

OBVIOUSLY IF new CBS/Fox sales and marketing director Chris Windle keeps this up he'll go blind. He was only with the company for five days before he was forced into this posed-up picture for new release *Bedroom Eyes*.

Surcharge should pay for adverts

A MAJOR initiative on the consumer advertising campaign front is planned by the VTA at its AGM set for Wednesday this week in Birmingham on the eve of VIDTEL.

One of the motions lined up for discussion by delegates at the meeting – which, like the dinner afterwards, is being sponsored by Palace, Virgin, Gold – calls for dealers to volunteer a surcharge on top of the price of tapes.

This surcharge would be matched by a similar sum put up by the distributor and the total would be spent solely on a consumer advertising campaign. Chairman Derek Mann explained: "Say the surcharge paid by the dealer was £3. If this was matched by £3 by the distributor per copy of a film and 20,000 copies were sold this would add up to £120,000 to be spent on consumer advertising – a substantial sum by any standards."

Further motions to be discussed

at the AGM, which will be held at the Albany Hotel in Smallbrook Queensway, include a demand for greater support from hardware and software companies for Beta under threat of a boycott of the system; greater efforts on the part of FACT to eradicate piracy, particularly on housing and industrial estates; a money-back compensation scheme for early screening of videos on TV and cable; a standardised national rental price structure, preferential treatment for specialist video outlets over non-specialists in terms of video releases and a standardised exchange rate for replacement films which have been cut for video certification.

And finally, the AGM will also consider a motion to place on record its appreciation of Lord Houghton of Sowerby – and his fellow peers in the House of Lords – for their efforts to minimise the more punitive side of the controversial Video Recordings Act.

PMI slashes its autumn prices and ups margins

IN POSSIBLY the boldest move in the autumn season's move towards cut-priced videos aimed at the sale market, Picture Music International has decided to chop almost £5 off dealer prices from September 1.

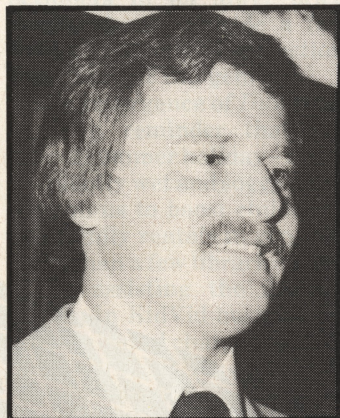
At the same time, PMI chief Geoff Kempin claimed the label was increasing dealer margins.

The new prices are as follows, and cover both back catalogue and future major releases: 60-minute cassettes, previously £13.50, will be £9.70 to the dealer with a suggested retail tag of £14.99; video EPs drop to £6.50, aiming for a £9.99 retail price, while the 90-minute price code material will be £11.08, hoping for a £16.90 retail ticket.

So far, rival music video distributors are wary of following PMI's initiative.

At PolyGram, general manager Michael Golembo commented: "This is a very interesting move from PMI, but price cuts have not worked in the past. If it does turn out to increase attention and support from both consumer and dealer alike, we might consider following suit, but I stress there must be a proportional increase in sales to justify such a move."

And Virgin Video marketing boss



Kempin: music too pricey.

Norman Dineson added: "We were the first company to go to £8 dealer price for video EPs, so we are no strangers to price cutting. However, we have an extremely strong autumn music line-up, including tapes from David Bowie, Phil Collins and a Genesis concert video. With product like that I don't think we will be cutting prices this season."

Kempin hit back: "The price of music video has been seen to be very

● To P4

Casey is no ordinary ape.

Casey can talk, and what's more Toby can understand.

cic VIDEO

August 26, 1985 VOLUME FIVE Number Twenty Six

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Geldof's feature debut reviewed (p42-43), and a study of *The Evil Dead* court case (P34-39).

