

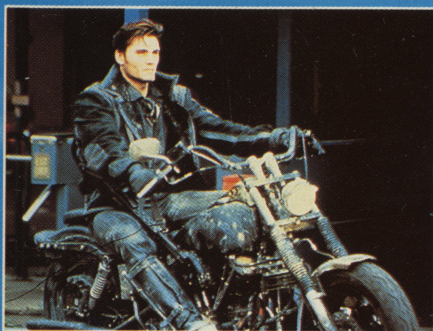
VIDEO world

JANUARY '91
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PAGE ISSUE

BRITAIN'S BIGGEST SELLING VIDEO ENTERTAINMENT MAGAZINE

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Some movies are like old friends. Take *The Evil Dead II* for an example. It's been on sell-through for some time, but Palace have decided to give it a bit of a boost, along with a whole bunch of other great horror classics. So we thought we'd give them a hand!

BARGAIN BASEMENT



TAPE OF THE MONTH

REVISION

You know how it is when you settle down in the evening feeling you need to relax in front of the fire, but you haven't got a fire? Well now a company named Revision have sorted out your problem for you. Just purchase **BY THE FIRESIDE** and you can have a cosy fire flickering away on your TV set for hours on end - and you don't even need to worry about cleaning out the grate afterwards. On the other hand, you might like to relax to the soothing vision of **BASIL THE PARROT**, chirping happily away in his cage, or study the fish swimming back and forth in **THE AQUARIUM**, or enjoy the creaking of **THE WATERWHEEL**. These four titles are described as 'New Age Ambient Videos', and are intended as a background while you settle back and relax to your favourite music. Motorhead, anyone?



Good news for horror fans this month, as Palace re-promote a formidable collection of genre classics. First there's **NIGHT OF THE LIVING DEAD**, George Romero's seminal 1968 masterpiece about a group of people trapped in a remote Pittsburgh farmhouse by hordes of flesh-eating living dead. The years have done little to diminish the raw, semi-documentary power of this picture; the effects are modest by today's standard, but it's still one of the most intense viewing experiences of all time. The Palace version has been colourised (none too successfully I'm afraid - the colour is far from natural), but purists can always tune the colour out of their set before watching. **THE EVIL DEAD** is another milestone in the modern horror genre, this time made in 1982 by the 21 year-old Sam Raimi. It has a similar plot to Romero's movie, but swaps gory George's zombies for scary demons that come out of the woods to menace the typical teen protagonists after they foolishly recite a forbidden passage from 'The Book Of The Dead' (that'll do it every time). Raimi's sledgehammer directorial approach triumphs over the crude special effects and amateur performances, turning what could have been just another penny dreadful into a rousing rollercoaster ride through hell. Unfortunately Raimi took to heart the film's controversial reception in the UK (it was seized many times as being a 'video nasty') and cranked up the laughter value of **Evil Dead II**, (re-promoted this month due to the release of Sam Raimi's **Darkman**) delivering a film that was too much of a spoof to have the same box-office impact as the original. In fact the sequel is more of a remake, with Bruce Campbell returning to that scary cabin and facing more yukky demons. It's still good stuff, but lacks the killer instinct. A couple of months back we ran an interview with New York filmmaker Frank Henenlotter, and you can sample his best work in Palace's **BASKET CASE** and **BRAIN DAMAGE** - two uniquely sick and twisted shockers dealing with monstrously deformed creatures on the rampage.

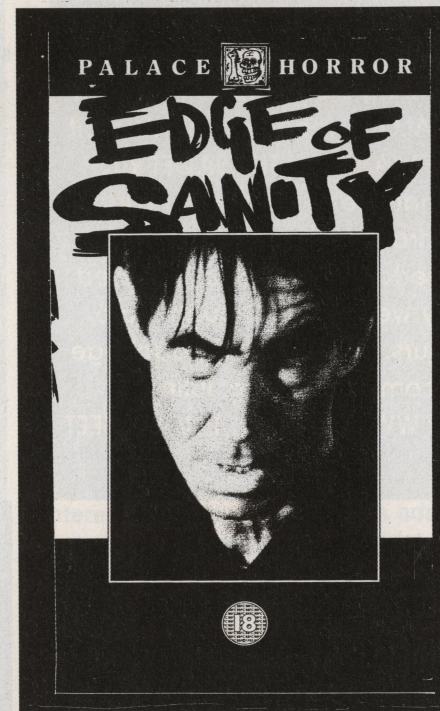
PALACE VIDEO



Basket Case is the better of the two, but both titles are eminently collectable. Lesser entries in the Palace Horror Collection include **DREAM DEMON**, a failed British attempt to do *A Nightmare On Elm Street*, with Jemma Redgrave as the girl beset by graphic nightmares from her repressed past. It's not bad though - some great gore effects punctuate the confused narrative, and there's nice work by Auf Wiedersehn Pet regulars Timothy Spall and Jimmy Nail as sleazy tabloid hacks who get their comeuppance for poking around in the cellar. **EDGE OF SANITY** is yet another version of the Jekyll and Hyde tale, with Anthony Perkins as the good doctor who runs a glass under the optics, pulls a funny face or two, and then trundles off to Soho to abuse a few street girls. Mediocre, sleazy stuff, produced in Hungary by Harry Alan Towers, and containing some good art deco sets and some startling period inconsistencies (unless they really DID use pound coins in Victorian times!). Lastly there's **TRICK OR TREAT**, a heavy metal horror fable directed by Charles Martin Smith (an actor who featured as one of *The Untouchables*) and starring Marc Price as a metal freak who plays a bootleg album backwards and summons up the demonic spirit of dead rocker 'Ragman' (Tony Fields), causing a great deal of Carrie-like mayhem at the high school prom.

Finally, Palace has devised an original way of promoting its **BEST OF BOXING** collection, by getting a little help from one of the sport's most colourful figures - top boxing promoter Frank Warren. The four titles in the series are: **FABULOUS FOUR**, **GREAT COMEBACKS**, **GREAT UPSETS**, and **ALI V SPINKS**, and the vids will be promoted at every boxing match held in Warren's docklands-based London Arena over the next few months.

DARGAIN BASEMENT



GRANADA

It's thirty years since they first started pulling pints at the Rover's Return, and Ken Barlow still hasn't changed his hairstyle. To celebrate three decades of Britain's most popular soap opera, **CORONATION STREET**, Granada are releasing a set of 10 videos, each containing four landmark, action-packed episodes. Thrill to the moment when Albert Tatlock buys a round! Gasp at Ken's fight with Mike Baldwin! Chuckle at Hilda and Stan's night out in a posh hotel! Swoon when Ena Sharples gets a short-circuit in her electric rollers. And finally, be thankful that nobody has yet thought of compiling *The Best Of Home And Away*. The years covered are: 1961, 1962, 1964, 1968, 1974, 1977, 1983, 1984, 1986 and 1989. Makes you feel old-eh?

VIRGIN VISION

One of Britain's most talented comedians is remembered on the tenth anniversary of his death in **THE VERY BEST OF PETER SELLERS: HIS MOST MEMORABLE MOMENTS**. This is an entertaining and fast-moving montage of some of Sellers' greatest comedy routines, gleaned from many of his films old and new, and with particular reference to his much-loved character of the bumbling Inspector Clouseau. We get to see such hilarious scenes as Clouseau's famous mispronunciation of monkey ('mernkey'), his legendary fights with Cato, the oriental houseboy, and Clouseau cunningly disguised as Toulouse Lautrec, the Old Dutch Sea Dog. A much-deserved tribute to a comedy great.

