followed that with the cult horror comedy *Waxwork* (1986) starring Patrick Macnee and David Warner, which also marked the first collaboration between the director and special effects expert Bob Keen. *Sundown: The Vampire in Retreat*, another comedy chiller, followed in 1988, featuring David Carradine, Bruce Campbell and veteran John Ireland. More recently, he completed *Waxwork II: Lost in Time*, which spoofs a number of well-known horror films and stylists.

Hickox is a big fan of Pinhead and the previous *Hellraiser* films, but admits that it was a challenge to direct a serious horror movie for a change. "I've seen the first two films many times," he explains. "And *Hellraiser III* is similar to the earlier movies in the sense that it is the completion of the trilogy. I think we shot this one a bit like *Jacob's Ladder* meets *Angel Heart*, and then we put Pinhead in there to cause havoc."

"In *Hell on Earth*, because Pinhead has broken away from Hell, I could take the character a step further than he's ever been before. I tried to make him a real person – much more vicious, and much more realistic. This time you also get to know much more about Pinhead through his alter-ego, Elliott."

Hickox, who has appeared in all his previous movies and starred in the 1990 science fiction spoof *Lobster Man from Mars*, can also be spotted in a small cameo role as a soldier in *Hellraiser III*, although he prefers to work on the other side of the camera. "I find film fascinating," he says, "because you can trick the mind. I love working with special effects. But *Hellraiser III* also hinges on the performances. If they don't play, then Pinhead means nothing. Throughout much of the movie he is confined within this marble pillar, and the only way he can get out is by getting into people's minds. Anyone who appreciates good horror movies is going to love this film."

PETER ATKINS - WRITER

"*Hellraiser* has a very strong base story," says screenwriter Peter Atkins. "The whole mythos is so rich in itself that it can inspire many stories going in many different directions. Given the strength of the central mythology Clive Barker created for the first movie, it is a gift for any writer."

"*Hellraiser III* is very much a sequel to *Hellbound*, and therefore to *Hellraiser*, but we are not featuring the Cotton family this time. We figured that since we put poor Ashley Laurence through the ringer twice now, she should take a break, and we could torture other people! But *Hell on Earth* will definitely answer some questions that were left unanswered at the end of *Hellbound*."

Atkins was born in Liverpool, England, in 1955. For six years he acted with Barker's experimental theatre group, The Dog Company, and then trod the boards for another half-decade as composer, musician and singer with a band called The Chase.

Having philosophical problems with the notion of being a rock star after the age of thirty, he finally hung up his guitar in 1985 and began to get intimate with a typewriter. Several short stories and novellas followed, and in 1988 he made his screenwriting debut with *Hellbound: Hellraiser II*.

Atkins' other writing credits include a couple of stories for Marvel's *Hellraiser* comic book, two scripts for the Propaganda cable TV show *Inside-Out*, a rewrite on the science fiction movie *Alcatraz 2000*, and a new dark fantasy novel, *Morningstar*, published in 1992.

BOB KEEN - SPECIAL EFFECTS COORDINATOR

Bob Keen has been involved with all three *Hellraiser* movies. As special effects coordinator and director of the 2nd unit on *Hellraiser III*, he is one of the major links in the series.

"The most important thing for us," he explains, "was to come up with characters and Cenobites that would be even better than those in the first two films. Our strength was that everyone on the crew wanted to best the first two movies. It is a credit to them that *Hellraiser III* is so far advanced from its predecessors."

Keen began working with special make-up effects on such films as *Return of the Jedi*, *The Dark Crystal* and *The Neverending Story*. In 1987, he formed Image Animation, now based at Pinewood Studios, just outside London. The company employs a young team of designers, model-makers, artists, technicians and engineers to create the effects on a wide range of projects, including all three *Hellraiser* movies, *Nightbreed*, *Candyman*, *Children Of The Corn II: Deadly Harvest*, *Waxwork* and *Waxwork II: Lost in Time*, *Hardware*, *Highlander* and *Highlander II: The Quickening*, *The Lair Of The White Worm*, *The Unholy*, the Michael Caine version of *Jekyll & Hyde* and the TV mini-series *Chimera*.

"*Hell on Earth* gave me the opportunity to come up with five completely new Cenobites, but I particularly wanted to make sure that the three lead Cenobites – J.P., Terri and Camerahead – were really strong characters as well as strong images. When people see the new Cenobites they will see that they're weird, they're wonderful, they're different. But they're still Cenobites."

Keen is adamant that the character of Pinhead, who only appeared briefly in the first two films, is essential to the continuing success of the *Hellraiser* series. "We wouldn't have had a picture if there wasn't Pinhead and there wasn't Doug

Bradley. He is the central character and the follow-through from the previous films, and he makes this film work. This time he is referred to as The Black Pope of Hell and the Angel of Suffering, and he makes this film work.”

LAWRENCE MORTORFF - PRODUCER

In addition to serving as producer, Lawrence Mortorff also has a small but integral acting role as the mysterious vagrant who sells J.P. Monroe the Pillar of Souls. “I’ve always wanted to play a bum,” he laughs. “When I saw the character in the script with piercing blue eyes, I thought I would go up for the role. I actually went to a casting session and they hired me not knowing who I was!”

Born in San Bernardino, California, Mortorff lives in Pacific Palisades with his wife, actress Lindsay Wagner. His producer credits include *Maria’s Lovers*, starring Nastassja Kinski, *Romero* with Raul Julia, *Easy Prey*, the CBS-TV movie *Sentimental Journey*, and the upcoming *Children of the Corn II*.



HELL ON EARTH: PINHEAD UNBOUND

It's actually easier for me to comment on it than it would be if I had made the picture because sometimes when you finish a book or a movie, you're so close to the thing that you don't know what's there. But I have sufficient distance from Hellraiser III to know that it's stylish, and it's slick, it's well-made, and it's got a damn good performance bang in the middle for Doug Bradley as Pinhead.

Clive Barker, 1992

"In many ways," says Peter Atkins, "this is both a sequel and a prequel to *Hellbound*. Not chronologically, but conceptually. It answers a lot of questions left dangling from that picture concerning who Pinhead is, how and why he became what he is, what it means to be Pinhead, etc. One of the aspects of the script I'm most pleased with is the fact that it's very much the completion of a trilogy; it's not just a new adventure using the mythos... It's very much an examination of the rules of Hell, and by freeing Pinhead from those rules, we discover more about him. You could call this 'Pinhead Unbound'. Pinhead is building his own army to take over the world, and turn the world into Hell. He has escaped from Hell, and Hell is after him. If he can manage to destroy the box in time then he can never be sent back..."

"Pinhead Unbound?" says Peter, and that's exactly what *Hell on Earth* delivers – the High Priest of Hell, the Patron Saint of Piercing, the Black Pope is finally given centre stage, let loose from the shackles of both Elliott Spenser and the storylines in which he made brief but impactful cameos. This is Pinhead's movie, plain and simple, and he revels in it.

But it might not have been that way...

With the same speed that had seen *Hellbound* commissioned before *Hellraiser* was released, so Peter was contracted to write the third film before *Hellbound* had reached theatres.

Having worked on the premise that Julia was the recurring star of the movies – with her rising in full glamour from the mattress at the end of the second film – it was a shock to find that Clare Higgins had no desire to return for a third film.

"It was late in 1987 and my script for *Hellbound* was yet to be shot when Clive Barker and Chris Figg first approached me to write *Hell on Earth* for them. It would be nice to claim that right there and then in that first meeting I (Or Clive. Or Chris. Or anybody!) came up with the story that five years later was to reach the screens of the world. No. The story that ticket-buying customers saw and heard in late 1992 is, at a conservative estimate, the sixth story to bear the name *Hell on Earth*. And I've probably forgotten two or three others.

"This doesn't mean that the previous five stories were bad. Nor does it mean that the previous five stories were good. In fact, it doesn't even mean that the previous five stories were previous; the one that ended up making it to celluloid was actually the fifth story, not the sixth. And nor was it the only one to make it all the way to full-length screenplay; the fourth story got as far as a third-draft screenplay and was indeed at one stage a week into pre-production before being cancelled. One other story survived long enough to become an officially-commissioned treatment and the remaining three were barely written down, existing mainly in the heads of the creators apart from a few gestural notes."

Clive had suggested, then taken back a storyline that he would instead feed into an unfilmed screenplay called *The Egyptian Project*. Next up was an idea from Peter that progressed directly from *Hellbound*: "My opening was, I felt, suitably disgusting: A woman sits at a vanity table painting her nails while the camera carefully avoids showing us the reflection of her face in her mirror. Leaning elegantly down, she opens one of her drawers as if to select a perfume or a piece of lingerie. Lying on beds of silk within the drawer are three or four human faces, eyeless masks of real human skin. Selecting one, the woman draws it up, ready to fit in place as the camera finally reveals her hideous, flayed face."

Ronson, *Hellbound*'s detective, returned to investigate a murder that he ultimately links to Julia Cotton, the woman from the opening. "Julia was to open the doors of Hell wider than ever before by an act of consensual mass-sacrifice performed by her deluded cultists in suitably veil-rending geometric formation. The third act of the film would have been open conflict between unleashed Cenobitic warriors and beleaguered humans while, in contrapuntal microcosm, Kirsty and Julia squared off for the third and presumably final time.

"We were all set. I'd be starting a screenplay very soon. Then that well-known random factor, The Public, intervened. The first movie had just opened and already audience reaction to Doug Bradley was making it pretty clear that the character he played, Pinhead, was the one people were paying to see and would

pay to see again. Further – Clare Higgins made it clear to us during the filming of *Hellbound* that her ambitions lay somewhere other than in being our female Boris Karloff or Robert Englund. So that was it for that story...”

Clive and Peter then collaborated on a story that Peter wrote two drafts of before *Hellbound* was released and, “There was then a sudden spate of activity when *Hellbound* opened,” Peter remembers. “I was out in Hollywood at the time, rewriting a script called *Alcatraz 2000* for Tony Randel – I suddenly got a call requesting the third draft of *Hell on Earth* by the previous Tuesday, since *Hellbound* was making money and New World said they wanted to go into production by February of this year. So I wrote the third draft over the Christmas period. Then in January the first inklings of the buyout came through, grinding everything to a halt. New World was sold to new owners. And then re-sold. And then re-sold. And while all this was going on, all production was put on hold.”

“There were a number of other things which crucially happened there,” agrees Doug. “Film Futures, which was the production company that Clive was part of, that had got *Hellraiser* and *Nightbreed* off the ground, came to an end. Clive moved to Los Angeles and New World, who had put the money up for the first two *Hellraiser* films, went bust. Which left us in a strange legal hiatus, because if New World owned the rights to the *Hellraiser* movies and New World didn’t exist, where were the rights? So there was a lot of legal tangling that went on and various attempts, various rumours, and serious and half-serious moves to buy up the remainder of New World and so on and so forth.”