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Video Charter

Karate Kid gives chop to Tightrope

AFTER FAILING to break into the top three last week in its second charted week, RCA/Columbia's *The Karate Kid* has now swept aside all opposition to take the new number one rental chart spot with a clear lead over the three previous incumbents *Tightrope*, *Police Academy* and *Top Secret*, which still line up behind it.

The major challenge to the *Kid* is last week's top wholesaler's Ship-out charter, Thorn EMI's *A Private Function*, making a breakneck rental Top 50 debut at number 5. This all-British comedy, starring Michael Palin and Maggie Smith, has a high public profile via its theatrical success and its achievements in this year's British Academy Awards.

Charge slows

A little lower down, Warner's *Raging Bull* has slowed down its headlong chart charge, but nevertheless gains a further position to just slip into the Top 10 – another giant video step for black-and-white kind. Two places below it is RCA/Columbia's *Avenging Angel*, which has also slowed its pace with an upward move from 15, but the interest in which has also had an interesting spinoff: the original *Angel* on Thorn EMI (to which the RCA/Col title is the sequel) has experienced a tremendous rental reactivation, and re-enters the chart after about eight months absence at a very healthy 24. Much of this success is surely due to dealers pointing out the tie-up between the two titles to customers.

Completing Thorn EMI's domination of the new chart

entries, the political thriller *Flashpoint*, with Kris Kristofferson finding intriguing but ultimately unwelcome new evidence about the Kennedy assassination, makes its debut at 26. This one may need some dealer help to overcome customer unfamiliarity with the title, but as with many of Thorn EMI's recent tough actioners in its lower price range, should provide a few weeks of strong chart action from fans of the genre.

The resurgence of *Dumbo* at 36 is a reminder that the school summer holiday – and a frequently wet and soggy one – is upon us to boost children's and family rentals in general. More than a few libraries seem to be assisting the natural upturn in KidVid business by halving rental charges on children's product for the duration of the holiday, a move certainly likely to get the Disney back-catalogue and material of similar evergreen quality into buoyant action. Evergreen titles like *Bedknobs And Broomsticks*, which have had many seasonal chart runs in the past, are starting to show on some dealer's chart returns again, though whether any in particular emerge with chartable strength remains to be seen.

Bubbling under the Top 50 this week:

- 52 *Romantic* (Warner) Comedy
- 53 *Porky's II – The Next Day* (CBS/Fox)
- 54 *Hennessey* (Orion)
- 55 *Misunderstood* (Odyssey)
- 56 *Scream For Help* (Heron)

By BARRY LAZELL

Q Which is the most accurate and well researched chart in the business?

