

# All About GDT Archive

post text

Thanks to Ta2grrl for putting this together on the Hellboy Board. I am just copying it below. Again, read through this archive first before you ask questions.

GdT FAQ's

From the mouth of the man

What Guillermo said about :

HIMSELF:

Date of birth:

9 October 1964

Guadalajara, Jalisco, Mexico

?I've been working my butt off in cinema for more than 20 years in "pro" movie positions. I've been doing little movies since I was 8. Every break along the line is as lucky as the next. But you attract luck by working. The big break came when CRONOS -my first feature- won 9 academy awards in my country, Mexico and then went to win the International Critics Week prize at Cannes.

That kinda changed it all.?

Guillermo Del Toro is married with children and currently resides in LA. He's not related to Benicio, who is Puerto Rican, although both names originate in Spain/Portugal from a man who owned a bull. He has studied theatre, pantomime and FX; his first film experience was as an uncredited PA on the set of ?In the Heart of the Night? during which time he got food, drove cars, dug a grave, did 2 stunts and just generally had a blast!! He did not attend his first comic convention until he was in his 20's but HP Lovecraft he fell in love with much earlier in life, at age 9, when he began reading his pocketbooks. He got into Hellboy through his love of Mike Mignola's past works and decided to pick it up as part of his regular Mignola ?fix?. As for thoughts on images being leaked onto the Internet, GdT wrote ?democracy...long live democracy?.

On his own sets, Guillermo is happy to offer internships, if he feels the candidates are ready, and tends to find the most suitable help at conventions and even his local video store. As he feels akin with the ?geek fanclub?, GdT feels the need to help geeks when and wherever he can and so takes time to view samples of work at conventions or by email at <!-- e --><a href="mailto:Abe\_Sapien@hotmail.com">Abe\_Sapien@hotmail.com</a><!-- e --> ...this includes interview questions as well although they can just as easily be answered on the forum =) As for the stylistic choices of other director's (including Spiderman and Hulk), he feels:

?You CANNOT judge a movie until you see it. The rest is nervous gossip. Ang Lee is a director I like. I am sure he's NOT doing the comic ?straight? but I will love to see what HE thinks the Hulk is. I don't want him to take a poll and then do his movie. Arguments cannot be settled because there is no Universal truth when taste is involved. We argue violently about movies the way we argue about politics or religion. I personally thought SPIDERMAN was a crapload of fun. I loved it. Do I like the Goblin suit??? No, but Raimi made a choice that didn't distract me from enjoying it?

This summer he is looking forward to the release of Spiderman 2 and Big Fish...and Hellboy of course!!

Directed

Hellboy (2004) (post-production)

Blade II (2002)

... aka Blade II (2002) (Germany)

Espinazo del Diablo, El (2001)

... aka Devil's Backbone, The (2001) (Europe: English title) (USA)

Mimic (1997)

Cronos (1993)

... aka Chronos (1993)

... aka Invenci??n de Cronos, La (1993)

Geometria (1987)

"Hora Marcada" (1986) TV Series (3 episodes)

Do??a Lupe (1985)

Several of these shorts will be re-released with the 10th Anniversary edition of Cronos due to be released in October

Make-Up Department - filmography

Algunas nubes (1993) (special makeup effects artist)

Dollar Mambo (1993) (special makeup effects artist)

Mi querido Tom Mix (1991) (special makeup effects artist)

... aka My Dear Tom Mix (1991)

Bandidos (1991) (special makeup effects artist)

... aka Bandits (1991) (International: English title)

Morir en el golfo (1989) (special makeup effects artist)

Goitia, un dios para s?? mismo (1988) (special makeup artist)

Mentiras piadosas (1987) (special makeup effects artist)

... aka Love Lies (1987) (USA)

## Writer - filmography

Hellboy (2004) (post-production) (written by)

Espinazo del Diablo, El (2001) (written by)  
... aka Devil's Backbone, The (2001) (Europe: English title) (USA)

Mimic (1997) (screen story) (screenplay)  
Cronos (1993)

... aka Chronos (1993)  
... aka Invenci??n de Cronos, La (1993)

"Hora Marcada" (1986) TV Series (3 episodes)

## Producer - filmography

Asesino en serio (2002) (executive producer)  
... aka Asesino en serio (2002) (Spain)

... aka I Murder Seriously (2002) (International: English title)

Espinazo del Diablo, El (2001) (producer)  
... aka Devil's Backbone, The (2001) (Europe: English title) (USA)

Embrujo, Un (1998) (producer)  
... aka Under a Spell (1998) (Canada: English title)

Do??a Herlinda y su hijo (1985) (executive producer)  
... aka Dona Herlinda and Her Son (1985) (USA)

## Miscellaneous Crew - filmography

Y tu mam?? tambi??n (2001) (thanks)  
... aka And Your Mother Too (2001) (USA)  
Amores perros (2000) (additional editor) (thanks)

Torrente, el brazo tonto de la ley (1998) (thanks)  
... aka Torrente, the Stupid Arm of the Law (1998)

## Actor - filmography

Masters of Horror (2002) (TV) .... Interviewee  
Bullfighter (2000) .... Bull Boy

## Production Company

GdT has a production company that dedicates itself to promote movies in MEXICO and SOUTH AMERICA. They have co-produced or produced: THE DEVIL'S BACKBONE, STREET 54 (great documentary about latino jazz), ASESINO EN SERIO (SPAIN/MEXICO), LA FIEBRE DEL LOCO (Chile/Mexico) and now are producing a film in ECUADOR. This company promotes movies in places where making movies needs to be supported.

