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DEEPRED

4.95

NO.4

The Street-Wise
Monsters of
Frank
Henenlotter

THE LAST
CANNIBAL
FILM

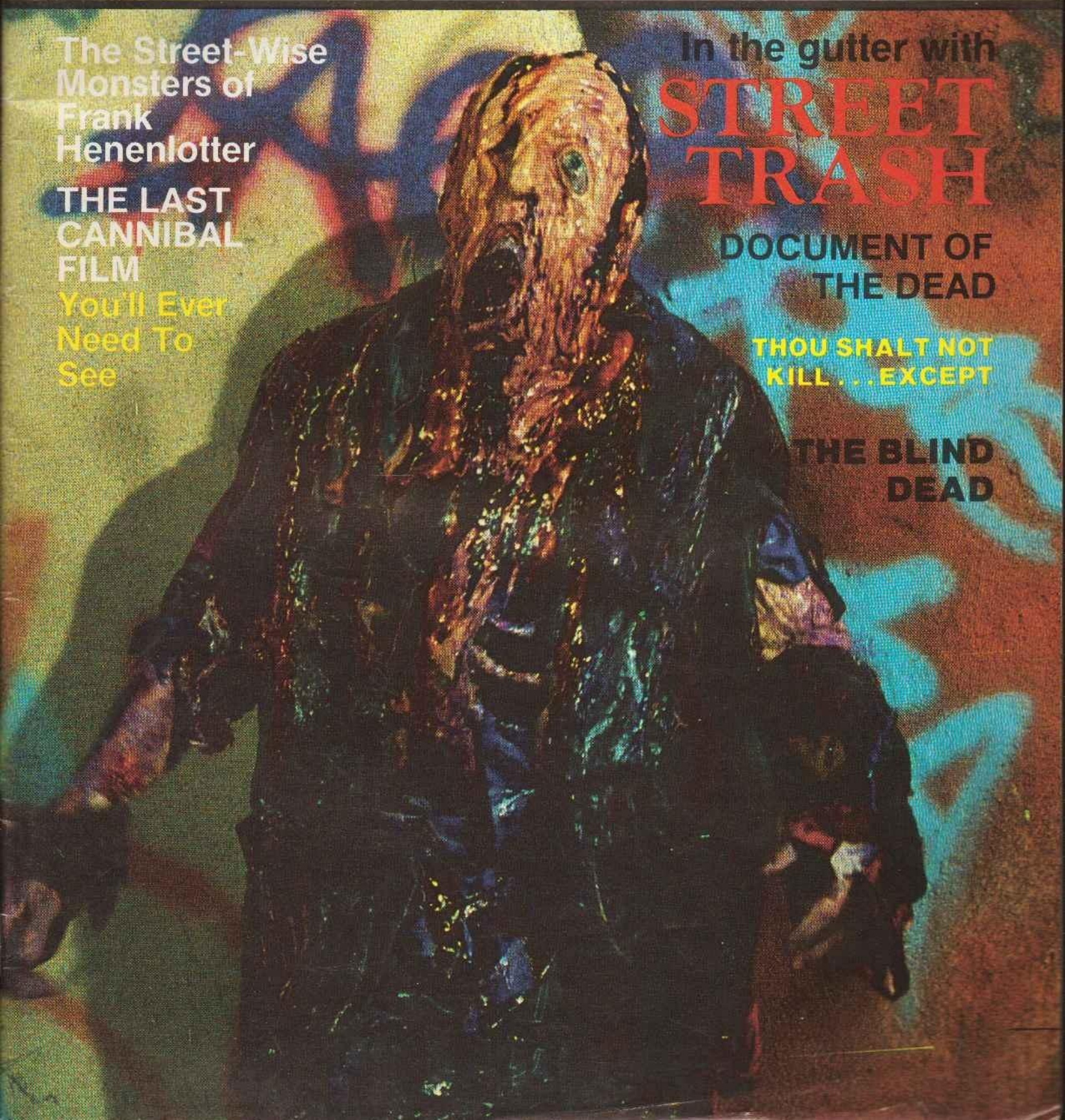
You'll Ever
Need To
See

In the gutter with
**STREET
TRASH**

DOCUMENT OF
THE DEAD

THOU SHALT NOT
KILL...EXCEPT

THE BLIND
DEAD



THOU SHALT NOT KILL EXCEPT



"...WHEN VIOLENCE
DEMANDS REVENGE."

ARTICLE AND INTERVIEW BY CHAS. BALUN

In Joe McGinnis' best-selling book, *Fatal Vision*, the central figure, one Dr. Jeffrey McDonald, remembers his family's murderers as freaked-out hippies; druggies who chanted "acid is groovy, kill the pigs" over and over. And, by golly, that sure sounded patently absurd to anyone who's had some cells fried by chemicals and suddenly realized he couldn't even find his own dick, let alone carry out a level-headed conspiracy to mass murder. Yes, absurd indeed, that is until THOU SHALT NOT KILL...EXCEPT. Sam Raimi's wild n' crazy cult leader is one of the guys McDonald was talking about! Any fucker who would turn ol' Gramps into a human dartboard, kill a lovable dog named "Whiskey," and skewer him over a BBQ spit would certainly have no trouble at all handling both horror and hallucinogens. Not this guy. Raimi's wickedly delicious portrayal as a Manson-like psycho-sadist helps recall the Age of Acid Fascism in all its paislied putrescence.

Raimi's acting talents are really but a small enticement to see this energetic, briskly-paced, hell-bent-for-splatter gem that succeeds on so many levels that you wonder why its makers haven't already been canonized in the Church of New Blood.

