

ISSUE #4

The Global Magazine of Horror

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# SHIVERS

Dario  
Argento's  
**TRAUMA**  
- World  
Exclusive  
Set  
Report

THE  
LONDON  
FILM  
FESTIVAL  
Nightmare  
Movies  
including-

Tom Savini on  
**NIGHT OF THE  
LIVING DEAD**

Clive Barker on  
**CANDYMAN** and  
**HELLRAISER III**

BRUCE  
CAMPBELL on  
**ARMY OF DARKNESS**

Peter Jackson on  
**BRAINDEAD**



**TRAUMA**



Jingle Bell Shock -  
Psycho Santas and  
Christmas Fear

Plus; The Shiver-O-Meter, Videodrome, Shake & Quake news and your horror questions answered

# LONDON FILM FESTIVAL FOCUS

## THE MEDIEVAL DEAD

Shivers interview by Alan Jones

**"It's The Vikings possessed; Monty Python and the Holy Grail meets Jason and the Argonauts meets Excalibur! It's the Three Stooges battling an army of puppets!", offers cult actor Bruce Campbell desperately trying to describe *Army of Darkness: The Medieval Dead*.**

He needn't bother. *Shivers* readers are already sold on Sam Raimi's highly anticipated second sequel to *Evil Dead* continuing Ash's misadventures in 13th. Century Deadite land.

But in many ways, we don't count. It's the mainstream audience who made *Darkman* a surprise box-office hit that do. Hence the endless post-production period since the \$12 million horror fantasy started lensing at Universal Studios and on location in the Californian desert over one year ago. Add to that the lawsuit Universal slapped on producer Dino DeLaurentiis over their promised option on *The Silence of the Lambs* sequel in return for backing *Evil Dead III* in the first place, the less than enthusiastic test previews and some recent secret reshoots in Canada. With an emphasis firmly placed on black humour and surreal slapstick violence, *Army of Darkness* must be a bloodless cross-over success to justify the expense and mounting interest rates. And the losers will probably be the hardcore gore audience who supporte d •

Raimi's 1982 classic.

Campbell swears that won't be the case. "It will surprise everyone. It's a grand sweeping epic and the hardest thing I've ever done because I'm on every single page of the script either as Ash, his evil double or numerous mini versions of myself. At this stage it feels like I've never made anything else. Talk about a life's work! I was exhausted during the whole sixteen weeks it took to shoot. But it was worth it. I'm finally happy with the end result and all the *Evil Dead* fans out there are bound to be more than satisfied too".

Literally armed with his trusty chainsaw - it gets welded onto his steel hand by a blacksmith - Campbell battles the zombie hordes as he searches for the Book of the Dead that will reopen the dimensional vortex that swept him into the past. But

after befriending the locals in a tiny English village, the Deadites start wiping them out too in revenge for all the trouble Ash has caused them throughout the ages. "It's full of ridiculous slapstick, armies of stop-motion effects, the 'Deathcoaster' - my souped-up Oldsmobile - and romance. Well, Ash does get Sheila, (Embeth Davidtz), for about half an hour! Basically I'm a loud-mouthed ugly tourist in medieval England trying to get back to the future".

On the eve of directing *The Man with the Screaming Brain*, a script he wrote for his new Freedom Films company, Campbell said, "*The Medieval Dead* is a totally new take on the mythology. Ash is shown as very fallible in even more extreme cartoon terms. An anvil flattens him, so does a steam-roller, but he still gets up to continue the fight making horrible mistakes that cost hundreds of lives. And his body keeps crumbling continuously because I didn't want Ash to be invincible. In some sequels the hero isn't frightened of anything which is a huge mistake. With all these dead things, flying zombies, pit monsters and skeletal warriors hurling themselves at him, Ash would be the same as any person in the audience. He'd scream and run! He's as brave, smart, cowardly, brash and humble as you would be in the circumstances".

*Army of Darkness* is the first movie to extensively use Introvision; a dual-screen front projection system allowing foreground action to seamlessly take place on miniature sets and photographic plates. The epic scope and Gothic atmosphere of Raimi's fantasy was extended and enhanced by this process because expensive full-size sets did not have to be built as a result. Campbell said, "Although it

debuted in *Outland*, and has been used for isolated sequences like the train shot in *Stand By Me*, this is the ultimate test for Introvision - an experimental canvas to prove how effective it can really be. They were responsible for over 400 shots taking place on non-existent locations like the *Frankenstein*-styled castle, the massive graveyard and the decrepit windmill. They helped in the overall financial package, we had our production offices there, and we practically lived above them. I've no doubt it will be a great artistic success. The movie has such an odd look to it which really works. Initially we had no realistic basis from which to judge it because the weird tone was difficult to put across. But the combination of Introvision and stop-motion will really keep you wondering how we did many of the effects".

Despite the commercial failure of *Evil Dead II*, producer Dino De Laurentiis backed the second sequel again with the proviso it had to gain an American R rating to reach the widest possible audience. Rather than feel restricted by this mandate, Campbell remarked, "Dino is good for us. He can make snap decisions. Other executives say, 'I'll get back to you', and you never hear from them again. Dino instantly says no or yes which is easier to deal with. And he loves Sam like a son. Unless he's spending too much money he'll leave him alone. We had comments like, 'Put more of the girl in the script', but nothing like him going through it line by line tormenting us with inane sugges-



Jason and the Argonauts, Raimi style

"...the *Frankenstein*-styled castle, the massive graveyard and the decrepit windmill"

tions. Dino simply says, 'Too much of this guy in the wood cabin'. It was good for us to trim the fat that way. Dino was perfectly wonderful. Making *Army* was a studio set-up really, but it didn't feel like it thanks to Dino's involvement".

