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CAST

Alex Kubik as Louis "FACE" Napoleon
Randolph Powell as Billy Williams
Elizabeth Kent as Rachel
Mark Witsken as Randy Carter
Sullivan Hester as Robin Adams
Michael Nash as Mungo
Laura Kalison as Monica Perry
Cameron Mitchell as John Adams
Paul Dean as The Monster

Assistant Monsters **Randy Baenen, Michael Pierce**
and **Christopher Webster**

CREW

Directed by **Leszek Burzynski**
Produced by **Christopher J. Webster**
Screenplay by **Leszek Burzynski** and **Julian Weaver**
Original Story by **Julian Weaver**
Executive Producers **Alexander W. Kogan, Jr.** and **Barry Tucker**
Director of Photography **Nancy Schreiber, ASC**
Production Design by **Brian Savegar**
Production Manager **Alexandra Reed**
Edited by **Matthew Mallinson**

Music Composed & Performed by **Michael Mark**

Song "FOREVER MINE"
Composed & Performed by **Jeffery Lyle Segal**





FOREVER MINE

by Zack Carlson

Let's talk about subterranean mutants.

From *Blood Beach* (1981) to *The Unseen* (1980), the hallowed halls of horror history are built on a snaking myriad of caverns populated by an endless array of Boogens and C.H.U.D.s. There are sci-fi visions of ancient advanced civilizations (*The Mole People* [1956]; *What Waits Below* [1985]), and revolutionary concepts of new life beneath the surface (*Tremors* [1990]; *The Strangeness* [1985]).

Then there's the bucktoothed cannibal grandad in suspenders from *Trapped Alive* (1988). Now we're talkin'.

As with all of the finest low-budget horror epics, *Trapped Alive* follows no rules. A fat prison guard stomps into darkness, accompanied by atonal synthesizer bleats. The shadows of prison bars are thrown against walls at Caligari angles. Death comes ripping. The trap has been set and the prey is your sanity.

The first non-ravaged human face we encounter belongs to legendary exploitation/horror icon Cameron Mitchell, aka Blue-Collar William Shatner With Hair. With this, we know we're in good hands. Or at the very least, we know what type of hands we're in.

By 1988, Mitchell was a supreme elder statesman of shoestring terror. Though he'd regularly appeared on screens since the 1940s, the 80s were an especially prolific time for the graying tough guy. Where most people would be slowing in their twilight years, Mitchell followed his brilliant performance in the original *The Toolbox Murders* (1978) by churning out thirteen performances in 1980 alone. He then went on to appear in countless rightly revered video-era masterpieces like *Raw Force* (1982), *Deadly Prey* (1987) and *Frankenstein Island* (1981), and wasn't even above hosting the shot-on-camcorder interstitial scenes in *Terror on Tape* (1985). He brought to it the same professionalism and street-smart nobility that he maintained in all his roles, just as he does in *Trapped Alive*.



Here, he's lawyer John Adams, who's troubled by the fact that his pious high-society daughter Robin is late for a Christmas party (!). Turns out she has a pretty solid excuse: she and her friend Monica have been kidnapped by a trio of escaped convicts. There's Mungo, a biker/hippie meatlump who talks like Baby Huey. The brains of the operation is Face, a cold-blooded slick-haired trailer park crimelord, with a dark purple birthmark on his reptilian face. And last but not least is Hot Rod, with a heart of gold and hair of blonde, the bashful bad boy of Eagle River, Wisconsin.

After some minor tussling, the girls' con-commandeered jeep rolls into an ancient mine shaft and explodes into flame, drawing our mismatched crew deeper and deeper into the lair of a face-eating carnivorous manbeast.

Okay. As you can see, this is an absolutely serviceable setup for a movie. But *Trapped Alive* isn't interested in "serviceable", goddammit. Monica utters "shitfartfuckdamn" as a magic word to get her car started (it works). The desperately lonely woman who owns the mine feeds cookies to a horny middle-aged deputy. Then the two of them have tragic sex on the floor while they laugh at the snores of her husband in the next room. Meanwhile, the others experience an *Alice in Wonderland* dreamlike slow-motion drop into the bowels of the mines. As the characters descend, cinematic familiarity is thrown out the window. Eventually, the deputy finds his way down too, and there are more people wandering the earth's crust than its surface.

