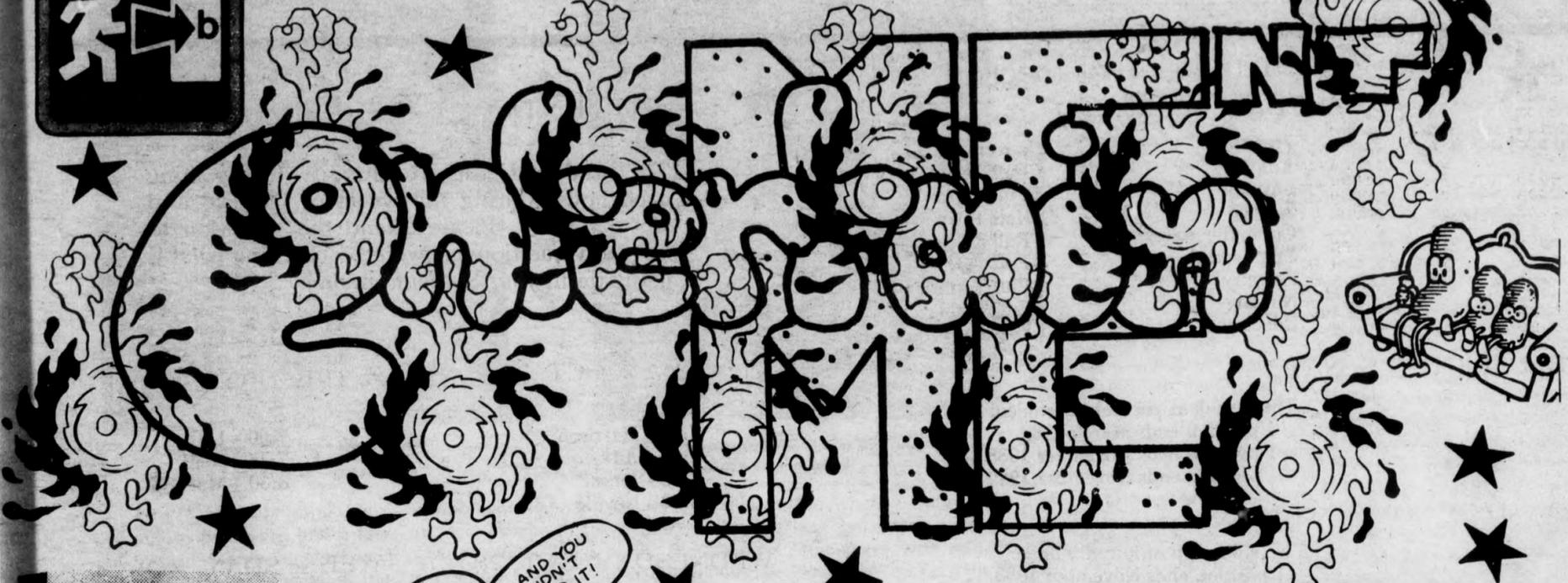


"DROPKICK ME UNCLE STEVIE"

--5 p.m. Tuesday



WE HAD A DEAL, MISTER... AND YOU DIDN'T KEEP IT!

VI
ALZ
U



It's the fashion accessory that's sweeping the campus! Hellraiser: giving new meaning to acupuncture.

