



THE MUTILATOR

CAST

MATT MITLER as Ed, Jr.
RUTH MARTINEZ as Pam
BILL HITCHCOCK as Ralph
CONNIE ROGERS as Sue
FRANCES RAINES as Linda
MOREY LAMPLEY as Mike
JACK CHATHAM as Big Ed
BEN MOORE as the Deputy
TRACE COOPER as Younger Ed, Jr.
PAMELA COOPER as the Mother

CREW

Written, Produced and Directed by **BUDDY COOPER**
Co-Directed by **JOHN DOUGLASS**
Director of Photography **PETER SCHNALL**
Edited by **STEPHEN MACK**
Music by **MICHAEL MINARD**
Special Makeup Effects by **MARK SHOSTROM** and **ANTHONY SHOWE**
Assistant Special Makeup Effects **EDMUND P. FERRELL**



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IN SEARCH OF THE MUTILATOR

by Ewan Cant

Warning: the following article contains spoilers!

A SLASHER APART

As a youth, I used to spend my days rifling through the horror section of London's Virgin Megastore, which was located, quite fittingly, in the basement of that establishment. I'd spend hours working my way through the rows of illicit-looking VHS cases; each piece of sordid, sensationalist cover art promising greater and grislier thrills than the last. But there was one film amongst so many littering the shelves that demanded my attention, from its genius tagline to its simple yet effective, does-what-it-says-on-the-tin title. That film was Buddy Cooper's *The Mutilator*.

My impressionable young mind couldn't help but be seduced by the enticingly lurid package, which came courtesy of the now-defunct, legendary UK distributor VIPCO (for the benefit of our Transatlantic cousins, VIPCO was at one time the go-to label for sordid horror flicks in the UK). In a canny commercial move, the tagline had been sexed-up to read: "By Pick... By Axe... By Chainsaw... BYE BYE!!!" Any viewers expecting some grisly chainsaw-related action (or, for that matter, sword-related action, as per the film's original tagline) would find themselves disappointed when they came to watch the film itself, as neither of these implements makes an appearance. But that's where any potential disappointment with *The Mutilator* starts and ends.

From the wonderfully unhinged opening scene through to the jaw-dropping, gore-soaked finale, Buddy Cooper's sole feature effort delivers on everything that the promotional noise promises. In many ways, it's the perfect distillation of the slasher genre, with all the necessary elements present and correct. A hulking, brooding killer: check. Deep, dark synths: check. Bloody and inventive kills: check, check, check. Add to this a unique setting, a cast of genuinely likeable characters and a playful, knowingly self-referential attitude, and you have yourself one of the last truly great entries in the tail-end of the stalk-and-slash boom.



The Mutilator is no cookie-cutter slice-and-dice flick either. After all, which other slasher movie can boast an end credits sequence that features its cast larking around and collapsing in fits of laughter? It's a complete tonal curveball after the intense final act of *The Mutilator*, where, in quick succession, a young woman has her nether regions violently probed by a fishing gaff (a pole with a large hook on the end, for the non-fishing enthusiasts amongst you) and the film's killer is dispatched by means of a messy bisection between car bumper and brick wall.

Of course, *The Mutilator's* real claim to fame amongst slasher enthusiasts is the caliber of its standout gore sequences, courtesy of makeup effects maestro Mark Shostrom – a man whose superlative work livened up *Evil Dead II*, the first three instalments of the *Nightmare on Elm Street* franchise and a host of other classic fright flicks. Thanks to Shostrom, *The Mutilator* benefits from a catalogue of messy atrocities including the aforementioned groin-hooking, alongside death by outboard motor, gig to the throat (a multi-pronged spear used for fishing) and a leg amputation by battle-axe.

