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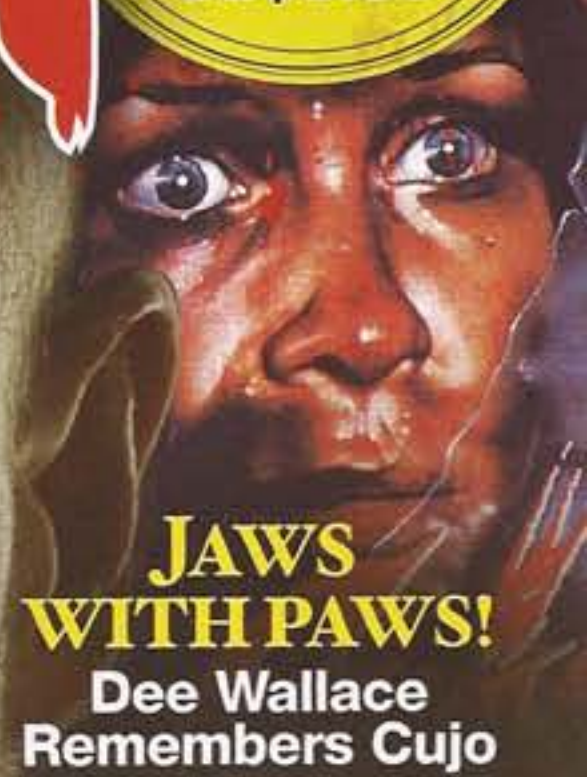
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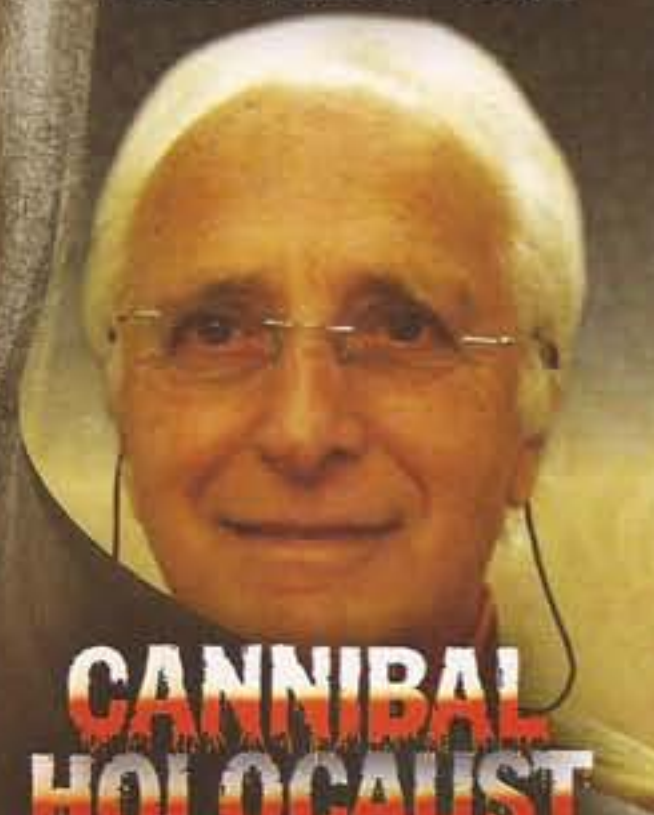
**THE
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Exclusive Interview
**HEATHER
LANGENKAMP**
A Life With
Freddy Krueger!



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WITH PAWS!**
Dee Wallace
Remembers Cujo



**CANNIBAL
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**EXCLUSIVE
INTERVIEW**

THE WALKING DEAD

**MICHAEL ROOKER
TALKS ZOMBIES!**

PLUS!

ON SET FOR WHITE SETTLERS, HELLRAISER COMICS,
BOOKS, GAMES, DVDS/BLU-RAYS, DARK PHOTOGRAPHY,
NEWS, REVIEWS, PREVIEWS & MUCH MORE!