A THE VIDEO BUSINESS CHART

✓ DON'T FORGET TO PUT IT UP

SHIP OUT

VIDEO BUSINESS MAGAZINE

WHOLESALE TOP FORTY

1	(—)	TO SCARED TO SCREAM (MGM/UA)	UMV 10623	21	(—)	WHAM! THE VIDEO (CBS/Fox)	304850
2	(3)	THE KARATE KID (RCA/Columbia)	CVT 10471	22	(28)	BACHELOR PARTY (CBS/Fox)	144050
3	(5)	MADONNA — THE VIDEO EP (Warner Music)	WMV 3	23	(—)	CHRISTOPHER COLUMBUS (Heron)	MGS 072
4	(1)	A PRIVATE FUNCTION (Thorn EMI)	TVQ 90 30262	24	(—)	JANE FONDA'S WORKOUT (Warner)	PEV 99001
5	(22)	TOP SECRET (CIC)	VHW 2135	25	(31)	THE SNOW QUEEN (BBC)	BBCV 9022
6	(—)	NOW THAT'S WHAT I CALL MUSIC VIDEO 5 (PMI/Virgin)	MVNOW 5	26	(—)	SCREAM FOR HELP (Heron)	HFV 002
7	(12)	FIRST BLOOD (Thorn EMI)	TVA 90 17202	27	(18)	GIVE MY REGARDS TO BROAD STREET (CBS/Fox)	144850
8	(—)	VIOLENT STRANGERS — WETHERBY (Palace/PVG)	PVC 2082A	28	(16)	NINJA III: THE DOMINATION (Guild)	8377
9	(11)	TINA TURNER LIVE (PMI)	MVP 99 10852	29	(40)	THE PARTY ANIMAL (EV)	EVV 1033
10	(10)	RAGING BULL (Warner)	PEV 99513	30	(4)	THE GREY FOX (Palace Premiere/PVG)	PVC 2071
11	(—)	QUEEN LIVE IN RIO (PMI)	MVP 99 10792	31	(—)	THE SONG REMAINS THE SAME (Warner)	PEV 61389
12	(21)	KISS — ANIMALIZE, LIVE UNCENSORED (Embassy)	EV 5606	32	(—)	PAUL YOUNG — THE VIDEO SINGLES (CBS/Fox)	645650
13	(20)	THE DIRTY DOZEN — NEXT MISSION (MGM/UA)	UMV 10625	33	(—)	MCGUIGAN VS PEDROSA (BBC)	BBCV 5026
14	(23)	U2: UNDER A BLOOD-RED SKY (Virgin/PVG)	VVD 045	34	(6)	THE CHINESE BOXER (Thorn EMI)	TVJ 90 17022
15	(15)	AVENGING ANGEL (RCA/Columbia)	CVT 10664	35	(38)	RED DAWN (Warner)	PEV 99504
16	(39)	ALL OF ME (Thorn EMI)	TVQ 90 30862	36	(14)	DRAW! (PolyGram)	041 2252
17	(2)	FLASHPOINT (Thorn EMI)	TVJ 90 31042	37	(9)	FLESHBURN (CBS/Fox)	308450
18	(8)	MUTANT 2 (EV)	EVV 1034	38	(—)	PHAR LAP (CBS/Fox)	144450
19	(—)	CHIEFS (Heron)	MGD 030	39	(34)	AC/DC: LET THERE BE ROCK (Warner)	PEV 34073
20	(—)	DIRE STRAITS: ALCHEMY LIVE (PolyGram Music)	040 2692	40	(—)	THE LION, THE WITCH AND THE WARDROBE (Vestron/PVG)	VA 14194



LONG LIVE THE EVIL DEAD!

Congratulation's to Palace Video and PVG
for winning the court case brought against
the video release

'THE EVIL DEAD'

Virgin Video, Portebello Dock 368 Kensal Road W10

NOT GUILTY!

THE

**EVIL
DEAD**

18

IS

BACK

Video Business takes an in-depth look at the recent acquittal of Nik Powell and Palace in *The Evil Dead* case, and assesses the legal ramifications for video now

Palace's effort to distribute responsibly is vindicated

Palace chairman Nik Powell tells the story:

“ALL THE credit for Palace buying *The Evil Dead* at all should go firmly to Steve Woolley.

Soon after we set up the company we went to Filmex and The American Film Market in Los Angeles. At that time we weren't in the theatrical business, but we picked up *Diva* from Filmex and *The Evil Dead* at the AFM, and despite the fact that we are holding ourselves up as an art film company at that time, the first contract for any film we actually signed was for the 'Dead'.

Steve had actually walked into the wrong preview theatre and his attention was captured by that long, long tracking shot at the beginning of *Evil Dead*. He's a real horror buff, so he stayed right through the movie. By the time it finished he knew it was the best film of its type he had seen for years. It was only when he went in to get it that he realised how young director Sam Raimi was, and how it had

been made on such a low budget.

We bought the film through Hollywood's oldest agent Irving Shapiro. He distributed *Battleship Potemkin* in the 1930s, but he also had links in the exploitation genre through dealing with all George Romero's pictures. So we were dealing with the oldest agent and the youngest director.

We planned to play the art houses with *Diva*, but we had to go on the circuits with *Evil Dead*. And it took us about 10 months tie up those deals.