## Influences:

Hammer, Bowen, Universal classic monster movies (Creature From the Black Lagoon and Bride of Frankenstein), us on the forum (in terms of CD/DVD selection), Japanese monster movies and Mexican horror films and anime

## Up and Comer?s:

Eli Roth (Cabin Fever), Mike Prosser (Dividing Hour) and several new talents in Europe (Spain/France) as well as Asia

## HIS FAVOURITES:

Authors (Comic and otherwise) on ?the Olympus?...a bookshelf which changes periodically but houses most of his faves: Mike Mignola, Jack Kirby, Frank Miller, Ben Katcher, Jim Woodring, Paul Chadwick, R. Crumb, Moebius, Miguel Angel Prado, Carlos and Juan Gimenez, Alex Toth, Richard Corben, Wrightson, Kaluta, Little Lulu EC Comics, Dan Clowes, Chester Brown, Alan Moore, Neil Gaimen, Thomas Ott, Will Eisner, Dave McKean

Authors (Novels): Ellison, Sturgeon, Matheson, Bradbury (80's), Kafka, Welles (the Trial), Ramsey Campbell, Algernon Blackwood, Arthur Machen, Joseph S Lefanu, Mr. James, Stephen King, William Hope Hodgson, Robert W Chambers, Fritz Lieber (Conjure Wire)  
and of course...HP Lovecraft

Comics (both young and old including Anime): Swamp Thing, Little Lulu?s Tubby, Demon and Kamandi, Lone Wolf 2100, Nevermen, Gary Gianni?s Monster

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Men, Soultaker and Miyazaki-san, Savage Dragon by Erik Larsen

Music: Metallica Symphonic Album, In Flames, Slipknot, Audioslave, RAM, Tool, Gorillaz, Chris Young, Craig Armstrong, Pixies, Rob Zombie, Badalamenti, Elia Cuiral, Marco Beltrami, Penderecki, Ligetti, Arvo Part, Cafe Tacvba

Movies: Shawshank Redemption, Blade Runner, Phantom of the Paradise, Dead Alive, Road Warrior, Mad Max, Los Olvidados, El Bruto, Citizen Kane, Great Silence, Spirited Away, Mononoke, Monsters Inc, Unbreakable, Les Pacts des Loupes (Brotherhood of the Wolf), Talk to Her, My Name is Trinity as well as They Still Call Me Trinity and the Dune Boogie Movie,

Actor?s/Crew : Ron Perlman, Bruce Campbell, John Hurt, Almodovar, Federico Lupi, DP Gabriel Figueroa, Phil Tippett, Rick Baker, Steve Johnson

Director?s: Fellini, Adrian Lyne, Alan Parker, Ridley Scott, Harry Hausen, Terence Fisher, Mario Bava, Peter Jackson, Scorsese, Gilliam, Cameron, Powell and Fincher

Part of movie making: Editing process...no more bullshit, no more problem

Movies he?s directed: Hellboy and Devil?s Backbone

Favourite villain from movie?s he?s directed: Nomak in Blade 2 and Jacinto in Devil?s Backbone

Comic Adaptation to film: Xmen

Story from Hellboy: The Corpse

French Faves: Bilal, Caza, Jean Rollin, Cocteau, Schwab

If he could be anyone alive or dead: Luis Bunuel, Hitchcock, Orson Welles...he?d love to explore their insecurities as people rather than their success as creative geniuses

If he could change any moment in time: 9/11/Twin Towers: ?It changed the way the game of politics is played in our world.?

Best Guacamole in LA : Zumaya on Melrose and someplace in Brentwood

HIS FILMS :

Cronos:

?Any film is hard to do. The first one is no exception. It was a very gruelling ordeal. The best and worst of times: I was fructifying a project that I cherished for 8 years but -being financially screwed- I was betting all I had -home included. Lot of tension, specially since people in the Mexican art world saw the project with disdain as the "B-movie vampire film".

The screenplay was much better than the film -I think- and I would have done a lot of things differently. But each movie is a portrait of the moment you made it in. And to me CRONOS still has a lot of qualities that make it too dear to my heart. Not a perfect film but definitely made with love.?

Made for 2 million US and won 9 Mexican Academy Awards, the Grand Prize at the Cannes Film Festival and 15 more awards worldwide. It will be re-released as a 10th Anniversary Edition including audio commentary, a personally done re-transfer, new dolby re-mix and loads of extra?s. There is no director cut as the first is the one and only. Some editions will include a replica of the Cronos device itself although the Cronos scarab will not be released until later next year. This new film edition will be released in October and will be available in most major chains including Virgin and Tower.

La Invencion de Cronos (screenplay with stills on the motion picture) is available in Spanish only and was published by Ediciones el Milagro

Mimic:

Q) What would you have changed in Mimic if you had the chance?

?A WHOLE LOT!!!! Want details?? Check the original script (much better before it got "fixed") by going to:

<!-- m --><a class="postlink" href="http://www.horror-asylum.com/media/scripts/mimic.htm">http://www.horror-asylum.com/media/scripts/mimic.htm</a><!-- m -->

or check in your browser by typing "Mimic del Toro Greenberg" and check the listings for a script.

Mimic was made for 30,000,000 us edited to heck by the studio and GdT makes little mention of it in our forum, so if you?re interested...click on the link above =)

Devil's Backbone:

?Devil's Backbone I adore. It's a movie where I was left alone. It is also the most difficult hybrid of genres -part war movie, part melodrama, part ghost story- and I could -and I do- talk for hours about it. Not for everyone but like it or not it's my movie 100%.?

Devil's Backbone was made for 4.5 million US and was released to a limited number of theatres in North America. GdT felt ? If I wanted "distribution" I would have done DEVILS BACKBONE in English. That's nonsense. I think that one has to make films of thing that are close to your heart and mind, whatever nationality you are from. The only geography the mind knows is INSIDE of you.? when asked (by quite a cynical fellow apparently) about distributing films to as many Spanish speaking areas as possible. Devil's Backbone did well for its cost/profit ratio and continues to be a good seller on DVD worldwide. There will be an ultra-limited edition DVD set from Sony/Sideshow toys with a WETA sculpture of the ghost and the BOMB, limited to a 100 worldwide, released sometime in the future although no date has been specified. It will include some shorts (2) done by Guillermo early in his career as well as all the film's storyboards and some extra galleries only available in the European version.

Blade 2

? I think BLADE kicked butt. And I -personally- got a bigger rush from it than from Matrix. BLADE is not a "flawless" film. It's rough around the edges and sometimes kinda clunky, but there is so much raw power in it. No matter what the PR machine says, BLADE brought Hong Kong to America first. And it was the FIRST movie to break the "Marvel curse"

I think the movie will be reexamined in the future. Norrington, Goyer and Wes created a world that I had to join -even if just once.?

