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STARBUCKS

in this issue

THE KEEP

A WARTIME HORROR FABLE

RICHARD MARQUAND

DIRECTOR OF THE NEW STAR WARS

RETURN
OF THE JEDI

plus: rollerball evil dead friday 13th part III

THINGS TO COME

star of the pilot film, which I'm sure will never make a series. Denver, you might just recall with a wince, as the star, for want of a better term, of *Gilligan's Island*. 'Muff said? So this is all kidstuff and of the dumbest kind, with Denver as the bumbling chemist (he's so inept, his chimp actually makes the invisibility potion) and Alexa as his investigative journalist niece. You can fill the rest in. Easily.

FIRST TAKES

Phone Rome! *Mad Maxer* Mel Gibson has gone the Italian route. He's starring with Burt Lancaster and Robert Duvall in *The Crew* for the *Blow Up* and *Zabriskie Point* Italy's master director, Michelangelo Antonioni. . . . Jamie Lee Curtis is a late entry to John Landis' first movie since the crash, *Trading Places* (ex-*Black and White*) with *Blues Brother* Dan Ackroyd and the *48 Hrs* con, Eddie Murphy. . . . Latest American video games are based on tv show like *The Fall Guy* and the just ended *M*A*S*H*. . . . Meantime, a film maker, name of Mario Giampaolo (no, but then I'm sure his mother knows him) is lensing *Video Wars* in Pennsylvania. Then again, he could be directing a video game. . . .

ZONE SCORE

There is life after John Williams. Steven Spielberg has asked his *Poltergeist* composer, Jerry Goldsmith, to score the *Twilight Zone* movie. Spielberg seems to make it a rule to bother John Williams only when he's directed a film, or a whole film. Williams didn't score any of Spielberg's other three productions. Ironically William's main rival in the musical nominations for the Oscar in April was Goldsmith and *Poltergeist*. By the time you read this you'll know who won. . . . as if it wasn't obvious, in the first place!

NO HORROR, TERMORROR?

The Saint is a bit of a Devil, too. Lost within all the hoopla about *E.T.* is the fact that Spielberg's *Poltergeist* (sorry about that, Tobe) is also a record-maker. It was the most successful horror flick of 1982 and indeed, for some years. Horror, in fact, would appear to have run out of steam as well as coagulants for now. As many as sixty terror-trips were released last year in America (mainly oldies made in '81 or even '80) and our friend, *E.T.* buried 'em all. *Poltergeist* just beat *Annie* into eighth place for the box-office year in North America, while *Friday The 13th Part 3-D* earned more than 50% less and just made it past *Tron* into 21st slot.

With the obvious result. Producers are no longer cutting teenage throats or heads. They're cutting their projects. Close on 150 horror movies were due to have been made in the United States and Canada. In the harsh reality of cold cash, about forty-five made it. And I doubt if half of those will win a release—except on video. In short, horror pro-

duction had dropped by 50% on 1981 and so far I know of only about twenty-five being made ready this year. Science fantasy has really taken over.

XTRO INFO

Which could explain the demise of Harley Cokliss' *Contagious* movie. Whatever the official reason (and that impossible-to-read advertising can't have helped), the project is off the *Xtro* producer Mark Forstater's London schedule. He's going in for more sf movies from his *Xtro*-maker Harry Bromley Davenport, instead. One is a touch of *Alien* *Quests for Fire*, about ETs in prehistoric climes. The title? *Predators*. The other is a thriller called *Replicants*. Now, I wonder where he found that word. . . .

Better news for Harley. *Battletruck* opened like gangbusters in paris. The French just love any movie that drives like they do.

VIDEODRONE

Not even David Cronenberg is succeeding at the moment. Sad to say, *Videodrome*, has started out miserably, Stateside. Must be due to the fact that it's one of the first Cronenbergs that I've really enjoyed. . . . It had a most meagre opening at 600 cinemas, slashed to 400 within a week. It did once take more money in a week than *E.T.*, when the Spielbergian marvel finally earned less than a million bucks in a week. But then, *E.T.* had been around on release for 36 weeks at the time, not Cronenberg's miserable fortnight. (And

sure enough, the next week, flushed with its nine Oscar nominations, *E.T.* was back earning two million.)

