



# ASH vs EVIL DEAD

## PRODUCTION NOTES

"Evil is always waiting in the shadows and only one man would rise to stand against it." Those are the words uttered about Ash Williams, who after three decades of avoiding responsibility, maturity and the terrors of the evil dead returns on Halloween night in "Ash vs Evil Dead," the long awaited follow-up to the classic *Evil Dead* series. The 10-episode half-hour series follows Ash the stock boy, aging lothario and chainsaw-handed monster hunter as he is forced to face his demons, both personal and literal when a Deadite plague threatens to destroy all of mankind. Destiny, it turns out, has no plans to release the unlikely hero from "Evil's" grip.

Bruce Campbell reprises his role as Ash Williams and is joined by Lucy Lawless as Ruby, a mysterious figure who believes Ash is the cause of the Evil outbreaks; Ray Santiago as Pablo Simon Bolivar, an idealistic immigrant who becomes Ash's loyal sidekick; Dana DeLorenzo as Kelly Maxwell, a moody wild child trying to outrun her past; and Jill Marie Jones as Amanda Fisher, a disgraced Michigan State Trooper set to find our anti-hero Ash and prove his responsibility in the grisly murder of her partner.

Premiering on Halloween night, October 31<sup>st</sup> 2015, the series is executive produced by Sam Raimi, Rob Tapert and Bruce Campbell, the original filmmakers; and Craig DiGregorio who serves as executive producer and showrunner.

Fans have been clamoring for more *Evil Dead* for years, according to Campbell and Raimi—as much as they loved the 2013 remake, it didn't contain fan-favorite character Ashley J. Williams, Campbell's Deadite-killing hero from the original films. "The fans have been relentless for years," Campbell said. "The last *Evil Dead* movie was 24 years ago, 'Army of Darkness,' and they haven't backed down since. We're very grateful for that."

Raimi and his writing partner brother, Ivan Raimi, began work on a new story, and longtime producing partner Rob Tapert, who has had great success with long-form television series like *Hercules*, *The Legendary Journeys*, *Xena: Warrior Princess* and *Spartacus: War of the Damned*, suggested the next step in the *Evil Dead* franchise could be a TV adaptation.

Sam Raimi says: "Ivan and I were writing a movie and it got really big. We wanted to spend more time with Ash because as those *Evil Dead* movies developed he became more and more important to the fans and, finally, by the third - *Army of Darkness* - all anybody wanted to see after that was Ash. We needed a network that would let us go where we wanted with the humor, outrageous horror and crazy amounts of gore, one of the hallmarks of the film franchise. STARZ recognized that the fans wanted to see this and they didn't want to change it. They wanted us to really go to town, no holds barred, really deliver the gore, the laughs, and the insanity of the *Evil Dead* movies."



Campbell says the timing was right for the original three *Evil Dead* creators (Campbell, Raimi and Tapert) to get together on this series. "It's great because it was 36 years since we shot the first *Evil Dead* together. The fact that the three of us are still alive, and still in the business, and now we're working together again, is pretty special," he says.

Producing the show for a premium network allows the creators a no holds barred opportunity for the iconic franchise. Tapert recalls, "The 30-minute time-frame allows us to bring all of the elements that the fans are going to love. It's got moments of gore, fast-telling stories, comedic moments, and intense horror."

Showrunner Craig DiGregorio says: "We wanted it to be the craziest, punchiest, viewing experience possible. It goes from crazy to funny to insane to scary effortlessly. Of course there's a story - it's not just one loony set piece after another - but we tried to put a lot of emphasis on getting to those really big and fun moments."

The series is truly genre-busting with terrifying and comedic moments interwoven. "We have elements of the original *Evil Dead* films which have always had hard-edged, intense horror designed to really frighten the audience but also there is a comedic element which is alive in *Ash vs Evil Dead* because we've found that's what the audience likes most about the *Evil Dead* movies." And he adds: "This franchise has a balance of humor and heart that's unlike most of the zombie projects on TV or in film. Usually, the monsters are the stars and this show is built around a flawed protagonist, a monster fighter, a hero who is one of us—we can all identify with him."

"*Ash vs Evil Dead*" also provided the opportunity to bring two of the original *Evil Dead* collaborators back into the fold: editor Bob Murawski was the editor of *Army of Darkness* and has worked with Sam Raimi on *The Gift*, all three *Spider-Man* films and *Drag Me To Hell* – edited the first episode; and music composer Joseph LoDuca, did the music on *Evil Dead*, *Evil Dead 2* and *Army of Darkness* also created the music for the iconic *Xena: Warrior Princess* and the highly original soundtracks for *Hercules*, *The Legendary Journeys* and *Spartacus: War of the Damned*.