Made for 54 million US, Blade 2 is considered ?pure -kinda brainless- entertainment and a feast of colour noise and movement? by GdT. The main lesson he took from the film was becoming fluent in staging and shooting fight scenes. He felt the substance of B2 was in the colours, shapes and Wesley kicking butt and changed the script very little from the original by Goyer as he felt it had great rhythm and off the cuff dialogue although, had the script been his, he probably would have added a little more heavy dialogue/content. Wesley's tattoo in the film, took 2 and a half hours to apply unless it was a full body shot, and then it took over 5 hours to complete. As for the actor's in the film, GdT loved Luke Goss's audition and points out that Luke is ?humble, hardworking and talented?. Karel Roden left enough of an impression, as to be asked to join the Hellboy crew as Rasputin!! Currently, Goyer is set to direct Blade 3, much to GdT delight. ?I think he's gonna kick our butts!!! Goyer is very talented and you should seek ZIG-ZAG his feature debut to check his great actor work. Specially check Oliver Platt and Snipes!!!!?

THE PEOPLE HE HAS WORKED WITH:

? I always approach my decisions from the truest point I can: the GEEK VIEW. I try to work only with people IU am a fan of: Steve Johnson, Phil Tippett, John Hurt, Ron Perlman, Selma Blair, Almodovar, etc, etc  
As a result I enrich my life and the way I view my movies and the world. Not to mention that I live some pretty cool "after dinner" chit chats with these characters.?

GdT maintains a close relationship with his actors and crew and is even willing to go so far as to accept suggestions they may give on set...as long as he feels they will improve the movie of course => He has surrounded himself with some of the best in movie making and here's some comments he's made on his favourites.

Ron Perlman:

?Q: where would this movie be if Perlman had never been born? as in, was there any other choices for the part of HB?

GdT: Not for me. I would be doing something else. EVERY time I work with Ron I see him mature and become technically and artistically better and better. Some of the stuff he did on HELLBOY is -and will always be- magic in my eyes. It's so cliched to say someone "became" the character these days "Jim Carrey IS Andy Kauffman" yeah, right. Well, sadly I have to use that pathetic formula. Ron BECAME Hellboy.?

GdT and Ron first got together on the filming of Cronos, after GdT had seen his performance in the Annaud film ?Quest for Fire?. Their partnership continued in Blade 2, where Ron played Dieter Reinhardt, the leader of the Blood Pact. Having played the Beast in the tv series Beauty and the Beast in the late 80's, GdT has always felt that there was no other suited for the role of HB better then Ron, as he considers Ron ?a master in make up?. Ron has apparently quit smoking after many years of cigar enjoyment after puffing a few as the big red guy.

Selma Blair

GdT feels that ?she's terrific and there's great chemistry with HB? and chose to take her on as the love interest Liz, after witnessing her non comedic role in ?Storytelling?

Doug Jones

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GdT offered Doug the position of Abe after they had worked together on Mimic. Doug played a giant ?Judas Insect? and will be a perfect match as Abe Sapien.

Karel Roden

GdT believes Karel will be an excellent Rasputin after his role in ?15 Minutes? and considered his time in Blade 2 to be a little limited.

HELLBOY:

?The HELLBOY movie is NOT the Hellboy comic (s). Those are in your shelves and will remain unchanged for as long as the Mylar bag God allows them to be. The movie is capturing the heart of the character and the universe Mike has created and translating them to another medium.

Comics and film are APPARENTLY very close but upon close inspection they are far apart. Consider this: on the comic an element of punctuation or composition takes the value that the READER decides to give it. You "punctuate" the reading and can go back and forth or even "freeze" on a single image and say WOW!!

Film is timed by the NARRATOR and as a continuously flowing medium requires a different modulation and sense of rhythm. The movie will succeed or fail in its own terms. Not on the coattails of what Mike does right as a storyteller in the page. It is a movie directed with its own rules and universe in mind. Mike is an associate producer and great collaborator but I geared the script and I'm directing it to fit in a universe that interests me. I have my own way to deal with character and environment. Hope you dig it. This is my version of the Hellboy methos. Retold, organized and wove in a different way than in the comics. But every one of my decisions have been a creative one. NOT a commercial one. As Mike says it: "We caught the heart of the damn thing, let the details be different".

If you obsess about the tiny differences, let me tell you that along the way, in the five years (5) that this baby has been in my hands, it has been suggested that:

- A) Hellboy was a teenager that whispers a magic word an TURNS into the red Giant.
- B) We should make Hellboy flesh-toned.
- C) The Rock should play him.
- D) He should have a hellboy-cycle and a hellboy-mobil.
- E) He should have a pet helldog.
- F) We should call him Heckboy.

If I manage to do "Hellboy" the way I want, the way they NEED to be, I will die a happy man. I love this sucker so intensely it hurts.?

Directing (the process):

In the beginning...

?Pitching myself to the producers. The process includes your slant on the material, the way you would execute the piece visually, thematically, etc and sometimes even has a bit with your knowledge of technical aspects and the feasibility of your "take" on the material vs their budget. They accepted me. Then I began. How did I "prepare"?? BY being what I am, by being a fan more than anything and by getting in there with my heart on my sleeve. In the case of Hellboy I met with Larry Gorodn and Lloyd Levin and started working -isolated in a Holiday Inn in Monterrey Nuevo Leon- until I banged out 70 pages of ideas and melded them into an outline. Of course I went through the comics and filled them with highlighter marks and POST-IT notes, etc and then made an inventory in my diary, filled it with images and sketches and then started "living" with the project. Writing nearly 30 drafts -official or not- in the course of 5 years. I accumulated 40-60 pages of sketches and ideas (BLADE II had only 6-8 pages in my diary) and eventually just felt the script was mature enough.

Script

When I came on board there was a completely different draft than the one I am shooting. I started anew. It is not my position to comment on that first draft in critical terms it was simply not what I wanted to do with the character. As far as my own drafts, they have remained -in essence- the same all along. I worry about budget but I don't censor myself on the page. I have -many times- found creative ways to have "expensive looking" scenes for a fraction of the cost. In general I do 3x5 structure cards and then 4-5 pages of bios on the characters and then go to pages.

