“One dance with you, Sally, and I’d die a happy man.” These words are stuttered and stammered painfully by a shy and bullied 1950s teenage Teddy Boy as he approaches his dream girl in a London dancehall. Sound like a horror film? Perhaps not, and that's because the British movie FLICK (arriving on DVD October 26 from Peace Arch Entertainment; see previous stories here and here), written and directed by David Howard and produced by Rik Hall, takes a touch of romance, throws in some comedy, sprinkles it with a zombie and blends it into an extremely unique spin on the horror genre. See exclusive pics and comments below the jump.

The story goes like this: It is London in the 1950s and just another typical Friday night for young Johnny Taylor (Hugh O’Conor). As he heads to the hop, he has a big hope in his heart for one dance with his crush, Sally Martin (Hayley Angel Wardle). Due to his awkward stuttering, Johnny is beaten up by the local boys. The pummeling sends him into a murderous fury, and Johnny uses his “flick” knife to stab the thugs who pounced on him. After Johnny brutally assaults the bullies, he escapes in his car, crashes into the river and dies. Flash forward 40 years later, and Johnny reawakens. Now as the undead, he is bent with rage and revenge toward those who once teased and tortured him. Even in his present zombie state, he still hopes to get one kiss from what is now the 62-year-old Sally (Julia Foster). Enter the one-armed Lieutenant Annie McKenzie from Memphis, Tennessee (Oscar winner Faye Dunaway), who is sent to England on a police exchange program in order to help solve the case.

Conceptually and storywise, FLICK unspools like a comic book come to life, utilizing many of the approaches from an independent trailblazer. “Producer Rik Hall and I always loved the Roger Corman B movies of the 1950s and the 1960s,” Howard tells Fango. “We decided that we would try to make a horror movie in the style of Roger Corman with the same set of rules he used to apply to his films. We used a small crew in a set number of weeks on a very small budget and cast at the center of it is a leading Hollywood player who wasn’t doing the type of role she was used to doing. That’s why we went for Faye.”

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