Movies like *Trapped Alive* are born in defiance of traditional storytelling and dialogue, and that's their greatest power. A hardened criminal utters the gentlest, most polite "fuck you" you'll hear this week. Emotional moments are accompanied by heart-wrenching carousel music. Most films wouldn't dare dress a potato-faced cave-dweller in pink satin. Nor would a sweaty masculine criminal mastermind demonstrate how to wiggle one's ass. But that's not an issue for Face (played by veteran character actor Alex Kubik, a naturally slimy presence who had already built a solid roster of TV villainy, appearing in everything from *CHiPs* [1977-83] to *Knight Rider* [1982-86] to *Punky Brewster* [1984-88]).





For all of its other-dimensional approach, *Trapped Alive* features earnest performances, and sneaks in segments of genuine shock and effective atmosphere. Savage hooks tear through bone and flesh in real time. The cinematography skillfully makes the viewer feel as if they're passing in and out of a fever. And had *Trapped Alive* found a larger audience upon its original VHS release on AIP Home Video, there's even a should-have-been-iconic shot of the filthy subhuman cannibal rising slowly up the mine shaft on a chain. No joke: it's beautiful.

Metallic echoes. Flickering shadows. Betrayal. Mystery. Gore. Loss. Triumph. To pull all that off on so little cash is a major feat for any film, and especially one for something that often feels like it shot within 60 square yards.

The truth isn't too far from it. *Trapped Alive* was made entirely in rural Wisconsin at Windsor Lake Studios, a full-scale production facility opened by the film's producer, Christopher Webster. Though the studio was then brand new, Webster came in swinging. Sets and lighting are top notch low-budget caliber. The caverns themselves were constructed full-size inside a hangar, made from 2-by-4s, steel and paint. These were then wound along each other and stacked three high, creating a three-story *Double Dare*-like playscape of cannibal tunnels. The behind-the-scenes photos of the project are reminiscent of when Sam Raimi and company built the original split-level *Evil Dead* (1981) cabin in the auditorium of a North Carolina high school. In the exterior shots, the frigid theatricality of a Wisconsin winter bolsters *Trapped Alive's* place in the annals of obscure Christmas horror, and you feel the (probably actual) chill run throughout the movie.

There are a lot of individual successes like that throughout, a testament to the confidence and determination of the crew and its leader, writer/director Leszek Burzynski. Just one year prior, he had written and produced *Blood Harvest*, an uncharacteristically barbaric Bill Rebane slasher starring the great Tiny Tim as a disturbed clown. His next project was *Trapped Alive*, though it was then still titled *Forever Mine* (get it? GET IT?!). The fact that one human could write both of these features just one year apart is scientifically impossible.



That he was responsible for such singular meat-and-potatoes US horror is particularly interesting considering that Burzynski was just one of the several aristocratic British gentlemen behind *Trapped Alive*. Lead producer Christopher Webster had executive produced *Hellraiser* just one year earlier, presumably using that as a springboard to build his own film studio. Establishing his horror empire in Wisconsin was inarguably a bold move, and though it may not have paid off in the long term, Windsor Lake Studios would continue powering out features into the 90s, including the widely distributed *Mindwarp* (1992) starring Bruce Campbell.

Composer Michael Mark had zero other features under his belt, but had created the iconic opening theme music from *Entertainment Tonight* (1981-). Editor Matthew Mallinson has a single director credit, for the notorious 1980 post-mortem Bruce Lee quasi-documentary *Fist of Fear, Touch of Death*. And production designer Brian Savegar had art-directed the Oscar-winning Merchant/Ivory drama *A Room With A View* (1985)! Arguably even more notable is the fact that the makeup effects crew included Hank Carlson. This was his first professional work, but he'd later make major contributions to *Army of Darkness* (1992), *Buffy The Vampire Slayer* (1996-2003) and *Super Mario Bros.* (1993).

