

LETTERS

ALL LETTERS ARE READ AND SELECTED ONES ARE PRINTED

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FROM DANTE TOMASELLI

A few issues ago you ran an intriguing article about my cousin Alfred Sole. As a lifelong horror fan, I grew up inspired by my cousin's underground classic. That movie—*Communication* (aka *Alice, Sweet Alice*)—was a staple in my household. I was only 6 years old when it made its big premiere in Paterson. My father, who owned a Bridal Mall at the time, supplied all the communion dresses and white gloves and my beloved Aunt Matilda was an extra (she's the one with the hunch back in the funeral home scene). The startling promo/art work for the film found its way into our home and I remember being terrified and mesmerized by the image of the white-cloaked little girl brandishing a glimmering crucifix/dagger. And the malevolent translucent doll-like masked figure...she invaded my dreams many nights. After *Communication*, Alfred moved to the West Coast and mysteriously vanished until 1993.

After years of contacting each other through letters and phone calls, I finally physically met my cousin October 28th. Appropriately we made our meeting place a beautiful church on Riverside Ave in Harlem, NY. It was the set of a promo clip for *When You Believe* a duet between Whitney Houston and Mariah Carey. Sole was the production designer and his friend, Mary Lambert (*Pet Sematary*/Madonna music videos), was the director. We got along very well and proclaimed it the beginning of an 'unholy alliance'. Alfred has a script he wants me to direct. It's called *Alice, Sweet Alice 2*.

Dante Tomaselli,
East 8th Street,
NY

(Dante's fascinating letter was accompanied by the photo below and a video copy of his debut feature *Desecration* which we hope to look at in a future issue. In the

*mean time we wish him luck with *Desecration* and his future projects.*)

XANDER FAN

I really love seeing all of the *Buffy The Vampire Slayer* coverage in your wonderful magazine, but I would be even more thrilled to see something on Nicholas Brendon who plays Xander on the show. I think he's a great actor and fabulously sexy! Something on him (maybe even a cover!) would be great!

J Hallmark via e-mail

(I hope you noticed the cover on your way in...)

FROM STEPHEN VOLK

I was delighted to see the generous spread you gave me in *Shivers* #59 and hats off again to Jonathan Rigby. However, I was a bit perplexed on two counts. Apparently *Ghostwatch* was surfacing for 'the first time since 1986' which is remarkable as it wasn't made until 1992! Also, having won a BAFTA award for Best short film for *The Deadness of Dad*

I was surprised that this wasn't mentioned.

By the way, I can report that the *Ghostwatch* Halloween screening in Cardiff was a sell-out, and it was especially gratifying to meet a chap who had switched off ten minutes before the end and came back six years later to catch up on the denouement. On behalf of the programme's fans, hopefully Chapter's Terror Vision night success will encourage other Arts Centres around the country to give *Ghostwatch* more showings. I hope so! Regards, Stephen Volk, Merry Hell Productions, Bradford-on-Avon, Wilts

(The mix-up over the dates was entirely due to a slip of the editorial finger. Sorry! I for one would certainly like to see more television Horror given an airing or a repeat showing—On one of the BBC Digital channels, perhaps?)

WRITER'S BLOCH?

I think *Shivers* #61 was the best issue to date! The Exorcist article was great and the was an interview with my all-

time favourite author Graham Masterton. My favourite film is *Psycho* and it was interesting to read the feature on the remake. Alas, when it came to praising the original, not once did James Aberly mention Bernard Herrmann or Robert Bloch! Down the years Joseph Stefano has taken the credit when in actual fact, to quote Hitchcock, "*Psycho* all came from Robert Bloch" I believe the soundtrack is one of the most dazzling ever written. Let's not forget the genius of Bernard Herrmann. I agree that the film is not sacred and I'm very glad that Vince Vaughn went back to the original novel to use the characteristics of Bloch's Norman. Is there any chance of a feature on Robert Bloch? Thanks anyway for an excellent magazine!

Mark Russell
Liverpool

(Could the lack of respect for Robert Bloch be at all connected with the fact that he is dead and Joseph Stefano is still alive to tell his version of things? The debate rages on about the remake of *Psycho*—read the *Shivers* review by Jonathan Rigby on page 46.)

Directors and cousins,
Dante Tomaselli
and Alfred Sole