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Interviewed



By Tom Lucas

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When Boom Studios announced that they were releasing a comic book that would continue the Hellraiser story established in the first two Hellraiser films and Clive Barker would be at the helm, fans were elated. Since then, the series has gone from strength to strength, delivering the Hellraiser stories that we all wish the movie series had given us. Mark Miller, one of the writers who has collaborated with Clive Barker on the series sat down with Scream to share his insights on writing for Hellraiser, his friendship with Clive Barker, his quest to restore Nightbreed and his future as a film maker...

book he was working on. I jumped at the chance. I sent a query email and before I knew it, I was meeting with Clive, talking about books, movies, and blood drenched modelling sessions. It was amazing. We did one session where Clive tore a

images that came out of that session are still among my favorite works. But from those sessions, a friendship emerged. You wouldn't have thought it, but Clive and I had quite a bit in common, and I'd find that, long after the modelling sessions had ended, we'd still be talking about everything from art to religion. Then in 2009, I found out that his film Nightbreed had missing footage, and I volunteered to track it down. My first title at Seraphim was 'Official Nightbreed Detective'. The rest, as they say, is history.

That's quite a journey! How did things progress from there to you running Seraphim films?

Before the Hellraiser comic there were, of course, the modelling sessions. Photos from those sessions ended up in these trippy magazines like Coilhouse and Firemass. It was a real thrill. And then I suppose my "internship" period would have started with the Nightbreed hunt. After that began to pick up steam, Clive asked me to come work for him in a more steady capacity. I'd been a writer for a local newspaper called OC Weekly. The sister paper of the popular LA Weekly. Clive knew this and asked me to take on the typing of Abarat III. It began as a simple transcription job, but by the end of the experience, I was full on editing the book with Clive. It was an unforgettable experience. And I guess I passed the trial by fire phase, because when Abarat III was finished, Clive asked me to come work for Seraphim full time. I didn't even hesitate, man. I may have even said yes before he finished asking the question.

SCREAM: Mark, for anyone who might not be familiar with your work, could you introduce yourself and give us a little background?

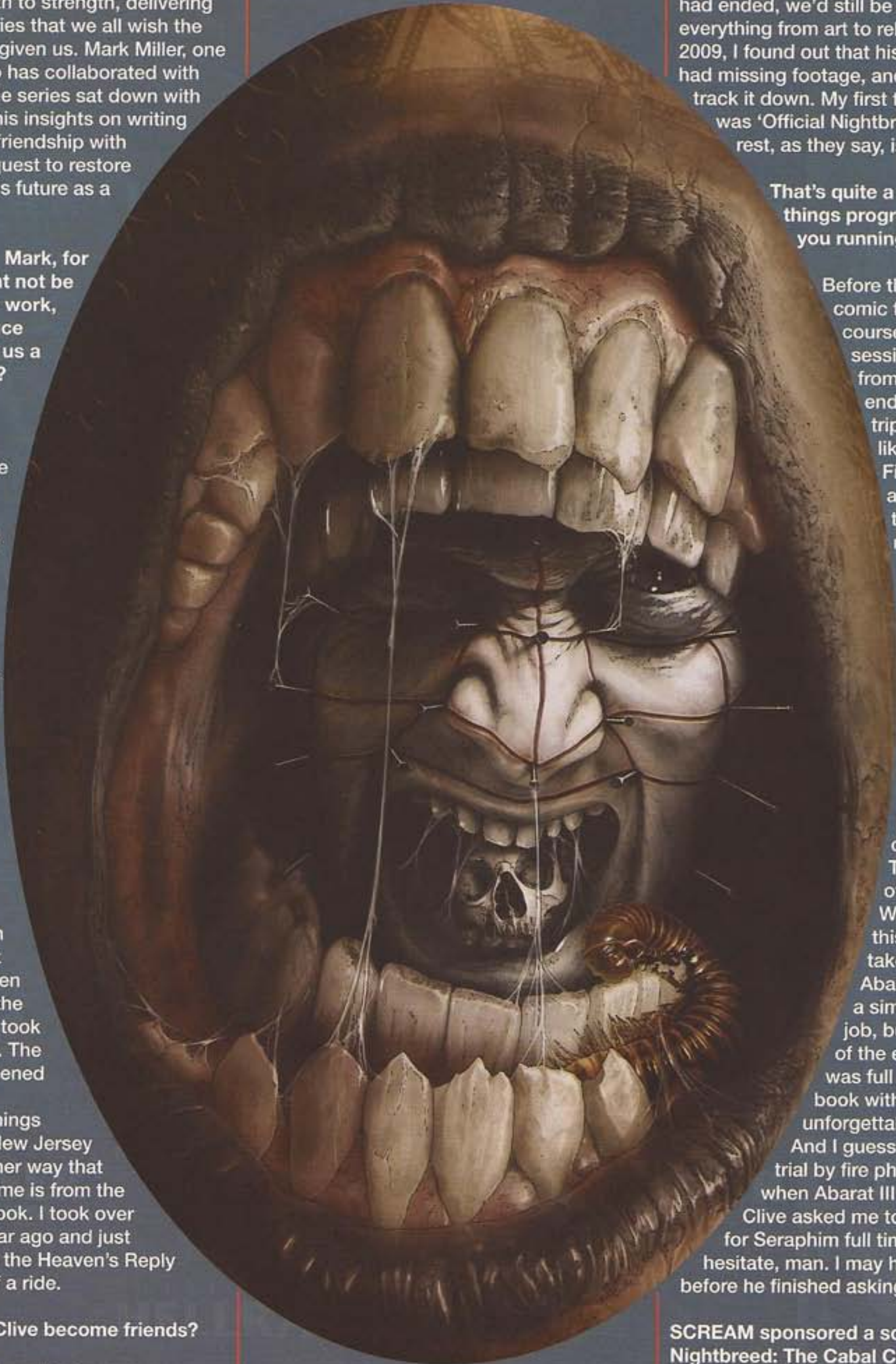
MARK MILLER: It would be my pleasure. My name is Mark. I have the prestigious honour of running Clive's company, Seraphim Inc. If you've seen me, it was likely at a horror convention, either assisting Clive in his autograph room or on stage discussing Clive's film Nightbreed. Back in 2009, I started the hunt for the missing Nightbreed footage. It was eventually found in a storage closet at Seraphim. And when word got out that the footage existed, it took on a life of its own. The film has since screened all over the world. I've been at screenings everywhere from New Jersey to London. The other way that people may know me is from the Hellraiser comic book. I took over as writer over a year ago and just finished my run on the Heaven's Reply arc. It was a hell of a ride.