There was trouble with *Videodrome* for its first sneak preview in Boston, when Cronenberg took it back to the cutting table to polish it up with Universal's Thom Mount. They might have to do that again. So far, though, the director hasn't been dropped as quickly as Universal axed John Carpenter after *The Thing*, though. David is mid-way through shooting his next one for Paramount (all part of the same UIP releasing chain), and the newie is Steve King's *Dead Zone*, of course.

At last, as David might say.

He first talked about making the King novel three years ago at Lorimar, the home of such horrors as *J.R.* and the rest of the *Ewings*. Then Stanley Donen (*Saturn 3*) got hold of it, next Michael Cimino (ex-*Heaven's Gate*, and almost ex-Hollywood since that disaster) was named as director—and then a Russian director chancing his arm in America, Andrei Konchalovsky. Finally, it came back to Cronenberg, via Carpenter's usual producer Debra Hill and. . . this is the bad news—Dino De Dumpling.

When Carpenter started pre-planning on King's *Firestarter*, he told Cronenberg he was shocked how close *Scanners* was to it. But the Canadian sees greater similarities between *Dead Zone* and his sinking *Videodrome*. "You have a central character who is, at first, in an established part of society, but something happens to him that turns him into a total outsider who must continue to exist inside society. What immediately struck me were the dif-

ferences between Stephen King's stuff and mine. His characters are very naive, accessible, identifiable, open and honest. Even when they're bad, they tend to be naive. I like my characters to be fairly arcane and complex and strange."

Which could explain the difference in the success ratio between Cronenberg and King (and, of course, Spielberg, who is really the most logical director of the King yarn).

TELEKINETIC DEAD

One of the Disney *Tex* team, cute Meg Tilley, switches roles and genres in a fairly routine, small-budget chiller item, *One Dark Night*. While it's not *Evil Dead*, it does have a telekinetic corpse and you don't get many of them to the pound. Director and co-writer Tom McLoughlin is no Sam Raimi, either, but he's made a workmanlike little item, due to workmanlike its way into a double-bill somewhere, sometime, I'd say. Meg makes a nice nice-girl. Robin Young makes a nasty nasty-girl (Hell having no fury like a Robin scorned and all that). And dear ole Batman, himself, Adam West, makes what I suppose he'd prefer to call a guest appearance. He must have thought it was t'other Robin.

The film is distributed over there by Comworld Pictures, the company Burt Reynolds has just resigned from as chairman of the board because he says, it's not involving young film-makers with low-budget, quality movies as he wanted it to. In that case, I'm not sure if Burt classes *One Dark Night* as the kind of film Comworld should be pushing—or





the kind it shouldn't. There a lot worse around than this 'un. If Burt wants to push young and cheap talent, why doesn't he work with them. Because they can't pay him \$4 million a movie, that's why!

EVIL DEAD

Meanwhile, Sam's *Evil Dead* has finally opened over yonder – and its being well received by the critics, considering its tennis-shoe-string budget, brand-new film-makers and, as one critic put it, "unbearable sound" Full marks, though, were awarded to Sam's black humour touches and Tim Philo's camerawork, which was (correctly) compared to Daniel Haller's work for *The Dunwich*

Horror (1970). As any nation's critics tend to hate one of their own when he's first discovered abroad – the film opened in Europe before the U.S. – Sam Raimi and Co. must be well pleased with their American kick-off. Sam's smiling more broadly than Cronenberg, that's for sure.

