

CINEFANTASTIQUE

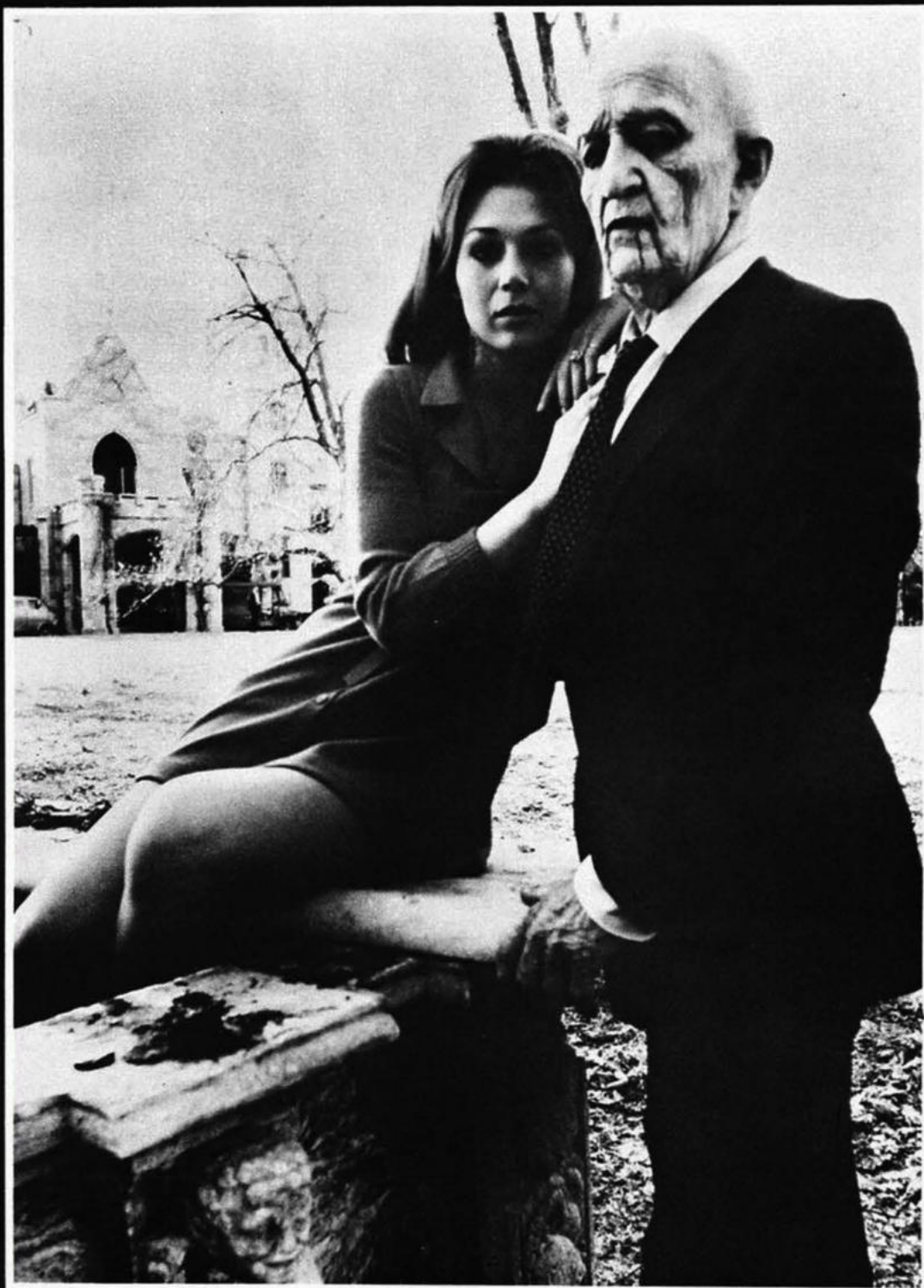
WINTER 1971

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Mark Wolf on
FANTASY FILM
ANIMATION

