

no 57 the magazine of cinema & television fantasy 95p

STARBUCKS

THIS ISSUE...

A DIFFERENT KIND OF E.T.

XTRO

a gallery of Horror Stars in
**HOUSE OF THE
LONG SHADOWS**

Dario Argento's new movie

TENEBRAE

director Sam Raimee
on **EVIL DEAD**



THE EVIL DEAD SPEAK



Evil Dead director Sam Raimee and with Phil Edwards and Alan Jones

Starburst: What did you think of the reception of the film last night?

Sam Raimee: Incredible! It's hard to know how much is for your film and how much is for the event, though. Well, if you're there every night (and we've been to about three festivals in a row), you'd know that if the audience did not like your film they'd just boo it off the screen or it would disappear under a barrage of paper planes and they'd be screaming "Reimburse! Reimburse! Reimburse!"

S.R.: "Reimburse?" That's the most dreaded of things probably. But you kept getting "We won! We won!" all the way through.

S.R.: "We won?"

Yeah . . . every time one of the kids got killed.

Robert Tappert: They're meaning they won, the crowd, because they got what they wanted?

Yes. When there's blood, what they're actually chanting is "Blood, Blood!" you really are dealing with the basest response. But did you make the film for that audience?

S.R.: Well we really made the film for the drive-in crowds originally, and the Detroit crowd. We wanted a film that would stop people kissing in their cars and turn their attention to the screen.

R.T.: You know, the 42nd street audience.

S.R.: Since we don't get any girls we figured it was only fair that we make a film so that other people don't get them either! They're bothered enough by the film that they can't keep kissing and necking. Is it because that was the only distribution you thought you'd get—a drive-in?

R.T.: We made it originally for that market and then we had some vague understanding of an overseas market; just that you could make sales overseas somehow.

How did you put it together? Where did the money come from?

R.T.: Sam and myself have one other partner who is the lead actor in the film, Bruce Campbell. We decided to make a feature-length film, and going about setting it up after then we contacted a lawyer



Producer Robert Tappert in conversation at the Paris Fantasy Film Festival.



to draw up a legal package which we could take to investors. Sam had already written the screenplay for *Evil Dead* so he wrote a thirty minute condensed version of not the same story but some of the same elements that we did as a Super 8 movie. Then with the legal thing the lawyers had drawn up and the Super 8 movie we'd go to people and ask them to invest—it was a very long process but eventually we raised enough money to start shooting.

How much did it cost?

R.T. : About \$420,000 altogether, but we were constantly raising money for about three years.

You've been working on it for 3 years?

S.R. : Yes, with long breaks in between for blowing up film from 16mm to 35, we were stopped for months at a time without any money so we'd have to go out again and raise money and begin again. We really were halted many times.

R.T. : And not having enough money makes it all very slow; we had to do all the work.

So what's your background; it's a raw film, very assured, very flashy.

S.R. : Yeah . . . flashy's easy, probably. *You think so?*

S.R. : Yes. Probably.

Well there's a million other drive-in movies to show you're wrong.

S.R. : Well we've made a bunch of Super 8 films before this, so we've had a lot of experience in making comedies. Although before we made a horror film I'd never moved a camera too much, just set it up where you can see everything, film and do your comedy in front of it. Then if you can't see the whole joke, or it's funnier to stop and show it a little clearer then we'd decide to cut and move the camera somewhere else. Actually that's probably how I still do it, come to think of it, but the earlier ones had no flash to them, they were all just the content. This horror thing certainly has no higher aspirations, the content is just flash—it's very visual, but certainly not intelligent. So it was a conscious decision to make the content, and *the presentation*, of the content both a visual experience. ►



What do you think of the film now?

R.T. : I'm ready to make another one.

Another horror picture or another movie?

R.T. : Another movie. The next one has elements of horror. Elements of horror but it's *not* horror, it's more a mystery thing, but it's still along the same lines. That is, it's kind of a *wildy*; it sets out to entertain you with a better story though.

Is it connected to *Evil Dead* in any way or is it a totally separate thing?

S.R. : Totally separate.

I remember reading somewhere it said you were going to do three, a trilogy.

S.R. : No, I don't think so. To tell you the truth, I have got the outline for the sequel, in case *Evil Dead* makes a lot of money. I've always hated sequels, I really don't like them but suddenly I'm on the end where it's possible. It would really have to be profitable, not in the financial sense, but a really good movie to merit doing that.

