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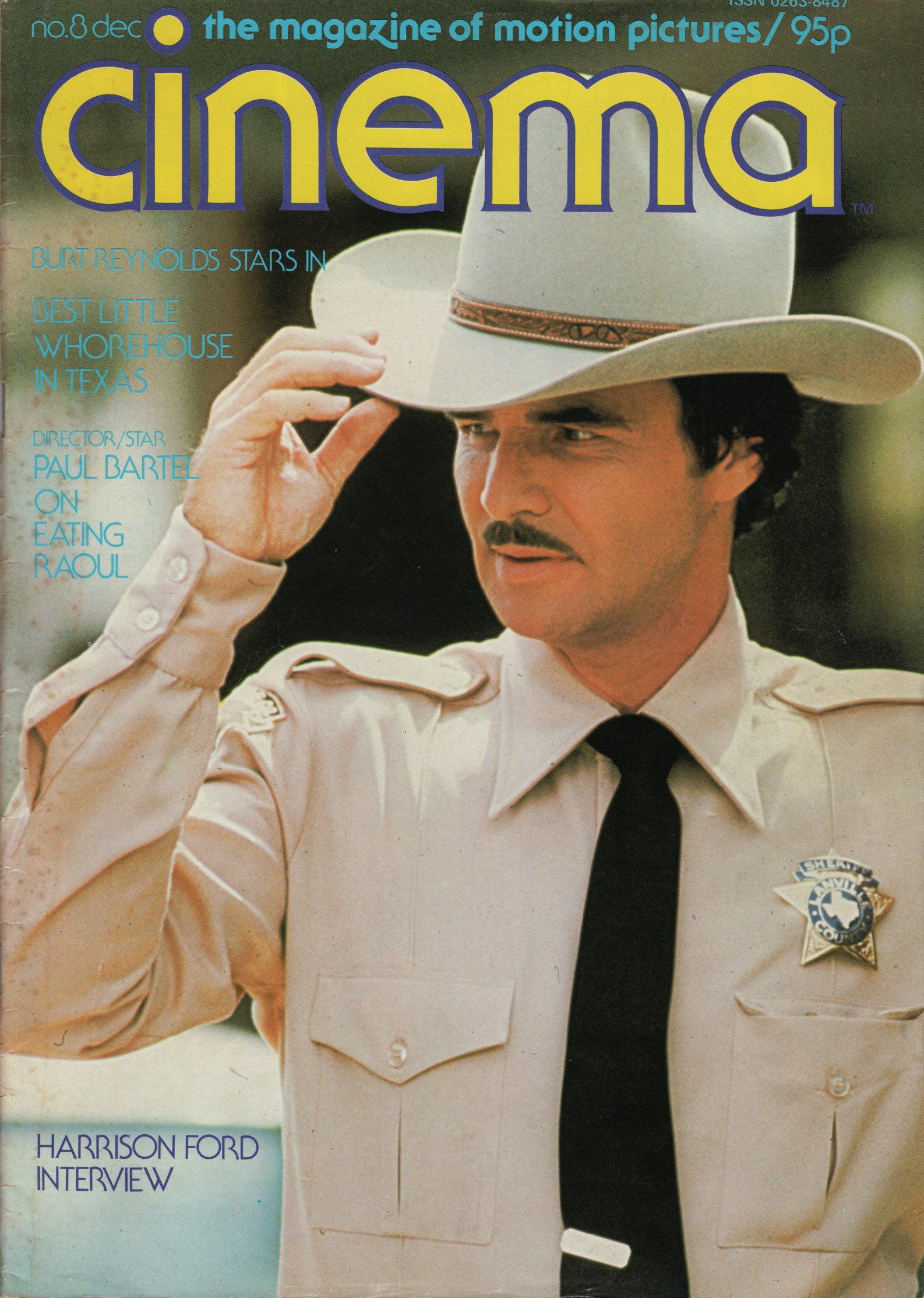
cinema™

BURT REYNOLDS STARS IN

BEST LITTLE
WHOREHOUSE
IN TEXAS

DIRECTOR/STAR
PAUL BARTEL
ON
EATING
RAOUL

HARRISON FORD
INTERVIEW





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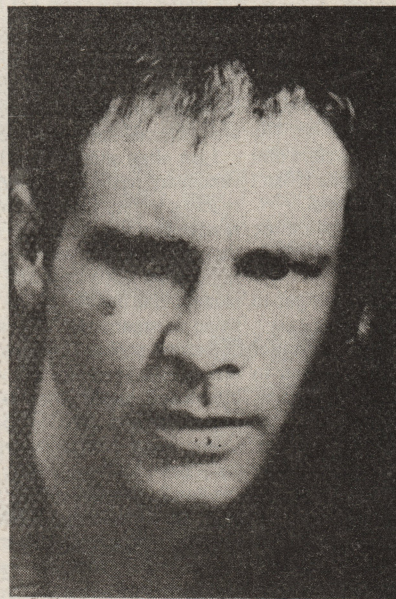
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OUR REGULAR MONTHLY ROUND-UP OF THE FILM ORIENTED X BOOKS CURRENTLY ON RELEASE.

You're going to need nerves of steel, and a warped sense of humour would help as well, to watch *The Evil Dead*. If you have you will be rewarded in seeing what writer Stephen King has called "the most ferociously original horror film of the year". And I couldn't agree more.

The Evil Dead uses a smoky, dread-ridden atmosphere reminiscent of that cult favourite *The Texas Chainsaw Massacre* and meshes with it a bare storyline that is pure Lovecraft in feel and the result is a perfect, over-the-top horror-comic.

Five college friends venture into the alien wooded terrain of a Tennessee mountain range to spend the weekend in an isolated cabin. In the cellar they find a tape recording and an ancient volume written in blood and bound in human skin detailing demonic rites to resurrect the dead which unknown to them they initiate when they listen to the tape playback. As the demons of the forest gradually take hold of each member of the group in turn, they find there is only one avenue of salvation – complete dismemberment of each offending maulauding zombie!

The Evil Dead is the first film from the highly talented team of director Samuel M. Raimi and producers Robert G. Tapert and Bruce Campbell who, in the words of the pressnotes, "deliberately set out to shock, jolt and amuse the experienced horror movie-goer". With the lowest of budgets, some miraculous stop-frame animation and persuasive acting they have splendidly achieved that aim. It is one of that small minority of exploitation films that delivers more honest shocks, shot with a devastating powerful flair, that seems beyond the comprehension of product from the major studios. Its basic premise may be unoriginal but it has a relentless momentum in its quirky fascination that brings to mind the only other film I can recall aspiring to this stylish level, Don Coscarelli's *Phantasm*.

The filmmakers are obvious fans of the genre as it contains an homage to Hammer's *Plague of the Zombies*, a visual reference to Wes Craven's *The Hills Have Eyes* and more, but the sum total of this eclecticism is a strikingly novel piece of work.

I have a feeling we will be hearing a lot more from the Renaissance Pictures set-up. See *The Evil Dead* and gasp.

EVIL DEAD