HELLRAISER

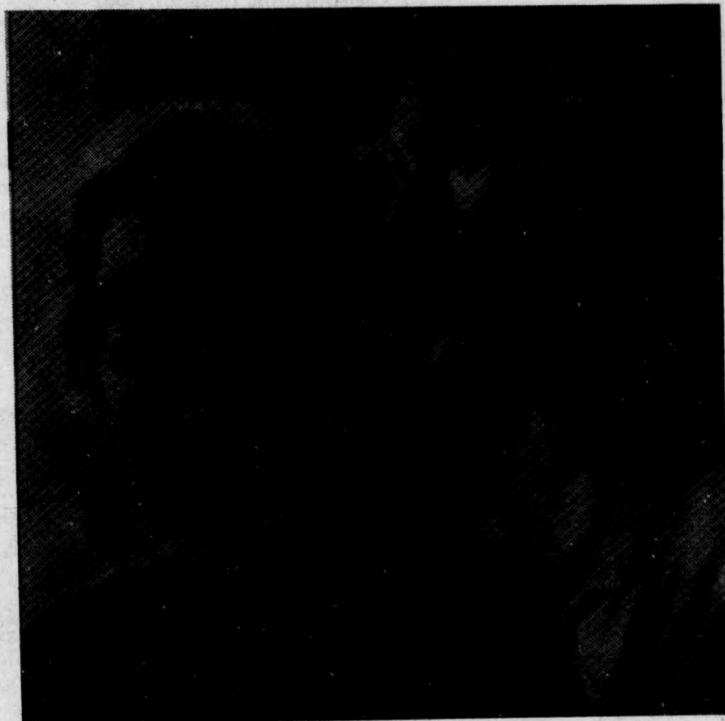
DIRECTOR: Clive Barker

A FILM where, for once, the publicity blurb rings true. "THERE ARE NO LIMITS . . ." is the kind of exploitive device that drags in the curious and keeps the lily-livered at home. Except, the black promise that *Hellraiser* hisses is no idle threat, for in Barker's domain there really are no limits! Hardened horror buffs, after experiencing previews of this film, have staggered back into reality both shaken and thrilled at the sights they have witnessed. If attending horror films is like being hooked on some perverse drug then *Hellraiser* is King Heroin. Amazingly this is Clive Barker's first stint as a film director. The story has been adapted for the screen from his novella, *The Hellbound*

Heart, and it is astonishing how clearly Barker has managed to translate his vision to the screen. Previous attempts to bring his writing into flickering life have failed abysmally in other hands. Perhaps the horrors that Barker shares his life with are just too fantastic or foul for your average film director to handle. With himself in the driving seat all hell is allowed to break loose. The story, like all horror stories, contains the basic ingredients of sex and death. Blood brings back the long dead brother Frank from under the floorboards of an empty derelict house. Blood nourished him and puts flesh back on revived bones. Blood is supplied by the wife of Frank's rival brother in the shape of human sacrifice, lured back to the house of horror with the promise of sex. Once trapped she beats open their skulls with a claw hammer and lets Frank feed. Gradually, inch by inch, the doorway to hell is slowly opening. When it is finally flung from its hinges retribution is demanded from those who unlocked it in the shape of four Cenobites, Guardians of the Damned who are armed with steel hooks, ready to drag back Frank and any one else who foolishly gets in their

way. These hook scenes are amongst the most violent and depraved parts of *Hellraiser*, both intensely shocking and visually astounding. Apparently the idea came about from Barker talking to the group Coil about flesh piercing techniques, perverse knowledge which he has twisted in his own way to fit into the finished nightmare. Bring your own barf bag. Only an abstract description of *Hellraiser* will suffice, its full impact should be experienced at first hand less any of its terrors be diluted. What Barker has brought to the printed page - a new era of story telling - he has now managed to translate to the silver screen. Despite the rather corny and throwaway *Dungeons and Dragons* effect at the end I still felt that my mortal soul was in danger from what I had just seen. Yeah . . . *Hellraiser* is that good!

Edwin Pouncey



"It's ok babe: we can always write for the Bruns." - Berenger and Woods in a class conscious clinch.

SOMEONE TO WATCH OVER ME

Youngish debutante witnesses her ex boyfriend brutally stabbed to death in a cellar Art gallery. Oops! She's spotted by Mr. Slimebag and the chase is on. Dorky but loveable neophyte detective Mike Keegan (Tom Berenger) is assigned to babysit the distraught Mimi Rogers until such a time as she can identify the murderer. Surprise surprise they fall in love leading Keegan to try and reconcile his relationship with his wife and child. It's a stylish, well crafted thriller but unfortunately it has a plot that is no more convincing than a Saturday morning cartoon. This is a shame because Ridley Scott paints his cinematic picture well. Visual-

**DIRECTOR: RIDLEY SCOTT
NAASHWAAK TWIN**

ly it is quite a treat. The characterization is appalling though and no one could possibly be taken in by the spontaneous lust that develops between Berenger and Rogers. In the end it is Keegan's wife and son that come across as the heroes of the piece but the ending made every woman in the audience wince in disgust: - Wifey says "of course I'll take you back Hon!". Everyone not distantly related to a plank of wood knew exactly what was going to happen and with the talent invested in this picture, that's a very bad sign.

STEFAN GREER