“Then,” Peter recalls, “one day early in 1990 I got a call from Tony Randel. He had been approached by the new owner of the *Hellraiser* franchise, Trans-Atlantic Entertainment, to direct (can you guess?) *Hellraiser III*.”

“From the start,” Clive notes, “it was clear the production company and chairman Lawrence L. Kuppin wanted their stamp on it more than mine. While they had to pay me \$20,000 because the original ideas and characters were my creation, they already had four pivotal elements in place: Doug Bradley reprising his Pinhead role, both *Hellbound* director Tony Randel and scripter Pete Atkins, plus special effects supervisor Bob Keen and his Image Animation team. So they didn’t need me...”

“For whatever legal or financial reason,” says Peter, “Clive and Trans-Atlantic couldn’t come to terms and Clive was not going to be involved with the project. Nevertheless, Tony said, he very much wanted me to write it, had pitched me

as the writer to Trans-Atlantic, and they had approved. All they wanted was a story. Did I want to talk ideas with him? Sixteen years of friendship demanded my first call was to Clive. I needed to know if he would have a problem with my participation. Gracefully and pragmatically, he said no. He would much rather I wrote it than some other writer Trans-Atlantic might hire. Morally green-lighted, I set to work with Tony.”

Peter was not, in fact, too distressed to discard the third draft screenplay he had written from his and Clive’s storyline, as he noted at the time: “The other screenplay is now over a year old, copies have made their way onto the black market and many people have bought and read it. In fact Doug Bradley told me that at a Fango convention about a month ago he signed more copies of the *Hell on Earth* script than of the *Hellbound* video! So the feeling was, even if it was only a tiny percentage of the movie audience that read it, it was a lot better to come at them with something brand new.”

Peter had just finished his debut novel, *Morningstar* and he infused the *Hell on Earth* screenplay with similar notions: “I can see now how some thematic ideas from the novel survived into the screenplay – the interface of life and death in a kind of dreaming limbo, the recruitment of the living as an aide-de-camp to ghosts with unresolved problems, and of course the shameless stealing from French cinema: the bird-headed dream creatures from Franju’s *Judex* in *Morningstar*; walking through glass to reach The Beyond from Cocteau’s *Orphée* in *Hell on Earth*...”

“*Hellraiser* was a very strong story and the whole mythos is so rich in itself that it can inspire many stories going in so many different directions. Being given such a central mythology as Clive Barker created for the first movie is a gift for any writer. I think the *Hellraiser* movies, and the character of Pinhead itself, offer an intensity of vision that the audience hasn’t seen before. People are fascinated by puzzles, by gateways, and I think that the *Hellraiser* movies we’ve made so far are about gateways, about puzzles, about stepping through and going beyond. Half the fascination is that something awful might happen to you when you go beyond, but there is also the promise that something marvellous might happen as well, and I think that is really at the core of the appeal of all fantasy and horror.”

Another aspect that he’d always been interested in – even in the previous screenplay – was that Pinhead should not simply reappear, resurrected, and get about his business. The resurrection itself was to be an integral part of the story, even if it meant Doug needing to be encased in a pillar for long sequences.

“Basically, it’s a 90-minute elaboration of taking the stake out of Dracula’s heart because, as much as I was always glad to see Dracula immediately back in those Hammer horrors, I didn’t just want to revive Pinhead in a pre-credits sequence and then watch him have gory fun with people. I thought it was important that the process of bringing Pinhead back should be significant and that’s what drives the narrative.”

In amongst all this, though, the storyline remained Peter’s primary driver, and he summarises the overall arc of the movie as:

“J.P. Monroe is the rich, decadent shit-about-town who buys what he thinks is an esoteric piece of art. Of course, it’s the marble pillar seen at the end of *Hellbound* which oozed out of the blood-soaked mattress after the workmen were killed. The fleshy half of Pinhead is trapped and sealed within the pillar and this half of the story is about how that half of Pinhead gets free to roam Earth.

“Simultaneously, Joanna ‘Joey’ Summerskill, an attractive investigative TV news reporter, is following the story and being haunted by dream images of wars and trenches. That’s the other half of Pinhead, the soul freed by Kirsty Cotton at the end of *Hellbound*.



Tony Hickox with Clive

“The narrative dynamic is Pinhead’s soldier alter-ego, Elliott Spenser, in an act of spiritual self-sacrifice, trying to repossess his evil side’s soul because although Pinhead was bad before, he was at least bound by rules. But now he can wander round Earth unbound by rules, doing what he likes to do best. So in the spirit of his generation who died in their thousands on the Flanders battlefields, Elliott is making a final gesture to drag the beast back to Hell. Does he succeed? See the movie...”

There was another twist when at a late stage, Tony Randel was dropped by the producers, who instead brought in Tony Hickox to direct.

The London-born son of director Douglas Hickox (who, amongst his many credits, directed *Theatre of Blood* after being badgered by his son to direct a horror movie) and film editor Anne V. Coates (who edited *Lawrence of Arabia*, *The Elephant Man* and, most recently, *Fifty Shades of Grey*), Tony Hickox had a strong film-making pedigree honed by watching his parents at work. Although he’d dropped out of film school in London, he had gone on to direct a 16mm short, *Rock-A-Bye Baby* and his filmography to this point had three features, having written and directed two *Waxwork* movies (working with Image Animation on both) and co-written and directed *Sundown*, a vampire movie.

Indeed, it was the Image Animation connection that landed Tony the *Hellraiser* job, with Trans-Atlantic taking a recommendation from Bob Keen who was in the midst of effects work on *Children of the Corn II* for the same producers in the same Carolina location when Tony Randel was removed from the picture.

“Randel had problems with the producers which would have made *Hellraiser III* unworkable from everyone’s point of view,” says Bob. “Their visions differed so greatly: Randel wanted the same sci-fi tinged *Hellbound* one; they wanted *Hellraiser III* geared for popular, cross-over box office success and were turned off by Randel’s darker aspects which they felt would limit it only to horror audiences. Hickox fitted their requirements: he’s worked on lower budgets, has the experience and can run at an extremely fast pace.”

At the same time that they hired Tony Hickox, Trans-Atlantic invited Clive back onto the movie. However, he again declined – indeed his major concern now was with Tony’s directorial style, concerned that his fast-paced, comedic style would demean the seriousness of the *Hellraiser* mythos.

“I was nervous about this choice,” he admits. “I wasn’t a fan of his previous

efforts, *Waxwork* and *Sundown: The Vampire in Retreat*. He's a slick cameraman with movements to match and he makes great looking pictures. But I didn't have a great deal of faith in his story abilities. The *Hellraiser* movies separate themselves from the pack by being rather serious in their intent. They seriously want to scare you. They aren't arenas for in-jokes or self-parody. I made this quite clear when he came round to my home to discuss the film. I told him in no uncertain terms that I hoped, a) it wasn't going to be funny, and, b) he told the story properly... I then didn't hear from anyone for nine weeks..."

Tony himself was never concerned on this point, saying during production, "When we made *Waxwork*, horror comedies weren't the big thing, so I thought it was quite original to spoof the genre – but I intend to really scare people with this one. My previous movies followed a blood, joke, blood, joke formula but there's no humour in this film. This is my first drama and a real horror movie. I would have done *Hellraiser III* no matter what the script was like – after I read it I was thrilled it turned out to be such a brilliant script. Peter's script is scary, bloody and intense – there's no humorous edge. Clive Barker created a wonderfully dark vision with *Hellraiser* and I feel fortunate to be given a chance to work with this material."

Peter adds, though, that Lawrence Mortorff and Trans-Atlantic were initially also minded towards creating a film that would have reinforced Clive's fears over the comedy elements but that this risk was swiftly eliminated. "They came onto the project knowing nothing about the property and, if anything, wanted a highly commercial slasher concept with a comedic twist – but within a week of me getting on my knees begging, screaming and talking at them, they fell into line with the integrity of the first picture's dark vision."

Noting with a smile that they had fallen in with this vision so much that they then insisted on removing some elements of levity in the fourth draft shooting script, Peter reflects ruefully, "I'll argue they were appropriate character driven one-liners, yet they took me aside and said, 'Look, we're making a dark horror movie here...' I had to laugh!"

Finally, fully three-and-a-half-years after the final scenes of *Hellbound's* principal photography had wrapped, the legal rights were cleared, the cast and crew were assembled and cameras finally rolled on Monday 23 September 1991.

In keeping with the Trans-Atlantic name, the production had crossed to America, prompting some in the crew to remark that *Hellraiser* had gone "from

Cricklewood to Pinewood to Hollywood..." The locations were not to be found in Tinseltown, however. Instead the town of High Point, North Carolina was host to the cast and crew, with interiors shot at Carolina Atlantic Studios and exteriors at locations in and around the town, including the Market Square and nearby Greensboro and the Wake Forest University campus.

Four days into filming, Doug Bradley's first scene was shot which was, perhaps appropriately, the resurrection of Pinhead, coming to life in the Pillar of Souls which – instead of Julia – had ultimately risen from the mattress at the end of *Hellbound*. The scene demanded that Doug, in full facial make-up, stand inside the pillar and press his face carefully through the gap in the sculpture to allow Pinhead's face to become animated amongst the other faces there. He recalls: "A curious moment: as we ease my head through the hole in the pillar, two pins are dislodged, but when we try to replace them, there's only a place for one. The fantasy bleeds into reality..."





A celebration marked that evening for Doug who noted in his production diary, “Wrapping at about 8pm, I head back to the FX trailer feeling more satisfied than with any day’s work as Pinhead so far. As the makeup starts to come off, Bob Keen appears with a couple of bottles of champagne to mark my ‘25th birthday’ – my 25th day in the Pinhead latex. Producers Larry Mortorff and Olive McQueen, unit publicist Steve Jones and Tony Hickox join us as we toast Pinhead’s return.”

Taking the *Hellraiser* mythos onto the streets for the scenes in which the four ‘handmade’ Cenobites, fashioned by Pinhead, chase Joey down a street brought another curious moment as, in a weird twist, the real-life location for the scenes was Greenboro’s very own Elm Street.

The additional Cenobites were required because the new producers had decided against bringing Nick Vince, Simon Bamford and Barbie Wilde across to the US to reprise their roles. Instead, the ‘converted’ J.P. Monroe, Terri, CD Head and Camerahead were joined by a different Barbie – this one played by Peter Atkins, who also cameosed as Rick the barman before his cenobitisation at the hands of Pinhead and Bob Keen.

