

on low-grade VHS. Don't let this put you off though. If you can look past the ultra-low-budget production values and awful home-made special effects then there's plenty of fun to be had here at the end of the day.

In *The Violence Movie*, a deranged murderer has escaped from prison and walks right into the home of a man where he straps on a hockey mask. Once the owner returns home he is forced to fight for his life in order to stay alive. Meanwhile, in the sequel, the events of the first film turns out to be a recurring dream for our protagonist. However, when he discovers that the killer is actually real he is forced to come to terms with his own fear and face up to the masked killer.

Both instalments of *The Violence Movie* do a great job to emulate everything we love about the slasher genre whilst taking a heavy influence from *Friday the 13th* franchise. In both films Wilkinson is joined by his brother David E. Wilkinson (who plays the killer) and their friend Joseph Shaughnessy as the hero. Together they work hard to create one long chase sequence in each instalment and both films are surprisingly engaging as a result.

Although both instalments are light years away from being halfway decent it is abundantly clear that a lot of work has been put into their development. Both feature fully choreographed fight scenes and stunt work. Both films have plenty of inventive cinematography and plenty of homemade effects. However, it is important to remember that both films were created for the filmmakers themselves to celebrate their love for the genre.

So, if you can't look past the amateur nature of the film then this one is clearly not for you! However, if you can look beyond its low-grade production value and enjoy both films for what they really are then you are in for quite an enjoyable treat!

Rating: 🧠🧠🧠🧠

SPECIAL FEATURES: This special release from MVD visual comes with a bevy of extras. First, there is an audio commentary featuring the Wilkinson brothers who talk candidly about the making of each film. There is also a bunch of fun outtakes for audiences to enjoy. Not only are these worth checking out but they give audiences further insight into how much fun the team were having when making the movies. Rounding up the extras we have a trailer for the films, a bunch of behind the scenes photos and a featurette 'Violence in '03' which sees the Wilkinson brothers return to the location of the first two films to do re-shoots 15 years later.

Rating: 🧠🧠🧠🧠

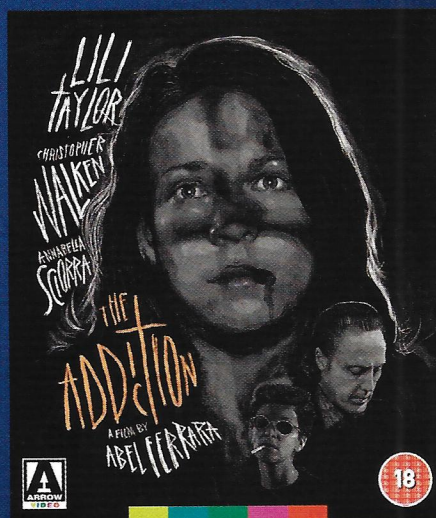
THE VIOLENCE MOVIE DOUBLE BILL is out now on **US DVD** courtesy of MVD.

REVIEWED BY JON DICKINSON

THE ADDICTION

THE FILM: In Abel Ferrara's 1995 artsy horror-drama, a young woman called Kathleen (Lili Taylor) becomes addicted to blood after being bitten by a vampire in New York. Ferrara's flick is sophisticated and stylish, remaining a refreshing take on the vampire flick as it bears more resemblance to the modern classic *A Girl Who Walks Home Alone at Night* than Universal's *Dracula*.

Kathleen's vampirism becomes a metaphor for drug addiction and the film's New York City setting further emphasises the film's preoccupation with exploring modern society's fears of substance abuse and drug addiction. It's an obvious allegory, but one that is still impressive, mainly due to Taylor's masterful performance as a graduate philosophy student who finds her whole world turned upside down.



Shot in beautiful, sinister black and white, Ferrara opts for a subtle approach with his horror and, rather than drenching his audience in blood, chooses to scare with a dread-filled atmosphere, nightmarish imagery and scenes that are even more overtly scary. The shocking nature of the film is complimented by an unsettling score that will send shivers down your spine and a whispering narration by Kathleen that becomes increasingly terrifying. Sounds like the beating of Kathleen's heart as she injects blood into her system, heighten the film's effortless unease and help cement *The Addiction* as one of the most uncomfortable film's you'll ever experience.

When people tell you that film's like *The Witch*, *It Comes at Night* and *Hereditary* began the trend of horror being equally as beautiful as it is scary, then be sure to remind them that *The Addiction* did this back in 1995, so it's nothing new. There is no doubt that this is an under-appreciated gem, but it is easy to see why *The Addiction* has slipped under the radar for so long. It's an oddity that's not made to be enjoyed, but instead, it will slap you in the face with its experimental

and unique take on the idea of drinking blood to live. It's a slow-burner of a story and one that keeps its audience at a distance, so will certainly only appeal to those that aren't worried by a monster movie that lacks the bite of action.

Strange, fascinating and, surely, something you'll never want to watch again, *The Addiction* is bizarre, intelligent and inherently alarming, but fundamentally unappealing because of this.

Rating: 🧠🧠🧠🧠

SPECIAL FEATURES: There is plenty for fans of *The Addiction* to get their teeth into with the extras. From an audio commentary with Abel Ferrara to an Appreciation by Brad Stevens, there's a lot of opportunity to learn more about one of the '90s strangest horror tales. *The Talking With Vampires* documentary is particularly interesting and features interviews with Lili Taylor, Christopher Walken and composer Joe Delia.

Rating: 🧠🧠🧠🧠

THE ADDICTION is out now on **UK Blu-ray** courtesy of Arrow Video.

REVIEWED BY JESSY WILLIAMS

DOOM ASYLUM

THE FILM: In Richard Friedman's tongue-in-cheek comedy-horror *Doom Asylum*, a group of teenagers trespass in an abandoned asylum and soon regret it when they are targeted by man who survived his own autopsy 10 years prior. What ensues is a madcap tale of young people making terrible decisions, falling in and out of love, playing music, fighting each other and fighting a deranged sort-of zombie lunatic. Sound like your cup of tea? Well jump right in.

Doom Asylum is a ridiculous lot of fun, but it's bizarre humour will not be loved by all that watch it. If you're a fan of slashers and the typical tropes they tread, you'll appreciate this film's meta acknowledgement of what goes into recipe for the perfect killer movie. From it's flawed practical effects – keep an eye on Mitch Hansen's neat gloves and look out for Judy LaRue's stray arm – to over-long scenes that need a good cut with a chainsaw, *Doom Asylum* is a B-movie through and through, and almost a great one.

The characters are knowingly two-dimensional, all slotting into their required roles as the idiot, the beauty and the jock. There's also an all-girl punk rock band led by the ballsy Tina (Ruth Collins) and they inject the film with an edge that is associated with post-apocalyptic horror features like *Dead End Drive-In*. Each character is as utterly unbelievable as the last and they all make the stupidest decisions, but there is an awareness in their dialogue, actions and characterisation,