





CAST

JOHAN RUDEBECK as Eddie / voice by **JIM FRIEDMAN**

OLOF RHODIN as Sam Campbell / voice by **GREG ROBERTS**

PER LÖFBERG as Nick / voice by **JOHN THELIN**

CECILIA LJUNG as Barbara / voice by **KARA KILLEN**

CAMELA LEIERTH as Mel

DANNE MALMER as Zip / voice by **JOEY SEISAY**

MIKAEL KALLAANVAARA as Tom McClane / voice by **DAVID NERGE**

GÖRAN LUNDSTRÖM as Bondage Face / voice by **JEREMY FRÈRE-GILCHRIST**

KELLY TANTON as White Demon

GERT FYLKING as SWAT Lieutenant / voice by **DAVID NERGE**

Special voice appearance by **BILL MOSELEY**

CREW

Directed by **ANDERS JACOBSSON**

Producer and Assistant Director **GÖRAN LUNDSTRÖM**

Production Manager & Assistant Director **KAJ STEVEMAN**

Director of Photography & Camera Operator **ANDERS JACOBSSON**

Edited by **DOC** and **ANDERS JACOBSSON**

Story by **BEND TEAM**

Screenplay by **ANDERS JACOBSSON**, **GÖRAN LUNDSTRÖM** and **CHRISTER OHLSSON**

Creature & Make-up Effects Supervisor **GÖRAN LUNDSTRÖM**



CONTENTS

- 3 Credits
- 7 **Crazy About the Movies: The Story of 'Evil Ed'**
by Michael Gingold
- 22 **About the Transfer**



CRAZY ABOUT THE MOVIES: THE STORY OF ‘EVIL ED’

by Michael Gingold

Ah, the glory days of true filmmaking, when movies were shot and assembled on celluloid, instead of abstractly manipulated as digital images. There was a joy in handling and cutting those tactile frames, the sense of genuinely crafting and honing a tangible physical product... Well, editor Tom McClane (Mikael Kallaaanvaara) isn't enjoying it so much. Instead, he's going berserk in his little studio, ranting and hurling the reels every which way, and when his boss resorts to having an underling blowtorch their way into the room he has sealed off, McClane puts a hand grenade in his mouth and bloodily blows himself up.

Thus begins *Evil Ed*, an upraised middle finger at the censorship of cinema in Sweden, flipped by friends and up-and-coming moviemakers Anders Jacobsson, Göran Lundström, Kaj Steveman, Anders Ek and Henrik Wadling. Their film, originally and pointedly titled *The Censor*, was made over the course of three years – during a period in which, in the ultimate triumph, those restrictions in their country wound up being relaxed.

Sweden's state censorship board, Statens biografbyrå or SBB, was established in 1911, to prevent the exhibition of “material that is offensive to public decency or disrespectful to the authorities or private individuals [and] pictures depicting the commission of murders, robberies or other serious crimes.” It also endeavored to protect young audiences from “pictures depicting events or situations that are liable to arouse emotions of terror or horror in the audience or for other reasons [are] considered unsuitable for children to look at,” as well as “pictures that are liable perversely to excite children's imagination or otherwise to have an adverse effect on their mental development or well-being”!

The list of films banned by this agency ranged from silent classics like Sergei Eisenstein's *Battleship Potemkin* (for political reasons) and F.W. Murnau's *Nosferatu* (for horrific content) to Alfred Hitchcock's *The Man Who Knew Too Much* to Tobe Hooper's *The Texas Chain Saw Massacre* and George Miller's *Mad Max* and beyond. Many horror movies were significantly altered under these strictures, and the rise of VHS in the 1980s led Swedish fans of the genre to seek out black-market tapes of the uncut features. Those devotees included Jacobsson and co., who had originally collaborated on a bigger project, but couldn't pull the money together to get very far with it. So they adopted the time-honored low-budget filmmakers' mantra of “set it in one location as much as possible,” and came up with *Evil Ed*.



Curiously, the movie actually supports the Swedish censors' original position that witnessing screen violence could have "an adverse effect on [someone's] mental development or well-being." The script by Jacobsson, Lundström and Christer Ohlsson focuses on Eddie Tor Swenson (Johan Rudebeck), a mild-mannered film editor who is pressed into service in his (allegedly American) company's "Splatter and Gore Department" after McClane's explosive suicide. His boss, Sam Campbell (Olof Rhodin), has made a lucrative deal for the overseas rights to a series of grisly horror flicks called *Loose Limbs*, but needs them trimmed for export due to "legislation in some of the European countries." With the office editing suite an understandable mess, Campbell sets Eddie up in a house on the outskirts of town, where the reluctant cutter begins viewing – over and over – the graphically, sleazily violent flicks, and they start messing with his mind. It begins when he's slicing a loaf of bread in the kitchen and hallucinates that it's a severed arm, and gets monstrously worse from there – especially after Campbell turns up to check on him, a visit that includes the immortal line, "Where in the fuck is my beaver rape scene?"