“Well, it was great fun being a Cenobite,” laughs Peter. “Really, it was a great experience obviously both in terms of being in front of the camera instead of on the other side of it and also wearing prosthetic make-up and costumes and stuff. Barbie, the ‘Fat Bastard’ Cenobite as I call him, is one of Bob’s nicest and ugliest creations and it was great to do... I should stress that Barbie’s head is a pull-on mask, as most of the other Cenobites are; it’s only Pinhead who has the classic four hours in the chair. Chatterer and Butterball in the previous movies were just pull-on masks, although Camerahead is another laborious make-up process, as are J.P. and Terri.

“That said, Bob’s very careful about the way his work is presented and although these are pre-manufactured masks it still takes half an hour to get ready because you put them on and they touch them up around the eyes and seal them down and add the blood and do stuff. I realise now why Nick Vince and people used to complain about not being able to see anything, because you can’t, so half of the lumbering movements some Cenobites make is because the actor trapped inside all that make-up is convinced he’s about to fall over and impale himself!”

Doug also encountered a different type of filming experience as he was freed from the make-up to play Elliott Spenser – the human form of Pinhead. In examining how best to play a character seeking out pleasures to counter the dull

ache and loss of joy after surviving the horrors of the First World War, Doug visited London's Imperial War Museum, immersed himself in poetry and, crucially, encountered a television documentary.

"The moment it all came alive for me," he offers, "was watching a BBC documentary about survivors of the Battle of The Somme (the failed attempt by the British Army to break through the German lines in 1916 which resulted in the heaviest losses ever sustained – 60,000 dead or wounded in the first 24 hrs. The battle ground on for months with scarcely any ground gained by the end of it). One survivor said that he felt he had no right to have lived and that he felt he belonged dead in the mud of the Somme with his comrades. And that was it. That, for me, was the link from Spenser to the 'undead' state of Pinhead. I had to put the feeling in Elliott.



“Both Pete and I would have liked to explore his ‘death-wish’ downward spiral in greater detail. There would have been restraints on it, given that Elliott chose to continue as a serving officer in the army, but alongside the obvious – sex, drink, drugs (opium, I think) – there would have been interest in the wilder shores of poetry, art, religion and music exploding out of the fractured post-war world: he would grab hold of whatever he could in order to forget, eventually leading to whispers about a strange little puzzle-box...”

On Sunday 20 October, Doug and Terry filmed their scenes walking through the trenches of Flanders Field in World War One. Doug noted in his diary, “As Terry and I head back to the trailer to get warm while the next setup is lit, I look back and see a little group of extras in battle-dress. They’ve gathered at the edge of a mortar crater around one of the FX fires and are warming their hands, smoking and chatting. Just for a moment, this is the real thing. This sense of a tangible reality seems to spread to everybody: I hear several people comment that this is the kind of thing that you just don’t see in the average horror flick. That, I hope, will prove to be one of the strengths of this movie. But, after all, if anything qualified for the tag ‘Hell on Earth’, the trenches of the First World War were surely it.”

Bob Keen noted, “It’s all credit to the locals who made the First World War and Vietnam sections work – you could never get a hundred guys lying around a field in the middle of the night for no money in Britain!”

Bob took full responsibility for the new Cenobites, something he was more than happy to do. “I love designing Cenobites! I think I could design them until the day I die. I’ve had three years between the last film and this one to reflect on what I would have liked to do with the characters. Clive gave us a set of rules, unwritten and unspoken, about Cenobites. He left us a legacy for us to continue, and it was important for us to follow. I think that was reflected in much of the artists’ work. Everyone knew that Clive wasn’t involved, and that we still had to make a film that would be up to the standards of the first two. That is a strong thing to inherit, but also a strong driving force. That’s what designing Cenobites is all about, knowing what’s right and wrong, believing in it and sticking to it.”

The film’s most controversial scenes were filmed on 24 and 25 October 1991. In them, Pinhead pursues Joey into a church, mocks Christ by crucifying himself with nails plucked from his head and force-feeds the priest with flesh from the wounds on his chest.



“Is it really so controversial?” asks Tony innocently. “I don’t see it as that – well, no more than Christopher Lee storming around a church setting light to curtains in umpteen Dracula movies. The crux of the sequence is that Pinhead fights back against the power that abandoned him, so the church fights back too by crumbling around him and turning into Hell: the one place he doesn’t want to be. We’re hardly saying there isn’t a God or anything like that!”

Indeed, he goes further into the motivation, adding: “I feel that this film has Good and Evil while the previous two seemed to be very dark. I think I’ve added



a heaven and hell, whereas the other films just had hell – and Clive agreed that if there is a hell, then heaven must exist, therefore Pinhead has been lying for the last two films. Although we're dealing with Hell on Earth, there has to be a force which can fight back. So we suggest that if there's a Devil, there must be a God."

Not all of the Peter's ideas made it in front of the cameras, with one sequence in particular lamented by Doug as having been deleted from the shooting script as he saw it providing an important insight into Pinhead's worldview.

"Between the club and the church," he says, "when Joey comes to the nightclub and they have that confrontation scene with the dead audience – one of my favourite scenes across all three movies – it was very clear that Pinhead was involved, that he was doing this. In fact he had a direct confrontation with the police which Pete was doing deliberately to give Pinhead a confrontation with humanity's law, to say: 'This means nothing to me.' And then to go into the church and be confronted with spiritual law and say: 'This means nothing to me, I'll walk out the other side.'

"So he had a confrontation with a cop who pulled a gun on Pinhead, who responded by taking the handcuffs from the cop's belt and putting the handcuff through his tongue and ripping his tongue out. He then left his New Model Army to finish the cops off."





Tony Hickox with Terry Farrell as Joey Summerskill and (behind) Doug Bradley as Pinhead, on the set of Hellraiser III

The COPS straighten up and start walking to meet PINHEAD.

PINHEAD advances- still in the shadows, still just a black shape moving forward.

ELDER COP

I have the distinct impression I told you to fuck off. Unless I miss my guess, you've just disobeyed an officer of the law.

PINHEAD emerges into the (dim) light in the alley.

PINHEAD

I am the Law.

COPS halt in shock at this awesome presence, both of them instinctively drawing their guns. And both instinctively beginning to back up.

ELDER COP

You're one butt-ugly son of a bitch and you're about to be dead meat.

PINHEAD

I am the son of eternal night and you are about to discover pain has no ending.

Well, that's enough of a direct threat for any officer of the law. Both COPS fire their guns. Once. Twice. Three times.

PINHEAD keeps walking. He spits out the bullets that his body has absorbed.

YOUNGER COP

Oh shh ...

They empty their guns - useless - and then they turn and run down the alley. And then stop short. There is a sudden wall of impenetrable blackness in front of them as if the world simply comes to a stop four yards from their feet.

The COPS turn, terrified, to look back. Instinctively, they spread apart - each walking near to opposite walls.

The YOUNGER COP is standing beneath a fire escape. He glances up as if he might be able to jump up to safety. No. Too high.

PINHEAD'S head flicks upward as if in a gesture of command.

Suddenly, the fire escape ladder zooms downward with impossible speed and force.

The YOUNGER COP doesn't even have time to scream. The ladder smashes right through his body, impaling him.

His corpse stands there twitching and shuddering, wrapped around the ladder.

ELDER COP stares in terror at his partner's fate.

*ELDER COP
No. No. No. No. No. No.*

PINHEAD stands very still and speaks very calmly.

*PINHEAD
Curb your tongue.*

The ELDER COP'S body starts to move involuntarily. His movements are jerky and spasmodic as if his mind is trying to fight what his body is trying to do.

PINHEAD'S head moves through various positions. His face is calm, showing no particular pleasure at what he is doing but only a fascinated concentration as if experimenting with new-found skills.

The ELDER COP'S shaking puppet-like hands draw his handcuffs from his belt.

His eyes show terror. Everything else is beyond his control.

He raises the cuffs to head level and springs one of them open.

His mouth suddenly jerks open and his tongue protrudes.

The fear in his eyes increases.

He moves the open cuff over his tongue.

He's making panicked moaning noises as if trying to scream.

SLAM! He drives the cuff closed right through his tongue!

And SCREAMS (as best he can).

PINHEAD looks beyond the COP to the wall of blackness and makes another commanding gesture with his head.

A chain flies from the darkness and wraps itself around the other cuff.

The chain pulls taut and then suddenly retracts into the darkness, hauling the COP off his feet and dragging him along the alley into the blackness.

The COP screams and moans all the way until he is enveloped into the darkness and then the sounds suddenly stop dead.

"I thought this was wonderful," says Doug, "and when I got to North Carolina, as well as a big bunch of flowers and a whole bowl of fruit, there was a new version of the screenplay which was completely different. I felt it weakened what Pete was trying to do... in my own mind there was no extreme that was too extreme, because if you take the human side of Pinhead away, then it is extremely nasty and should be seen to be."

Perhaps the most uncomfortable moments for Doug were not those in the pillar or those in make up at all, but those where he had to play as Elliott against Pinhead... "I walked on set and there was the stand-in I had to act against wearing full Pinhead rig, the only other person apart from me ever to have been seen that way. Geoff Portass wore the make up briefly in *Hellbound* but *Hellraiser III* is the first time someone else has worn the full costume and make up. I didn't like it. It was strange and upset me a lot. I realised then how jealously protective of him I have become."