Storyboards

Every morning after I write to you guys -it seems- I storyboard for 2 hours so I can have different versions of the scene and limit the day to around 17-20 setups. But when I arrive to the set I am still completely open to finding things with the actors. If they are my thumbnails I would say that is 80-90% accurate. "Cleaned up" story boards are made much more in advance and usually reflect the SFX elements but rarely the location or axis of the action. Story boards are highway maps. Shooting is like driving a 4X4. I storyboard the whole film but ONLY give the SFX frames to the artist to make presentable.

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The rest are in thumbnail form with the ole stick men approach.

## Actors

I empty the set and rehearse with the actors -if the scene is dramatic- but I already have a storyboard and a blocking in mind. If anything better pops out, I embrace it right there. If the scene is action, though, I block it first in a more rigid way and then watch carefully for spontaneous things to happen. I start with the storyboard but then watch the performer in make up or even the animatronic puppet. If they need to be pushed, then you push. If not, you just enjoy it. Every character in this movie is played by an ideal performer. Some actors don't like rehearsals, some do. Some are more "Academic" and some are more "Method". Some of them get it on the very first take, some need 5 takes to start "finding it" so the director needs to try and "facilitate" the way for these things to take place. You have to be careful not to "over direct" and get on the way of the actor. Each actor has a measure of input and patience. Different needs. Find their pulse.

## Daily Shoot

Wake up 3 hours before call (usually 9.00) storyboard a bit of doodles, watch a piece of a movie. Get ready and leave for a scout before call. Usually the next location. 12 hours of shooting, (all movies I've shot are in 1.85:1. aspect ratio. I tend to favour this one. I find it very unassuming and wonderful for composition. It is closer to the "golden measure". Maybe if I shot a western I would change) and meetings at lunchtime. Then wrap and come back home. Fall asleep. Start over again 8 hours later.

## Prague

Prague is great. I could live here. The facilities are not ideal but the craftsmanship and people are just amazing. The forefathers are -sometimes- a little bureaucratic but the city is so unspoiled architecturally that you cannot fault them for being so-

## Second Unit

ALL first unit. No insert unit, NO second unit, NO plate unit. Hand-made. You hate it, is my fault. The ONLY movie where I was under obligation to use 2nd unit was MIMIC. I don't think 2nd unit is always bad. Some directors use it brilliantly... But in my case I hate it. I am very direct with the studio about it. No second unit. If we don't agree, I don't do the movie.

## Digital processing

There are pros and cons about digital at this stage. If you are Lucas and have ALL the hardware already invested in, fine I'll go with that. For me is a format still in progress. A very interesting one and almost undoubtedly the immediate future of movies. But for now, no. I am sticking to print. Only going digital to time the colour on certain scenes. No swipes. We were already shooting when it opened. Although we both have some footage of an industrial ELEVATOR descending in an immense space.

I don't favour Bleach bypass just for the sake of doing it. We will, however time the movie digitally a 100%. The deep, rich blacks in the movie will be there in the screen when appropriate. Once again, Mike does nice little "cheats" in his shadowing that have NO equivalent in the 3-D world. We have a crapload of miniatures and forced perspective composites. I am in favour of all old-fashioned techniques. I favour getting a physical model, stunt, etc and leave CGI only as a last resource. Also, we have about 15 L-cam shots. It will be used very different, sometimes more for comedic effect

## CGI and Special effects:

HELLBOY was done by the Rick Baker guys, Matt Rose and Chad Waters, from CINNOVATION studios, Orphanage, Eden, Fantasy II and a new company called SPECTRAL MOTION which is now doing BLADE III. The demand (for creature effects) is still big enough to keep the major FX houses open. I attribute it all to the fact that HELLBOY is a MONSTER movie and such a cool comic that WE are all fans of it. EVERYBODY we got was a dream team Player AAA+++ . It also helps when you know the director was a fellow FX man for 10 years and that your stuff will get showcased. We have over 900 CGI shot/digital enhancement shots, but Mignola's universe needs a strong physical component to the creatures.

Make up is different. Creating a red character is even trickier. Rob Bottin's great make-up for LEGEND always looked odd to me in stills: too rubbery, too bold, etc. It was Curry's performance that sold it to my eyes. Make up is ALL about the actor. Jhon Hurt in ELEPHANT MAN, Roddy Mc Dowall in POA, Karloff in FRANKENSTEIN, etc, etc. Make up is a play pen, NOT a prison. Making him red is a tough task, and will only be fully realized when the digital timing is done, The hue in the photo you saw is much more vibrant on film but will present a lot of technical difficulties in timing the final print. We will colour-correct the entire HB movie digitally to ensure the Redness of our big boy as much as possible.

The hand is 80 % live action RC controlled animatronic and 20% CGI. It's quite dextrous and was mechanize to be self-contained. The hand is made of polymer and rubber. The tail is also animatronic 70% and CGI 30%. The "half-boots" in the comic were completely unpractical, painful, dangerous AND kinda goofy looking in 3-D...they will be completely CGI in the few shots they appear. The eyes are full scleral contacts, painted Golden-yellow and burnt sienna by Katsuo -Rick Baker's top guy. They are beautiful. They do have a pupil though. The pupil-less look was too odd would've given the impression of "blindness". We did what would allow Ron to perform the easiest. Wait a bit 'til more photos pop out and -certainly- until you see him perform. Heavier prosthetics would have made a really neat PHOTO STILL or BACKGROUND CHARACTER but the more delicate prosthetics (there not an INCH of Ron's face that is not covered in appliances) allow him to act. Hellboy in the comics acts through an ever-changing model of lines and shadows. He's as flexible as Mike's pen.

As for the rest of the characters, I would say that they are 70% MAKE UP and animatronics and 30% CGI. The sets will have about 20% CGI, in comparison, and were some of the largest ever made for my films.