With Jacobsson directing and serving as cinematographer and editor, Lundström as producer and assistant director, Steveman also an AD as well as production manager, Wadling as unit manager and Ek joining the rest as associate producer and investor, the *Evil Ed* team made the most of their tiny budget by recruiting cast and crew to help them out for free. Lundström additionally handled the most potentially costly aspect of the production – the gruesome special makeup and creatures – himself. A fan of effects guru Tom Savini, he was able as co-screenwriter to determine what he wanted and was able to accomplish before it went into the script – which turned out to be quite a bit. Beyond the copious splatter, including a spectacular decapitation that was added to the repertoire at the last minute, Lundström and his team came up with a very well-realized gallery of grotesque human and inhuman characters, such as a bizarre asylum inmate called Bandage Face (played by Lundström himself), a vampiric nurse, a wisecracking refrigerator demon known as "Fridge Fritz" that resembles a hairless cousin of Savini's "Fluffy" from *Creepshow* and a white-skinned, big-horned demon clearly modeled on Rob Bottin's Darkness in *Legend*.

Those aren't the only homages scattered throughout *Evil Ed*. The title – rather than a reference to Stephen Geoffreys' *Fright Night* character – is one of many homages to the *Evil Dead* series; among the others are Sam Campbell's name, *Evil Dead II* posters on the wall in Eddie's temporary home and Campbell's office, armed thug Zip (Danne Malmer) intoning "Groovy!" as he prepares to invade that house and the frequent sounds of moaning wind in the background of various scenes. Elsewhere, Eddie responds to Zip's threat with Robert De Niro's *Taxi Driver* classic "You talkin' to me?", a trailer for *Loose Limbs 5: The Anatomy of Fear* ends with "Coming Soon to a Theatre Near You" printed in Albertus, aka the "John Carpenter font," and when Eddie's wife (Cecilia Ljung) is introduced as Barbara,

you can correctly surmise that someone at some point is going to say, "I'm coming to get you, Barbara!" (cf. *Night of the Living Dead*).

Once the four-week shoot (on 16mm) was wrapped up in late 1992, Jacobsson got to editing while Lundström headed to the U.S. to seek his effects fortune, and wound up on the creature crews of the H.P. Lovecraft anthology *Necronomicon* and the Full Moon flicks *Lurking Fear* and *Shrunken Heads*. He was soon needed back in Sweden, however, as the *Evil Ed* filmmakers decided they wanted to add more punch to their initial cut. A new round of filming added the opening McClane scene, as well as a new final act in which crazy Eddie is taken in a straitjacket to a hospital only to get loose, precipitating a new round of mayhem in which a SWAT team gets involved. Their lieutenant is played by Gert Fyking, a veteran actor and journalist known in Sweden for his occasionally controversial radio show *Gerts Värld* (Gert's World).

Speaking of radio, a local station provided a key ingredient in the filmmakers' goal of making *Evil Ed* feel like a US product. All of the actors spoke their lines in English while shooting, and their voices were dubbed in postproduction by American performers from that station. Jim Friedman speaks for Eddie, Greg Roberts for Campbell, David Nerge for McClane and the Southern-accented SWAT leader, and Kara Killen for Barbara, her and Eddie's daughter Emmy (played by Nathalie Kaukljia) and a couple of other female characters. The only cast member to speak her own lines in the final film was Camela Leiierth as Mel, girlfriend of Eddie's co-worker Nick (played by Per Löfberg, voiced by John Thelin), both of whom have key roles in the climactic scenes. The *Evil Ed* gang were able to corral one special guest voice: Bill Moseley as the more heard than seen Dr. Wrench, villain of the *Loose Limbs* movies, ranting away with lines like "Suck my chainsaw," "It's molestin' time" and the repeated mantra "Don't you fuckin' look at me!" in his best Chop-Top/Otis Driftwood mode.

Evil Ed was completed in 1995, and premiered on November 11 of that year at the Stockholm International Film Festival, as part of the "Twilight Zone" genre section. It wouldn't be released in its home country until a year and a half later – and in the interim, events were transpiring that ultimately represented a victory for its creators and others frustrated by the local censorship. Long a source of occasional contention, it came under particular scrutiny in the 1980s, as home video (over which SBB had no influence) made uncut movies much more accessible to the viewing public. The number of films to fall under the SBB's blade became smaller with each ensuing year, and the last one to be trimmed was 1995's Martin Scorsese picture *Casino*, which lost a minute and a half from two scenes, including the notorious baseball-bat killings. The board was finally abolished in 2011, a century after it had first been established.