How did you and Clive become friends?

Oddly enough, I began this journey as a model. I'd worked as a model for a number of years, but it wasn't something I really wanted to do with my life. I'd always been a lover of horror films and I got wind that Clive Barker was looking for models for a

t-shirt in two and glued it to my back and painted musculature along my spine. It gave off the impression that the skin on my back had been flayed, exposing raw muscle. That was in 2008 and the

SCREAM sponsored a screening of Nightbreed: The Cabal Cut at Grimmfest in Manchester last year, and I was thrilled to share the stage with Russell Cherrington, Simon Bamford and Nicholas Vince in a Q&A afterwards. Could you tell us about the evolution of Nightbreed: The Cabal Cut?





...HELL'S PROVERBIAL KITCHEN. I'M NOT WITH AN AGENCY, MORE LIKE A PRIVATE... I'M A DETECTIVE FOR THE DEAD.

OH JESUS.

THINK WHAT YOU LIKE, I WAS WARNED--TOLD. ACTUALLY-- EXACTLY WHAT WOULD HAPPEN UP TO THIS POINT AND ABSOLUTELY EVERYTHING HAS BEEN ACCURATE.

AND YOU CONTACTED NORAD DIRECTLY?

I'VE HELPED CERTAIN PEOPLE ON OCCASION AND HAVE CREDIBILITY WITH THOSE THAT COUNT.

OF COURSE, A LITTLE PROOF ALWAYS HELPS.

LOOK, I DON'T WANT YOU TO ENDANGER YOUR SHIP OR CREW...

...BUT IF WE HAVE ANY CHANCE OF SURVIVAL-- AND I MEAN ANY, I NEED TO BOARD THAT THING.

WITHOUT KNOWING THE TACTICAL BENEFIT TO FLEET AND COUNTRY, OUR ORDERS WOULD BE TO RETURN TO SHORE.

BUT THEN AGAIN, COMS ARE DOWN...

...HOW DID YOU CONVINC YOUR PAL AT NORAD?

LONG STORY-- NOT EVERY AGENCY PROTECTS THE LIVING, COMMANDER.

THE MORE YOU KNOW ABOUT THIS STUFF THE STRANGER IT GETS.

I GAVE HIM THE NAME OF SOMEONE THAT MAY BE ABLE TO HELP.

WASHINGTON RESPONDED WITH A SPECIALIST. THEY'RE TRACKING HER DOWN NOW.

CLICK

LISTEN--

NOW, HARRY!

YOU MUST HURRY!