The film opens in Vietnam, 1969, with actual location footage shot by co-writer Sheldon Lettich, who also served as second-unit director and technical advisor. "He was in 'Nam," producer-writer Scott Spiegel explains. "We used some footage from a short film he'd done called FIRE FIGHT." This segment serves as the prologue, as the rest of the film was shot in and around Detroit during an on/off four-month schedule and brought to release print for around \$250,000. The microbudget is easily offset by the uniformly strong ensemble acting, the crisp, profane dialog, and the strong action sequences which climax in a bloodbath worthy of Sam Peckinpah.

Don't be misled. Although this film was done on the cheap, its technical credits are of a high order and this looks like a REAL movie. In many ways, it's like a twisted PLATOON meets THE HILLS HAVE EYES. Rambo vs. Charles Manson.

Producer Scott Spiegel, who also wrote EVIL DEAD 2, says the actual



production was "a numbing experience in guerrilla filmmaking. We would beg, borrow, and steal, but I knew we just had to do it. It was intense, but one heck of a learning experience."

Spiegel hails from Detroit and is part of the Motor City gang which includes both Sam and Ted Raimi, along with old chum, Bruce Campbell. "Sam and Bruce and I always did Super 8 movies," Spiegel says. "We couldn't get anybody else so we acted in 'em. Bruce is really the only serious actor. Sam and I were always too busy writing, producing, and directing these short films."

Spiegel remembers his first horror film was shot in 1969 when he was ten years old. "We showed the films at our clubhouse down by the beach and people liked them. They wanted us to keep doing 'em."

Well, that's still true now, some 20

years later. Spiegel has just wrapped principal photography on **NIGHT CREW**, a film he wrote and directed, which again features appearances by Sam and Ted Raimi, Bruce Campbell, and Danny Hicks (**EVIL DEAD 2**). The elaborate and gory FX were handled by Tom Savini's old crew of Greg Nicotero, Robert Kurtzman, and Howard Berger. "They whipped up some really first-class effects in a very short amount of time," says Spiegel. "Really intense stuff. We're going for an "R" rating for theatrical release and a triple "X" on video."

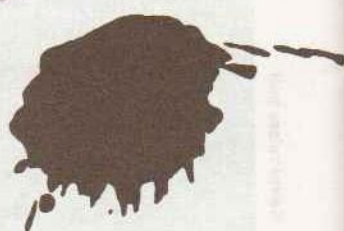
After his experience with **THOU SHALT NOT KILL**, Spiegel realized, "It was very difficult to market a picture like that, but we felt to really get into the hardcore cult world we had to make it unrated and make it as horrifying as possible."

THOU SHALT NOT KILL will get your attention right away, too, with a

splendid punji-stick impalement (a la **DR. BUTCHER, M.D.**) and a barf-bag bullet hit that sends one guy's brains out the back of his head and smack onto another's face. Though released unrated, Spiegel explains that one sequence proved too unsettling for nearly everyone and was excised from the final print, much to his chagrin.

"It's one of my favorite gags in the whole movie," Spiegel enthuses. "Everybody thought it too disgusting except Sam, Bruce, and I. We said, 'No, keep it in.' " During a vicious, well choreographed bar fight scene, one of the marines, doing battle with a bike gang member, is punched hard in the stomach. "He pukes in one of the biker's helmets," Spiegel relates. "When they leave, one of the big bikers gets up, says 'Motherfuckers, you'll rot in hell,' and puts on the helmet. Gobs of cream corn and vomit just cover his head. Really funny--I thought--kind of taking a **THREE STOOGES** gag and making it really sick."

Robert Rickman, Brian Schulz, Tim Quill,
and John Manfredi



NIGHT CREW

THE FINAL CHECKOUT

The Director of "Evil Dead" is the Co-Star. The Co-Writer of "Evil Dead 2" is the Director.
And the sum of the parts are more than the horror of the whole.

TITAN PRODUCTIONS PRESENTS "NIGHT CREW: THE FINAL CHECKOUT"
STARRING ELIZABETH COX DANNY HICKS DAVID BYRNES RENE ESTEVEZ WITH SAM RAIMI ALVY MOORE
TOM LESTER AND EMIL SITKA SPECIAL MAKE-UP EFFECTS BY GREG NICOTERO, ROBERT KURTZMAN AND
HOWARD BERGER CO-PRODUCER DOUGLAS SCOTT BOGNER DIRECTOR OF PHOTOGRAPHY FERNANDO ARGUELLES
EXECUTIVE IN CHARGE OF PRODUCTION JONATHAN SCOTT BOGNER STORY BY SCOTT SPIEGEL & LAWRENCE BENDER
SCREENPLAY BY SCOTT SPIEGEL PRODUCED BY LAWRENCE BENDER DIRECTED BY SCOTT SPIEGEL

Brian Schulz and Robert Rickman



The bike gang was composed of actual bikers who were none too keen on coming out second best in a bar fight, either. "They were the greatest guys," Spiegel remembers, "But a little of shape about the fight. 'No way, we could put up a better fight; the marines could never kick our ass!' We said, 'Well, in this movie, they do.'"

THOU SHALT NOT KILL remains a solid, highly-charged effort, propelled by fluid, inventive camerawork, a stirring musical score by Joseph Lo Duca, and a well-executed revenge scenario that manages to avoid the usual clichés.

In other words, it kicks ass.

DEEP RED says "Thou Shall See This Film."