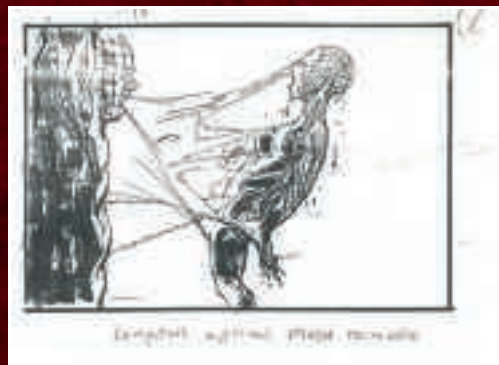
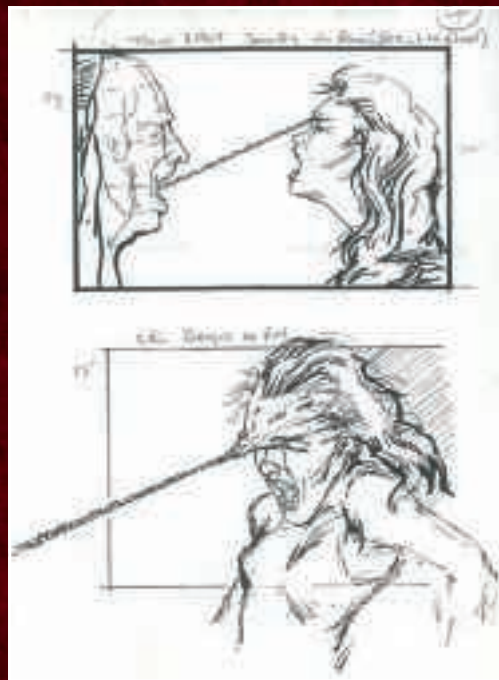


At the conclusion of principal photography, with the final day's filming taking place on 1 November 1991, Tony reflected on the tone of the movie. "There's a lot of slow motion and a lot of smoke. The first assistant director told me he has never been on a movie where the camera has moved so much. The film is very fluid and full of colours. *Hellraiser III* is very strong in that sense, very bold. I'm trying to scare people, and I think I'm succeeding. There is a certain realism that I'm trying to capture. It's a real vicious piece of work. The images of death are probably the strongest I've seen on film in a long time. Especially the scene where the heroine comes to a nightclub that Pinhead has totally destroyed: it's a very horrific image, it's like news footage. *Hellraiser III* is very violent, very psychologically violent. It mind-fucks you all the way down the line. It's one of those films where you don't know what will happen next, or which characters are going to make it until the end, there's always a new surprise."

Three weeks after the film wrapped, Clive was called by Larry Kuppman and offered the chance to 'see the movie.' At the end of the rough cut screening, Larry asked Clive for his opinion. "I told him that although it contained some great moments – it was beautifully composed, the actors nicely framed and the images were slick – there was a lot of stuff missing; the end wasn't right, there was no climax, I didn't understand some sequences and in parts the story was incomprehensible. The same old Hickox stew in fact... Because it was shot back-to-back with *Children Of The Corn II* for economic reasons, the penny-pinching hadn't served the special effects well either. Then Kuppman asked me to put my name on it saying, 'Endorse it and we'll give you money.' I refused because it didn't reflect my vision of the *Hellraiser* mythos and my artistic contribution to it at this point was nil."

The US distribution rights had, by now, been taken by Miramax and they very much wanted Clive's name to be on the picture when they marketed it. "A few weeks later," Clive recalls, "I got a call from Bob Weinstein, who owns Miramax with his brother Harvey. He asked for my honest opinion of *Hellraiser III* and I reiterated to him what I thought the problems were... I said, 'There's a really good movie in there but we need to spend more money' and they agreed to finance whatever changes I felt were necessary. They were up for spending a half-million dollars if we could shoot something in three or four days. While I hadn't been invited to the party at first, I turned out to be the surprise guest only too happy to join in the festivities late in the day! So I did a deal with Miramax, not Kuppman, to remake and remodel the picture the way I wanted to."

Tony completed a week of extra FX shots in February 1992 in Los Angeles at which not only was Clive in attendance but so were MTV, Entertainment



Tonight, CNN and various magazine journalists. The additional sequences bore Clive's stamp: "I added Terry Farrell's bondage scene at the climax, the monstrous thing coming up through the floor in front of her, the extra computer graphics for the girl being skinned and many insert death scenes for the nightclub victims. Pete Atkins did all the extra writing. I threw in my ideas and everything was cut into the movie. The result is a pretty seamless patchwork, but a patchwork nevertheless. The best one can say about the movie is it's abundant and there's loads of fun stuff going on."

In a further sign that he was fully back in the team, Clive also directed Doug as Pinhead for the first time since the first *Hellraiser* movie, in a music video that received airplay on MTV and elsewhere, promoting the film in mass-market settings.

"It was a one-day shoot – seventeen hours," he recalls, "and towards the end Doug came in and everybody was getting rather reverential. It was like, 'The Lord of Hell is here...' The image carries a kind of potency. It's almost impossible to shoot Pinhead and not have it look good. It's one of those images – very, very cold!"

Clive pitted Pinhead against Lemmy in a game of cards, recording in his outline concept:

We open on Motörhead performance, set in a large, cavernous space. Dante-esque, dimly lit with pools of light on the band members and their instruments. As the camera moves around the space, various creatures are revealed, oily bodies shining through their ragged bits of clothing, prosthetic pieces (a claw, a beak etc.) and bandages, stylized make-up all showing that they are The Damned. All of this is shot in shadowy black and white. We also see Props from *Hellraiser III* (the baby, signage, etc.), which become match dissolves to footage from the film itself.

Back in our black and white cavern a roadie sits in a large overstuffed chair toward the back of the space, smoking, watching the band's performance. Suddenly light streams in when a door crashes open. We switch to colour as Pinhead makes his grand entrance, rim-lit, a delicate presence. The demons begin to writhe madly to the music. The band's performance builds as Pinhead moves across the floor, throwing the roadie out of his chair and out of frame. Pinhead takes



Clive Barker, Terry Farrell, Doug Bradley, Peter Atkins at a Hellraiser III signing event

the seat and gulps virgin's blood from a smoking cup. From Pinhead's point of view we watch the band.

We cut to a scene of Lemmy and Pinhead in two chairs at a gaming table. Intercutting with performance footage and *Hellraiser III* footage, we see Lemmy and Pinhead playing cards, drinking, serious competitors having fun. The demons writhe behind Pinhead, the band stands behind Lemmy as the tension builds between the two.

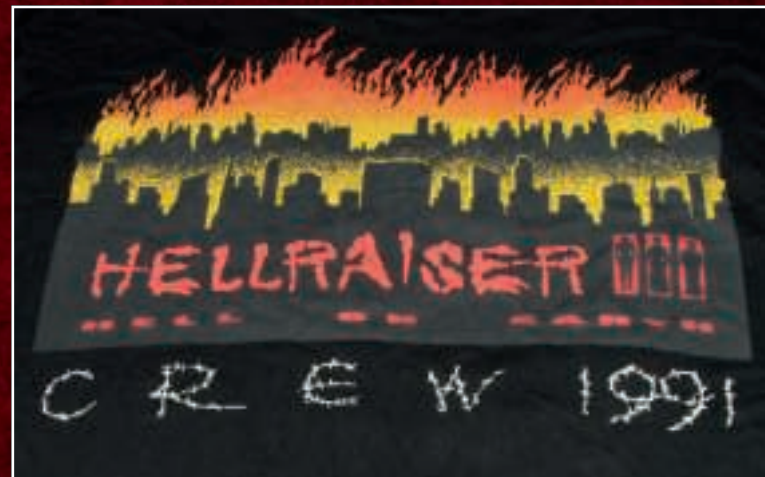
"And, of course," says Doug, "Lemmy plays the ace of spades..."

Clive was keen to impress upon interviewers that the much-hyped heavy metal

soundtrack was not fully reflective of the movie, saying "The big musical themes are the same musical themes that occurred in the first two movies. It's scored in a classical way with a full orchestra."

Nevertheless, this was a movie very much in touch with its zeitgeist and having Pinhead unleashed in urban settings allowed both orchestral and contemporary music to complement the spectacle of Tony's expanded canvas. This, notes Clive finally, is the enduring strength of *Hell on Earth* in extending the storyline. "The danger with seeing Pinhead on Earth, in an urban setting was that the character would be diminished – I mean, the moment you see Freddy Krueger by the side of a swimming pool, you know you're in trouble – but they pulled it off. Tony has great visual skill and he's managed to context the character every step of the way and not at any point diminish him. Pinhead emerges in this one with even more seriousness of intent than ever before. I think we're actually seeing, as Doug gets more and more confident with the role, a darkening of what he does."

Hell on Earth received its world premiere at Milan's Dylan Dog Festival on 30 May 1992, playing to an audience which immediately embraced its fast-paced, mass-market appeal and revelled in its horrific aspects. Reporting on the evening, Alan Jones – who had covered the production of all three *Hellraiser* films in detail for *Fangoria*, *Cinefantastique*, *Fear*, *Starburst* and elsewhere – nailed a brilliant first



review, writing, "Once past the necessary exposition for audiences unfamiliar with Barker's warped 'blood = desire' universe, *Hell on Earth* becomes a high-energy, kinky, horror comic strip hot-wired by Hickox's keenly impassioned visuals and big dipper drive. The final half-hour is a kamikaze kaleidoscope of pseudo-Cenobite carnage, fire-breathing street chases, zooms through brain-damaged heads, church explosions, melting crosses, transmuted flesh monsters, *Skin Two* tableaux and a wickedly amusing twist ending. The acting is top-notch from all concerned with a special mention for Paula Marshall who makes Terri an affecting loser. With every cent of the \$4 million budget oozing from the screen, and Keen's outrageously moist splatter tricked out with trendy morphing techniques, *Hellraiser III* is the business. It's sly, funny, fast-paced, disturbing, nasty and exciting. Who could ask for anything more?"

Who indeed?



"HELLRAISER III - HELL ON EARTH"

GREY HOLTHOUSE as ED the DJ, one of the new Cenobites

PINHEAD: A STUDY IN SCARLET

You can't predict what's going to strike the collective psyche because if you could predict it you'd do it more often. The fact is, when we made Pinhead I was aware this was an image which hadn't been seen on the screen before but I was not prepared for the level of devotion that that character has aroused in people – and I think 'devotion' is correct because it has faintly Catholic undertones.