All of the above sequences are handled with grisly aplomb, but what lends *The Mutilator* even greater re-watch appeal is the way in which the filmmakers set these killings up. When the kids first arrive at Big Ed's beach condo and start exploring his, shall we say, colourfully adorned pad, we're given a delightfully wicked teaser of some of the deadly implements that will come into play later in the film. The fishing sinkers, which will ultimately be sunk into the head of our chief villain, are present and correct; as is the gaff, which Sue, in what will retrospectively become a poignant moment, takes a particular interest in. Meanwhile the battle-axe, which will feature heavily in the film's climactic showdown, is conspicuous by its absence – its customary pride-of-place position on the wall recently vacated, a warning sign if ever there was one...

According to the film's original screenplay, a similar foreshadowing was to be accorded to Mike's grisly demise by outboard motor. When Mike first explores the garage with Linda, the outboard motor – with which the lustful lunk will soon become intimately acquainted – is given prominence as the pair stop to inspect it en route to a brief petting session. When Mike later returns to the garage, the original screenplay calls for the insertion of a shot showing us that the outboard motor has disappeared:



Mike cautiously steps toward the workbench area. He looks around. No one is there. He slowly moves in the general direction of the work-bench. He hesitates. He apparently is trying to decide which closet to open first.

The little outboard motor is missing, but otherwise the workbench area is as before.

This shot, which would have neatly set up Mike's ensuing death scene, never made it into the final cut (Buddy himself doesn't recall why it was left out, and indeed it was listed in the cutting log). Nevertheless, this planned shot illustrates yet again the sort of wink-to-the-audience attitude displayed elsewhere in the film ("I've got a bad feeling about this!") that makes *The Mutilator* so much fun. And fun is really the key word here, as it's this aspect, amongst its many other qualities, that sets Buddy's film apart from the pack.

Unfortunately, history has been much less kind to *The Mutilator* than it has been to many of its higher profile slasher peers. Whereas the likes of *The Burning*, *My Bloody Valentine*, *The Prowler* et al. have been widely available over the years and subject to numerous special editions, a quality release of Buddy Cooper's North Carolina-lensed shocker has been conspicuously absent. A long-touted US release never materialised, leaving fans desperate to own an uncut DVD to resort to importing a German edition, which, whilst retaining the all-important kill sequences in their unexpurgated glory, suffered from a murky transfer in which much of the grisly detail was lost. That much-needed special edition of *The Mutilator* seemed a long way off.

MATERIAL GAINS

By 2014, tired of waiting on a High-Definition release of Buddy's truly underrated slasher opus, I started down the long road that, ultimately, would result in the Blu-ray/DVD package you now hold in your hands. Having made contact with Buddy, I established that he had retained a sizeable number of 35mm release prints – a discovery which was, quite frankly, music to my ears. With the existence of print material confirmed, we were one important step closer to seeing *The Mutilator* receiving the caring restoration it so desperately needed.





There was one slight hitch with the existing material, however: all the available prints were of the neutered R-rated version. Advised by the MPAA that they would need to make numerous cuts to the film in order to achieve that all-important R-rating (and the wider distribution that this implied), Buddy and his team were forced, through lack of additional funds, to start hacking into their existing release prints to produce a more “palatable” version to circulate amongst distributors.

So what had become of the excised footage? Well, ever the “keeper”, Buddy had still retained the 35mm off-cuts (which he had diligently labelled up as “gore cuts” and illustrated with an impromptu sketch of a fiendishly grinning maw, complete with blood dripping from its teeth), meaning that – although we would have to cobble together our new restoration from multiple sources – we at least had the makings of the full uncut version in hand.

At this stage, we still didn’t know the exact state of the various materials (and some of the print containers looked less than promising – rusted and mouldy as if rescued from the wreckage of the Titanic!) – but, armed with a healthy sense of adventure and a sincere dedication to seeing Buddy’s film restored to its full glory, a deal was struck and *The Mutilator* was ready to raise his deadly battle-axe once again.