Abe...We are using "Dry-for wet" and CGI and wires and everything you -obviously- know about to put Abe under water. . SPECTRAL MOTION did a fabulous puppet Abe's "blinking" is done by 3 different "nictomembranes" and his eyes widen a little bit when surprised, etc, but we will do some of it by CGI

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blending and other stuff physically. They are fully mechanical gills. And a beauty to behold. I rather die than do that voice manipulation crap. It sound horrible  
And HB Jr... We created a puppet mostly for reference, but we will use extensive CG because of the size of the mechanics needed in a space that remains still very small.

Editing:

Well, on Sundays, during the shoot, is mostly about seeing different ways that the same material can be approached from. But as the edit gets refined you start questioning the place the scene is within the structure of the movie, the order its starts in, etc, etc. Editing is the most liberating of the stages in which a movie is made. Not only is it the most fun but is the most rewarding creatively. You can experiment and be free and be amazed at the infinity of combinations you can make.

Stylistic touches

Not as such. I notice now and then things that reappear from movie to movie, but I don't do it "in purpose". The only exception is that I try an "in-joke" on every movie as a reference to the movies before -if I can. In MIMIC -the scene of Mira and the small bug is similar to the scene between Jesus Gris and the Cronos Device in CRONOS, then in BLADE II you can see references to CRONOS in Damaskinos and his lair, in HELLBOY there is a moment where you will see the foetus from DEVIL'S BACKBONE make a cameo, etc. Many a thing I tried on BLADE II was like a test lab for Hellboy. This DOES NOT mean at all that the movies will be similar. Some of the formal or technical solutions will be applied to HB, but not the rhythm, music cues, style, etc

In the End.

There are levels of success that are more enduring than others. The first level is loving the movie yourself... CRONOS did a little over a million dollars at the box office in 1992 and yet it was infinitely more rewarding than MIMIC which did close to 30 times that...

Of course I would love if Hellboy is successful. First with me and Mike, then with you guys, the family and then, finally, with the rest of the world. A movie is a living thing. You prepare, you plan, you storyboard, etc, but much like our real children, there is a part of their personality that ONLY becomes revealed as they grow. And you have to be open to listening to that. Making film is a VERY dynamic process. Much like trying to paint the Mona-Lisa while free-falling from an aeroplane. Artistic decisions have to be made within a finite space and time. To survive in this environment you have to be quick on your feet and trust your instinct above all. When I write, I write in a void, everything is perfect. Much like a blueprint or a conceptual sketch of a house. Shooting is like making bricks and windows, etc, etc. VERY concerned with time and money. You get 5 windows instead of 7, 300 brick instead of 450, etc Editing is where the movie is finally shaped. No more blueprints, no more dealing with an army of workers. Just you and your 450 bricks alone for a few weeks. Go nail it. In that environment, decisions are quick too. As a director you often look at the pages and disregard something that you wrote as the writer, and in your editing mode you are equally cruel.

The Movie itself:

The movie will be 120-130 minutes long and shot mostly as the present day  
Hellboy will be PG-13. The Mignola books have no cursing, no nudity and all violence -or most of it- is inflicted amongst monsters. There is actually no reason to "push" for another rating although it will probably be considered a horror/sci-fi flick

The title sequence has -since the first draft of the script- been designed to include footage and blurry photos and newspaper clippings, etc, etc... It's somewhat more Gothic than the DNA credits from SPIDEY and X-MEN. Imaginary Forces is doing them They did the MIMIC credits and the BLADE II Credits. Oh, and the credits on a small movie called SE7EN.

Excluded from the film are:

Mike Mignola's Hell (other issues to tackle)  
Aliens (beautifully mystifying but are being saved for later)  
Nazi Gorilla  
One shots and mini stories (would have loved to tho)  
Head in a jar (sequel perhaps)  
Other countries or agencies (No Interpol)  
Corpse related scenes (No Jenny Greenteeth/Giant Pig Monster, although HB does chat with a corpse)  
HB losing his horns (they are groomed with an electric sander tho)  
Rocketpacks  
Little people (except in passing shot of pickled fairies)  
Baba Yaga (sequel maybe)  
Ghostly characters like vampires, dead soldiers, Jobster Johnson (sequel maybe)  
Abe in silly disguises (he is transported in such a fashion as to not need a disguise)  
Intellectual side of HB (as it was never dramatized in comic form)  
HB's Mom (sequel as HB's nature will be put to trial)  
Pamcakes (although there is reference through HB's mispronunciation of the word)  
Roger (in passing you will see a Roger like character in a glass case...he may be in HB2)  
KC (not really a fan)

# All About GDT Archive

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Cameo's (besides Santiago Segura who hits HB and lives!)  
Sex (romance only)  
Frog Monsters  
Crown of the Apocalypse (still under discussion)  
Smurfit's performance?? (I have no idea what this is)  
Almost Colossus/Colossus (HB2)

Included in the film are:

Dialogue straight from the comic (Aww...crap, I hope that hurt and That's all for you)  
HB style fight scenes (HB gets tossed around and the high flying leaps we know and love)  
Sammael (Lord of Shadows, harbinger of pestilence, seed of destruction, hound of resurrection...very Mignolaesque and 7 feet tall...not based on Hebrew nomenclature)  
Rasputin (main villain, wears Russian style robes patterned after ecclesiastical attire)  
Kroenen (killing machine who loves machines and knives, doesn't glow, cannot speak, loyal to Rasputin, undead swordsman and super Mecha gloves)  
Von Krupt (briefly)  
Ilsa (her devotion will be to Grigori but her final moment is equally touching)  
Grigori (found in a frozen landscape but resurrected)  
Bidy?? (not as active a role but devotion to Grigori is touching)  
Sadu-Hem (now called Behemoth and is the guardian of the threshold, in charge of bringing the Ogdrun Jahad to earth...it is 50 feet high and kicks a lot of butt)  
Tentacles (enough said)  
Fetuses's (look carefully tho)  
Swastika's (no grief given)  
Mignolaesque shots (shot 3 weeks in freezing rain to achieve that breathy vapour so common in Mike's comics and nearly killed Karel who was wearing the huge Mecha gloves!!)  
Liz (conflicted and shut-in...not a snappy Goth chick as in the comics)  
Baby HB (CGI and still shots, all of which will be available to download after the film opens as well as any and all other graphic images)  
Romance (quiet contrast between a monster pounder and a guy who gets overwhelmed by a petite woman..Beauty and the Beast type love story)  
Broom (crazy ass hair, another actor will play the young Broom, many background photos taken from his library such as Abe, gives the origin of the BPRD logo as the slaying of St. Michael)