In the interim, *Evil Ed* opened on May 4, 1997 in four theaters in Stockholm, Göteborg and Uppsala with the classification “Allowed from age 15.” The Swedish Film Institute contributed to the creation of two of those prints, though on the eve of the movie’s opening, SFI commissioner Reidar Jönsson, during a televised interview, said this of *Evil Ed*: “You have to admire [the filmmakers] for having solved a lot of technical difficulties in an extremely talented way. Then one can think, as I think, that the film is more or less brain-dead.”

Not everyone agreed, and *Evil Ed* attracted the attention of Smart Egg Pictures, a London-based production and distribution outfit that had provided financing for New Line’s *A Nightmare on Elm Street* and *Critters*. Smart Egg acquired the rights to the film and found takers around the world, including in the US, where A-Pix grabbed it for direct-to-video release in September 1996. On VHS, *Evil Ed* was available both unrated and in an R-rated edition (missing about a minute and a half of gore, most notably during the final showdowns), though when it was first issued on Stateside DVD through Image Entertainment in 1998, only the R cut was available. *Evil Ed* was eventually reissued on disc by Ardustry Home Entertainment in 2005 with the gore restored, though it was missing an early glimpse of the black-and-white art film Eddie is working on before he’s called away to the “Splatter and Gore Department.”

Meanwhile, Jacobsson and Lundström continued to forge ahead. The former found the most work as a cinematographer, on the 2000 horror feature *Det okända* (*The Unknown*) and numerous TV programs. He also co-directed (with Tomas Sandquist), co-wrote, co-produced, co-edited and shot *Insane*, a horror film set in a remote hotel that was released in Sweden in 2010 and didn’t make it to US DVD until 2014. Lundström became a very busy makeup and prosthetics practitioner beginning in the mid-2000s, on major productions such as *The Chronicles of Narnia: Prince Caspian* (2008), *Clash* and *Wrath of the Titans* (2010/12), *X-Men: First Class*, *The Girl with the Dragon Tattoo*, *Harry Potter and the Deathly Hallows: Part 2* (all 2011), *Cloud Atlas* (2013), *Rogue One: A Star Wars Story* (2016) and *Beauty and the Beast* (2017). He was also part of the teams behind a pair of consecutive Best Makeup Academy Award winners: *The Wolfman* (awarded in 2011) and *The Iron Lady* (the victor in 2012).

During all that time, evidently, *Evil Ed* was never far from its key creators’ minds, since in 2013, they decided to revisit it. That September, they launched a crowdfunding campaign for what they called “The Special ED-ition.” “Now it is time to refresh the old movie and re-scan the negative to high definition,” they wrote at the time. “We have wanted to make a complete and improved version of *Evil Ed* for many years, but it has been impossible due to lack of funding. No distribution companies are willing to take a risk by funding the

project. Therefore we have decided to ask you, the fans, for help. With your support we can finally make the ultimate EDition of *Evil Ed*.” And that led to the restored, remastered, extras-crammed Blu-ray package that these notes are part of. Beware: *Evil Ed*’s blade is now sharper than ever!

Michael Gingold is an editor and/or writer for Rue Morgue, Birth.Movies.Death, Scream, Delirium, IndieWire.com and Blumhouse.com, and spent 28 years with Fangoria magazine and its website. He has seen many more bloody movies than Eddie Tor Swenson and has somehow hung onto his sanity.







ABOUT THE TRANSFER

Evil Ed is presented in its original aspect ratio of 1.85:1 with 5.1 and 2.0 stereo sound. The original 16mm AB negatives were scanned in 2K at Focus Film, Stockholm. The film was graded on a DaVinci Resolve at International Pictures, Stockholm. Picture restoration was completed at R3store Studios, London and supervised by Arrow Films. Editing was completed in Premiere Pro at Action Film, Stockholm and effects were completed using After Effects at Branbomm Film. The soundtrack was remastered from the original audio tracks. This restoration was supervised and approved by director Anders Jacobsson.

PRODUCTION CREDITS

Disc and Booklet Produced by **Ewan Cant**
Executive Producers **Kevin Lambert, Francesco Simeoni**
Technical Producer **James White**
QC Manager **Nora Mehenni**
Blu-ray/DVD Mastering **David Mackenzie**
Subtitling **The Engine House Media Services**
Artist **Graham Humphreys**
Design **Obviously Creative**

SPECIAL THANKS

Alex Agran, Doc, Gert Fylking, Anders Jacobsson, Mikael Kallaanvaara, Camela Leiherth, Cecilia Ljung, Per Löfberg, Göran Lundström, Danne Malmer, Christer Ohlsson, Olof Rhodin, Johan Rudebeck, Kaj Steveman and Kelly Tainton.





AV092 / FCD1514