But *Evil Dead's* cult status is assured, so you'll probably have to come up with something else.

R.T. : But everyone else has gone on to do sequels... well, I guess Hooper never did a sequel to... *He's doing it! He's doing it now in 3D.*

R.T. : A sequel to...?

Texas Chainsaw 2 3D, it's called.

S.R. : 2 3D? Oh no! I guess it's a business.

Yeah, it is a business. But how do you feel about trying to repeat the success of the formula?

S.R. : I wouldn't want to do that.

It's really boring to go to the movies and see for example *Halloween 2*; think of part 2, part 3, part 28 or whatever and it's so unoriginal, it's so unimaginative! What other pictures do you want to make besides horror movies?

S.R. : Besides horror movies? Everything.

How long did it take you to do the end sequence all the stop-motion?

S.R. : That I have to credit to the two special effects men. They were working for weeks and weeks and I'd just stop by and say "Hey! Going great fellers. Looks swell!". We were editing at the time. I had story boards and they basically shot and moved everything themselves, which is strange because that's how I

feel the big guys work, but for us it's really weird not to do *everything* for ourselves. Not being the person spitting the blood through the tubes and everything. *You did all that?*

S.R. : Not me! I spat blood once.

R.T. : I spat five gold crowns worth!

S.R. : It's really horrible stuff, we would put it in our mouths and I'd say "O.K. blood blowers, drink the blood", and they'd drink the blood, then I'd stop and think of something else to do. Sometimes I'd forget about them and they can't really speak because they've got a mouthful of karro syrup. First you fill up the tube and then you fill up your mouth with that extra little punch of blood then you go "ffffssshh" and just let it fly. It's great!

R.T. : There's a big field out there, besides horror. So what's this quote of yours saying you want to be the new Spielberg?

S.R. : I don't know, I never said that! I really admire the guy but I would never be so audacious as to say anything like that.

Now about this five bucks that Stephen Spielberg owes me. I'm a little upset at him because he does owe me five bucks. I was out in California and I thought I'd see him again so I lent it to him but, er... I guess that's what happens when you're a superstar. What do you think of Spielberg's movies?

S.R. : I really like them, I love 'em.

R.T. : I think he's great, and he's really underrated because he's so big, nobody talks about him. He's so big and his films are so popular... I don't read much criticism. The critics had a field day with 1941.

S.R. : But there, more than anywhere, I think he was just so unreserved as to giving his all out to entertain.

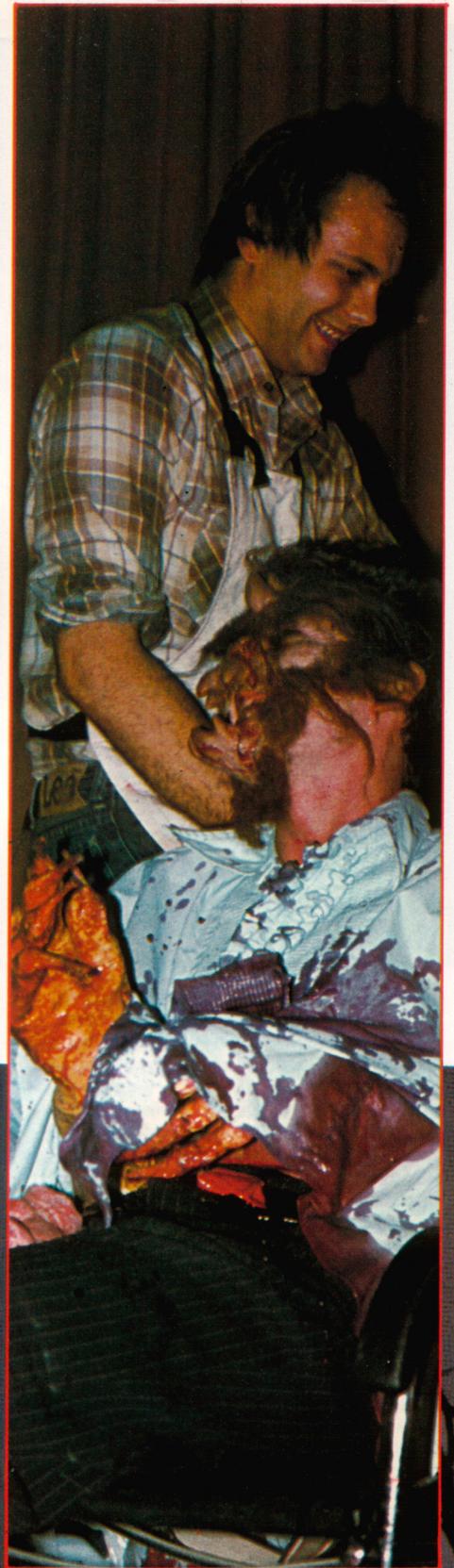
R.T. : Although everything went wrong.