A few other head-spinning highlights from the crew roster: The executive producing duo of Alexander W. Kogan Jr. and Barry Tucker were also behind enduring low-budget titles like *Doom Asylum* (1988), *Grave Robbers* (aka *Dead Mate*, 1988) and Andy Milligan's *Monstrosity* (1987). And associate producer Joe Winogradoff had enjoyed an illustrious career as an assistant director, working on *Evil Dead II* (1987) and 1982's *Vigilante*, two of the very best films of all time (according to me). Co-writer Julian Weaver went on to script *The Inheritor* (1990) and *Demon Possessed* aka *The Chill Factor* (directed by Webster, 1993). Meaning he *exclusively* wrote horror movies that took place in the snow, in which pure-hearted youths were terrorised by bloodthirsty forces... all of which were shot at – surprise! – Windsor Lake Studios.

Somehow, against all odds, this unlikely amalgamation of creative humans ended up knee-deep in Wisconsin snow in 1988. Through grit and sweat and corn syrup blood, they devised something wholly unique and willed it into being. And even less likely, their long-forgotten tale has now been rescued, remastered and re-released for today's most discerning subterranean mutant.

Zack Carlson was born in a pizza. He's part of Bleeding Skull, a co-founder of the American Genre Film Archive, and is one of the tiny brains behind Fantastic Fest, the nation's largest genre film festival. He co-created/hosted the recent Vice TV series Outsider, produced the 2018 western Damsel, and has amassed a bone-crushing collection of over 4000 forgotten VHS treasures. He lives in Austin, TX, where he writes with his platonic husband Bryan Connolly under the banner King Originals. They recently co-created the Adult Swim show Hunky Boys Go Ding-Dong. Zack and Bryan also wrote the very heavy book DESTROY ALL MOVIES!: The Complete Guide to Punks on Film, published by Fantagraphics.



MY FATHER: THE MAN BEHIND THE MONSTER

by Brian Dean



My father Paul Dean grew up in the Stony Island area of Chicago, Illinois. As a child, I remember him telling me stories of his own childhood. Two that stood out for me in particular were that his grandmother (my great grandmother) would make moonshine in the basement of the apartment building they lived in, and that he would see the infamous gangster Al Capone coming in and out of the apartment building across the street from his. Little did he or anyone else know that Paul would be involved in the arrests of gangsters and members of the Chicago mafia some 30 years later.

In 1955, Paul and his mother moved to Sugar Camp, Wisconsin after purchasing property on Sugar Camp Lake and Chain Lake. He married in 1961 and began working as a police officer in the town of Rhinelander. Paul had always had an interest in staying fit and he started lifting weights as a teen, continuing this throughout his entire life. During the 50s he was a Golden Gloves boxer for three years. In the 60s, after three years of study, he became a seventh-degree *dan* black belt in Judo. In 1970, his continued interest in martial arts led to him to the discipline of Goshin-Do, in which he attained fourth-degree black belt status by 1975. At about the same time he was promoted to Sergeant Detective at the Rhinelander Police Department after two years of studies at Madison Crime Laboratory. His reputation as a first-rate detective reached beyond the borders of Wisconsin, and my father was featured in the October 1986 issue of *True Detective* magazine for a local murder he had solved early on in his career.

This was a man that held a world record for bench pressing but never told anyone. If memory serves me correctly, he benched 655 pounds in 1971 – a record which wouldn't be broken until sometime in the early 1980s, in the age of steroids and powerlifting. I remember him breaking wooden boards for karate practice. On Saturday mornings he would take me to the local lumberyard where he would break 20 or more boards in a single blow. He apparently decided that this was not enough, so he started breaking 12-inch concrete blocks! Now you may ask me, "Why are you sharing this?" Well, it's because my father was a humble man, never looking for recognition. If you ask his students or the many black belt instructors my father taught, they would say they never knew this.