### **The Back Story**

The phenomenon all started 35+ years ago with a movie idea from a trio of Michigan State college buddies who wanted to take their shot at creating a new breed of horror. *Evil Dead* went on to become a global sensation, inspiring everything from video games, comic books and even a musical stage production over the past three decades. That group of college students went became legendary filmmakers Sam Raimi and Rob Tapert and iconic film and television star Bruce Campbell.

According to Campbell: "*Ash vs Evil Dead* is the continuation of the Ash versus Evil story from the movies. The movies boiled down to a single character surviving a night 30 years ago where his friends get possessed because they messed with an ancient book, The Necronomicon Ex mortis - the Book of the Dead. It's the baddest of all books. It's bound in human flesh; it's inked in blood. It's a book containing funerary incantations and demon resurrection passages. Once recited, those demons are given license to possess the living."

Says Raimi, "The Deadites have been fairly dormant over the last 20-30 years and Ash has been living a low-key life, hiding out. Our story begins when they come back and someone is needed to stand up against them."

The series opens when Ash unleashes the Evil in an act of carelessness, bringing Deadite mayhem into his life again.

### **Who is Ash?**



DiGregorio says he is a huge fan of *Evil Dead*, but “what drew me to this project is without question the Ash character. The heart of any good show or franchise is great characters, and Ash is one of the best. He’s incredibly versatile. He can be a badass, he can be funny, he can be romantic if need be.”

Campbell says “Ash” is the everyman. “He’s sort of like your idiot neighbor, but when the tornado comes you’d knock on his door and go ‘hey, I’m in trouble’. He’s got no special skills. He’s not a former Navy Seal, CIA or FBI. It’s too easy to make a hero who has real appreciable skills. It’s difficult to take a guy who doesn’t really know anything and put him in these life or death situations. I want someone to sit there and go, ‘man, that’s me. I could do better than this idiot’.”

Tapert also sees Ash as a unique hero. “He’s selfish. He’s self-centered. He’s lazy. Ash’s biggest flaw is that he’s a blowhard. But he’s really good at fighting the Deadites. He’s a complicated and conflicted hero who would rather not be doing what he’s doing but he has no choice now that he’s unleashed Evil back upon Earth. He’s been called to pick up his chainsaw and his shotgun and go out and do his dirty business.”

As Raimi puts it, “He’s no nobler or saner than when we last saw him. If anything, I think he’s regressed. He’s aged quite a bit. He’s sunk into all of our lowest instincts and that’s where we find him. It’s from that low point that our hero will have to be born. That’s the start of the show.”

### **The Mysterious Ruby**

Lucy Lawless plays the mysterious character of Ruby. She says: “Ruby has come out of nowhere. We don’t know very much about her, but she has a powerful obsession with Ash. We don’t really know if she’s good or bad. She’s a little bit of both. The only thing we know for sure is that she’s a thorn in Ash’s side.”

“It was important for Ash to have a formidable adversary,” Sam Raimi said. “We needed someone who you’d really think could kick his butt. We needed a human being that had some heart and soul and gravitas and be a real threat to him when necessary. And that’s why Lucy was a great choice.”

Lawless truly enjoyed her time on set noting that “Ash is a lovable loser, a throwback to a different time—but our lives are in his hands.” She describes the show as a “jolly splatter-fest” and “bloody funny.”

### **Ash’s Allies**

As the series opens, Ash is working at Value Stop, another dead-end job in his transient life of avoiding commitment and trouble. His co-worker, Pablo Simon Bolivar, played by Ray Santiago, introduces him to Kelly Maxwell, portrayed by Dana DeLorenzo. Pablo is an electronics whizz, an illegal immigrant who desperately wants to be American, and Kelly is an impulsive wild-child with a biting wit. These two become entangled in Ash’s fight against the Evil and reveal their own unique fighting talents.

Santiago says, “Pablo is the eyes and ears of the audience and he is the heart and good conscience of this monster-fighting unit of Ash, Kelly and Pablo. He idolizes Ash. He’s his cheerleader and he’s also got his back. Pablo is the protector of Kelly, he is the moral compass of Ash and he is the glue that keeps the team together.”