S.R. : It just didn't hit the right key for some reason. 1941 is a terrific movie for the first hour and a half and then it's just too much, it's like It's a Mad, Mad World which starts insane and just stays there.

S.R. : I enjoyed it for what it was but I felt that the comedy didn't exactly come across. Somewhere they felt that bigger was funnier and it's hard to know. It's always hard to know, in *Evil Dead* too.

The Hills Have Eyes poster—what's it doing in the film? Do you like Wes Craven?

S.R. : Yeah... well I don't know if I like him, I have a





love/hate relationship with him because he hurt me—I went to see *Hills Have Eyes* and I walked out and was crouched over 'cause my stomach was in such great pain, it was horrible. So I felt that that film *really* affected me. I guess I really love it.

It's a fun movie, The Hills Have Eyes, and the more you see it the better it gets. But it's not really a horror movie. It's more an adventure movie.

S.R.: Isn't it! That's the first time in thirty years that someone has cheered for *the dog*.

So the poster is just there?

S.R.: No, there's a real reason. In *The Hills Have Eyes* these crazies come into their trailer and they do the most horrible acts of violence I ever saw committed on film, but it's great, I mean it's all *in fun*. They're killing people; stabbing them; they bite the heads off a parakeet and drink it like a cocktail—it was so wild. Then they wonder if they should kill the baby or raise it as their own or eat it 'cause it's *good meat*. After they leave, the *normal* people come back in the place and there, among all the carnage, one of the things you see is a poster of the *Jaws* monster ripped in half and it's like Craven saying "This *Jaws* monster, as horrible as it was, is just pop horror—but this is real horror that has taken that pop horror and ripped it to shit because this is an actual nightmare happening here. Like when you have a mirror in a film, repeating what my professor said: I said to him "Why does Bergman have all those mirrors in his films", and he said "Well, to show that what's happening in the story is real, he's just showing you levels of reality and that the mirror you can relate more to the story because what you attribute to illusion is taking place in the mirror as opposed to the film itself." Well, I'm just repeating what he said. However in this case it applies because the *Jaws* creature is just *pop art*, this is real horror. So in *Evil Dead*, just as a joke really, and for those that like *The Hills Have Eyes*, take his poster and tear it in half and say "That's just Pop—this is horror!" I don't think there's really anything *new* in *Evil Dead*.

The individual elements aren't fresh and original but it's the way they're presented. The thing that I really like about it is the fact that as gory and graphic as it is, it's not objectionable, it's not disturbing. What about the actors? They were very convincing.



S.R.: I went to high school with Bruce and Ellen, that's Ellen Sanways . . .

R.T.: The one in the trapdoor.

S.R.: Her and the guy with the black hair, I went to school with those two and we were always in plays together. We'd make Super 8 films, Bruce would always star in them and Ellen always had a part in them, so it was the natural progression that she was in this. Then the other three . . .

R.T.: We just dug them up in the Detroit area, literally. They were doing commercials and things like that and it was very hard getting actors and actresses because it's a *car town*. We were shooting during the big auto company presentation and everyone wanted to work for a week and earn 700 maybe 800 dollars doing the auto shows, they can tour the country and that, so . . . finally, we settled on these three people. They went through, I have to say, an incredible amount of hard work. The make-up was uncomfortable, the contacts they were wearing covered almost half your eyeball so they were fighting blind at times, all beyond the call of duty. One guy wasn't even looking for a break, it was his last fling as an actor.

When you say the production was over three years, you don't mean the actors were around all during that time. You obviously filmed the actors in a block.