SORORITY SISTERS

In 1972, Brian De Palma released his Hitchcockian shocker, *Sister* – better known to us in Britain as *Blood Sisters*. In the summer of '81, Mark Rosman started shooting *Seven Sisters*, which has finally, lately been released as *The House of Sorority Row*. So-rority-what, I hear you buzz? Just this. Rosman was,

or his publicity says he was, a former assistant of De Palma's. I don't disbelieve the guy, but I can't locate an actual credit for him on any of the De Palmaian movies. I'll say this much for him. He's not copying his old boss, as much as De Palma copied Hitchcock. That, however, is the only refreshing part of the film, for it's the usual teenage gals in jeopardy number, shot in Baltimore and rapidly falling low of ideas – for death, that is. The unknown cast is pretty good, being knocked off one by obvious one, and Mark Rosman does, in fact, share De Palma's touch with actresses – and also a love of Bernard Herrmann sound. Richard H. Band's score is very Hermennesque. But then, what score isn't.

YOR? YEAH!

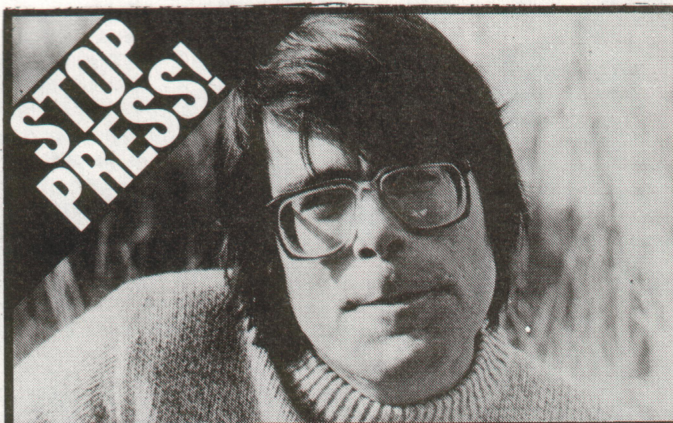
When production is lower, the major Hollywood studios start looking around for other people's product to pick up – for the summer, at least. Hence, Columbia Pictures – the company that turned down *Poltergeist* ("not our thing") and *E.T.* ("the world's not ready for a non-human hero") – have moved on to a Turkish-Italian superhero movie called *Yor*. This is not to be confused with the genuine Turkish film, of a far different genre and quality called *Yol*.

Yor is a beefy supermacho up to all the usual thud 'n' Blunder and played by

Rep Brown, who had a short life as *Captain America* on American tv, a few years back. I'm told I may get to see *Yor* at the Cannes festival. Gosh, arn't I the lucky one?

FINAL TAKES

Old-timers Christopher Plummer, Eddie Albert and direct from being Sean Connery's Blofeld, Max Von Sydow are into an sf thriller called *Dreamscape* in Hollywood. The youngstars are Dennis Quaid (Randy's brother) and Kate Capshaw. Joe Ruben directs... Among the latest (as opposed to newest, or even freshest) spaghetti science fiction opuses, is something called, almost inevitably, *Exterminators of the Year 3000*. Remember when 2000 used to be enough? But it's so close now... Big Fred Williamson is also in Rome making *The New Barbarians*... That won't stop John Milius and his *Conan* sequel... *E.T.*'s Gertie, Drew Barrymore, is becoming quite a spokesperson for Atari video games. She's working harder for Atari than her screen brother, Robert MacNaughton. All part of Spielberg making up for the dreadful *E.T.* video flop, perhaps... *Creepshow II* looks like happening... Woody Allen's mate, Tony Roberts, is the surprise star of *Amityville 3-D*... Coming up soon on your tube, a tele-movie called *Space Station*...



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Interview by Alan Jones

TOM SULLIVAN

CREATOR OF THE EVIL DEAD SPECIAL EFFECTS BRILLIANCE ON A VERY LOW BUDGET



Like many of the new breed of young special effects designers, Tom Sullivan learnt his art in the confines of his bedroom. His experimentation with basic make-up techniques and self-taught designing ability landed him the position of pre-production artist for the ill-fated *The Cry of Cthulhu* project produced by David Hurd and William Baetz that Paramount had shown interest in. After ploughing some of his own money into that production and waiting for 1½ years only to find that his name was being omitted from his artwork, it is now a period of his life that he prefers to forget, chalking it up to experience, even though that experience hurt terribly at the time. Further involvement with Lovecraft occurred when he was asked to illustrate a Dungeons and Dragons type game called "The Call of Cthulhu" and it was this Lovecraftian influence that he brought with him when director Sam Raimi asked him to join *The Evil Dead* team.