Commenting on her character, DeLorenzo says: “Kelly is this tough, quick-witted, sarcastic, loyal friend to Pablo who also is the common-sense counterpart to Ash. She’s got this great rock ‘n roll vibe and she’s totally unfiltered and has no problem busting’ chops and calling people out, but she’s also pretty vulnerable. When you break down her walls



you see that her heart is always in the right place and underneath it all you just want to love her, but she's going to give you some crap along the way."

Campbell adds: "Ash winds up with Kelly and Pablo - his two sidekicks. They go with him because they are also disenfranchised, like him. They have nowhere else to go. Ash is their de facto father figure. A mentor and a tormentor."

Michigan State trooper Amanda Fisher, played by Jill Marie Jones, witnesses the spirits of the book possessing her partner. She believes Ash is the cause of the Evil and chases him down in her attempt to bring him to justice.

Says Jones of her character: "She's a badass. She's a cop - Michigan State Police. She is one of those girls who didn't grow up with a strong female role-model; instead she was raised with all boys. She doesn't like the word 'no' and knows her way around a gun."

### **Evil Dead Mythology**

Arising from the original *Evil Dead* is a mythology that traces the history of The Necronomicon Ex mortis, the Book of the Dead, back to an ancient time. The book contains passages that can awaken Kandarian demons, able to inhabit humans and change them into evil, demonic creatures with strong powers, known as Deadites.

Tapert said: "When people are possessed by the Kandarian demons we refer to them as "The Evil Dead," or "Deadites. They can only be destroyed through the act of bodily dismemberment."

The Deadites are after Ash because he's the only survivor from the gruesome events that took place in that cabin 30 years ago.

As Campbell says of the Deadites, "They're smart, they're devious - they will lie and cheat and pretend they're normal. They're very malicious. They're bloodthirsty. They want to kill you. They haven't really changed much in 30 years."

As graphically demonstrated in the series, there are many ways to dismember a Deadite and a range of effective weapons – chainsaw, axe, knife, broken bottle or shotgun. Viewers will also see a disturbing number of ways a Deadite can kill any human that gets in its way. In the course of these deadly fights, tons of blood and gore splatter the screen. It's vintage horror with lashings of Ash humor.

When asked how to kill a Deadite, Campbell says: "The chainsaw's the most classic way – a chainsaw will do nicely. You can lop the head off and that'll take care of that. A shotgun works very well. You should just get the full monty - just blow the head up. An axe is longer, dirtier work but you'll never run out of gas or have to add oil. It's a great primitive killing machine. Knives are alright too, but you got to puncture a brain, you got to scramble it - it's the only way that's going to work. It has to be major."

The Necronomicon plays such a pivotal role in the series; Props Master Marney McKenna knew they had to get it just right. Says McKenna: "The Necronomicon was my favorite prop to build. It took about two months to make. It's all hand-made. We designed the type – some of it is French and some is Sumerian. Our illustrator Link Choy did the pictures, and it was painted up to look as if it was written in blood. Then it was aged to make it look as if it's been around for a long time. The cover is like a face stretched and made to look like leather. The prosthetics makers, Main Reactor, made the cover. It's beautifully stitched and it has hair all through it."



### Filming in New Zealand

Principal photography for the "Ash vs Evil Dead" was shot in Auckland, New Zealand.

Campbell on the New Zealand experience, "Rob Tapert put together one hell of a team in New Zealand. Those guys are incredible. These are crew members who were weaned on *Hercules* and *Xena* and of course *Lord of the Rings*. They all know how to do stunts, special effects, green screen, sword fights, special props and explosions. These guys can do ANYTHING. You look at the call sheet of what's demanded of this crew every day—stunts, chainsaws, and shotguns—these are people that can do this stuff in their sleep. It was the perfect place to do this show."

Sam Raimi begs to differ, "The crews were top notch and the people were nice, but I've never seen so many bad drivers. It seems that everywhere I went, people were driving on the wrong side of the road."

### The Look of Evil

The look of the show and its visual tone is heavily inspired by *Evil Dead II*, according to production designer Nick Bassett. "One thing Sam said is that it'd be great if we can always feel as if something could come out of dark corners. The show has a mood and a texture and a lot of interesting lighting effects that scare you, which is what we're after. We wanted to make it a really interesting atmosphere for the audience."

Director of photography Dave Garbett adds: "Fundamentally, it's a modern contemporary look. We wanted to give it a modern spin that pays homage to its roots and to make it more interesting than what you see on TV every day. It's more a feature film type of look that's a little bit more experimental - at least when there is evil at play. The rest of the time it's a very normal and naturalistic style and then occasionally it goes crazy."

