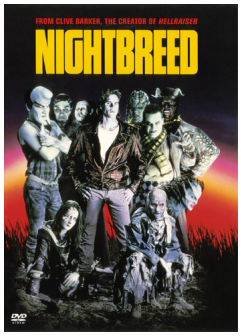
Due to poor test-screening reactions and fraught studio politics, Clive Barker's seminal NIGHTBREED had an hour of footage cut from its length prior to its release by 20th Century Fox in 1990, and became a box-office failure. But passionate Barker fans never let its memory die.

Now, over 20 years after its debut and due to the diligent efforts of restoration director Russell Cherrington, the world has been given NIGHTBREED: THE CABAL CUT, which truly reflects Barker's original intentions. Lucky horror lovers in the Midwest will be given a chance to view the film and its added layers at a pair of screenings during Terror in the Aisles 11 at Chicago's historic Portage Theater this Friday-Saturday, July 13-14 (details below). Actress Anne Bobby, whose singularly compassionate performance as Lori helps anchor the film, will be in attendance, and in this exclusive FANGORIA interview, she shows her true generosity of her spirit while reflecting on her work in this recently restored film.



FANGORIA: Your background was on the New York stage and in films such as BORN ON THE FOURTH OF THE JULY. What was your reaction to being offered NIGHTBREED?

ANNE BOBBY: Well, I thought Clive Barker was the most exciting artist I had met in years. As a writer, he had the most extraordinary vision, and as a director, his ideas were so interesting. I loved that he came from the theater as well. We met and wound up on the floor, looking at his

drawings and smoking. We just talked and talked about theater and art for hours. I walked out wanting to do it.

FANG: And was that it for your audition process?

BOBBY: Well, I met Clive in New York, and that went well. I had to fly out to LA to meet Craig [Sheffer, her leading man]. Craig was happy that Clive had chosen someone who wasn't a textbook screamer type. After that, I got the role.

FANG: What do you remember most about making the film in England?

BOBBY: What stands out for me was that I was really blessed with the gift of time. Being the only character who remained human throughout the film, I was not spending hours in makeup. So I just spent a lot of time on set, observing and learning. By the end of the film, I could light a set. That's how patient and wonderful everyone was with me. The whole experience was a cross between going to film school and kindergarten at the same time. I learned so much and I got to play!

FANG: And you got to play with some amazing actors: Doug Bradley, Charles Haid… Can you recall what it was like working with Debora Weston, who plays Sheryl Ann in the film, and with whom you had great onscreen camaraderie?

BOBBY: Oh, the one who was murdered in the field—Decker's girlfriend! Debora was wonderful. But she was a replacement; I believe [singer] Suzi Quatro was originally supposed to play that role.

FANG: That's amazing.

BOBBY: Yeah. I'm almost positive she was. There may need to be some research done on that, but I am pretty certain that was the case. Overall, though, it was great to meet so many

American actors who were working in London. There was a lot of great character work going on in that film.

FANG: Including some extreme malevolence performed by extraordinary director David Cronenberg as Dr. Decker.

BOBBY: Oh, David! I thought he was great. He's a very good actor—very subtle. I learned a lot just watching him. He's a very mild, very gentle man, so it was nice to see the shift between him just talking with me on set and then becoming Decker. In my second Broadway show I played Jeremy Irons' daughter, so I had plenty to talk with him about between takes. I was full of questions about his work with Jeremy on DEAD RINGERS!

FANG: One of Decker's famous lines involves the thought that everyone has a secret face.

BOBBY: Yes!

FANG: So, do you believe that?

BOBBY: Of course! How dull would everything be if that weren't true?! It's our secrets that make us create.

FANG: Well, some vigilant fans have helped create the atmosphere to warrant this CABAL CUT of NIGHTBREED. Does their passion surprise you?

BOBBY: What surprises me is not so much the passion, but the patience. There were a lot of people who knew the story was there and they were patient, waiting for a time that deserved the director's cut. It's been 20-some years.

FANG: Were you surprised by the studio cut that made it into theaters?

BOBBY: I remember being stunned. That's what they wanted? But that's what being an actor is about. You learn early on not to fall in love with your work.

FANG: And what do you think of THE CABAL CUT?

BOBBY: You won't believe it. There is a profound difference between the two versions. It really is special. It's now the film I thought I was making all those years ago.

FANG: How do you think NIGHTBREED fits into our society at the present moment, then?

BOBBY: Well, I believe everyone should rally around this film. We are now living in such a fractured world. We are becoming increasingly intolerant of anything that is different or frightens us. The response to our fears is becoming more and more irrational and extreme. And this is an emotional response, not political. I have been volunteering for the Occupy movement, and it's so clear that there is a spiritual disconnect going on in certain classes. And it's a spiritual disconnect that leads to the fall of Midian in the film. There is so much marginalization going on in the world today. So I feel NIGHTBREED is so deeply relevant right now. It's a timely story.

FANG: Well said. In closing, what was the most personal moment you had upon re-examining the film?

BOBBY: Well, I have been doing animal-rescue work for years. I was doing a play in New York in the '90s, and it was intense. I was never off the stage during the show and I needed a way to unwind. Some friends suggested I volunteer. So the most amazing thing about watching NIGHTBREED, recently, was rediscovering the scene in which Lori rescues Babette. In that, I saw my 20-year-old self doing my first animal rescue. I realized that I was talking to that animatronic creature in *exactly* the same way I talk to my animals today.

The Midwest premiere of NIGHTBREED: THE CABAL CUT takes place at Terror in the Aisles 11 at Chicago's Portage Theater (4050 N. Milwaukee Avenue). On Friday, July 13, it's part of a Clive Barker Triple Feature that also includes showings of HELLRAISER and CANDYMAN; doors open at 7 p.m. and NIGHTBREED starts at 7:30. Bobby will be on hand for free autographs and pictures, and Cherrington will appear in person as well to discuss the restoration. HELLRAISER follows at 10:30 p.m., and then CANDYMAN at midnight. An encore NIGHTBREED screening will be held on Saturday, July 14 at midnight, with Cherrington in attendance. The show also includes vintage trailers, vendor tables, a live charity auction for Vital Bridges
and much more! Free parking is available in the Sears parking lot around the corner. Films, times and guests are subject to change; for more info, see the event's Facebook page
.