Clive Barker, 1993

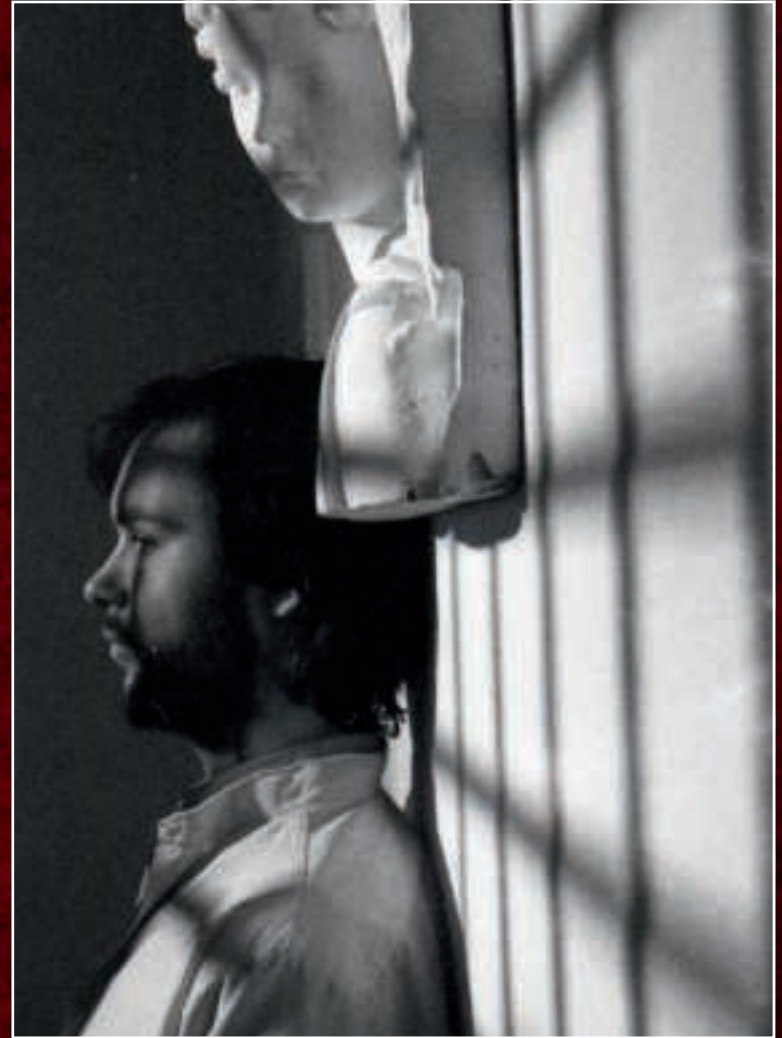
The press kit material for *Hellraiser* has no reference to the actors portraying the Cenobites and the *Hellbound* press kit restricts itself to just five paragraphs on the impact of the image of Pinhead, with brief quotes from Doug Bradley.

Watching *Hellraiser* again today, it's no exaggeration that the Cenobites were presented as little more than an intriguing sideshow in the story – not in terms of the time taken over their design and development but in terms of their screen time and the emphasis given to them in the screenplay. Even in the second movie, the return of Clare Higgins and Ashley Laurence was given top billing: '*Hellraiser*, Clive Barker's enormously successful tale of love, lust and demonic dealings is one of the most successful horror films released over the past decade... Now, *Hellbound: Hellraiser II* reunites the two female stars of the first film in a nightmare quest into torment and terror.'

The plotline of *Hellbound* reflects the fact that Peter Atkins wrote the first draft before *Hellraiser* was released and the audience's reaction to the man with the pins in his head had not yet impacted its creators. Even after the release of *Hellbound*, Clive had envisaged a series in which Julia took the recurring lead role but when Clare said that she was not interested in a third outing as Julia, it coincided with the rise of the iconic Pinhead as the clear star of the movies.

Where did the Pinhead character come from? Why has the image had such an impact? Many have attempted to analyse it over the years and different theories abound: images of rage; an articulate villain at a time of silent or wise-cracking movie villains; and a sense of melancholy and loss.

The High Priest of Hell himself, the Lead Cenobite, the Patron Saint of Piercing,



Doug Bradley photographed in a grid of shadows by Clive, in the flat used to shoot The Forbidden

commonly known as Pinhead, was sketched by Clive in reasonably final form as a pre-production image ahead of filming *Hellraiser*, but at least some of the steps in his creation can be identified.

The Dutchman, from *Hunters in the Snow* and the short film *The Forbidden*, both touched on earlier in this book, provide early references for elements of his character.

“One image I remember very strongly from *The Forbidden*,” says Doug, “was that Clive had built what he called his ‘nail-board’ which was basically a block of wood which he’d squared off and then he’d banged six-inch nails in at the intersections of the squares. He spent endless hours playing with what happened if a light was swung around in front of it to see the way that the shadows of the nails moved and what happened if it was top lit and so forth. Of course, when I saw the first illustrations for Pinhead, it rang a bell with me that here was actually Clive putting the ideas that he’d been playing around with with the nail-board in *The Forbidden*, now ten, fifteen years later or whatever, here he’d now put the image all over a human being’s face. Which is typical of the way that he will work with ideas, you’ll find little bits of ideas that he would play around with that ten, fifteen years later when apparently it’s all forgotten with, that idea is suddenly brought up again and dealt with in a much bigger way.”



Whilst *The Forbidden*, shot over an extended period between 1975 and 1978, lay unedited until the early 1990s, Clive continued to write theatre scripts and began, in the early 1980s, to turn his hand both to the short stories that would make his name and to drafting his first novel, *The Damnation Game*. In the midst of writing these stories *Underworld* was greenlit in late 1984 and Clive developed his two-year-old treatment into a screenplay, which envisaged the demise of Denholm Elliot's character with syringes pushing out of his head.

As Clive recalls, “I thought it would be really great to have guys in really nice three-piece suits packing Uzis up against creatures from the depths who happen to be malformed only because they were using a drug which these gangs have put out in the first place. Their dreams were manifesting themselves as physical things, so I wanted real surrealism. I wanted a guy who dreamed he was a tree and was growing into a tree, all kinds of weird stuff... I finished the screenplay; they said it needed tits and car chases. I did one rewrite, then they took it off me and they wrote in tits and car chases. There were seven of my lines left; they even killed different people. One thing I'm proud of – I plot well, I plot tightly. If a character appears on page three he has a purpose on page ninety-three, otherwise he isn't on page three. So it's really irritating when they kill a different villain. I had a great scene where the villain of the piece has these dreams and nightmares manifest themselves through him physically. He was forced by the monsters to take some of his own drug – he was a doctor, and all the way through we'd seen him using hypodermics on people. These pricks appeared on his face one by one and hypodermics pushed through so his face became a mass of needles – an image I finally used in *Hellraiser*, of course.”

Imagining the Cenobites for the *The Hellbound Heart*, Clive now began to combine the elements into a single, stylised priesthood:

Why then was he so distressed to set eyes upon them? Was it the scars that covered every inch of their bodies, the flesh cosmetically punctured and sliced and infibulated, then dusted down with ash? Was it the smell of vanilla they brought with them, the sweetness of which did little to disguise the stench beneath? Or was it that as the light grew, and he scanned them more closely, he saw nothing of joy, or even humanity, in their maimed faces: only desperation, and an appetite that made his bowels ache to be voided.

‘What city is this?’ one of the four enquired. Frank had difficulty

guessing the speaker's gender with any certainty. Its clothes, some of which were sewn *to* and *through* its skin, hid its private parts, and there was nothing in the dregs of its voice, or in its wilfully disfigured features that offered the least clue. When it spoke, the hooks that transfixed the flaps of its eyes and were wed, by an intricate system of chains passed through flesh and bone alike, to similar hooks through the lower lip, were teased by the motion, exposing the glistening meat beneath. 'I asked you a question,' it said. Frank made no reply. The name of this city was the last thing on his mind. 'Do you understand?' the figure beside the first speaker demanded. Its voice, unlike that of its companion, was light and breathy – the voice of an excited girl. Every inch of its head had been tattooed with an intricate grid, and at every intersection of horizontal and vertical axes, a jewelled pin driven through to the bone. Its tongue was similarly decorated. 'Do you even know who we are?' it asked. 'Yes,' Frank said at last. 'I know.'

The Hellbound Heart - written in 1985, published in 1986

As Doug notes, "He's even less a presence in the novella than he is in the first *Hellraiser* movie where, God knows, he's fairly incidental."

The January 1986 working draft screenplay was added to a series of sketches and used as a promotional package to secure funding.

"The package," Clive recalls, "contained a lot of drawings that I had done of the Cenobites so that I could help anybody who wanted to invest in the movie have a sort of vision of what we were trying to make. It wasn't a very sophisticated package: it was the script; maybe half a dozen drawings and a couple of log-lines, just trying to give people a sense of, well, this is what it could be." One of those pages contained the original drawing of Pinhead. And God knows where that drawing came from. It wasn't in a dream. But it came from somewhere in my psyche. I probably drew it around the time that I wrote the story because *The Hellbound Heart*, upon which *Hellraiser* is based, contains quite a specific description of Pinhead. The whole geometry of him, the scarification of his face, the pins driven in at each intersection of the lines, and the kind of priestly garb which the Cenobites wore in *Hellraiser* were also described. So really there was quite a solid jumping-off place for Pinhead. But I don't know where those images

came from. Maybe it's great that I *don't* know. It's one of the secrets of the psyche."

"Pinhead was one of the first creatures we scratched out in Clive's house in Crouch End," says Christopher Figg. "We thought it would be great to have this guy with bits and pieces of metal stuck in his face. Lighting-wise, we designed it so that shadows would swirl round his head."

The January 1986 working draft screenplay identified a single Cenobite with an indeterminate number of others lurking in the shadows, their appearance not described. Only the single Cenobite glimpsed briefly at the start of the movie ("A hand – profoundly scarred, with its flesh punctured in a dozen places by hooks") is described in detail in the scene in which it confronts Kirsty. At this stage, hooks and scars predominate, rather than an elaborate geometric grid of nails.

139 INT. HOSPITAL NIGHT

Darkness.

The bell continues to ring.

And then, lit by a strange, pulsating phosphorescence that has no visible source, a figure appears across the room.

It is a CENOBITE. The condition of its flesh appalls: the face is a mass of weighted hooks and deep, barely-healed scars. There are pins driven into its neck and temples, wherever its flesh is exposed. The garments it wears recall both a butcher and a cardinal: a blood-stained chain-mail apron is set amongst silk robes.

We recognise its voice as that of the creature from the beginning of the film.

KIRSTY stares in amazement. In the shadows behind the CENOBITE, the other masked forms lurk.

Draft - January 1986

In the first few months of 1986, with funding secured, Bob Keen, Geoff Portass and their Image Animation team worked on the designs while Jane Wildgoose who had costume designed many of the Dog Company's later plays, was asked by Clive for costume designs for four, possibly five 'super-butchers'.

Bob says they had 250 drawings: "What we had was almost an identikit of parts: bits that the Cenobites could have. Then we mixed and matched them around. But Pinhead was pretty much in Clive's head. It was a little different than what it is, it was a little more quill-like. The idea of the grid came out of something he said. He felt it should be something not natural, something they had done to themselves, which is much more frightening."

"Pinhead was basically Clive's design," says Geoff. "There was a lot of discussion with Clive, then I did a few drawings. First we just had spikes coming out of his head. I wanted it to be more geometrical. Originally he had pins all over the head, but Clive and I thought it would be nice to make it look more like a mask with pins around his chin, over his ears and at the back of his head. We modelled it about six times and did loads of drawings. If you look at the first test pictures that came out of *Hellraiser* there are actually pins in there rather than nails and the pins got lost - you couldn't see them. So we clipped the ends of the pins off and made our own hollow brass nails that inserted over the top and they were much more visible."