Showrunner DiGregorio says it's visually very interesting, and strange, "It will be something completely different from a traditional television show. It's a weird world. It's reverent to the *Evil Dead* movies while also expanding it."

Bassett says the sets are designed to reflect Ash's age and the state of his life. "I thought this world would always have a patina to it, a texture with age. Ash has been around for the last 30 years. He's got an old car, an old trailer; he's got things from the '70s. There's a little bit of a retro feel to the show without really trying. It just adds character and personality and gives the feeling that things have been there for a while and had a bit of a hard life. A bit like Ash."

To make Ash stand out, it was decided that his colors would be American red, white and blue. His shirt is blue, his chainsaw is red, and so he is always the strongest color on the set.

In a show that uses minimal VFX, there is no digital set extension – all the sets are practical builds. Bassett says this is important for the nature of the show and the impact the requirements of stunts and practical special effects shooting has on the sets. Every set has at least one major Deadite attack and fight scene in it, so "it's a true collaboration with the stunts, special effects and camera departments, which means we had to make the sets work mechanically - ceilings pop off and walls pull out - and it all has to be quite carefully orchestrated."

"Ash vs Evil Dead" is set in a mythologized yet contemporary place that could be Michigan.



Examples of exteriors built inside include the Mossy Haven Trailer Park where Ash initially lives in his classic silver 1978 Airstream Sovereign trailer. Surrounded by real trees and a collection of broken-down trailers, clotheslines and dining tables, sits Ash's mobile home, with his classic 1973 Oldsmobile Delta 88 parked alongside for a quick getaway.

The set designers incorporated one of Sam Raimi's trademarks - a Camp Tamakwa sticker - (Sam's personal camp Tamakwa shirt was featured in *Evil Dead 2*). Bassett illustrates how special this is with his story of securing permission from the real Camp Tamakwa, in Ontario, Canada, which still exists today: "When we asked the camp for permission to use the sticker, they contacted Sam Raimi, to check that we were the real deal. This is how closely connected their brand is to Sam - not just anyone can use it."

The interior of Ash's trailer is also a crucial set – built to replicate the silver Airstream he tows with the Delta – it was the most challenging set to build. "We made it 1.5 times the size of the actual Airstream and designed it so that every panel can be removed for camera placement and stunt rigging which was especially tricky because of the curved ceiling," says Bassett. "The subframe and structure was built from steel and sits on airbeds to allow for the shaking and vibration likely to be incurred in a Deadite attack."

Ash has converted a portion of his trailer into a workshop complete with a bench grinder and tool rack for weapons maintenance. His chainsaw is readily accessible in case Ash needs to strap it on in a hurry. The trailer is rigged in case of a surprise Deadite visit with the Shotgun hidden under the floorboards on a quick release system.

Ash has a vintage stereo system, a turntable and a solid collection of rock albums including some from Detroit, like Iggy and the Stooges and Frijid Pink.

Some items in the trailer are vintage, but many are genuine products sourced from Michigan companies. Props master Marney McKenna reveals: "We did a lot of research into Michigan brands, and came up with Faygo soda pop and BetterMade potato chips. Those companies were more than happy to send products to us because many of them are *Evil Dead* fans. They were fantastic. When I showed Sam Raimi the props, he was excited because he grew up with these brands – particularly the Faygo. And we even had the right flavor."

### **Ash's hands – Rosewood, chainsaw and utility**

As all horror fans know, Ash Williams cuts off his own hand in *Evil Dead 2* to prevent the demon taking him over. He then wore his most powerful Deadite-fighting weapon, the chainsaw hand. At the beginning of "Ash vs Evil Dead," the chainsaw is stashed away, and Ash is using an elegant Rosewood hand to impress the ladies.

Says prosthetics designer, Main Reactor's Roger Murray, "We had it routed from proper wood - a beautiful mahogany - and polished it up."

The creation of the hands was collaboration between the art department and Main Reactor prosthetics props makers. Each hand has its own stump rig that the hand clicks onto, and a hollow part for Campbell's real hand to slide into making it easy for Ash to take his various hands on and off.

Continues Murray, "When Bruce was still in Los Angeles before coming to New Zealand, we had a cast made of his hand then we began sculpting it. We then made them with different types of rubber – a castable urethane and silicon - and designed it to look as if they were crafted by a country artisan, as described in the script. We ended up making 16 different hands for Ash."