POSTCARDS FROM ATLANTIC BEACH

So it came to be that, on a swelteringly hot afternoon in June 2015, I found myself pulling up outside the Oceanana Motel in Atlantic Beach, a town located on North Carolina’s Southern Outer Banks. Marketed as “The Family Playground of the South” when it was opened in 1959 by A.B. Cooper, Sr., the Oceanana Motel is still owned and operated by the Cooper family, and is well-known for its fishing pier which reaches some 1,000 feet out into the Atlantic Ocean. What it’s perhaps less well-known for, at least among the hordes of families who descend upon the motel every summer looking for some much needed R&R, is that it was here in which writer, director and producer Buddy Cooper conceived and shot *The Mutilator*.

In the words of the film’s leading man Matt Mitler, Buddy Cooper is an “enigmatic” character – and it was in this manner that he appeared at my motel room door soon after my arrival. Dressed all in white, his features obscured by a matching white



baseball cap and dark sunglasses, Buddy welcomed me to the motel and promptly informed me that a “production meeting” had been scheduled downstairs in his office for one hour hence. Rubbing the tiredness of three flights in as many days from my eyes (I’d come from London via New York), I thanked him and said I would see him in an hour. For a lifelong devotee of *The Mutilator* – so far, so surreal.

Things became even more surreal when I stepped back out into the blistering midday heat: heading first past the pool where actress Frances Raines is dragged under the water as Bid Ed’s first victim (now filled with clamouring children and looking nothing like it does in the film), along the pathway where Morey Lampley follows the trail of Linda’s discarded negligée, and finally across the parking lot overlooked by a row of distinctive wooden condos – amongst them, the beach house around which the events of *The Mutilator* revolve. Watching the film, it’s hard to appreciate just how close all the various locations are. Being there in person, it quickly became apparent what a close-knit production this had been, in all senses of the term.

Walking into Buddy’s office, I immediately recognised star Matt Mitler who, after his star turn in Buddy’s movie, would go on to expand his genre credentials with roles in films such as *Deadtime Stories* (1986) and *Basket Case 2* (1990). (Funnily enough, Mitler’s only film credit prior to *The Mutilator* [aka *Fall Break*] was *Spring Break*, a 1983 comedy from *Friday the 13th* director Sean S. Cunningham). Seated alongside Matt was co-director John Douglass and Ed Ferrell – a man who lays claim to having the most credits on the film (Buddy excepted), having been brought on first as assistant special makeup effects artist before ultimately landing the role of apprentice editor (he’s also credited as grip and assistant sound editor). Ferrell has a fierce wit and his back-and-forth with Buddy (which continued throughout my stay) is priceless. As Ed would readily agree, the pair really should have their own show.

Over the following few days we crammed in multiple group commentary sessions, some ten plus on-camera interviews and, perhaps most importantly, I got to take a dip in the iconic swimming pool (no maniacal, vengeful fathers lurking in there on that occasion). Buddy had taken the considerable time and effort to arrange for as many of the cast and crew (both local and from further afield – Matt had flown in from New York) to assemble at the motel during our stay.



Over the course of the various interviews that we conducted, amidst all the tales of effects gags gone wrong, behind-the-scenes pranks and crowds of locals gathering to watch heads being lopped off, one clear, consistent narrative emerged – that of the cohesive, family-like atmosphere of the production, made possible by the presence of the immensely affable Buddy Cooper at the head of the operation. As I’ve said, *The Mutilator* was in many senses a close-knit production: literally, in terms of the physical proximity of the filming locations, but also figuratively, in terms of the mood that was established on set.

The fact that all the cast and crew were housed together at the Oceanana Motel during production naturally played a part in helping to foster this atmosphere of togetherness; but more pivotal still perhaps was the influence of the central figure of Buddy, for whom making this movie was the fulfilment of a life-long ambition (he had studied law for several years before taking the plunge into film production). This film mattered to Buddy; and by dint of his many personal qualities – his affable and accommodating nature, his single-minded commitment to a project he believes in (all qualities I experienced during my stay in Atlantic Beach) – he was able to impart that enthusiasm to his cast and crew (and the many local people who rallied around the film) too. Few productions, be they low-budget or otherwise, can lay claim to such a legacy.