R.T.: Really, we were *dope* with all the principles, all except for Bruce where we picked up, in about nine weeks. Of actual shooting and camera work, it probably took about eleven weeks. We had a whole lot of footage and no money to even get a movieola to look at it.

S.R.: Instead of dailies we had, er . . .

Monthlies?

S.R.: Weeklies. Except for the final two weeks.

R.T.: Right. And suddenly we had all this film. Incredible amount of film.

S.R.: That was really wild because basically it's like these boxes came from the labs. It was strange when they were sitting on that counter because they were the last twenty minutes of the movie and it was as if someone had said "O.K., you're done—here's what your movie's going to be folks". Like they were giving us our movie, it was such a giant chunk. We were now in a totally different place in our homes in Detroit and er . . . it was like a gift, it was that strange, I don't know how to explain it.

What was your shooting ratio on it?

S.R.: Ah . . . it was pretty high, about fifteen to one.

R.T.: But when you're dealing with special effects it's hard to say what your shooting ratio is because you may run the camera for four minutes before the actual effect takes place, in case something goes wrong—you don't want to miss the whole thing. And then it *does* go wrong; so you film it again a couple of times. It's the fact that these people have on so much make-up and the contact lenses; no matter how many times you've blocked it out they'd get out of frame a little bit.

S.R.: Also the fact that we were shooting with hundred foot loads too, more than half the film was shot with hundred foot loads.

Is the house a set, or is it actually a real house?

R.T.: It was actually that house but when we got there literally, there was nothing in it. There was a couple of walls that we took out. The floor as all broken through, it had been unused for a long time, thirty years maybe, the cows wandered in there, *they'd* been there for a long time so we had to shovel it all out.

S.R.: It was this high with manure. Well, actually the Tennessee Film Commission had a location and the day before we went down they cancelled out on us. So we went down there anyway and started shooting the driving footage, finally we found another location. We took out some walls and pulled off the ceiling so we could make a little studio out of it.

How big was the crew altogether?

R.T.: Oh, I think fourteen, crew and cast. But it fluctuated. A couple of people would come down for three weeks, a professor of Sam's, his brother, my sister, so they'd do several things—slate, etc.

S.R.: Bloodblowers!

R.T.: Run to the store to get this, do that. *Who finally did back the film?*

R.T. : Oh, a bunch of doctors and lawyers, business people who had money that they'd be willing to risk—not to risk 'cause I mean there's no tax write-off in the States, there's no advantage in putting something in a film and losing money—it was people who had money for stocks that they'd be willing to play with somewhat.

So who's paying for all your trips around the continents of the world?

S.R. : Well, the London Film Festival paid for part of it...

So it's not costing you anything to...

S.R. : Yes! It's costing us plenty. We've got to work actually, for a few months, I'd say about two months to afford each of these trips.

When you say work, that's non film work?

S.R. : Right.

R.T. : No, it's film work.

S.R. : Mmm... O.K. Shining hub caps for commercials!

That's great, though. I don't mean it's great that you have to shine hub caps but it's not glamorous. You've just gone out and done it, and you're going to get very successful by doing it.

S.R. : I'm glad you like it 'cause there's a job shining hub caps over in Detroit this week while I'm away! *You're going to inspire a lot of people, I really think that's important. There's usually about ten years between these films normally, and I haven't seen a film like yours since Texas Chainsaw.*

R.T. : We have friends who have done what we've been doing and maybe shot a trailer and got a legal package, gone out and now they're making a movie.

S.R. : But a good tip for a young film maker is to make films in Super 8 like ourselves. It's such a wonderful medium because you have the camera, the film, sound and you can get a light and put someone in front of it and it's the exact same thing. You don't have Dolby stereo but you don't need that. We don't have Dolby stereo! You learn how to edit and compose. It should be that you can make a film as good as you can in 35mm or 90% as good in Super 8. Once you can do that, even if it's a five minute film it should cost you around fifty American bucks.

What you're saying is; if you want to make films then just go out there and make them.