As for working with his best friend Raimi again, Campbell noted, "Mostly he let me get on and do it. But he knew when I'm getting lazy. During the 100 day shoot if I slopped into standard schtick he'd say, 'Hello, we're making a picture here'. Or he would tell me to scream like a

woman, or throw some other ridiculous curveball like that, to get me back on track. I would have gotten into a boring rut otherwise I suppose. Sam knows all about quality control because he's the ultimate filmmaker. He'd often talk us through takes and keep the camera rolling so we wouldn't get lethargic or lazy when we were supposed to be off camera".

Naturally *Army of Darkness* does leave the door open for a possible *Evil Dead 4*, "But ultimately Mr. Box Office will determine that", pointed out

Campbell. "Obviously I'd only do it if producer Robert Tapert and Sam, my Renaissance Pictures' partners, were involved or else it becomes a meat grinder process. You can tell when people are making movies solely for the money. It's in their eyes. They glaze over and they look bored. I'm still having fun with Ash. And as long as I can say that, fine. Once that feeling changes you can forget any future sequels".



Left: Give injured Bruce Campbell a hand!



Left: A stock shot from *Army of Darkness*  
Right: A jaw-dropping moment from *Medieval Dead*

Whatever happened to Veronica Carlson, Hammer heroine of the Seventies?

**Jake,**  
Enfield, Middlesex.

After **The Ghoul** (1975), she retired, claiming she was fed up with being a scream queen. She, her husband and their three children now live in South Carolina, where Veronica spends her spare time painting. Recently she was a guest at a fantasy convention in Baltimore, and narrated the documentary **Fangs: A History of Vampire Films**.

I've had great difficulty getting hold of Sam Raimi's movies. What's available on video? Is there any chance of seeing **It's Murder**, **Clockwork** and **The Happy Valley Kid**, the films he made as a student at Michigan State University? They sound great. Was he in a film called **Thou Shalt Not Kill...Except** (1985)? Where can I write to him?

**Marcia Johnson,**  
Redditch, Worcs.

Recently I found out that Sam Raimi made a movie called **Crimewave**. Can you give me any information about it? (Congratulations on the first three issues of **Shivers**. I'll be buying every issue from now on).

**Mark Dutton,**  
Newcastle-upon-Tyne,  
Tyne & Wear.

The only Sam Raimi films on video in Britain are **The Evil Dead**, **Evil Dead 2** and **Darkman**. Only **It's Murder** was made while Sam was a Univer-

# INQUISITION

**Shivers Q&A by David McGillivray**



**Above: Veronica Carlson hasn't risen from the grave; Below left: A rare Pamela Franklin poster; Right: Sexy Sam Raimi for Marcia Johnson**

sity student. **Clockwork** and **The Happy Valley Kid** are two of the many 8mm home movies he made when he was a kid. We're unlikely to see any of these films, although an extract from one of them was shown a few years ago on Jonathan Ross' **Incredibly Strange Film Show**. **Crimewave**, Sam's attempt at a comedy, played cinemas here and is now on TV. Some people like it, but I thought it was dire. It's about a

lamebrain (Reed Birney) who gets involved in a series of murders carried out by a pair of thugs masquerading as rodent exterminators (Paul L. Smith and Brion James). "Stick to horror, Sam," I wrote when the film was first released here in 1986. Sam has acted in several films and, along with the one you mention, they include **Spies Like Us** (1985), **Maniac Cop** (1988), **Intruder** (1989) and **Miller's Crossing** (1990). Write to him c/o InterTalent, Penthouse 25, 9200 Sunset Boulevard, Los Angeles, California 90069, USA.

Whatever happened to

"Stick to horror, Sam," I wrote when the film was first released here in 1986

Pamela Franklin, star of **The Legend of Hell House** and several thrillers scripted by Brian Clemens?

**Martin Holder,**  
London SE4.

In 1970 she went to Hollywood to appear in **The Toy Factory** a.k.a. **Necromancy**, married her co-star, Harvey Jason, and stayed. She retired in the late Seventies to bring up their two sons, Joshua and Louis, both of whom are physically handicapped.

I found the article on **The Flesh Eaters** (*Shivers*, August) very interesting. What's the address of Sinister Cinema, which distributes the video of this movie in the U.S.? Can you confirm that I can't play American video-cassettes on European equipment?

**Jack Miner,**  
London SE27

Sinister Cinema are at P.O. Box 4369, Medford, Oregon 97501-0168. Ask them for their free catalogue. (They distribute hundreds of vintage schlock horror movies). The American video system (called NTSC) is different to that used in much of Europe (called PAL). To play an American tape in Britain, you need to buy special equipment. Prices have been coming down in recent years. Most companies now produce a VCR which will play NTSC tapes through a standard TV receiver. One of the cheapest, at £300, is the Panasonic NVJ40-B. Alternatively £400 will get you Aiwa's super multi-digital converter (HV-MG330DH), which transcodes