So when my father told me that he was going to play a monster in a movie, it really didn't surprise me. He was perfect for the part. He was a real life tough guy that fit the role well. Growing up I had seen my father on television many times, but never in a movie playing a monster. I'm not sure how or even who found my father, but when producer Christopher Webster and his business partner Mark Armstrong were looking to set up a studio here in Northern Wisconsin they were in need of someone to handle security duties. I remember the first time I met Christopher and Mark, I hadn't formed much of an opinion of either man right off and I just did a lot of listening. I found them so fascinating on many levels. It's not very often that you get two movie producers from England out in the middle of Northern Wisconsin! Learning the process of making a movie and a different culture first-hand was a rare opportunity for me and my father.



Windsor Lake Studios were, albeit only for a brief moment in time, a real asset to the surrounding communities. Chris was a wealth of information for both me and my father. It was like the television shows we have now like *Behind the Scenes*, the only difference being that you were part of it and could ask questions. One thing that I do remember took a little getting used to was our different sense of timescale. For example, if we were due to have a meeting with Chris and Mark on Tuesday at 1pm, well, that may have meant that we would end up having a meeting sometime that week, or even possibly the following week. There were many occasions on which my father was the only one that showed up for a meeting. Chris and Mark worked at their own pace and timeframe. Nevertheless, it all worked out in the end. Mark was generally very entertaining. I'm not sure why he didn't go into comedy instead... a very jovial sport. Chris quickly won the hearts of our entire family and vice-versa. He was a very generous man and was always willing to help a friend in need. Our entire family was always welcome to come and go on the property as we pleased, and we were also allowed to make use of the fishing boats and to fish on the studio's two private lakes. They were fantastic waters with huge fish.

Windsor Lake Studios provided work for many local people and also helped open doors for those looking to progress in the movie industry. There are many individuals still working in this field today thanks to one man. Our family and community are grateful for being given the opportunity to have Christopher Webster and Windsor Lake Studios in our lives.

But back to my father. He was a man of many talents, much more than those I have listed above. I would like to leave all the loyal *Trapped Alive* aka "Forever Mine" followers as well as all horror and non-horror film watchers everywhere with a little more personal view of Paul and what he will be remembered for.

Paul started a home for battered women and a food pantry for people in need. He served on our county board for thirteen years, continuing his service to the community after his retirement from law enforcement. If there had been any type of tragedy in anyone's life he would be the first one raising money to aid the family. He had started a fingerprint program

for children to help parents to have some way of protecting their children, and he also started our first drug awareness program for school-aged children. In his spare time he learned to be a sign-painter and a neon light designer, which has become something of a lost art.

My father's fingerprints are literally and figuratively all over the city of Rhinelander, Wisconsin. To have him see this film re-released would have brought that part of his life full circle. I know if he were still here today (he sadly passed away on 13th March 2012), he would have loved to share all of this in his own words. My father did hundreds of interviews of all sorts over the years; my words are like dirty rags compared to how articulate he was.

On behalf of my father Paul L. Dean aka "The Monster" of *Trapped Alive* and myself I thank Arrow Video for all their work in putting together this re-release of the film, together with all the informative extras included on the Blu-ray disc. In addition, I would like to thank Christopher Webster, who made this film possible along with the many other movies that he produced before and afterwards.

ABOUT THE RESTORATION

Trapped Alive has been exclusively restored by Arrow Films and is presented in 1.78:1 with stereo audio.

The original 35mm camera negative was scanned in 2K resolution, graded and restored at OCN Labs. The grade was supervised and approved by director of photography Nancy Schreiber, ASC.

The soundtrack was sourced from a set of original 3/4" tape masters and a DVD master.

All restoration work was completed at OCN Labs and was completed in collaboration with director Leszek Burzynski and DOP Nancy Schreiber.

All original materials used in this restoration were accessed from Films Around the World.