I’d always considered *The Mutilator* to be a cut above your average slasher movie, but I left North Carolina with a much deeper appreciation of the film and the spirit in which it was realised. This was a film that *mattered* to those who made it – who were determined to do the best job they could with the limited resources that they had at their disposal. This is why it should matter to us, too.

Some months after my trip, we were able to locate a fully uncut print of the film at the Library of Congress which, although by no means perfect, represents a huge step up from the multiple source combination that we were faced with previously. It’s taken more years than I’d anticipated since those days spent marvelling over the VHS sleeve in the video store, but I’m glad to finally say: Here is Buddy Cooper’s *The Mutilator*, uncut and, at last, in glorious High-Definition. Enjoy!

Ewan Cant is the producer of this release of The Mutilator for Arrow Video.



THE STALKER LIVES!

by Tim Ferrante

A North Carolinian does his best to keep the low-budget, independent slasher movie alive.

The birth of a motion picture begins with an idea, usually one person's idea. From that comes a story outline which is eventually molded into a script. Without an idea, no script. Without a script, no movie! Follow? Good. When North Carolina-based lawyer Buddy Cooper had an idea for a horror movie, he set out to be unique. His first attempt at filmmaking required a special angle to break it apart from the dozens of recent predecessors. He recalls, "I was walking down the beach with a guy and we started talking about horror movies and how a low-budget one could use nautical things to do people in. We came up with about four or five nautical ways of killing people. I also think it's a primordial fear that boys have a fear of their father. I think it's true of almost all animals that the father will attack and kill their young. Cats are the ones that come to mind. I believe it's particularly fearsome for a small child to be threatened by his father. I think that's why I chose that concept for the structure of the movie because it might strike a chord with the audience. The rest fleshed itself out."

Not having any previous motion picture credits whatsoever, Cooper wanted to produce what he calls, "A real popcorn muncher." Thus, *Fall Break* was born. His desire to make movies had, up to that point, only been a dream. In the summer of 1982, Cooper enrolled in the American University in Washington, DC. "I've always wanted to make a movie. And I felt that I would someday. I had only taken one or two courses in college and read some, but really hadn't done much. I went to the American University for a two-week intensive course on scriptwriting and film production. I got to know the guys that were teaching the course and one of them was John Douglass." Cooper began writing *Fall Break* during this time while Douglass and he stayed in touch throughout the process. "John counseled me and I sent him various treatments and rewrites. He made suggestions right along. He recommended graduate students from the university to work as production assistants. He worked with the talent for two weeks while we did other things. All his work together, I thought, earned him co-director credit. It's a legitimate credit."



The original intention of the *Fall Break* project was to make a low-budget quickie, with Cooper and a few choice associates to shoot the picture themselves. "We were going to shoot it in two weeks... maybe three. Four of us were going to do it! I would do camera and special effects makeup and a friend of mine was doing sound and someone else would cover other jobs. The original budget was \$80,000. We left that a long time ago! It came in at about \$650,000. We kinda made the budget up as we went along!" The need for professional opinions and expertise became more obvious. Cooper and Douglass went to New York City where Cooper interviewed a director of photography. "The first one disillusioned us with his opinions and views of what it would be like. It was a bad day for me. The next day we interviewed another one, Peter Schnall, and he seemed to strike a better chord with me. Once I decided to hire Peter, he asked who could run my sound, who's the gaffer and so on. He suggested that I needed hardcore professionals. We used all New York NABET [National Association of Broadcast Employees and Technicians] people. They were great teachers and very dedicated. It was not the easiest of shoots. Without the NABET people, it probably wouldn't have been made."