"My notes," says Jane of her April 1986 briefing meeting with Clive, "say that he wanted '1. areas of revealed flesh where some kind of torture has, or is occurring. 2. something associated with butchery involved' and then here we have a very Clive turn of phrase, I've written down, 'repulsive glamour.' And the other notes that I made about what he wanted was that they should be 'magnificent super-butchers'. There would be one or two of them with some 'hangers on' as he put it, and that there would be four or five altogether."

By the next draft in late July 1986 - which acted as the shooting script - the four Cenobites, plus the Engineer, are more fully described and the single Cenobite from the earlier draft is now clearly identified as being the leader, with the now-familiar pattern of pins in his head.

150 INT. HOSPITAL ROOM NIGHT

*She flings herself through the door with
THE ENGINEER'S breath on her back, and
turns -*

*The doorway has gone. The wall is sealed.
She approaches the wall. THE ENGINEER
scratches on the other side...*

*Then, she realises that the bell is
still ringing. And there's a foul smell
in the air.*

She looks around.

She's not alone.

*Standing across the room from her, lit
by a strange phosphorescence that has no
visible source, are four extraordinary
figures.*

*They are CENOBITES. Each of them is
horribly mutilated by systems of hooks
and pins. The garments they wear are
elaborately constructed to marry with
their flesh, laced through skin in
places, hooked into bone.*

*The leader of this quartet has pins
driven into his head at inch intervals.
At his side, a woman whose neck is
pinned open like a vivisection specimen.
Accompanying them is a creature whose
mouth is wired into a gaping rectangle
- the exposed teeth sharpened to points,
and a fat sweating monster whose eyes
are covered by dark glasses.*

*When the LEAD CENOBITE speaks, we
recognise the voice as that of the
creature from the beginning of the film.*

KIRSTY stares in amazement.

Draft - 28 July 1986

"Nothing springs into my imagination without having inspiration in other things I've seen or experienced," reflects Clive. "The Cenobites were no exception. Their design was influenced amongst other things by punk, by Catholicism and by the visits I would take to S&M clubs in New York and Amsterdam. The sado-masochistic elements reflect my own long standing interest in such taboo areas. Associated with that milieu is the punkish influence, which makes Pinhead the Patron Saint of Piercing. But there's also a streak of priestly deportment and high flown rhetoric in him that suggests this is a monster who knows his Milton as well as he knows his de Sade, and can probably recite the Mass in Latin (albeit backwards). His very loquaciousness marks him out from his peers. Many of the monsters who stalked the screens of the '80s were mute – the Alien was wordless; so were Michael Myers and Jason Voorhees. Some were given to peppering their murderous sprees with bad puns, like the post-Craven Krueger. But Pinhead glided through his movie appearances dispensing pseudo-metaphysical insights with as much enthusiasm as he did hooks and gouges. In that sense he harks back to the perverse elegance of Dracula, particularly as incarnated by Christopher Lee. Like Lee, Bradley is a very polite, even reticent, gentleman when out of pins and leather: a loving family man whose perversities are, I'm (reasonably) certain, limited to his life on screen. If Pinhead is aloof from the agonies he causes, it's because Bradley the actor is intriguingly dispassionate, and prefers to remain removed from the Grand Guignol that slickens the world he walks in.

"There was another source of inspiration for the Cenobites; more particularly for Pinhead himself. I had seen a book containing photographs of African fetishes: sculptures of human heads crudely carved from wood and then pierced with dozens, sometimes hundreds, of nails and spikes. They were images of rage, the text instructed.

"Of course the make-up and costume designs only do part of the job. We were blessed (if that's the right word when it comes to such unholy labours) to have marvellous actors beneath the latex, particularly Doug Bradley who so perfectly married threat and elegance that he quickly caught the affections of the audience and was given a name which I think originated in the make-up studio: Pinhead...

When exploring how to play the character, Doug recalls the moment the make-up was completed. "I asked – politely – if everyone would leave the room. I sat and stared in the mirror, letting a flood of sensations and emotions wash over me. After all the preparation that had gone before, most of my real decisions

about the character and how I wanted to play him were probably made in about twenty minutes right there. On the one hand it is a genuinely unsettling experience. Where was I? Left behind somewhere, an identity in my head, but according to the mirror not here anymore. On the other, it was thrillingly exciting: this idea, sketch, description was now three-dimensional and real.

"I moved my head a little, this way, that way: I went close to the mirror, moved back from it. Then I began to tentatively move my mouth and face. A frown. A sneer. Raise an eyebrow. Smile. Laugh. Scream. Then words... I'll tear your soul apart... Angels to some, demons to others... To put no finer point on it, I fell in love! I bathed in the sense of power and majesty that the make-up gave me. I felt a sense of beauty; a dark mangled, inscrutable beauty. This detached, ordered piece of mutilation or self-mutilation, so carefully and lovingly executed. The head had a sense of peace and stillness about it, quite at odds with the horror the image was presenting. And beneath it all, a sense of tremendous melancholy, a feeling of a creature fundamentally lost. A line from one of Clive's plays swam into my mind: 'I am in mourning for my humanity.' At this point there was no back story for the character, but I had discussed this with Clive and we had agreed that he had once been human. But whether this was yesterday, last week, last year, ten, a hundred, a thousand years ago, I didn't know. I didn't need to. Sufficient to have that idea lodged into my brain. A perpetual, unconscious grieving for the man he had once been, for a life and a face he couldn't even remember. And a frozen grief. I felt now that Pinhead existed in an emotional limbo where neither pain nor pleasure could touch him. A pretty good definition of Hell for me."

From an acting point of view you have to learn to make friends with the make-up. What you are emoting in your own face is not necessarily what is reading through the latex. I learned early on by sitting and looking in the mirror that there were a specific number of facial movements that read very clearly."

"The mask is, of course, both a means of concealment and one of confession," says Clive. "It covers the human and reveals the inhuman. The man disappears, and a creature of mythic proportions replaces him: some demon or divinity, a terrible intelligence. There has to be part of the actor that both enjoys and understands the nature of such creatures in order to intimidate us with their presence. When that comprehension is missing, the mask simply sits there, curiously blank. It follows then, that Doug – who is in person a gentleman after the old school, softly spoken and slyly self-deprecating – must have in him somewhere an understanding of the great beast he portrays in the *Hellraiser*

films. Doug is Pinhead, after all. The latex and the costume and the rhetoric aren't worth a damn without him. The arrogance and sadistic glee (it gleams there in the monster's eyes, despite his apparent dispassion), is Doug's gift to the creation, just as surely as the measure of his step or the angle of his head. Without them, the creature would be diminished to a sum of its nails.

"The character was presented very much, and rightly so, as an enigma," Doug observes. "Clive and I were both trying for a very still, centred kind of figure. There were times early on with *Hellraiser*, and maybe this was a problem with me coming out of a theatrical tradition and it was the first time I'd been on a film set, that Clive would say to me, over and over again, 'Do less, do less, do less.' It is quite frightening as an actor to find yourself arriving at the point where you are standing still and speaking words. Then you feel that you are not working, but what I then had to do was learn to adapt. If I let my face go dead and did not move it, the Pinhead was speaking volumes. From that point of view, I could hide behind the make-up and rest assured that if I was doing nothing, the make-up certainly was."

Bob Keen credits Doug for the success, rather than the make-up: "95% of what Pinhead is is what Doug Bradley brings to the role. I was very surprised how different his performance was. It was very general-like, someone who stood back and had control and that brought a great strength to the character and a great appeal of that strength. Doug's voice was just fantastic, you hear him and he has those wonderful lines. The whole thing just grew and grew, so I think the look was one thing but if the wrong actor had been wearing this, Pinhead would never be the success that he is."

Peter Atkins, who would write many of Pinhead's iconic lines, agrees: "It's undeniably true that Pinhead – the name and the face – is more well-known than Doug Bradley is. Is it possible then that it's just the character, the dialogue, the make-up, that have done the trick? Does Doug really have anything to do with the monster's popularity? I can answer that with an emphatic *yes*. At Clive's invitation, I took over the writing of the *Hellraiser* series with the second movie. I've now written three of them. I know just how vital Doug's talent is to the success of the pictures. I've watched Doug at work on the sound-stage. I've seen him in the dailies. I've seen him in the rough-cuts. I've seen him in the finished movies. He's quite brilliant. I can sit down and write piss-elegant dialogue for our little black Pope of Hell as much as I want. It's only when an actor of Doug's calibre gets hold of those lines that they come to life. He never goes for the surface reading, never goes for the obvious, the hammy – which,



God knows, the lines would allow. His interpretations are always subtle, fully-rounded and thoroughly thought through. He thinks about the role of Pinhead as much as if he was essaying Macbeth or Lear. To Doug, Pinhead is not a silly movie monster with a latex face and an attitude. He's a character. With subtleties. With light and shade. Doug's ironic, mannered and darkly knowing performance is absolutely the single most important element in Pinhead's success."

Clive had to resist the attentions of his Los Angeles-based funders in order to keep his vision intact in the first film. "When we were shooting the picture," he remembers, "we got a lot of bad vibes off the producers at New World – Freddy was on the rise at that point so he was one of the areas of focus and one of the notes I got repeatedly was he wasn't making any jokes; why wasn't he making any jokes? 'He's moving really, really slowly and good monsters move fast.' He was rather too literary. What they were saying was, this is not going to work because he *wasn't* like Freddy and they were very negative about that. And they also went through a phase where they wanted him to say nothing at all because the other tradition at that time was the *Friday the 13th* stuff, indeed the *Halloween* stuff which had Jason and Michael Myers going around being mute and my argument was that Pinhead hailed back to a much earlier tradition of monsters, primarily, obviously Dracula who is very articulate, very aristocratic. Part of the chill of Dracula surely lies in the fact that he is very clearly and articulately aware of what he is doing – you feel that this is a penetrating intelligence – and I don't find dumb things terribly scary – I find intelligence scary, particularly twisted intelligence; it's one of the reasons why Hannibal Lecter is scary, isn't it? It's because you always feel that he's going to be three jumps ahead of you."

Given his lack of screen time it's perhaps surprising that Pinhead featured so strongly on the poster for the first movie, though Christopher Figg notes, "In post-production, it became very clear that Pinhead was going to be the hook on which to hang the marketing."

Doug's recollection is that, "The first choice was to put Skinned Frank on the poster, but they were told no, they couldn't do that. So Pinhead was actually second choice. Maybe that came from Clive, because what we get in that image of Pinhead with the box is the heart of the *Hellraiser* mythology. If you put the Engineer or the skinned man on the poster, it's an amazing image but it's just an image, and it could come from any movie. When you put Pinhead on the poster, holding this puzzle box out – 'Come on, have a try' – then you're

presenting something very specific. The big success of Pinhead is because the image is so original, so startling. It is just an incredible image to look at, and that made a big difference in terms of the public's perception of the movie."