Restoration produced by James White, Arrow Films
Colourist: Lannie Lorence
OCN Labs: Joe Rubin
Films Around the World: Kristen M. Alicea

PRODUCTION CREDITS

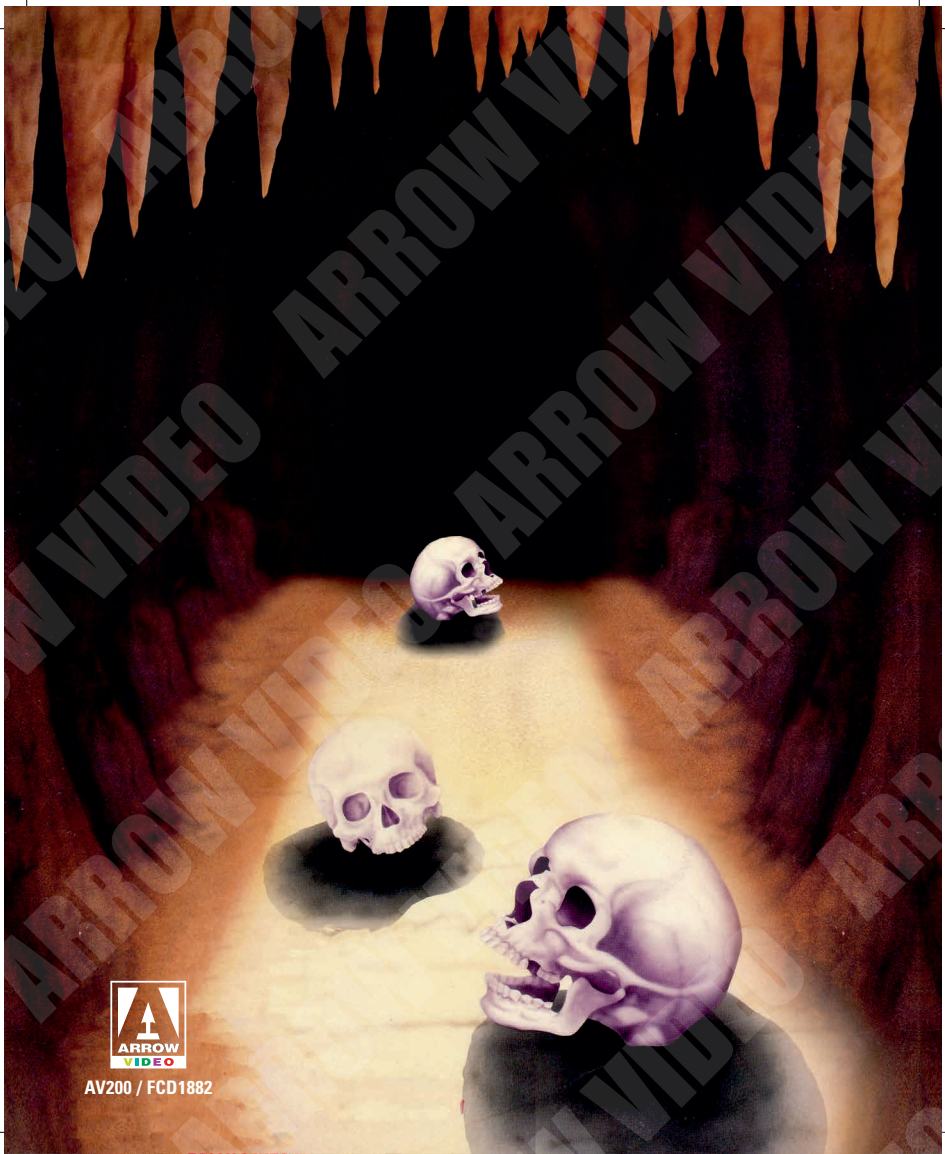
Disc and booklet produced by **Ewan Cant**
Executive Producers **Kevin Lambert, Francesco Simeoni**
Technical Producer **James White**
QC **Nora Mehenni, Alan Simmons**
Production Assistant **Nick Mastrini**
Blu-ray Mastering **David Mackenzie**
Subtitling **The Engine House Media Services**
Design **Obviously Creative**
Artwork by **Justin Osbourn**

SPECIAL THANKS

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"Upper Michigan Tonight" Courtesy of WLUC-TV6, Gray Television Group, Inc.

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