Fall Break began production on May 4th, 1983. His script in hand, Buddy Cooper recalls that first day of shooting. "The first day we were shooting in a country store where the character of Ralph (Bill Hitchcock) buys some beer. It was drizzling rain. I was unprepared for all that was going to happen... the big lights were being unloaded and they were laying dolly tracks down and putting the camera on it. Peter Schnall took me to the side and said, 'When you see something you like, that's what we're going to do.' He kind of led me by the hand that first day and I needed that. It was exciting but I was more lost than aware."

Aside from the unique story approach, *Fall Break* manages to entertain its audience on another level. Cooper felt that the "look" of the picture should be as special as its script. This goal is amazingly achieved by the film's crisp and moodily lit scenes. Cooper explains, "We wanted a very low light... almost a *film noir* look. That meant, because we were using low light, focus would be critical. We wanted deep, dark blues and rich blacks where it falls off into shadows and sometimes depth of focus was just a few inches. I think you've got to admit that the look of the picture is a little bit different for its genre and sort of special in its own right. Peter and John Newby, I think, are responsible for that."



Heading up the special makeup effects team was Mark Shostrom, Anthony Showe and Ed Ferrell. Faced with a screenplay requiring nearly a dozen makeup effects, they successfully executed some of the genre's grisliest murders. Ferrell, who assisted on all the makeup, relates some of the finest behind-the-scenes moments. During the course of the movie, a photograph is shown that reveals a graphic scene of a swimmer who was run over by a motorboat. The swimmer in the still is director Buddy Cooper (making a Hitchcock-like appearance). "On my first day, I didn't know what to expect," says Ferrell. "We practiced that afternoon on the scars for Buddy and the next day we went over to his office where he cleared off a 10-foot long meeting table. He laid down and as we were applying the gelatin scar material, secretaries were bringing in checks to sign and his partner, Neil Whitford, brought in briefs to review. Then we walked next door where there is a restaurant with a dock on the back where the still was taken. At that point there was a food delivery and the truck driver's reaction was one of the best I've encountered. He walked around the corner and there stood Buddy with these gaping holes in his side....!!"

Not all the special effects went as easily. Certain designs had to be altered and some never worked at all, forcing alternate plans at the last moment. In one instance, it was to the picture's advantage. In a highly effective drowning sequence, masterfully edited by Hughes Winborne and Stephen Mack, the initial intent was to eliminate the first victim by a fishing spear. When the effect did not handle as well as thought, a last minute change in script forced a drowning of the character, Linda (Frances Raines). But the unusual presentation of this sequence actually enhances the tone of the film and perfectly "sets up" the audience for the subsequent bloodshed.

H.G. Lewis vet Ben Moore makes a brief but memorable appearance in *Fall Break*. Fango readers will recognize Ben as the axe-wielding wacko in *2,000 Maniacs*. Buddy Cooper knew Moore for years and when it came time for the casting of the ill-fated deputy, Cooper explains, "Ben is from Morehead, North Carolina, where part of the film was shot and I've known him a long time. He used to come by the office and ask, 'When you gonna make that movie?' When we finally had the tests for the deputy, Ben would say how good he'd be for that part. I'd tell him not to worry because we would test him. We *knew* we were going to give him the part because we knew he'd be good for it too!! We tested two or three guys before Ben and made him sweat. It wasn't fair But what a job he did! He's a real pro."



Ed Ferrell continues about the unforeseen complications with the effects makeup and cited Ben Moore's decapitation as the most time-consuming. "We had back-up heads and everything was set and ready to go. We primed the blood into the head and just before we rolled the cameras it started bleeding from the mouth! We stopped and Mark Shostrom tried to repair it but was taking too long. The crew went elsewhere and filmed some pick-up shots. Problems-wise, that scene took the longest. Mark sculpted an amazingly large appliance for Morey Lampley's death scene. He used a foam-latex formula created by Dick Smith and it went from Morey's neck to his waistline. It wasn't very comfortable but it had to be worn by him for five hours or so. He gets chewed up by an outboard motor when 'Big Ed' jams it into him. That went four takes and used two cameras."