Then we launched it as a simultaneous video and theatrical release – something that I think we pioneered and hasn't really been done 'day and date' since.

On the way to theatrical launch we naturally took the film to the BBFC in order to get an 'X' certificate. They looked at it and made a couple of 'trims' as opposed to 'cuts' and they gave us the rating we expected. No whole scenes were missing. In fact only about one minute was cut from the entire film.

It was reviewed as a roller-

"It was reviewed as a roller-coaster of a film with tongue firmly in cheek"

coaster of a film with its tongue firmly in its cheek. In no way was it ever seen as a controversial title by us and it was marketed as an adult film.

Unlike a lot of contentious titles on the video market at the time, it was well made for its budget. It is a fantasy, clearly in the tradition of the George Romero movies, except that it was much funnier. We were never concerned about it at the time. The public response after release was much the same as our own.



I think three factors pushed it into being bracketed with the so-called nasties.

The first was that we put together a very tongue-in-cheek marketing campaign which is a number of people behind the 'nasties' outcry chose to take more seriously.

Seen by millions

The second was the popularity of the film which was so much greater than any other horror film at that time, so many more people know about it than about the other films on various lists. It had been seen by millions of people over the country, and of course it was more widely available which explained why there were so many cases around the nation.

Thirdly, there was a change between putting the film out and the prosecutions in public atmosphere urged on by the terrific media bombardment.

We were still fairly shocked when it began to be seized. People might find that hard to believe in today's world. We had done everything possible to distribute the video responsibly. It was issued with the BBFC cuts and the marketing and packaging always carried the '18' or 'X' certificate. We had never had a complaint from the cinema trade and no member of the public ever complained to Palace about *The Evil Dead*. It was the best-renting video of 1983. If any member of the public had found it offensive I am sure we would have heard.

Initially I thought they had made a mistake. From talking

to some regional police forces I formed the opinion that they thought we had issued the uncut version of the film on video. That was the video trend at the time to boast of the 'uncut' version for video. I think the police were slightly embarrassed to find that it had a certificate and that the video was identical to the theatrical version.

They may have decided that win or lose they would cause Palace such financial hardship that we would never handle a film like this again, or even put us out of business. It is extremely unusual even under the OPA to pursue a film after more than a couple of

The Evil Dead Special – VB supplement

P35: Director Sam Raimi on the horror genre. Defence lawyer Keith Cousins gives his angle on video busts.

P38: The Judge's ruling on costs.

P39: The Evil Dead review

KEITH COUSINS' law practice has given him extensive experience and insight into the video industry's problems dealing with the plague of police prosecutions of so-called video nasties. Until seizures and prosecutions of video cassettes first became a problem for video dealers in mid-1983 the basis of Cousins' practice with the London firm of Marriott Harrison was work for film, television and cable companies. Prosecutions under the Obscene Publications Act became a natural extension of that work and Cousins has been involved in the defence of many of the most important prosecutions brought against both major and independent distributors. Cases he has handled recently include that against VTC's *Possession*, Thorn EMI's *The Burning* as well as the 40 separate productions in different courts of Palace's *Evil Dead*.

"Unfortunately, the Director of Public Prosecutions has not exercised his right of superintendence over chief constables throughout the country. I share the sentiments expressed by Stable where he said these proceedings ought not to have been brought. I have handled an awful lot of these obscenity cases during the last two years, and in none that I have been involved in before has the court ever awarded costs against the

Video-wise lawyer says: 'deals are being done'



Director himself.

"The tragedy is that initially – certainly until late '83 – seizures were only exercised against the dealers, ie; the most vulnerable people, perhaps starting up in business for themselves for the first time. They ploughed their life savings into it and had half their stock taken and their livelihoods taken away from them. No one would give them any guidelines as to what they could or could not stock. Indeed there were many instances where dealers requested guide-

lines from local police which actually initiated raids.