After he activates the Deadites, Ash is forced to pull his trusty chainsaw out of hiding along with his famous Shotgun.

Murray says: "The chainsaw itself is modeled pretty much off the *Evil Dead 2* chainsaw. We took lots of design cues off of that and tried to make it as close as we could."

Making the chainsaw hand was a lengthy and complex process involving multiple skills for the various elements: molds and fiberglass work for the body and control center, plastic and metal work for the chain and the teeth, and special effects rigging for smoke and blood tubes. Importantly, the person wearing the chainsaw – Campbell or his stunt or body double – has control of the on-off switch.

As Campbell describes it: "I'm like Robocop - I'm a whole walking special effect because the tubes go all the way down, out the back and to a technician off to the side."

Murray says that inside the body of the chainsaw are "battery packs and a stand-alone motor that can rev in different speeds. There's a small smoker so that it can blow smoke and it's got about four blood rigs. When he's chain-sawing something, the saw itself is actually a source of blood, which is kind of cool."

### **Costumes**

Costume designer Barbara Darragh says the costumes, especially for Ash, were drawn from the original *Evil Dead* and modernized in such a way as to have a "lost in time" flavor, not too time-specific.

"Ash wears the iconic blue shirt and brown pants that fans know so well. The shirt is slightly darker and it's got a little bit of sheen, and he has a red leather jacket – we've tried to keep him as iconic as possible. His costume look is quite utilitarian so it's practical. The way his garments are structured and pull together, they have very little movement. It almost feels like there's armor on him. There are not many creases; everything stays in place through a fight. The waistband never moves. The shirt never rides up. It keeps him a little bit Superman-like."

Because there are so many fights, costumes have to be made in multiples for the lead actors and the stunt doubles, taking into consideration the number of fights the character is involved in and the amount of damage done to the costumes. The characters also walk around with blood on their costumes, which require a special recipe so that the blood doesn't just absorb into the fabric. It also needs to be washable. Darragh says that after experimentation they found the right recipe "It's like walking into a kitchen of blood, there's so many different vessels prepared for the particular applications that day."

### **Blood and more blood!**

Living up to the hype, the sets were often awash with blood – 410 gallons of it. "None of these actors have had this much blood thrown on them before," says Campbell. "I saw the look on Ray's face the first day we covered him in blood, he had this kind of 'oh my god look' on his face."

A secret recipe, the blood is mostly made of corn syrup and is put in large pressure pots, or smaller, depending on what kind of rig it is needed for. Then it's tubed up to make different types of splatter. Using different glycerines they can change the consistency to give a showering ray of blood or maybe just a little trickle.



There were around four or five different types of blood used on set, for various different situations. There was oozing blood, blood for staining clothes, blood for squirting and blood for splashing – all with different ingredients to adjust the color, consistency and behavior on impact. There was even a special rig made for Ash's chainsaw that makes blood come flying off the blade.

Campbell says of working with blood: "I had plastic all over the inside of my trailer because I have to sit on it and I stick to the plastic. I have to pull myself off the seat to go to work and it sticks to all the hair on your arms and so you go to scratch your head and you pull half your hair out.

"I had to slice the head off a Deadite and once the chainsaw blade bites into the head of the Deadite they have to start pumping the blood. The beauty of doing it real is you don't know where the blood is going to go. Everybody's taped up. There's plastic to protect everyone except me but in this case, it all went out from me and it wiped out the crew, it wiped out the cameras. I had a couple of little drops on me. 'Cause it just went everywhere else. But that's the cool thing. Sometimes it goes straight up, or it goes right in your face. Digital blood is all: 'we want it to go here and here and here'. It's too perfect. This (mechanical effects blood) is just crazy. 'Cause that's how it should be. It should be unsettling."

Adds Santiago on the blood, "Actually, the clean-up is the best part because our makeup team gives me a really great facial and they clean it up in 10-15 minutes. The blood is really sticky, but I like getting bloody. I told Sam, 'I want you to send me running through the wilderness, naked, covered in blood, fighting Deadites'."

### **The Deadites**

Rob Tapert says one of the challenges with "Ash v Evil Dead" is to bring a new look and feel to the Deadites so that they are unique. They want to keep them familiar for the fans of the movies and yet give them something fresh and new.