The *Fall Break* script, while containing several scenes of graphic violence, would be just as unsettling if the effects makeup were played down. Cooper's theme of a father seeking revenge on his son, played by Matt Mitler, called for an actor whose range could carry the non-speaking role through facial nuances. This was a critical factor in casting the part. Jack Chatham (pronounced, *Chat-ham*) imparts a brilliant portrayal of the lead nemesis, Big Ed. Not having a hockey mask to hide behind, Chatham was extremely conscientious about the role. As Cooper explains, "Jack was a former teacher and basketball coach. He called and asked for a script before he tested. We sent him a script and he came in dressed as he thought Big Ed would dress. We used a video camera for tests and when we saw him on the monitor, we knew he was it. I remember him asking on the phone what type of character the father was and all I could tell him was, 'He's a *mean* son-of-a-bitch.' And that's what Jack practiced!"

Fall Break spilled over 35 gallons of blood throughout its production. A portion of that is amply displayed in Big Ed's vicious death sequence. Originally, a full-sized dummy was used in certain angles but in the final editing stages, the sequences were deemed too unrealistic for inclusion in the film. Hughes Winborne, who worked on sound effects and edited segments of the film, managed to fit some of that discarded footage into the answer print. Winborne tells me, "The problem with that scene and the way it was shot was if you never saw the dummy footage, you never really knew what was going on. We started experimenting. There were master shots of the dummy latched onto a platform that was attached to the rear bumper of the car going into the wall. It just didn't look right. As it turned out, we cut the scene so that the action switches from Pam (Ruth

Martinez) with Big Ed on the back pleading not to be crushed into the wall. But from that perspective, you really couldn't figure out *exactly* what was going on. We finally decided to cut away from that action to six frames of the *dummy* being rammed into the wall and then right to Big Ed after impact." Since the scene depicts Jack Chatham being split in two, it required him to be buried waist-deep into the ground. "Chatham went through hell being buried," Winborne continues. "He stayed in there a long time. He was losing the circulation in his legs and had to be dug out of there a few times! There were several takes of that scene."

When the character Ralph gets stabbed through the neck with a flounder gig, (which looks very much like a pitchfork), Buddy Cooper used an unusual technique. He says, "There is a shot from the side where the gig is coming out from behind a door at Ralph's neck and him falling back trying to get away from it. The gig goes rapidly right up to his neck and then there's a cut. That shot was filmed upside down! It started with the gig here, [indicating his neck], then it was pulled away, and he went forward. So it's in the movie backwards and upside down!"

Ferrell further explains a problem that turned out to have an advantageous result. During the horrific climax, the character Sue (Connie Rogers) is gruesomely impaled with a fishing gaff. "Mark used a body cast and it was filled with blood bladders. We cut a hole for Jack to aim for and a happy coincidence was when a blood-filled prophylactic was nicked by the gaff and pops out. But it appears as if it's intestines or something!"

Many of the *Fall Break* sound effects were post-dubbed by Winborne, Ferrell and Buddy Cooper at the Film Center in New York City. An interesting array of foodstuffs were sacrificed to accommodate the on-screen butchery. Cooper describes the mayhem: "A whole raw chicken got a fist in its chest cavity for the gaff scene. We used a bag of black-eyed peas to simulate blood and walking in the sand. Most of the knife plunges were done with a meat cleaver into a head of cabbage. For a leg getting chopped off we used a *10 dollar* watermelon! Bone crunches were done by making appropriate noises into a microphone and I know somewhere along the line we used a pound of chicken livers. By the time we were done, the studio looked like a slaughterhouse. It was a lot of fun!"