"As far as the movie was concerned, we discovered that the Cenobites were attracting a lot of attention," noted Clive as the cameras rolled on *Hellbound*. "I hadn't anticipated the success of that image. It seems to have seized hold of people's imaginations... If I knew what it was I'd do it again, but the honest truth is I don't know why it's appealed the way it has. As we were going through *Hellraiser* it became apparent that we were generating images which were actually exciting people and that was very pleasurable because we found we had a critical as well as a commercial hit on our hands."

Later, between the second and third films he noted: "It quickly became clear to all of us that he had made a mark on the consciousness of the audience out of all proportion to his screen time. The credit for this lies both with the actor behind the pins, Doug Bradley, and to the sometime team of Bob Keen and Geoff Portass. Together, they made the nightmare breathe. "I never understood the thing with Pinhead. Truly, from the bottom of my heart, I never expected the stuff on the sneak preview cards: 'The guy with the pins in his face is real sexy.' 'Love the dude with the pins in his face.' I intended the Cenobites to be elegant, strange but *sexy*?"

"The extraordinary thing is this..." Clive wrote as a line of comic books based on the *Hellraiser* mythology was launched between the second and third films, "that the moment you make a story or create an image that finds favour with an audience, you've effectively lost it. It toddles off, the little bastard; it becomes the property of the fans. It's they who create around it their own mythologies; who make sequels and prequels in their imagination; who point out the inconsistencies in your plotting. I can envisage no greater compliment. What more could a writer or a film maker ever ask, than that their fiction be embraced and become part of the dream-lives of people who it's likely he'll never even meet? *Hellraiser*, and to a lesser extent the novella upon which it's based, *The Hellbound Heart*, were pieces of work that elicited these welcome responses from their first appearance on page and screen. That the Lament Configuration and the Cenobites its solving summons – Pinhead especially, of course – be taken to the hearts and imaginations of so many healthily perverse folks around the world was both surprising and reassuring to me. The former because the film had been made very cheaply – as much to prove to myself and the overlords of Hollywood that I could turn a modest amount of money into

a marketable film; the latter because the images and ideas in the picture were extremely dark, and I was delighted that there was a sizeable audience for a horror film that didn't dice adolescents in the shower, or have its tongue buried so deeply in its cheek it could lick out its ear from the inside. But back to what I was saying about the work being possessed by others. After *Hellraiser* came *Hellbound: Hellraiser II* in which writer Peter Atkins and director Tony Randel took the open threads of the first movie and wove their own sequel. It wasn't the movie I would have made, but it was immensely interesting to see how other minds and other talents dealt with the ideas; exploring avenues I hadn't even contemplated when I first set pen to paper."

"There was no intention of making Pinhead a feature character in the first film," says Doug. "There was certainly no notion in anybody's head that we had a cult status horror hero on our hands. Least of all in my head, certainly not in Clive's either. But I was trying to flesh the bare bones out as much as possible... I had advantages in being able to talk to Clive. There were a number of decisions I made doing *Hellraiser* which were things that got picked up on in *Hellbound*. I felt a very strong sense of mourning and loss about the character that I couldn't pin down. I tied that in to the way he related to Kirsty. There was a sense of an affinity with humanity but he didn't know why."

The development of Pinhead through the second movie and beyond is noted by Doug: "The success of the character in the first film is largely about his sense of complete mystery and sense of power – because you don't see him very much. The first time you see him it's enigmatic, you don't know who he is, why he is, where he is, how he is, what does he want, what does he do, where does he come from, where is he going when this is all over? And at the end of the movie, really those questions have not been answered. Once you move onto a sequel, everything changes."

"He was an English army officer in an unspecified place and time, though roughly in the Far East in the late '20s or early '30s. He was a very pucker Englishman, a public school type who went straight into the army. He felt terribly out of place and unfulfilled because he was only there through family tradition. So from his sterile viewpoint, what he hears of the Lament box is very appealing. I see him alone in his Nissen hut trying to solve the puzzle – which he obviously does, and is transformed into Pinhead."

"I wasn't involved in *Hellraiser*," says Peter Atkins, "I saw it as a simple punter. Its strength impressed me and that's what probably led me to believe there

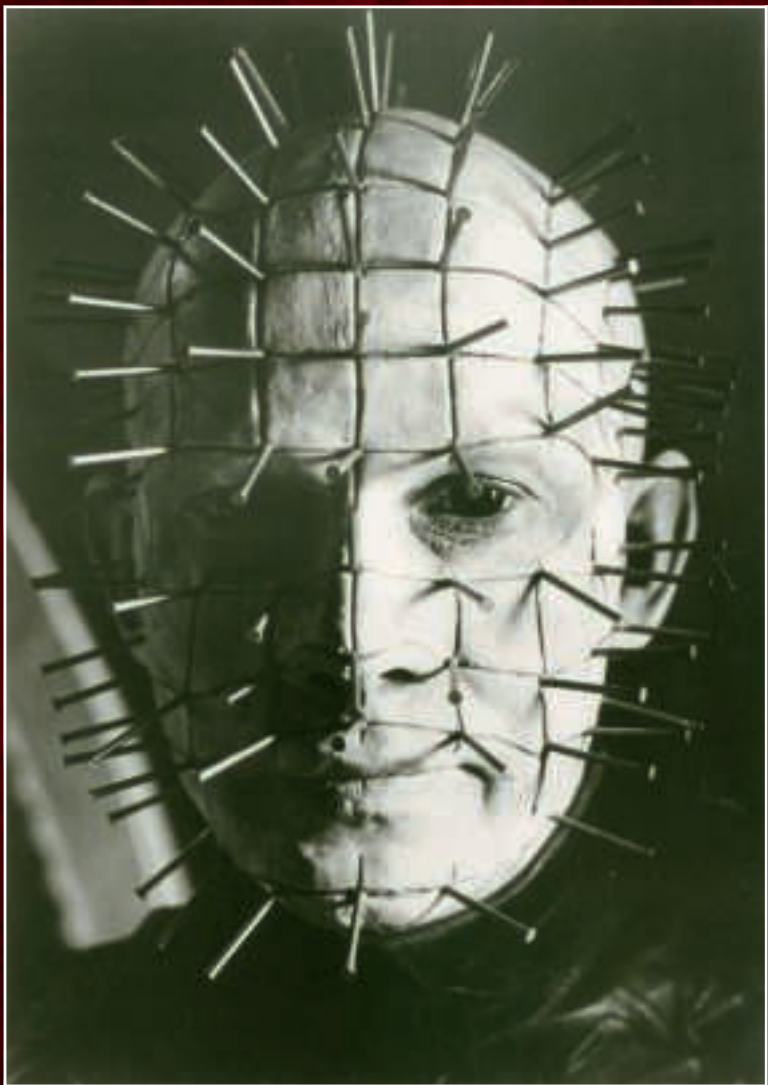
wouldn't be any sequels. What surprised everyone, Clive especially, was how Pinhead became such an icon with cult mass appeal. Pinhead speaks terribly well. He doesn't make wisecracks like Freddy and he's not silent like Jason or Michael Myers. His look is incredible, he's witty, educated, eloquent and talks poetically about what he's going to do to his victims. I like to think audiences get off on that. Pinhead is a throwback to old monsters like Bela Lugosi's Dracula who could articulate his ethos. People like to hear the subtext of horror debated and Pinhead is such a verbose bastard he can do it with the best of them. That's the magic formula."

"The development of the Cenobites is something that Clive was very keen to do once New World suggested a sequel," he notes. "*Hellbound* reveals details about the Cenobites that we didn't know before. We learn who they were and why they became what they are."

Further on into *Hell on Earth* with the expansion of the backstory of Elliott Spenser, Doug says, "Pete's done a terrific job. He and I have had hours of discussions concerning Pinhead's character since we finished *Hellbound*. Between us, we've really discovered who this demon is and, equally as important, who he was as a human being. He has given me a more sinister, glibly malevolent Pinhead to work with. The crucial aspect is that he's out of the box. In the past he was constrained by the Lament Configuration and had to play by the rules. Now there are no rules, which makes Pinhead even more dangerous in a way. So it really doesn't matter if we're seeing the character in an obviously American setting. The character is strong enough to exist in any environment because he's far more powerful than either Michael Myers or Jason."

Tony Hickox, who directed the third film, offers, "In both *Waxwork* movies, I took horror icons we all know and love and twisted them. I'm doing something similar here by taking Pinhead, with Doug's blessing, to places he's never been before, because Hell doesn't control him anymore. He's free-moving, enjoying the fact he's on Earth, and not bound by any laws. He has fun with human bodies and plays with anyone who's in his way. Why Pinhead wants to turn Earth into a battlefield is because he remembers his human war-time experiences in the trenches and wants to imitate those methods of death and destruction, he has learnt most of his methods of killing from human beings, not from any devil."

Later, in 1996, Clive reflected on the development of 'his' character: "I have no



contractual control over any of this material. The *Hellraiser* concept was sold outright for the million dollars they gave me to do the first movie. In hindsight, it's a Faustian pact that echoes the plot of the movie, but I didn't know that at the time. And, to be fair, the film company were taking on a guy who'd never directed before. So I'm not going to whine about what these guys have done with the stuff, because they gave me a million dollars to make *Hellraiser*. It's a weird situation. Here we are talking about a movie franchise which has long since ceased to have anything to do with my original conception. It's Pinhead the plastic model, Pinhead the horror icon... Did you know he was on *The Tonight Show* with Mel Gibson, for instance? It's tough when the villain of your movie takes a pin out of his head in order to fix Mel Gibson's coat because it's frayed. How can you expect an audience to then go into a movie house and be scared by the character after something like that?

"One of the obvious limitations is that the more often you see a villain, the less scary they are. It's the law of diminishing returns... I'm very aware that that's a problem... You know, Pinhead is a plastic model, a jigsaw and a phone card – a very well exposed face. The first thrill you had of seeing that character in the first movie... has long since gone. And you can never really recapture that first encounter."

"In a way," says Clive, "the movies belong to different people now. Maybe arguably they still belong to Doug who has been the constant through all these movies and is, after all, the icon at the heart of the *Hellraiser* movies. And they belong to the fans and I think that's important too, they belong to people who love those movies perhaps more than I do."