Abe (origin's as in the comic, not a man of action but a brainy guy with psychic powers, controlled character who expresses himself through body language like silent cinema, unique frontal lobe which can transmit/receive info and images, wears a wetsuit filled with oxygen enriched water so he can hydrate and breathe, can remain amphibian for up to an hour. Talks a lot and is not passive at all, lengthy underwater scenes, hopefully the voice will be done by Doug Jones but if not it will be David Hyde Pierce)

HB (100% two-fisted bare knuckled ass dragging sweaty dirty alley fighting monster punisher, he's underground with only fuzzy photo's available, a myth, right hand of doom/made of stone, hard-boiled kinda guy who's seen em all killed em all, working class attitude, nature not weighted down, all quirky elements maintained, would read Golden Age and Concrete comics)

Soundtrack:

The soundtrack will be about 90% score with no top of the charts crap. There will be over 100 minutes of full orchestration including 100 musicians plus choral and percussion groups. Music composition has begun under the watchful eye of both GdT and Mario Beltrami. Tom Waits is a hopeful filler for the other 10% of the soundtrack with songs like Cinnny's Waltz and Burma Shave but there is still some discussion taking place with Revolution Studios. There will also be 'Red Right Hand' by Nick Cave and the Bad Seeds as well as some Vera Lynn tunes from the 40's. Theme representing both good and bad characters will be created and all will be recorded in either London, San Francisco or LA.

Merchandise and Promotional Material:

Sideshow is doing the collectibles and Mezco is doing the action figures. A video game is under discussion in the States and they are hoping to release full size replica toys, RhoD scale model, 12" figures and statues plus more. GdT has said that the sculpts look amazing!! He would have hoped that any of the art created for the film would be released to fans through contests and such and will be making every attempt to bring that idea to fruition. Drew Struzan will be designing the official poster and it is well under way at this point..

Unfortunately some photos have been released that GdT and his crew have had nothing to do with as he does not supervise personally all the promotional material that comes out.

It is our nature as fans to be impatient. And it is, and has always been the nature of the net to feed us information. Media has become a two-way street. Sometimes a little too much. But not in this case. Long live the freedom to choose. From now, until the release of the movie there will be many a promotional material -I'm sure- that Mike and I don't supervise personally. You will agree and maybe even disagree with them and the movie.?

Future Projects:

No's to



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Preacher ( not the same love as HB)  
Watchmen (not the same love as HB)  
Fafhrd and Grey Mouser (no kinship)  
Bean Family of Scotland (would love to see it)  
Sequel to LEGEN (would have loved to do the first one)  
Necropia ( too complicated)

Would love to be there for:

BPRD (currently talking with Mike )  
HB2 (no word yet)  
Animated HB (adult oriented)  
Weird Tales TV Series  
Coffin ( working on it...variances on the suit now a rescue telemetry robot with neural links...hopes to continue work in the fall)  
Frankenstein (the book)  
Left Hand of Darkness  
Batman Year One,  
Jonah Hex  
Swamp Thing  
Western with Guillermo Navarro  
Cronos comic with Mike Mignola  
Comic with Mike Mignola and/or Francisco Ruiz Velasco (LW 2100)  
Anything with Ron and F. Luppi again

Projects already begun:

At The Mountains of Madness:

GdT is currently polishing off the last draft of ATMOM and preparing for a rewrite. No scouting has taken place yet as there will be 2 to 3 years of preparation before it is anywhere near ready to shoot. When it is up and running, rumour has it, that it may be a 2 part mini series but with a big budget as GdT figures he can get 120 minutes out of the script easily. He is interested in having Adrian Brody play a character named Howard and of course the giant albino penguins will be included as well. His plan is to follow the book but with added space-time distortions to play with ?rational? frame of the characters and give a ?black hole? feeling to where the ruins are discovered. There will also be a sequence where 1 survivor is in an insane asylum. Unfortunately, the film A vs P is also based on a similar premise to ATMOM and GdT is hoping that this does not mess up his project at all! He would love to have Rob Bottin help out with the special effects but as he is in demand, money may not allow =)

Wind in the Willows:

Although no dates have been specified, WITW will veer away from the usual versions and GdT has already gone to pages. GdT is hoping to have Ron play a part as well (but not Badger...lol)  
GdT is also hoping to set up a small festival, after the release of Hellboy, which would introduce 20 genre films that fans have forgotten. He'd love to include Devil?s Backbone in this show as part of the ?cult? group. The show will be a larger version of Deathline/Rawmeat at the Lincoln Center in New York that took place earlier in GdT?s career.

Release Dates and Future Appearances:

Hellboy will be released on April 2nd 2004 (as opposed to May as was originally reported) and GdT is delighted with the change as it was the date he had originally hoped for.

The OCT trailer may move to DEC and will be attached to a big film...the LAST SAMURAI...it will be available online across the board even though the LAST SAMURAI is released at varying times around the world (Teaser poster on theaters in OCTOBER) WIZARD WORLD may be the place to debut the full-size trailer.

OCTOBER 5th The AMERICAN CINEMATHEQUE (Egyptian) will hold a screening of CRONOS, both to celebrate its 10th anniversary and to launch the DVD. I will be there and will do an intro and a Q&A. If any of you message board regulars feels tempted we can hang out afterwards and share a cup of coffee. Consider this an invitation. And although he has no plan to attend SXSW 2004, GdT is hoping to make a scene at the Alamo DH!!

In Closing

Q: Is there any fundamental advice that you think young directors should know, or aspects of the filmmaking process that you think are important but often get overlooked when folks discuss the process?

GdT: Focus in what you are doing and only do it if you are in love with the material.

DVD?s as a fetish- Some of my favorite EDITIONS (not just favorite movies) or boxed sets.