S.R. : Yeah, 'cause it doesn't have to be for mass markets. I've been very content as a film maker, making films in Super 8 and I'm certainly not profiting from it financially; maybe I will some day. It doesn't mean anything to me when I'm sleeping to know that in England someone is watching the film. I hope whoever watches it, enjoys it but I can only gain so much more by... It's like I can't imagine in my mind past a hundred, I can imagine a hundred different things and then I can't imagine anymore than that. So, it's just the idea that someone is watching it, they could just as well be watching another film and it wouldn't mean anything. It's like when you're with the crowd it means something. What I mean to say is though I may sound very cold and callous, but for young film makers, it's more important that they make movies. I know that they'll say it's easy for me to say having done it, but it's true. If I couldn't make any more films in 35mm I'd keep making them in Super 8, although I wouldn't be quite as happy because I do get to see the world and meet very interesting people, like yourselves...

R.T. : And you do get to entertain a much larger audience.

But the Evil Dead is a movie for an audience, it's not a movie for you. Surely that making movies for people and not for yourselves?

S.R. : Yes. Although it is for myself in as much as I like to be in a crowd. That's when it matters. That's why last night was such a big thrill because of the incredible crowd—really wild.

Was it sophisticated equipment that you used on the film or was it just as crude as rushing forward with the camera?

S.R. : It was that crude. We had a few devices. *How did you get that shot over that car, when the camera went hurtling through the woods and straight over the back of the car?*

S.R. : For that one we had a camera mounted on a fifteen foot long two-by-four and two people on

either end. The centre of the camera was like the axis point so it moved the least; the guys can move a great deal and the camera moves very little and they were just very smooth, and we used a wide angle lens, rushed up to the car and lifted the camera over.

We saw Amityville 2 on the same morning that we saw Evil Dead and of course there's exactly the same shot in it as your film where the camera goes over the back of a character's head...

R.T. : It's kind of an upsetting shot though... *It's disturbing...*

S.R. : People asked how we did that shot—I wouldn't want to do it again. I was hanging by my knees from the rafter of the cabin upside down! It was the most incredible thing.

This is exactly what I mean about the way you approach the film. Most people think you need sophisticated equipment and you don't. You just need the imagination to carry it out. We're sleaze merchants really, we see everything. It's so rare these days to find something that really leaps out at you and you movie did. That's what every fan hopes for. They go into the cinema hoping they're going to see something like your sort of film delivers. They don't stop even after films like Friday the 13th; they keep going back because sooner or later they know they're going to see something really worthwhile.

R.T. : We were in the same league, I think because when we made this we went to hundreds of horror films and decided the cardinal sin of a horror film is to bore the audience...

Right!

R.T. : The second you bore them, that's where you go wrong. Even if they're laughing or screaming or anything else it's O.K. But the second they go "Oh... make something happen!" that's where you go wrong. You can still go to the sleaze pits to see horror films in the hope that maybe this one, or that one will be good.

Exactly. You always hope it will be. Like in your film, once you've set up the premise you just don't stop. Although sometimes it's a bit daft—like when Bruce crashes into the same bookshelf twice.

S.R. : If we could do that again, we'd do it! I'm surprised the audience didn't break out laughing at that, they always do in America, they scream and laugh.

What sort of audiences have you shown it to in America?

S.R. : Um...

I mean it hasn't played anywhere has it?

S.R. : Well we've had sneaks for the investors.

Yeah... and what's the reaction been?

S.R. : Good. Well, no. I don't know how the investors took it the first time.

R.T. : They didn't know what it was! They said, "Well this isn't horror as we thought", it's a little too funny to be horror, they thought.

S.R. : One investor was really mad. "Why didn't you tell me you were making a comedy!!" *I think it works on both levels. All that with the monster under the trapdoor all the time is such a good idea.*

S.R. : I like that too—that's a lot of fun; I like the way that there's always a danger in the room.

And the way that they almost ignore it after a while as they're so preoccupied with their own problems.

Another cardinal rule which I don't think you really broke is that in most horror films everybody acts in a totally illogical manner. "You wait here and I will go into this dark place". It happens in Evil Dead but it's acceptable, it doesn't break the rule, "It's an animal downstairs," I think that works.

R.T. : The girl walking out in the woods doesn't.

S.R. : No, that's stretching it there. I say that because people all scream and I don't think they accept it.

People say to me "Why did she go out in the woods?". She's somehow being called by this thing, she's not possessed or anything like that, but just more than curiosity, she's just drawn by the thing.

Well, that works. She would have more curiosity than the others because she found herself doing that drawing of the thing and therefore has already had an encounter with it.

R.T. : Right. And she looks at that drawing, picks it up and walks to the window then walks outside.