"We're bringing a whole new look to them that works with the injuries they've received. It feels like a demon's inside them pushing through, but it also plays on their facial features, their personal characteristics. Their brows and cheekbones get bigger, the teeth change and the eyes go bone white - the demon is, in effect, pushing the face out."

Makeup, hair and prosthetics designer Denise Kum worked closely with Raimi on the first episode to help set the look of the make-up, before handing the department over to Jane O'Kane. With a heavy nod to the original *Evil Dead* films, Kum went with a slightly comic look to achieve the horror comedy tone.

"We are trying to do something new and fresh and trying to harness something that is essential from Sam's original *Evil Dead*. I would say the white eyeball and the large cheekbones and sunken eyes are essential. It's like having something iconic but that is also quite funny", Kum says.

Deadites are not to be confused with Zombies, stresses O'Kane. "The biggest difference between the two is Deadites' skin doesn't decay. Instead, the make-up and prosthetics are really centered on the face. It's like something has taken over the inside of their head and pushing their forehead out!"

The Deadites have evolved in a few ways from the initial series, adds Murray: "We've taken all the initial colors, looks and concepts and we've defined it so the way they look when they're possessed is a lot more human rather than theatrical. We're trying to get their look as real as possible. As though you would see them and you'd know that





there was something wrong with them but you weren't sure – they hadn't flipped completely into another realm or dimension."

Campbell said: "I would never want to play a Deadite because you're in this thing; it takes probably three hours to get into your outfit. Whether it's a full body outfit or paint or whatever. Some of these guys have nails that are two inches long - you can't use your hands to do anything. You're drinking through a straw. There's this one creature that had no eyes, so the guy had little pinholes that he could sort of see through. This guy was having a great time – it takes a real temperament to be able to do that."

Says Thorp: "One of the first Deadites was played by 75-year-old Sian Davis who was amazing. She's the sprightliest 75-year-old that I've seen."

### **Fighting and Stunts**

During his mission to stop the Evil from destroying the world, Ash must fight an ever-increasing number of Deadites and Demons. His weapons, the chainsaw hand and his Shotgun, are pitted against a huge variety of enemies with different powers and skills, called for a vast repertoire of fight choreography and imaginative stunt action.

Added Thorp: "We're definitely developing that tradition of carnage and gore that Sam and the boys started all those years ago".

He says the series is full of "Huge, huge action. Obviously Evil and the Deadites are a powerful enemy. Essentially, it's a road movie, so we're going to see a lot of fighting with cars. Some of the most intense action that we've done involves vehicles, lots of near misses."

"There are explosions, there are huge fights, and there are the gunfights, big hits. We're trying to make everything look like it hurts. These Deadites are tough. Win or lose, our heroes get their asses kicked."

Although Campbell praises his stunt double and says he's happy for him to do the difficult work, Thorp says, "Bruce is a legend—Even though a lot of time has passed since then, he still identifies with Ash and gives it 100 percent. We've flown him through the air on wires and he does all his own car stunts."

Thorp, who worked with Lucy Lawless on *Xena: Warrior Princess*, says, "Lucy's a great fighter. She's kicked my ass a thousand times. She remembers the choreography well, she's got a great eye, she moves well. It's all very natural for Lucy."

### **Visual Effects**

"Ash vs Evil Dead" is made in the same spirit of inventiveness and creativity as the original *Evil Dead* movies, albeit with the benefit of modern technology and evolved skills and experience. However, the series' creators chose not to take full advantage of today's field of visual effects, except where absolutely necessary to help with creating the mood and elevating the horror/humor mix.

Says Raimi: "We tried to stick to a much more physical effect approach like we did in all the "Evil Dead" films. But there's always some touch-up of wires or blood tubes that we now can hide a bit better with a little bit of digital, but primarily the effects are physical."



VFX supervisor George Ritchie describes it as “a bespoke handmade production” and says his work is to “help everything else in the physical world express itself as conceived. Sometimes that means removing problems or enhancing things. But we’re really trying to keep it very plain.

“I help the director of photography, the prosthetics designer, the designers, the art directors, the directors, make-up artists, anybody who needs some kind of assistance in expressing their visual wish in a way that they can’t quite achieve on the day.

Adds Campbell: “With *Evil Dead* movies, the effects have always been a combo platter. In the first episode of the series, Ash gets attacked by a ballerina doll. Now that was a combination of crews - the art department building a doll that could stay on my face, combined with a digital creature that could flip around and hang off my lip. Then there are also the good old-fashioned guys with creepy monster faces on and people in full suits. So we get the whole gamut.”