THE MATRIX BOXED SET.  
 MEXICAN PERIOD BU?UEL DVD?s (QUE VIVA MEXICO R-4)  
 GODFATHER TRILOGY  
 WALT DISNEY TREASURES COLLECTION  
 SPACED Collection (UK R2)  
 THE BUSTER KEATON COLLECTION  
 THE SIMPSONS COLLECTION.  
 THE LON CHANEY COLLECTION (R1)  
 THE GHIBLI COLLECTION (Japanese Box)  
 THE KUBRICK COLLECTION  
 BACK TO THE FUTURE COLLECTION.  
 UNIVERSAL MONSTER COLLECTION  
 THE ALFRED HITCHCOK SIGNATURE COLLECTION (R-1)  
 THE OLIVERS STONE COLLECTION (R-1)  
 THE MARIO BAVA COLLECTION (R-1)  
 THE HARRYHAUSEN COLLECTION (R-1)  
 RAIDERS OF TH ELOST ARK BOXED SET.  
 LORD OF THE RINGS (EXTENDED EDITION) TRILOGY.  
 FUTURAMA, 1,2,3,4  
 SCORSESE COLLECTION VOL I (R-1)  
 TAXI DRIVER 2-disc edition  
 THE LAUREL & HARDY 21 DVD BOXED SET (R-2, UK)  
 THE CHAPLIN COLLECTION  
 Rear Window (Collector's Edition)  
 Vertigo (Collector's Edition)  
 The Birds (Collector's Edition)  
 Frenzy (Collector's Edition)  
 Psycho (Collector's Edition)  
 LADY VANISHES ? Criterion Edition  
 39 STEPS ? Criterion Edition  
 REBECCA ? Criterion Edition  
 FANNY & ALEXANDER 5 (R1) DISC set? Criterion Edition  
 HARD BOILED (R1) ? Criterion Edition  
 THE KILLER (R1) ? Criterion Edition  
 OLIVER TWIST (D. LEAN) ? Criterion Edition  
 GREAT EXPECTATIONS (D. LEAN)? Criterion Edition  
 M ? Criterion Edition  
 The Third Man? Criterion Edition  
 Beauty and the beast Criterion Collection (R-1)  
 THE RULES OF THE GAME ? Criterion Edition M ? Criterion Edition  
 12 MONKEYS  
 CHIMES AT MIDNIGHT (Spanish edition R2)  
 CITIZEN KANE 2-disc special  
 MOULIN ROUGE 2 disc edition.  
 THE COMMITMENTS Collector?s edition (R1)  
 ANGEL HEART special edition  
 ERASERHEAD BOXED EDITION (Only sale at davidlynch.com)  
 LAST LAUGH (Murnau, KINO R1)  
 PHANTOM OF THE OPERA Ultimate edition, Milestone edition (R1)

INTOLERANCE  
 L?AGE D?OR ? Criterion Edition  
 AKIRA KUROSAWA 4 Samurai Classics BOX? Criterion Edition  
 THE 400 blows? Criterion Edition  
 BRAZIL - Criterion Edition  
 NOTORIUS? Criterion Edition  
 8 1/2? Criterion Edition  
 SEVENTH SEAL ? Criterion Edition  
 WALKABOUT- Criterion Edition  
 GRAND ILLUSION? Criterion Edition  
 THE BROTHERS QUAY I and II? Criterion Edition  
 LIFE OF BRIAN? Criterion Edition  
 DIARY OF A CHAMBERMAID? Criterion Edition  
 AMARCORD? Criterion Edition

LADY EVE ? Criterion Edition  
LAST WAVE ? Criterion Edition  
HAXAN ? Criterion Edition  
VIDEODROME ? Criterion Edition  
NAKED LUNCH ? Criterion Edition  
THE ROCK ? Criterion Edition  
SULLIVAN'S TRAVELS ? Criterion Edition  
KARAKTER  
MEMORIES OF MURDER  
SUSPIRIA 3-disc limited edition  
INFERNO  
PROFONDO ROSSO  
VAMPYR ? Image edition  
THE NAME OF THE ROSE (R-2)  
SPARTACUS  
UN CHIEN ANDALOU  
THE SEARCHERS  
BLUE VELVET  
MONSTERS INC  
TOY STORY TOY BOX SET (R-1)  
BEAUTY AND THE BEAST Platinum edition  
LITTLE MERMAID Limited edition  
MULAN Limited edition  
SLEEPING BEAUTY Special edition  
FANTASIA (60th anniversary edition) (R-1)  
THE ALIEN QUADRILLOGY SET.  
Saving Private Ryan DTS  
T2 2-disc EXTREME EDITION  
THE ABYSS Special edition  
Tomorrow Never Dies (steel edition)  
CLOSE ENCOUNTERS OF THE THIRD KIND.  
MASTER AND COMMANDER 3-disc set  
RESERVOIR DOGS ? Special edition  
PULP FICTION ? Special edition  
THELMA AND LOUISE  
NOSFERATU ? Kino Video  
FIGHT CLUB 2-disc edition  
SE7EN (2-disc edition)  
SPEED 2 disc edition  
THE WILD BUNCH  
THE DIRTY DOZEN  
THE BIG RED ONE  
BARTON FINK  
FARGO  
MAN WHO WASN'T THERE  
THE GREAT LEBOWSKY  
DON'T LOOK NOW  
ELEPHANT MAN (DAVID LYNCH) UK edition.  
FIFTH ELEMENT 2 disc edition  
LE ROI ET LE OISEAU  
THE GOOD BAD AND THE UGLY EXTENDED VERSION 2 disc edition.  
ONCE UPON A TIME IN THE WEST (2 disc set)  
CHUNCHO/KEOMA Coffret 2 dvd  
IT'S A WONDERFUL LIFE  
MR. SMITH GOES TO WASHINGTON  
SUNSET BOULEVARD  
SOME LIKE IT HOT  
WOMEN IN LOVE  
TO LIVE AND DIE IN LA  
THE EXORCIST  
FRENCH CONNECTION  
CHINATOWN  
TESS  
FEARLESS VAMPIRE KILLERS