Fall Break was shot entirely on location in Morehead City and Atlantic Beach, North Carolina. Since location shoots rely heavily on cooperation with town officials and residents, Cooper found total support in his native home. "We were shooting the outside of a college-dorm scene in Morehead and a block away they were digging a foundation for a condominium. Apparently they had struck water and were pumping it out of the hole. We called the supervisor and asked if he could shut the loud pump off. Well, each time we filmed, he would shut his pump off and in between takes he'd turn it back on! Morehead also had a railroad track running right through the middle of town and while we filmed, the police were stopping car traffic. But we forgot about the train! And each afternoon at about three o'clock the train came through carrying jet fuel from the port to a Marine air station. It would be blowing its air horn and caused us to stop filming. The chief of police came over and said, 'Look, we can't stop the train but we sure can speed it up!' and that's what they did! They had someone wave the train on through. This is the kind of cooperation we got. The local people were just great."

When the final scene was filmed, Cooper experienced what all of us have felt at one time or another, "I felt like a big weight was being lifted off my shoulders. I really relaxed then. Damn, it felt good." Still faced with the problem of bringing his film to the paying audience, Cooper based his plan of action on his beliefs up to that point. "I went into this as a 'practice movie.' I thought before I made any big movies, I should make a couple of practice ones and *Fall Break* is my first. If I make a movie and make a profit, then I've done more than I set out to do. Continuing with that goal, I decided to distribute it myself. And it makes sense to do so. Distribution is another very important part of filmmaking." His outlook for further film production is to stay with the horror genre. "My next movie, I think, is going to be another horror film but have more horror from plot, characterization and suspense-building. There will be gore effects but will rely less on the gore....but it will be there!"

After 29 days of filming and several months of post-production work, I can only think of *Fall Break* as being one of the genre's most punchy "practice movies" seen yet. A remark Cooper made about one of the production's problems sums up the final result of his movie perfectly. "It was a case where we were striving for perfection and simply had to settle for excellence." Amen to that.

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ABOUT THE RESTORATION

The Mutilator aka *Fall Break* is presented in 1.78:1 with mono sound.

An extensive search for adequate restoration source materials was unable to turn up the original negative or intermediary elements for *The Mutilator*. To make matters even more complicated, all the existing 35mm release prints were of the softer R-rated version and included extensive cuts for violent content. Fortunately a 35mm master print of the original uncut version was finally found at the Library of Congress.

This 35mm master print was scanned in 2K resolution at OCN Digital, USA. Kodak Digital Ice was used to remove instances of dirt and debris during scanning. Additional colour grading was performed on the Baselight grading system at Deluxe Restoration, London. Thousands of instances of dirt, debris, light scratches and other forms of film damage were removed or improved through a combination of digital restoration tools. The mono soundtrack was transferred directly from the 35mm print.

Although every effort has been made to present *The Mutilator* in the highest possible quality, there are still noticeable instances of damage on the picture and soundtrack that are in keeping with the condition of the source elements. There are also instances in which the original print was mistimed during lab printing, which resulted in some sections of the film cast in blue. We have worked to correct the colour for these sections as much as possible.

This restoration has been approved by director Buddy Cooper.

PRODUCTION CREDITS

Disc and Booklet Produced by **Ewan Cant**

Executive Producer: **Francesco Simeoni**

Production Assistant: **Liane Cunje**

Technical Producer: **James White**

QC and Proofing: **Ewan Cant, Nora Mehenni**

Subtitling: **Deluxe Media**

Blu-ray/DVD Mastering: **David Mackenzie**

Design: **Jack Pemberton**



SPECIAL THANKS

This release would not have been possible without the generous assistance of the following individuals:

Buddy Cooper and Ed Ferrell, whose combined efforts in helping to put this release together surpassed what could be reasonably expected of any mortal beings

Matt Mitler (who looks great in a pair of swimming shorts, FYI)

Ruth Martinez Tutterow, for patiently spending two days of not quite R&R at the beach

John Douglass, for being a general gentle giant

Edwin Samuelson, for dropping everything to come to North Carolina at a day's notice

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This release is dedicated to the memory of Ben Moore, M. Walker Pierce, George Sutton and Alfred Cooper, Sr.

For all your fall (and spring, and summer) break needs visit www.oceanana.com





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