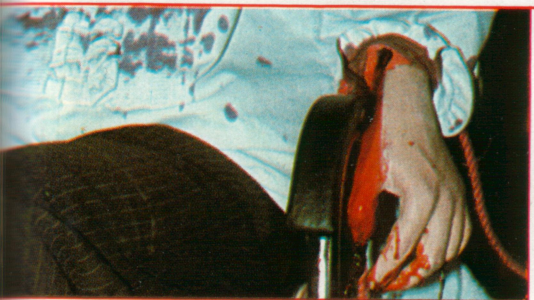
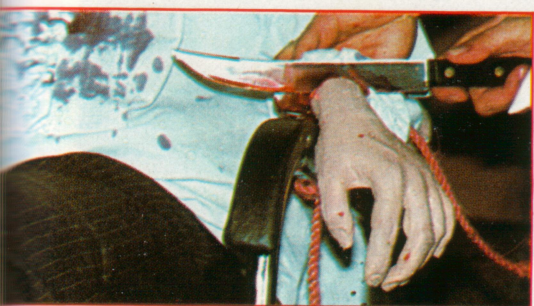
At 28 years of age, Sullivan is a lot older than most of *The Evil Dead*'s principals and they met due to his wife attending the same university as Raimi and Robert Tapert.

"Michigan State University had a film society that was run by Sam and Robert and they would show their Super 8 movies only charging a small admission fee. An article was done on them in the school newspaper so I contacted them and we hit it off real well. I actually thought they would turn out to be Iranians with names like those! They then got kicked out of their apartment and said that the only place they could go was up, so why didn't we all make a feature".

The prototype for *The Evil Dead* was a ½ hour pilot called *Within the Woods* which by all accounts was more sheer terror than the later film with its comic relief and Sullivan thinks he was a clever choice for the feature because, "There was an incredible bulk of effects and the challenge was to be resourceful. When they raised the money I had two weeks notice from the time I got the completed script to the time we went on location in Tennessee. I brought the supplies with me and I did all the casting of the actors and the arms and legs generally before the night they were due to be filmed. It was definitely the hardest I've ever worked on anything. I lost 20 pounds but it's all worth it considering the amount of attention the film is receiving. It really is a classic American Dream. I was in the right place at the right time".

Sullivan admits that his effects were crude but praises Raimi's talent for making his work look good. "The dismemberment looks fake as do a lot of the effects but if anything it was planned that way. I didn't want it to be too real. When I saw the arm being yanked out in *Cat People* for example, I was sickened. I almost felt like leaving the theatre. That's pain and I don't really want to inflict that on an audience. I like to see this stuff when it's fun. I don't want to disgust people. Horror shouldn't be pornography, it should be more like a Funhouse. Mannequins leap out at you wearing Don Post masks and it's ludicrous





but you still scream anyway. Benign fun, although let's not kid ourselves, there is a very tricky borderline in operation here. I like it that my effects don't look that real".

Sullivan feels there is a certain trap one could fall into if a director gives you a million dollars and says come up with something incredible. "I believe that is the wrong way to make a movie. Sam never consulted me as he was writing the script. I would get ruminations from time to time when he would ask me something like if it would be possible to have a girl's face moving while she was on fire and I'd say that it was with a dummy head which had a moving jaw with a little sound dub added. Which we did, not with the greatest success as it doesn't really look like the actress but it is brief and it looks



alright. Otherwise everything was in the script first and it was up to me to devise it".

"The head severing was done in one take in the middle of the night. Blood should have spurted out of the blood blow pipes but it sank down too much and to linger on the effect just wasn't worth the time involved".