"It wasn't until late '83 that the DPP actually saw the light of prosecuting the distributors instead of the dealers. There were certain discussions between the DPP and BVA and I understand there was an undertaking from the Director thereafter to go against the distributors. In many respects I welcomed that. It gave the industry the opportunity to fight back on certain issues. Costs are substantial and in some respects

are un-recoverable because generally on taxation one only gets about half to two-thirds of costs. The dealers simply did not have the financial clout to fight these prosecutions themselves."

The additional disaster to the retailer has been the loss of revenue in terms of rentals. Cousins is the first to agree that to have a film taken away for six months and then returned by the police with an okay is a real "kick in the teeth", but financial redress for this loss is almost out of the question.

Impossible to prove

"The difficulty is that one would have to satisfy the court that the action taken by the police was unreasonable, and that is almost impossible to prove. The police take away what they think may offend the OPA which they are perfectly entitled to do under the warrant. There may be a right, but the first hurdle would certainly be, Is the action taken by the police unreasonable? One would like to say that the police should immediately look at all 100 films seized and get them back within a week, but the police force is so understaffed and overworked in this regard – which may be their own fault for raiding all these people.

"It's particularly difficult if they are acting on a complaint of a member of the public. There must be a natural reluctance to criticise the police on the part of the court for something like this."

"The sad thing is in the case of Nik Powell, whom I hold in the highest regard, there was never any question of Palace seeking to distribute the film in any uncensored way. The film was passed by the BBFC for simultaneous theatrical and video release and was accepted as such."

"Fortunately, seizures are very much on the decline now. Prosecutions are still around. Deals are being done if possible, or the police are simply not offering any evidence."

A bit like the deal being offered miners agreeing to be bound over to keep the peace, one might say? "Almost identical," agreed Cousins.

Director Raimi says it's a classic formula for horror

"Oh, no. I hope that's not the end of the last of the honest men in the film business."

"When I heard that the BBFC had approved the film for over-18s I assumed that it was impossible for it to be prosecuted. I didn't realise there was any form of censorship by the British Government," explained Raimi.

"Essentially, *The Evil Dead* is a horror film in the classical sense of being a battle between good and evil, of men versus the supernatural. That's the basis formula of horror stories, and not just in films.

"The conflict part of the movie was what worried the BBFC I gather, plus the fact that the supernatural defeats the men. That's what we

hoped would add to the horror."

From the way *The Evil Dead* ended, many viewers have formed the opinion that it was being set up for a sequel, and that's exactly what Raimi has in mind.

Tentatively titled, most originally *The Evil Dead II* Raimi hopes to begin shooting in November and have it ready for release about a year after that. It will take up from the moment where the first part was concluded.

Raimi was unable to reveal a budget for the new one, although it's a fair bet that the production team will be spending rather more than the \$380,000 *The Evil Dead* cost to make.



AS FAR as *The Evil Dead* director Sam Raimi is concerned, integrity is the most attractive part of the youthful Palace operation.

Apart from very surprised at the legal fuss his first movie had caused her in the UK, his first thoughts were:



A SAM RAIMI FILM • PRODUCED BY ROBERT G. TAPERT • STARRING BRUCE CAMPBELL ELLEN SANDWEIST BETSY BAKER HAL DELRICH SARAH YORK • PHOTOGRAPHY BY TIM PHILD
SPECIAL EFFECTS BY TOM SULLIVAN & BART PIERCE • MUSIC BY JOE LODUCA • WRITTEN AND DIRECTED BY SAM RAIMI • ©MCMXXXII RENAISSANCE PICTURES LTD.

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'Chaotic'—judge tells prosecution

buted the videos to retailers throughout the country and in 1983 the video version of the film was listed by *Screen International* as the most successful and sought after video available on the market.