Peter notes however that it's Clive who provided the critical lines for Doug to utter in the first movie and that he also closed the fourth movie's tone: "I wish I could take credit but I can't: Doug's very kind to say there are some good lines in *Bloodline*; one of the best lines in it was not written by me and happens right at the end. At the time we thought it was going to be the last words Pinhead would ever utter on screen because we figured the series was going to be over, we didn't know there were going to be direct-to-video sequels. I'd already done three sets of free post-production rewrites for them but I was off writing *Wishmaster*, so they brought in Rand Ravich to write a couple of scenes and he did a fine job, but almost the last important line Pinhead speaks was actually written by Clive. They asked Clive to come and view the edit – and I'd given him lots of good shit to say beforehand like, 'Do I look like someone who cares what God thinks?', all that good stuff – but the last line was just a free gift from

Clive, so I thought it was very fitting that the guy who created the whole thing in the first place wrapped it up. And the line is: 'I am so exquisitely empty.'"

Doug himself would do more, saying "I'm still enjoying doing the movies, still having fun doing them, still finding fresh territory to explore myself. And I always try to make sure those lines of communication are well and truly open with the director. The last thing I would want would be any feeling from the director that I'm the guy who does Pinhead, and I know everything about it and therefore I can't be directed. I always go to the director and say, 'Look, I do know what I'm doing here but any new thoughts or ideas or anything you feel is amiss or something new we could throw in, I'm fully open to suggestions.' It also helped with Parts 7 and 8 that they were again directed by Rick Bota, who directed *Hellseeker*, Part 6. I got on very, very well with him, so it was great to have the chance to go back and work with someone who I knew got [it] and that I'd worked with previously. It's actually the first time in the whole series that I worked with the same director twice, so that was certainly an advantage. If there are going to be any more – and who knows at this stage – I have no barriers to going there again."

One insurmountable barrier though arrived in August 2010 when he resisted the ill-fated ninth *Hellraiser* instalment, *Revelations*, where a pseudo-Pinhead instead featured... "I would stress that I have had no contact from, or negotiations with, anyone from Dimension Films, rather, these contacts have been by way of private discussion with individuals involved with this project. Following these discussions, and after reading the script and giving it due consideration, I have decided not to participate. The ink is barely dry on the script, and it is scheduled to be in front of the cameras in two weeks' time and in the can by the middle of next month. The miniscule shooting schedule is more than matched by the budget..."

Hopes remain for a tenth *Hellraiser* movie with Clive himself having written a treatment that would reboot the series.

"I have some news," Clive said in October 2013. "A few weeks ago I had a very productive meeting with Bob Weinstein of Dimension Pictures, in the course of which I pitched a remake of the first *Hellraiser* film. The idea of my coming back to the original film and telling the story with a fresh intensity – honouring the structure and the designs from the first incarnation but hopefully creating an even darker and richer film – was attractive to Dimension. Today I have officially been invited to write the script based upon that pitch. What can I tell

you about it? Well, it will not be a film awash with CGI. I remain as passionate about the power of practical make-up effects as I was when I wrote and directed the first *Hellraiser*. Of course the best make-up in the world loses force if not inhabited by a first-rate actor. I told the Dimension team that in my opinion there could never be a Pinhead without Doug Bradley, and much to my delight Bob Weinstein agreed. So once the papers are signed, I will open a Lemarchand Configuration, dip my quill in its contents and start writing."

A year later, in October 2014, he noted it was less of a remake than a, "I think the phrase is 'reboot,' although I've never really understood what that meant. I wanted to make sure we sounded some fresh notes. The movie actually begins on Devil's Island. I wanted to fold into the *Hellraiser* narrative something about the guy – the Frenchman Lemarchand – who made the mysterious box, which raises Pinhead. I figured, 'Well, what would have happened to him?' He might well have been taken to Devil's Island and I thought that would be a pretty cool place to start the movie. We're waiting for Bob to come back to us and see when we're going to actually make the movie."

In the meantime, Clive has published a novel which sets his chief priest against another of his literary creations, Harry D'Amour, in an apocalyptic setting. The High Priest of Hell breathes his last in *The Scarlet Gospels* but we suspect that Pinhead will be drawing breath on screen long after the final page has been turned on him by his original creator – the iconic leader of the Order of the Gash outlasting his maker, alive in the hearts and minds of those who have adopted him as more than the sum of his parts...

"I'd certainly been thinking for a very long time about how I would eventually bring eloquent and respectful closure to the life of a character who has been very good to me. But then I realised that to be respectful and all that good stuff, I also needed to be epic because there was a sense that there was an epic structure somewhere behind him that the films didn't show and my original thought was that I would simply tell a tale of closure that was the size of the tale which introduced him – thirty thousand words – and then I thought that does him a terrible injustice, because we are teased over the films with a sense that there is something, some huge structure there in which he belongs, in which he has a significant part and how can I write that, how can I bring him to his final act without first taking him, taking my readers through what that system is – in other words, taking them down to Hell and showing them what the Order of the Cenobites is and where he belongs in them and what the consequences of rebellion on his part might be, and so on and so forth..."

“Once I started to write it, I realised that in a way I knew a lot of things about Hell and a lot about Pinhead that had never appeared in any movie or comic book or anything. These are things which are in my head – and it had been in my head for many years – but that I have never written about. So I’m putting all of that into the book. I’m doing my very best to really develop the mythology and to make this Clive Barker’s definitive book of Hell...

“I have wanted to share this vision of Hell for as far back as I can remember... I grew up in a post-war Europe, and that always seemed far more immediate and terrible than any Dantean depiction of Hell as this very tidy place with nine circles, each of which is cordoned off to special kinds of suffering or damnations. The apocalypse will not be organised. Why then should The Pit? It seems to me that if Hell exists, it would be like the Warsaw ghettos as run by the Nazis...

“Keeping in step with the themes here, the original model for Pinhead was the Nazis: Himmler, specifically. Here was a man who had occult ties and a fiendishly sadistic side, but somehow kept himself at arm’s length from the ‘unseemly’ side of The Holocaust. For God’s sake, he once went to a concentration camp and passed out because blood got on his glasses. That’s a fascinating psyche, and I’ve never really been able to shake the imagery loose.

“And what I hadn’t realized until I started writing was how passionate I felt about the character of Pinhead. I suppose part of it is that I have become very familiar with the image of the – like everybody has – the toys, the game, obviously the films and so on. But when I actually went back and wrote about him, wrote in his voice, as it were, I realized that he became more interesting than he had a chance to be in most of the movies. Most of the movies make him into just a simple villain, who is just there, doing this thing, he’s there to cause trouble. And I wanted to write something more complex about him, I think he is quite a complex character. You know he isn’t Freddy Krueger, he isn’t Jason Voorhees, he is something more eloquent and possibly elegant. And so I really wanted to explore this character and really give him a chance to speak one last time – very eloquently.

“Here’s been this essentially two-dimensional being... taking this character that has been denuded of any elegance that he may have once had and coarsened over a period of movies and putting him into a book in which Lucifer appears has been quite a challenge... The expectation of many fans was that I would go back to him in a movie. That never felt right to me... that wasn’t really what

I really wanted to do. What I really wanted to do was get there with words. Pinhead is a rather literary figure; he speaks with a certain cadence, a certain almost Shakespearian cadence. He speaks with these round tones and Doug does a really good job with that stuff. So I wanted to make sure that was in the performance, if you will, of this farewell. My hope is that a little way into this book people will almost entirely forget the cinematic incarnation of this fellow and start to think of him as a literary character again.”

ACKNOWLEDGEMENTS

An expanded analysis of Clive's route to the creation of Hellraiser and the story as it was shot, edited and released will be contained in a lavishly illustrated book from Phil and Sarah Stokes, Clive's archivists and the authors of the ongoing Memory, Prophecy and Fantasy series about his works.

The book will contain exclusive, previously unseen and other rare images from the archives of many involved in the movie and promises the definitive history of the movie told through production materials, interviews and set visits from the time of filming.

More details on this and other projects available soon from Phil and Sarah at www.clivebarker.info.

To join the Clive Barker Society and to purchase items direct from Clive, please visit www.realclivebarkerstore.com.



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Numerous interviews over many years with Clive Barker and with *Hellraiser*, *Hellbound* and *Hell on Earth* cast and crew by Phil and Sarah Stokes for

- *Liverpool Lives* (2009)
- *Dog Tales* (2010)
- *Masquerades* (2014)
- *The Making of Hellraiser* (forthcoming)
- Revelations at www.clivebarker.info

Extracts from the Clive Barker Archive © Phil and Sarah Stokes 2015

Interview with Clive Barker by Christopher Monfette, 2007, previously unpublished and used with kind permission.

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ABOUT THE RESTORATIONS

Hellraiser, *Hellbound: Hellraiser II* and *Hellraiser III: Hell on Earth* have been exclusively restored in 2K resolution for this release by Arrow Films. All three films are presented in their original 1.85:1 aspect ratios. *Hellraiser* and *Hellbound: Hellraiser II* are presented with their original 2.0 stereo and 5.1 mixes. *Hellraiser III: Hell on Earth* is presented with its original stereo 2.0 mix. The original 35mm Interpositive elements for *Hellraiser* were scanned in 2K resolution at Point.360 Film Labs, Los Angeles. The original 35mm Interpositive elements for *Hellbound: Hellraiser II* & *Hellraiser III: Hell on Earth* were scanned in 2K resolution at Fotokem Film & Video, Los Angeles.

The original 2.0 and 5.1 stereo mixes for *Hellraiser* were transferred and mixed from the original magnetic reels at Deluxe Media/Audio Services. The original 2.0 and 5.1 stereo mixes for *Hellbound: Hellraiser II* and the 2.0 stereo mix for *Hellraiser III: Hell on Earth* were transferred and mixed from the original magnetic reels at Post Haste Sound, Inc., Los Angeles.

The 2K scans delivered by Lakeshore Entertainment were fully graded on a Baselight grading system at Deluxe Restoration, London. Thousands of instances of dirt, debris and light scratches were removed through a combination of digital restoration tools. Overall image stability was also improved when necessary.

The 2.0 and 5.1 stereo mixes delivered by Lakeshore Entertainment were conformed at Deluxe Restoration, London. There are occasions during the films when audio synch with picture will appear loose because of instances of ADR/Overdubbing, but these are in keeping with the original theatrical presentation.

The new restorations of *Hellraiser* and *Hellbound: Hellraiser II* have been approved by Director of Photography Robin Vidgeon, BSC.

ABOUT THE RESTORATIONS

Restoration Supervised by
James White, Arrow Films

Scanning and audio transfers were supervised by
Lakeshore Entertainment

Restoration services by
Deluxe Restoration, London

Baselight colour grading:
Stephen Bearman

Restoration Department Management:
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Restoration Technicians:
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Post Haste Sound, Inc., Los Angeles:
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