Playtex rubber gloves with chicken bones glued to the fingers were another resourceful addition to the climax in *The Evil Dead* worn by Sullivan himself and he also had to concoct a recipe for blood as the commercially available theatrical make was far too expensive. "It was corn syrup with food colour added plus a touch of instant coffee to thicken it and a dash of starch to add opacity. The advantages to corn syrup are that you can put it in your mouth without too much discomfort, it stays shiny on clothes for weeks in case you have to do retakes and it doesn't collect dust. It really is a very versatile substance."

One of the more gory props provided a slight amount of light relief during the arduous post-production on *The Evil Dead*. "I had this prosthetic arm with real meat stuffed in it on the stage we were filming. I say stage, in reality it was Sam's garage and I left the arm on a raised platform while I went to do something else only to find Sam's dog had dragged it onto the sidewalk and was preparing to make a meal out of it. One lady in a car was looking on horrified as I wrestled with the dog to get it back".

At first Sullivan's ideas for the zombies' design were based on Egyptian hieroglyphics "The motifs I favoured were faces of snakes, dogs and birds but I realised that these would be too like *Planet of the Apes* so we switched to Sam's idea of the victims changing into

cariactures of themselves—subtle extensions of what they were and I think it was very successful."

"The stop-motion climax wasn't in the script either. It took up one line and wound up taking 3½ months to film. It was great because it was the one time we had to try and come up with something new and different and difficult to duplicate. Mark Pierce must be mentioned here. He is a filmmaker from Detroit and we were partners in those last scenes. I created what was in front of the camera and he arranged for the matting and split screen density to be correct. Originally we were just going to have tube attachments to make liquid ooze in all directions but I've always been a stop-motion fan and felt that the technique used in *The Time Machine* could be taken a little farther. It caused arguments with different factions preferring their own individual method until it clicked that we could use both methods and matte in with a split screen. We ran a test to figure it all out on a brand new Mitchell 35, which jiggles a bit but I don't think you notice that on first viewing, and we elaborated on it. The sequence started out with about four shots and ended up expanding to about thirty. Each frame was double exposed to help disguise the trick. It worked and provided a great ending. It threw guts into the audience which was after all our prime objective. That is my favourite part of the film because we had time to get it right".

The major problem with the film according to Sullivan was the pain involved. "It took five hours to put the actors into the make-up and I had no assistant at all. Consequently I had to be up five hours before everyone else after usually being the last to go to bed. Then there was dealing with people who had to act in 20 degree weather in lingerie with the next worst thing to latex on their faces day after day. I decided right away not to take any spirit gum with me and the result was the acrylic base on the actor's faces proved astringent to skin and would burn holes in their faces. The contact lenses they wore weren't the most sensible thing either. The optometrist was on location to show us how to put them in but they came with a lot of restrictions. You could only wear them for 15 minutes four or five times a day. That just didn't cut with our schedule so we had to push everybody a bit further. Nobody was hurt but everybody was uncomfortable. I felt a great deal of responsibility for these people and their suffering and I became really sensitive to their problems, so I was there with blankets and I let them sleep as I applied their make-up. But we didn't lose one of them. Since I moved to San Francisco I have taken some make-up courses to learn basically how dangerous all the things were I was doing. It was such great experience though. I learned so much and my casting techniques improved vastly".

Since *The Evil Dead* Sam Sullivan has been illustrating the next Sam Raimi project, *Relentless*. He has also been offered a chance of working on as yet unnamed stalk-and-slash picture. "But I'm sick of violence against women in films. I do want to make movies and it is so easy to be more creative than that. However it is tough to turn down work no matter how disgusting it is."

Even though Sullivan believes that for a low budget filmmaker he would prove a definite asset he doesn't just want to be the best special effects person but the best filmmaker. "I've taught myself everything and now I want to get my ideas across as best as possible. The effects work is just a part of it especially now the way these films are going—there is more room for people who are resourceful. I'm always anxious to learn but Rob Bottin I do not want to be" ●