The defendant wrote a letter (in my judgment of total propriety) dated 31st January 1984 to the Association of Chief Police Offices. After setting out the history of the British Board of Film Censors awarding the film a certificate in October 1982 and giving the background detail of its release and the number of cinemas throughout the country where it had lawfully been shown, the letter stated that the owners of the distributing rights had received no complaints from members of the public or the trade with regard to this video. They then went on to say that they also were the UK licensees of video rights in the film and that the video cassette version of the film was made on their orders and was a direct copy from the film version.

The writer was concerned at the chaotic state of affairs from the point of view of his companies and those retailers to whom they supplied videos.

Reputation

I am concerned with what the chaotic state of affairs does to the general reputation of the administration of justice as a whole. I would have thought that the Association of Chief Police Officers, to whom the letter was addressed, and the Director of Public Prosecutions, into whose hands a copy of the letter came, ought to have been concerned that nothing done by members of the Association or by the Director should bring the administration of justice into disrepute.

In May, the first Crown Court decision which was in

Leeds resulted in an acquittal but as the retailer who was the defendant in that case relied upon a statutory defence open to retailers as well as the general defence that the video was not obscene, the decision might have been reached on the ground that it was not obscene.

Be that as it may, on 25th May 1984 the solicitors for the defendants in this case wrote:

"As you may be aware, the case against 'The Evil Dead' was unanimously acquitted at the Leeds Crown Court yesterday, along with other films including 'The Burning'."

I take the reference to "other films" as being films not on the defendants' list.

"In the light of this decision, we are instructed to correspond with you to request that you reconsider the proposed proceedings against our clients, Palace Video Limited and Nicholas Mark Powell.

"We are quite happy to provide you with further information on this case, if required.

"We look forward to hearing from you."

That was addressed to the Director of Public Prosecutions who replied on 1st June:

"No decision has yet been made by the Director upon whether proceedings are to be instituted against your clients in this case, but as far as the trial at Leeds Crown Court is concerned the Director's information is that a number of issues were raised by the defence, some of which were peculiar to the circumstances of that particular case and it is not clear upon which of those issues the jury based their acquittal. The result of those proceedings is not likely, therefore, to influence our consideration of the case against your clients."

I am bound to say that I find that letter both inflexible and bureaucratic.

Meanwhile, a private members' bill called the Video Recordings Bill had begun its journey through Parliament. In the course of the journey the government gave the Bill its support which eased its passage through Parliament. It received the Royal Assent on 12th July 1984. It will come into force on

HIS HONOUR JUDGE STABLE, QC's ruling on costs at the end of the Snaresbrook Crown Court hearing which ended in a complete victory for Nik Powell, palace and Palace Virgin Gold.

MR T DAVIES appeared on behalf of the prosecution. MR R DUCANN Q.C. and MR R PRICE appeared on behalf of the defence.

Transcript of the shorthand notes of D L Sellers & Co. (Official Shorthand Writers to the Court) 4 Trinity Street, London, S.E.1.

JUDGE STABLE: In this case one of those situations has arisen which in my judgment only serves to bring the administration of justice into disrepute and is a situation which all who have the duty of either initiating or not initiating proceedings in a criminal court ought to try to avoid arising.

A film called *The Evil Dead* was made. It received an X-18 certificate from the British Board of Film Censors on 4th October 1982 and thereafter started on a most impressive life and was immensely popular—a life which has not yet become extinct. It has been shown lawfully in no less than 193 public

cinemas throughout the country, including those on the Rank circuit, the EMI circuit and the Classic circuit and must have been seen by a vast number of members of the public. It is a horror film and there will always be people who disapprove of horror films. "The Evil Dead" won an award as the best horror film of either 1983 or 1984—I forget which but I was told.