It began innocently enough with some trolling on IMDB.com. I'd had these wonderful conversations with Clive and I wanted to know more about him so I was doing some research and ended up on the chat boards of IMDB. Fans were discussing his films and I found one thread that mentioned the "director's cut" of Nightbreed and rumours about its release, and things like that. I was fascinated. I had seen Nightbreed but had no idea that there was missing footage. It was definitely something I wanted to see, so I sent Clive a text message about it, asking simply if the posts I had been reading were true and whether or not there was an imminent release of his film. He shot back a text almost immediately, and told me that there was indeed missing footage, but that there were no plans for a 'director's cut' because the footage had never been found. It was still very much lost. The journey began with a single step; a text message I sent back saying, 'Mind if I tried finding it?' Clive loved the idea. And here we are, screening at amazing venues the world over.

I know a lot of people are fans of

Nightbreed in its theatrical form, I have to be honest and say I'm not one of them, but I adored The Cabal Cut. What's been the most satisfying discovery for you amongst the unearthed footage?

That's a great question. I'm glad you asked. There's so much to love about it. First of all, there are tons more monsters, and honestly who doesn't want to see more monsters? And I'm a gorehound, so any time you throw in more blood, I'm a happy camper.

But I was surprised to find that the most satisfying discovery is a moment of pure emotion. It's the moment, near the end, when Lori stabs herself because she can't bear to live without Boone. He rushes to her side screaming, "What have you done?" and she looks in his eyes and says, "You promised you'd never leave me." The first time I saw that, I was a recently married man, and something about it just struck a chord. I think it's a universal fear. Nobody wants to lose the people in their lives. And Clive tapped into that so simply with a single line. Even as I sit here thinking about it, I get emotional.

And you took it to Frightfest last year for it's UK debut...

Frightfest was phenomenal. I'd never been to London before and to find myself on stage in a beautiful theatre, sharing a stage with Russell, Simon Bamford, Hugh Ross, and Nicholas Vince...I mean, it was unbelievable. It's a bit like...one of these things is not like the other, you know? But everyone treated me with such kindness. It was the biggest screen on which I'd ever seen the film projected. And the people that came out to see the film were just tremendous. I loved everything about it. It's truly one of those moments in time that I'd be perfectly happy existing in forever.

The Cabal Cut has gained so much momentum over the last twelve months or so, where are you up to with it and when can we have it in our homes?!

Ah yes, the reason we began this journey in the first place, no? We're up to some wonderful things with it. Currently we're discussing an extensive making of, chronicling the making of the film and the

subsequent road to rediscovery. Hopefully, I'll have more to report on that soon. But aside from that, there is, of course, the special edition release of the Cabal Cut. It will happen. That I promise you. Morgan Creek has seen that there is something special here and they have really taken the ball and run with it. They've generously kept us in the loop concerning talks with distributors and there are a few very cool people we're talking to about finding a home for The Cabal Cut on DVD and Blu-Ray. It's very exciting. Currently, we're looking into the cost of restoring and digitizing the VHS tapes upon which the footage exists. And then it's a matter of remixing and editing in the newly restored footage and we're in business. It may be a while still, but it will happen. We've waited 20 years already, right? What's another few months?

You wrote the second major story arc in the Hellraiser comic from Boom Studios. I think fans really appreciated that the decision was made to make the comic continue from Hellbound and disregard what came after in the film series, so they could finally see Hellraiser done right. What are your own thoughts on the direction of the films?

Oh boy. I better tread lightly here. Honestly, I'm such a horror fan that I've actually had fun with where the franchise has gone. I don't think anyone is going to argue that these films are masterpieces. Clearly, they're not. But they're straight to DVD schlock entertainment, you know? If you're looking for transformative art, you're in the wrong place. However, if you're looking for a guy with pins in his head to say something mildly witty before the blood flows, then you won't be disappointed. As for the comic, I think the decision to pick up after Hellbound was the right way to go. The films that come after that Hellraiser II often have very little to do with Pinhead and fuck all to do with any of the other original characters, so it just made sense.

How does the collaboration between you and Clive work?

