



BUREAU DE SURVEILLANCE DU CINÉMA  
FICHE D'EXAMEN

4

langue <u>anglais</u>	V. antérieure
s.t. _____	métrage
1ere instance (X)	langue
révision ( )	s.t.
v. modifiée ( )	cat.
	date visa

TOUS ( ) 14 (X) 18 ( ) REFUS ( ) NON LIEU ( )  
OR. 243212-9  
R. 243212-9

TITRE (écran) **EVIL DEAD, THE**  
V.O.  
Voir fiche: OPERA DE LA TERREUR, L'  
  
format : 70 ( ) 35 (X) 16 ( ) vidéo-cassette ( ) n/b ( ) c (X)  
nationalité et année: USA 82  
production: RENAISSANCE PICTURES  
réalisation: Samuel M. RAIMI  
interprétation: Bruce CAMPBELL, Ellen Sand WEISS,  
Hal DELRICH, Betsy BAKER  
*Titre au début - fin à la fin*

METRAGE

Ver: 7676' / 2332' / 85'  
documentation  
MFB: 85' o.r.t. 86'  
B.C.C.: 85' 80'  
FRA 2330m. 85'

DATE D'EXAMEN 10.01.83  
DISTRIBUTEUR CINE 360 INC.

amis	cin	f&f	pos	tim
box	ecr	hr	rcin	tlc
cdf	fb	lfj	scc	var
cf	ff	mppd	s&s	
ci	fi	nyt	tdf	

b.c. <i>Rw</i> 07 83	alb <i>R</i> 06 83	sas <i>Xw</i> 08 83	man <i>R</i> 07 83	ont <i>Rw(c)</i> 05 83	n.b.	n.s. <i>Rw</i> 09 83			
all	aus	fra <i>13ans</i> <i>19.08.83</i>	g.b.	ita	sue <i>15</i> <i>10.88</i>	mpaa	gen		
kfd			mfb 586 p264	ccc		nco	ocs		

EXAMEN

VI:	AG	PS	JJT	GD	ED	FA
VR:	AG	PS	JJT	GD	ED	FA
VS:	AG	PS	<u>JJT</u>	GD	ED	(FA)

PRÉSIDENT DU JURY  
*Fay Arnold*  
DATE 10.01.83 CATÉGORIE 14 ans

PUBLICITÉ

260329-2 F.A. soumis le 22-2-84 refusé  accepté \_\_\_\_\_ par ED FA  
261074-4 F.A. soumis le 11-4-84 refusé \_\_\_\_\_ accepté \_\_\_\_\_ par FA GD  
Pub. journaux soumise le 08.03.83 refusée \_\_\_\_\_ acceptée  par FA ED GD  
Nouv. pub. soumise le \_\_\_\_\_ refusée \_\_\_\_\_ acceptée \_\_\_\_\_ par \_\_\_\_\_  
Nouv. pub. soumise le \_\_\_\_\_ refusée \_\_\_\_\_ acceptée \_\_\_\_\_ par \_\_\_\_\_  
Nouv. pub. soumise le \_\_\_\_\_ refusée \_\_\_\_\_ acceptée \_\_\_\_\_ par \_\_\_\_\_  
Affiche soumise le \_\_\_\_\_ refusée \_\_\_\_\_ acceptée \_\_\_\_\_ par \_\_\_\_\_  
Nouv. aff. soumise le \_\_\_\_\_ refusée \_\_\_\_\_ acceptée \_\_\_\_\_ par \_\_\_\_\_  
Nouv. aff. soumise le \_\_\_\_\_ refusée \_\_\_\_\_ acceptée \_\_\_\_\_ par \_\_\_\_\_  
Photos soumises le \_\_\_\_\_ refusées \_\_\_\_\_ acceptées \_\_\_\_\_ par \_\_\_\_\_

Version ..... du film .....  
visé le ..... dans la catégorie ..... sous le no .....

TITRE EVIL DEAD, THE

83.01.20 B \*Film-soumission parlé en français avec titre anglais.  
NON-LIEU, le 11 AVRIL 84 B

À L'USAGE DES MEMBRES DU BUREAU

THE EVIL DEAD

GENRE: Epouvante

*des attaques par des arbres*  
ANALYSE: Intrigue classique. Cinq jeunes personnes voyagent à un endroit isolé dans les bois de Tennessee pour passer une fin de semaine. Une présence malsaine se manifeste assez tôt, mais une tempête qui a détruit le pont, les oblige de rester au chalet. Un après l'autre ~~qui~~ Cheryl ~~est~~ se voit molestée par des arbres et des vignes grimpantes. Pour le reste, toute la gamme de manifestations d'horreur, e.g. à l'exorciste, est employée par le réalisateur avant le dénouement.

N.B. Voir la photocopie de MFB 586 ci-jointe.

CLASSIFICATION: 14 ANS

JUSTIFICATION: Ce film rappelle "LAC DES MORTS VIVANTS" (classifié 14 ANS) ou encore HALLOWEEN III (14 ANS). Les effets des morts qui ne restent pas morts, le sang abondant des humains rendus horribles, le genre consiste plutôt de séquences de mauvais goût que d'éléments traumatisants. En somme, l'absence de scènes de sexe porte le jury à une classification médiane: 14 ANS

*Fay Arnold*

SIGNATURE (CB)