REPULSION  
 DIE HARD 2-disc edition  
 TO BE OR NOT TO BE (Lubitsch)  
 THE SHOP AROUND THE CORNER (Lubitsch)  
 THE APARTMENT  
 L?INTEGRAL JEUNET ET CARO  
 ASSASSIN (S) M. Kassovitz  
 HERO ? ULTIMATE EDITION  
 BETTER TOMORROW 3 DISC HK CONTEMPORARY COLLECTION  
 AKIRA 2 DVD METAL CASE EDITION  
 GHOST IN THE SHELL  
 KUROSAWA?s RAN MASTERWORKS EDITION  
 SPIRITED AWAY SPECIAL EDITION w/rice ball (JAPAN)  
 SHAOLIN SOCCER (HK EDITION)  
 THE SARAGOSSA MANUSCRIPT Image edition (R1)  
 KUNG FU HUSTLE SPECIAL EDITION (R3)  
 AUSTIN POWERS: INTERNATIONAL MAN OF MISTERY (Platinum edition)  
 BLADE (Platinum edition)

And THOUSANDS more---

From a great post GDT made on 2/1/2006 about MIMIC:

Hi?

I am in Toronto doing the DI of a long 5-minute promo for PAN?S LABYRINTH?

Through the <!-- e --><a href="mailto:Abe\_Sapien@hotmail.com">Abe\_Sapien@hotmail.com</a><!-- e -->, I promised an answer to the following question:

?Why don?t you like MIMIC??

The question was posed by BAPHOMET, a French filmmaker who went on to declare his love for that movie?

There are many misconceptions about MIMIC and my feelings about it. I will love to take this opportunity at DTF to clarify a few points about MIMIC.

I don?t hate the movie for what it is- I feel hurt by what it could have been. The script that got away, the ending that was edited out, the ending that was NEVER filmed, etc

You have all heard me voice these complaints again and again.  
 But there is NO secret that I feel VERY proud of a good 50-60 minutes of that film.

It is so difficult to make this known without voicing my displeasure, without sounding so self-absorbed?

But, contained in that movie are beautiful, jewel-like moments of darkness. Some moments that will forever make me proud and that, I believe, to be amongst the best stuff I?ll ever make.

If this was ANY other site,, I would feel ashamed to clarify which moments those are? but since this website is called DTF and dearest PL has created it for such a chance, well?

I?ll take the stand and declare that:

I love Carol Spier and Dan Laustsen-

I love the opening scenes: the hospital, the plague victims, etc

I love the priest being killed by God?s creatures beneath a large JESUS SAVES sign. The movie tries to be Medieval in its vision of the world. It tries to define the fact that we don?t know anything about the order of nature or the real dimension of God?s plan. It tries to say something about pride.

That is why the ?White Princess? Mira is dragged ? good intentions and all- through the mud and the darkness by an unlikely archangel.

I love Mira?s hand being bitten by the Nymph insect (the baby Mimic) and the scene where she looks through pieces of paper under her desk.  
 I love the first visit of Chuy to the church. The broken religious symbols the plastic-covered icons, etc.

I love the first locker room scene and the scene in the garbage facility ?there?s Norman Reedus before BLADE III!!!

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I love the killing of the kids in the subway. To my mind it is still one of the scenes I've shot that I feel the proudest? It is my belief that I have not shot a horror movie since MIMIC. CRONOS, BLADE II, HELLBOY and even DEVIL'S BB are hybrids. Half melodrama and/or action film and half dark fantasy WITH horror elements? But MIMIC was a bona fide MONSTER movie without much cross-breeding.

I long to do another horror movie- MOUNTAINS perhaps- hopefully- Oh, how I would love that.

I love the first FULL ON reveal of the Mimic and the kidnapping of Mira into the tunnels. It is a fairy tale moment. A moment of horror and awe that I feel truly happy with.

I love the scene of the hanging shit and the discovery of the old abandoned station. I have said in the past that all the movies I do are linked by common textures, light and shadow plays and recurring obsessions. MIMIC was so fulfilling in this sense. I find the light, the textures of Carol Spier's sets, the rotting, antique world we created, to be almost sensual in its creation? Style over matter some would claim but images know no distinction between the two, not when they are loaded by a perverse desire to communicate a world, a smell, a feel, an atmosphere. Content and form become one and the same.

I love the attack on the subway car and the smearing of the intestinal goo? Again, one of my happiest creative moments. I really loved doing that sequence?

I love the encounter in the service tunnel between Peter and the bug- And finally, I love the death of Leonard- Why? Well, heck I just admire Dutton sooooo much.

These are my moments. I own them. I recognize them. I cherish them. But is that it?? Do I hate the rest??

Pretty much.

Will I ever give it some love??

Well, I hope to get the chance to put together a SPECIAL EDITION dvd in the future. It won't be a DIRECTOR'S CUT. That's lost in time and opportunity. But I can make a better ?in my mind- version of the film that exists. I can add scenes that I loved ?I can show you the alternative ending- and I can get rid of the ones I hate (the 2 FALSE SCARES) and reedit some I dislike (Josh Brolin's death) and that were affected by 2nd unit photography.

If that edition happens I promise it will be VERY educational. I will try ?within legal limits- to take you by the hand, not through the gossip anecdotes but through the transformation of a film from conception to theatrical release.

Maybe you'll like it, maybe you won't. But I will feel finally at peace with it.

Because I like so many things about MIMIC...

GEOMETRIA (1987)

I've received a few emails about this short film...

Where is it?

How can I find it?

Is it great?

So, here are a few answers...

It's a pretty crappy short- I made it mainly to try some foam latex FX and to piss off some film people in my hometown (they kept saying that all film had to be high-art) by making a short with absolute bad taste.

It's about 8 minutes long, my mother gets her right eye ripped off and then gets eaten by a zombie. it's all pretty pointless- except, for some reason I laugh my ass off at a small parodical snippet of THE EXORCIST.

It's crude, rude and poorly done.

On top of that, the NEGATIVE for this crapsterpiece is forever lost. No one knows where the negative's at. The only remaining copies of it are in VHS somewhere in my warehouse and I'm not looking for them. The short played for several YEARS in Spain's CANAL PLUS. It's entire budget was 2,000 dollars but it looks like it costed at least half as much.

Best

GDT