The collaboration works like a dream. Clive is unlike anyone I've ever met. I swear to God, he's some sort of conduit. The ideas never stop. But he's exceptionally busy. He's working on the 4th Abarat book at the moment, so most of his time is spent writing that. But his vision for Hellraiser is consistently clear. With every new issue that we begin writing, Clive tells me what he wants to see. Sometimes it's very detailed and other times it'll just be an idea or two. But he always has new thoughts and ideas and I take those and incorporate them into the script that eventually becomes the comic. I'll give you an example. Early on in the series, Clive purchased a book that was filled with images of insects as

seen through intense magnification. The magnification had the effect of turning these bugs into otherworldly monsters swathed in unnatural colouring. Clive, inspired by the imagery, had visions of abnormally large insects swarming inside a human body and burrowing their way out. I turned that into Elliott Spencer's rite of passage when he enters the hut that's inhabited by an Evil Shaman in issue 12. That one was fun to write.

To paraphrase Through the Looking Glass, Lewis Carroll wrote a line that has always stuck with me: It's a sort of memory that seems to work backwards. That's kind of what it's like collaborating with Clive. As I said before, the ideas never stop coming and there isn't always a place for them...at the time. But very often I'll find myself stuck and, oddly enough, some bit of plotting or a story contrivance that Clive pitched to me is the exact perfect fit. I know this will sound crazy, but it's like he's operating by different temporal rules and answering questions I haven't asked yet. This has happened more times than I can count, and it never fails to leave me stunned. To me, it's proof that he's plugged into something that the rest of us will only know of from second hand accounts.

Your Hellraiser arc was absolutely epic in scale. If we go back to the first film it's quite a small and intimate story, did you feel nervous taking Hellraiser in such a different direction?

Not at all, because that was all Clive. And when Clive Barker has your back, you feel pretty safe to take some risks. Again, this was something that started with a piece of art that deeply inspired Clive. There was an English Romantic painter by the name of John Martin who painted some truly awe inspiring apocalyptic imagery. Clive showed me one of his paintings called The Great Day of his Wrath and said to me, "I want that for Hellraiser". So we did it. The painting is this terrifying depiction of Armageddon; the ground is opening up and molten fire is bubbling to the surface while the sky splits in half and people reach to the heavens in search of salvation. If you look at it and go back panel by panel through the issues that I wrote for, you'll notice some rather distinct borrowing.

There is one observation that I have read online from some fans. The issue comments seem to be that the film version of Elliot Spencer appeared to be a good man who had seen too much during the war, and then sought out the pleasures of the world as a way of coping. Then when there was nothing left on earth, he sought out the pleasures of the box. And the end of Hellbound seems to back that up when Elliot sacrifices himself saving Kirsty. But the comic book Elliot's origin suggests that he was always a

deviant in life, so the two versions don't quite gel. What are your thoughts on that?

I would say people are comparing apples to oranges. We weren't attempting to maintain continuity with the films. While we did indeed pick up where the second film left off, we took the story in quite an obviously different direction. One of the great things about different mediums is that they can have their own continuities. If you go back through the years you'll see that a lot of the things that happen in Clive's comics are in direct violation to things that happened in his films and books. Why, even the same stories have their own different set of rules. If you look at Lord of Illusions, that's a vastly different narrative than the one that's laid out in The Last Illusion, the short story upon which that film is based. If the arcs I had written were film sequels, I'd expect criticism, but we're dealing with a completely different medium.

You're going to be directing a film yourself in the future called The Sickness, and you raised the money for the promo trailer on Kickstarter. What can you tell us about that?

I have filmed the trailer. Funny thing is I filmed it over a year ago and finally just sent out the rewards packages to all the kind folks that pledged and made the project the success that it was. Now, I would have sent those out a hell of a lot sooner, but at the time I shot the trailer, I was only part time at Seraphim. Now I'm running things side by side with Clive and it's a much more involved job; a job that's a dream come true mind you. But the trailer got put on the back burner for a spell, and now it's at the forefront again. As I said, the rewards have gone out and by the time this comes out, the trailer will have been posted on at Seraphim's YouTube account. I encourage everyone to check it out and send me their feedback. We're now taking the trailer out with the intention of turning it into a feature. Keep your eyes peeled.

Do you have any other projects you'd like to tell the readers about?

Lots. I can't talk about everything, but I can tell you that we've just put pen to paper for a new 12 part graphic novel called New Genesis. That's going to launch in a few months and we're very excited about the potential. We're also going to be releasing some anniversary editions of Clive's earlier novels, so stay on the lookout for those. And, of course, the eventual release of Nightbreed. On top of all that, we'll be expanding our online presence this year. We're about to go live with our store www.realclivebarker.com, which will have all kind of fun stuff for sale. And people can anticipate much more in digital entertainment. In short, Seraphim is going big this year.