What's your excuse for the scene where the tree roots thrust between her legs? It doesn't mean anything to me but a lot of people might say that it's sexist. What's your argument or justification?

S.R. : Well, I don't know what I'm justifying here. I just look at that as another element of the horror, however I have to say in my ignorance that it seems to effect people in a way I don't want it to. I realise that gets more personal to women. If I would shoot the movie again that's something I would change. You see you shoot someone's head being cut off one day, the next day someone's arm is being bitten off, the next day the vines are coming alive and raping a woman and, in context, I didn't think enough about it to tell you the truth. I guess maybe it seems too realistic, as unrealistic as vines coming alive and raping a woman is. I thought it would be looked at as just another fantasy dealing with one of the fears of everyone has of women being raped. Maybe it sinks down out the unreality—some people don't like it. *Do you think there are limits that you wouldn't go beyond?*

S.R. : "That I wouldn't go beyond?" I don't really set up a code for myself but if I don't like something then it doesn't go in the film—I don't write it in the first place. Or in the case of the script that I'm writing, I just read something the other night and it's too much, I don't want to show that.

Your chainsaw scene is really amusing, after all that, he doesn't go through with it. He pulls back the curtain and there's this chainsaw all beautifully lit.

S.R. : Yes. Everyone knows what that means.

R.T. : That little room is an homage to Tobe Hooper. If you're going to use a chainsaw you've got to take it out of the category of stealing and put it into the category of paying homage. *Is your next picture going to have those sort of things in it?*

S.R. : You mean cliches?

No, no! I mean homages! There's a difference. It's seeing The Hills Have Eyes poster in it and it's seeing the chainsaw and that room. Or is that something you get out first time 'round, then the next time 'around its totally you, there's no tips of the hat.

S.R. : In the script they aren't planned, but I don't know...



R.T. : I think there are tips of the hat but they may be to things that are much less obvious. Again I think you could say perhaps there's nothing totally new, but a lot of things reworked in it, The Stooges reworked in a different way.

S.R. : Yeah, that's true. I don't think there'll be specific film makers, though this time, probably isn't that good. That's where I'm satisfying myself, and the fans probably, more than anyone. For people who don't know *The Hills Have Eyes* I guess they still see the poster and think, "Well, maybe that's a little out of place." It may draw them out of it. Otherwise, I have no objections, or I don't have any plans really except that the Three Stooges were a great influence on this film.

The Three Stooges?

S.R. : Yes. Are you familiar with them?

Oh yeah! That's interesting, I didn't see that connection at all. Give me some examples.

S.R. : Well, when the light bulb fills up with blood and the blood comes out of the sockets and there's a Stooges episode, *A Plumbing We Will Go* . . .

Yes. I saw that about a month ago.

S.R. : You did? And they hook up all the pipes and it fills up the light bulb with water and they hook up the water supply to the electrical system. The gas ring pours water and out of the television pours water; so I just took that idea entirely and changed it to horror, they're so close anyway. The Stooges are so violent. *The Stooges are really horrific stuff. I can see it now. Like when he's hitting the girl with the huge block of wood. I mean that's ridiculous!*

S.R. : So there's going to be things that are very *Stoogesque*; Only brought into a mystery and changed so that they work for the mystery.

That's a weird idea! That's a weird idea of mixing the Stooges and horror . . .

S.R. : In fact we only used to *make* comedies and we'd have scenes that were almost as horrible as in *Evil Dead*—decapitations, and so on. But they were funny in the way they were presented. Hitch-hikers on the road during a chase scene, the car goes by and they just have a stump, there's nothing there and they feel and look around and then on the windscreen you see a hand.

Don't you think that you're going to get categorised by the Evil Dead, Are you sure that you're going to be able to get your next script off the ground? Aren't they going to get back at you and say you've got to give them another Evil Dead?

S.R. : Well, since we came up with the financing for this one, we did it all ourselves, no one really has that hold over us, so I don't think that's a problem.

R.T. : From an investor's point of view there's a lot of elements of suspense and elements of horror. And as far as the audience is concerned a long as the next picture entertains them they won't question that fact that it's not *Evil Dead 2* or another horror film.

S.R. : To tell you the truth if it was another horror film I wouldn't mind being tied to it. As long as they're not disappointed when a film comes out and it's *not* horror, then it's O.K.