The Palace Group of Companies, who the prosecution accept are a highly reputable group of companies who are in no sense horror or pornographic distributors but are engaged in holding film and video rights for exploitation of which the second and third defendants are two principals and of which the first defendant is chairman, owned the film rights in "The Evil Dead" and the video rights. They were responsible for making the master video from the film and then making copies from the master. They distri-

"We are withdrawing *The Evil Dead* to re-submit for video certification when it is removed from the DDP list. We have been advised it will come off the video nasties list in September and at that time we will consider re-submitting." — Keith Cousins

1st September 1985. Without going into the details of the Act, it prohibits the showing of certain kinds of videos (of which "The Evil Dead" is probably an example) unless the British Board of Film Censors has issued its certificate in respect of it. If the British Board of Film Censors has issued its certificate in respect of it and the terms of the certificate have been complied with, no prosecution in respect of the film can succeed.

All together, 40 cases have been brought. All these cases with their different results in my judgment are calculated to undermine public confidence in the courts and to bring them into disrepute, not to say ridicule and contempt.

Royal Assent

These particular proceedings with which I am concerned were launched less than 2 weeks after the Video Recordings Bill received the Royal Assent. They were launched on 25th July; the Royal Assent to the Bill was received on 12th July 1984. In my judgment these proceedings

ought not to have been started once the Royal Assent had been given to the Video Recordings Act despite the fact that it does not come into force until 1st September 1985.

The Crown Courts throughout this country and magistrates' courts are inundated with work. Anyone having any dealings with the work at either Crown Courts or magistrates' courts knows that strenuous efforts are being made to try and cut down the delay that is occasioned before a case can be heard. I regard it as quite lamentable that in relation to a single film there should have been 40 separate pieces of litigation brought in the magistrates' and the Crown Courts of this country and absolutely no steps taken to try and get a definitive decision and then to launch these proceedings after the Video Recordings Bill received the Royal Assent in my submission was quite wrong.

In my judgment the Director of Public Prosecutions is in no different position to any other prosecuting authority. This case in my judgment falls within

It's still wild and wacky

THE EVIL DEAD: Palace: 90 minutes: Starring—Bruce Campbell, Eileen Sandweiss, Betsy Baker, Hal Delrich, Sarah York: Director—Sam Raimi: (18)

Yes, it's back again soon, so VB thought it was a good idea to take another look at Sam Raimi's little gem

And what have we got? We've got one of the screamiest malodorous, ludicrous, excessive and frenzied experiences currently available on half-inch tape. That it stands the test of time is not in question. From the moment the five clean-cut kids arrive at their Tennessee

wilderness shack the mayhem accelerates from the merely very wierd (remember sex attack by tree-root and creeper?) to grand guignol dismemberment (usually by axe).

The beauty of the film is that it doesn't rely on a limited number of elaborately telegraphed 'jumps'—it's just one effect after another until you think there can't be any more. . . and, of course, there can be. Potential renters can be assured of a sleepless 90 minutes, even if they're only giggling at the outrageous gore quotient.

QUALITY: Eight Stars
RENTABILITY: Seven &

Para. 4 (a) of the Practice Direction of 5th November 1981 of the Costs in Criminal Cases Act 1973.

Accordingly, I make no order regarding the prosecution's costs but as regards the defendants' case, I order the prosecution to pay the whole of the costs of each defendant in this Court and in the court below. I recommend to the taxing officer that this is a case in which the employment of leading counsel as well as a junior here and at committal was eminently appropriate.

VIDEOPRINT

The Bulk Duplication & Distribution Service

MASTERING Booked in. Production Controller assigned. Editing. Dubbing.			
DUPLICATION On all formats, on Grade A tape. Competitively priced.	CONTROL ROOM Broadcast Standard. Masters viewed before Duplication. Comprehensive Master report prepared.	NTSC/SECAM All standards conversion work undertaken. Same standards as PAL.	SECURITY F.A.C.T. Accredited. Your tapes handled in confidence and safety.
QUALITY CONTROL Every tape is checked 3 times in purpose built Q.C booths. Returns Rate less than 0.01%	PACKAGING Labelling, Shrinkwrapping. You devise it, we can handle it.	SERVICE Fast, reliable, comprehensive and at sensible rates.	PRINT Your "Headaches" cured. We work from Artwork or seperated films.
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