Tennessee. Ash, Linda, Scott, Shelly and Cheryl, planning to spend the weekend in a cabin, travel to a remote area where an unseen demon lurks in the woods. In the cabin's cellar, the youngsters discover an ancient book bound in human skin and a tape-recording left by an archaeologist. The latter had unwittingly used the book to summon a pack of Sumnerian demons, who possessed his wife and could only be exorcised by dismemberment of the host. Venturing into the woods, Cheryl is molested by possessed vines and hysterically persuades Ash to drive her to a town. But a vital bridge has been wrecked in a storm, and Cheryl, now possessed, attacks her friends, forcing them to confine her in the cellar. Shelly also comes under the demonic influence and tries to kill Ash and Scott, who kill her with an axe and bury the apparently still living remains. Scott tries to escape on foot, but Ash remains

*Cart*—(not yet issued). *dir.*—Palace Pictures. *p.c.*—Renaissance Pictures. *exec. p.*—Robert G. Taper, Bruce Campbell, Samuel M. Raimi. *p.*—Robert G. Taper, assl. *p.*—Raimi, p. Robert G. Taper, assl. *p.*—George Holt, sc.—Samuel M. Raimi, ph.—Tim Philo. In colour. *2nd Unit ph.*—Joshua M. Becker. *sp. ph. effects*—Bart Pierce. *post-opticals*—Dynamic Film Lab. *ed.*—Edna Ruth Paul. *asst. ed.*—Joel Cohen. *a.d.*—(not credited). *m.*—Joe LoDuca. *m. ed.*—Sheb Wooley. *sp. make-up effects*—Tom Sullivan. *sd. ed.*—Joseph R. Massfeld. *asst. sd. ed.*—Dolores Elliott. *sd. rec.*—John Mason, (m.) Ed Wolfrum. *sd. rec.*—Mel Zelniker. *p. assistant*—Don Campbell. (There is evidence to suggest that many of the above credits may be spurious.) *i.p.*—Bruce Campbell (Ash), Ellen Sandweiss (Cheryl), Betsy Baker (Linda), Hal Delitch (Scott), Sarah York (Shelly). 7,616 ft. 85 mins. *Original running time*—86 mins.

U.S.A., 1982  
Director: Samuel M. Raimi

## The Evil Dead

Given the story's claim to a basis in truth (though what self-respecting horror movie can nowadays dispense with such a claim?), *The Entity's* formulaic aspect is doubly disturbing, as though the thing itself had been observing trends in the movie market and come up with a combination guaranteed to get it on the screen: an invisible macho rapist violating a single working mother in Southern California. Frank DeFelitta's screenplay, taken from his own 'true' novel, dutifully surrounds Carla with a supporting cast from any B-horror flick: a psychiatrist who argues earnestly for a rational interpretation (Sniderman may look modern, precision (Sniderman may look modern, a late-model Volkswagen, but is otherwise straight out of the 1950s); a boyfriend who sees the attacks as rendering Carla unfit to be his wife; and a team of daffy para-psychologists who look as though they may at any moment decide to play it all for laughs, but are nevertheless on hand to provide the requisite note of religious awe ("Hang in there, Joe", comments one as the experiment gets under way. "And pray" adds Dr. Cooley thoughtfully). The plot is equally full of loose ends: how, for example, does Carla manage to hide from

Jerry the appalling bruises she shows to Cindy's apartment never referred to again, since it is plainly the work of a force infinitely stronger than Carla? And would the parapsychologists really walk out on Carla pre-midnight, muttering, "If you'll excuse Mrs. Moran..."? The nature of the session, and undigested chunks of Lovercraft lore into an enjoyable, catch-all rollercoaster ride through the splatter genre. The film opens with a flourish of omens that clearly signpost horrors to come: the dangerous old bridge that connects the characters to the outside world crumbles as it is crossed; a subjective-camera demon crashes through the woods; a torn poster for *The Hills Have Eyes* decorates the cellar; and endlessly swirling dry-ice fog gives way to a crackling storm which punctuates the archaeologist's tape with ominous rumbles. Raimi continues to pander to genre cognoscenti throughout, with deliberately flat dialogue ("I know now that my wife has become host to a Kandarian demon"), and specific borrowings from sources as unlikely as *Orpheus* (the rapping mirror) and as obscure as *Quatermass II* (a burst pipe disgorging blood). Such knowings might prove irritating if *The Evil Dead* were nothing more than the sum total of its *homages*, but Raimi displays a distinct talent for organising his shock effects. The film's EC-style sick humour fully emerges in its reversal of recent genre clichés: the macho Ash is reduced to a display of whimpering collapse in the Jamie Lee Curtis manner, while the womenfolk change from vulnerable victims into giggling witches, as much given to high-pitched, infantile taunts ("We're going to get you!") as actual murderous attacks. After the final display of special effects (which goes as far beyond the similar finale of *The Devil's Rain* as that had surpassed the comparatively tame dissolution of Hammer's *Dracula*), the film provides a headlong, last-minute shock which nearly caps the more graphic arboreal rapes and cannibal gnawings hitherto inflicted on the doomed intruders.

with Linda, who is herself infected. Thinking he has killed her in a struggle, Ash buries Linda, but she erupts from the grave and has to be decapitated with a spade. Scott staggers back to the cabin and dies, only to be resurrected. Cheryl escapes from the cellar and the two demons repeatedly assault Ash. Noticing that the demons smoulder when the book is near the open fire, Ash throws it into the flames. Cheryl and Scott disintegrate as the demons burst out of them. At dawn, Ash steps out of the cabin and is overwhelmed by the unseen demon.

Although the screeching possesses here recall Dario Argento, and their messy,

Intimations of mortality in 'The Evil Dead'



KIM NEWMAN

MFB 586



copie 261194-5 en 16 mm. Titre fr. au début. Gén. fr. à la fin. 17.04.84 (FA)

\* Film annonce: "Non-lieu" à cause du mauvais état de la copie.  
PS

A L'USAGE DES MEMBRES DU BUREAU

11-6-84 (ED)

Fay Arnold  
SIGNATURE