What happens if Evil Dead is a big hit and you get a phone call from Universal saying come over here?

S.R. : You mean to do the next one?

Yeah, like suddenly here's fifteen million dollars. Like the classic case of Carpenter and The Thing. Would you go for that?

S.R. : O.K. You mean would we go to the studios if they were financing? In that case it would come down to a question of control. I guess if the terms were acceptable it would be wonderful, because Robert and myself don't like the risk of doctors and lawyers who have become good friends and have a tremendous amount of faith in us, we don't like the burden of having to make back their money. We have to be responsible to them; however if a studio makes money, they don't care. They do care, but it's not as if somebody doesn't eat that night. We would like very much to get a contract . . .

R.T. : Or a distribution deal. I wouldn't want to go through the nightmare we went through on the distribution of *Evil Dead*. We were begging people literally, "Will you look at our picture, please!" Lugging prints all over the subways . . .

S.R. : Oh is that a nightmare in New York! In and out of places, three screenings a day.

So you're not going to base yourself in Detroit?

S.R. : We've been asked that question before, and we

said then that we weren't sure.

R.T. : Certainly we have to go out of Detroit to get great production people for some areas. Detroit has wonderful gaffers grips, probably among the best because they're so fast and used to doing thirty or forty set-ups a day. When it gets into scenic design people there aren't that many so you'd have to go outside the city for that. And for post-production sound work you have to go to either New York or Los Angeles.

Is it likely that you two are going to stay together as producer and director?

R.T. : We have one other partner, Bruce Campbell, who's the actor and the associate producer.

Is he still in Detroit polishing hub caps?

R.T. : Worse than that he's trying to balance all the receipts!

But is it viable that you can all stick together much as you want to?

S.R. : For instance I wrote the screen play for *Relentless* and where are we going to try and find the money? If the studio wants to give it to us and they want their own producer, well that's unacceptable.

R.T. : They'd put an overseer in and move me down to an associate or secondary liner or P.M. (production manager) or some other thing, and I think, ideally, we'd like to work all three of us on the same picture with Bruce as an actor, Sam the director and me as producer, writer and line producer.

So Bruce was the only one who wanted to be in it?

S.R. : No! We always want to be in them!

R.T. : We sometimes have little tiny parts, in fact a bunch of little tiny parts, when some of the actors had gone we'd use my hands, my legs, my feet. Sam and I are the hitch-hikers on the road.

How much of the final product is Sam and how much is the three of you?

S.R. : The whole thing is the three of us.

How much of the movie did you storyboard before you shot?

S.R. : The last twenty minutes, we put different things in one or two shots so I storyboarded about half of it, I think.

R.T. : I thought there were storyboards for just about everything. I certainly have a nice collection I got for my birthday.

S.R. : Yeah, that was the cheapest present I ever gave!

Do you do your own storyboards?

R.T. : Oh, the world's worst drawings!

You or Sam?

R.T. : Sam does them.

S.R. : All the action sequences are storyboarded.

You've mentioned your professor, have you studied film?

S.R. : I studied with Robert. We met at Michigan State University, in a Shakespeare course—it was great. I took one Cinema Production course to see what it was like, this was the year I left school to make *Evil Dead*, *Cinema 1* it was called. It was fine because I made a film during the course but I didn't really study film, it was just one class. I did study film appreciation, about a third of my studies was that and the other two thirds was English literature and one or two history courses.

But are you a movie fan, other than a Stooges fan?

S.R. : Yes.

What's your favourite five movies?

S.R. : I'm glad you said five. They're always changing, so I'll give you *today's* update . . . *Jaws*, *Taxi Driver*, *Witness for the Prosecution*.

Witness for the Prosecution?

R.T. : Yeah, I liked it. I really liked *West Side Story* too, I just had such a blast seeing it. *Splendour in the Grass*, I really liked. I like a wide variety, *Treasure of the Sierra Madre* is a good one, that's one of Sam's favourites.

S.R. : Yeah . . . *Taxi Driver* also.

R.T. : You know you always want to include movies that have come up this summer. like *Rocky 3*—I really enjoyed, *Poltergeist* even though a lot of people had a lot of complaints about it, I thought it was a blast, *E.T.* I really liked.

S.R. : Yeah, that's a great picture.

R.T. : You don't want to say things that just come out this summer but they may be some of my favourites.