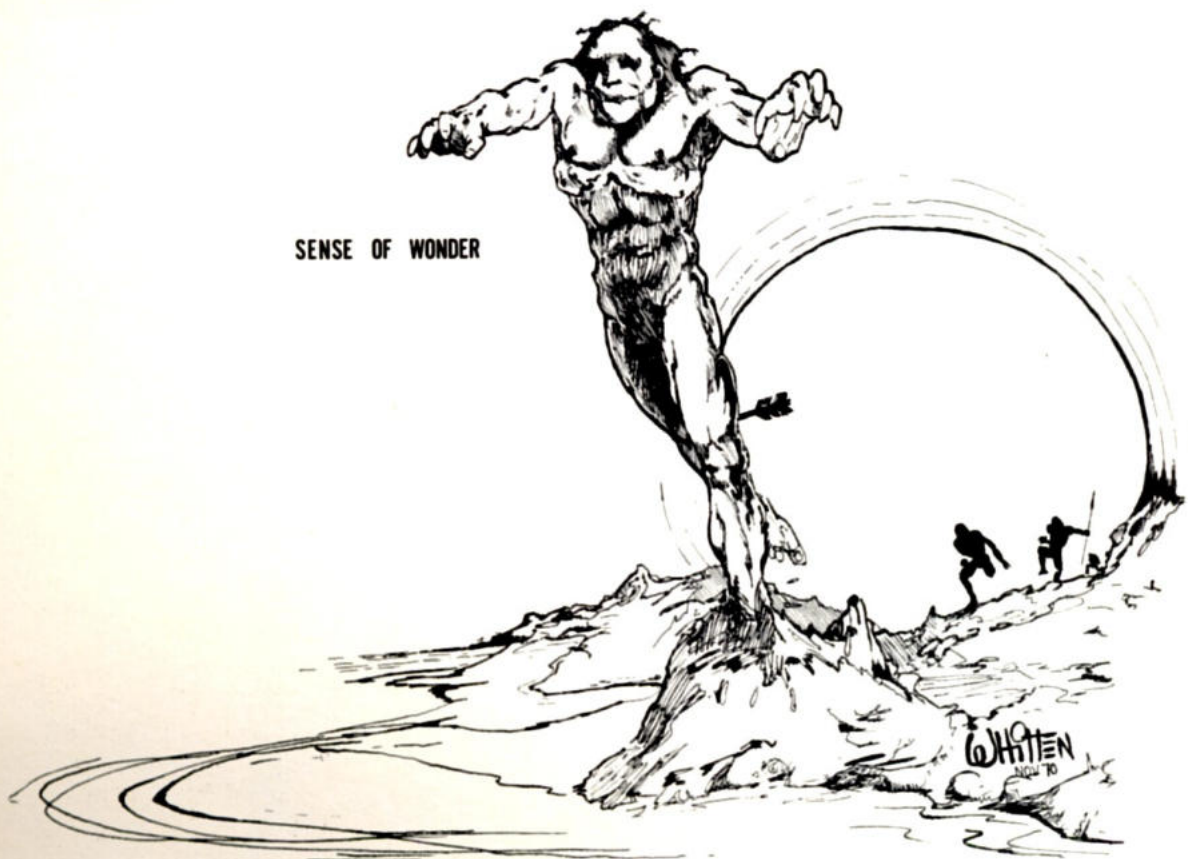
Frederick S. Clarke
on HOUSE OF
DARK SHADOWS

Mark Stevens on
FILMMUSIC





SENSE OF WONDER



Welcome to the second issue of CINEFANTASTIQUE, the magazine with a "sense of wonder," devoted to the study of horror, fantasy and science fiction films.

We learned one interesting fact from publishing our first number, and that is, few people seem to agree on what constitutes a horror, fantasy and science fiction film. Far be it from me to set down the criteria that I use. That might seem like the logical thing to do in clarifying what the subject matter of this magazine will be, but in doing so I'd be sure to run into many problems that are semantic and pedantic, and that would make me frantic, well almost, anyway. Besides, I have this deep down feeling that defining what cinefantastique is will be as futile as the Supreme Court's defining what pornography is. Everyone recognizes it when they see it, but once you begin establishing criteria you inevitably include things which don't belong and exclude things which do.

It's really a very difficult problem. Is MAROONED really science fiction? What makes Universal's 1935 classic THE RAVEN a horror film? As one reader put it concerning the film EUGENIE: "A couple of murders and the inclusion of Chris Lee in the cast does not a horror film make." True, maybe, but then what makes Mr. Lee's RASPUTIN, THE MAD MONK a horror film?

From my own point of view, cinefantastique is a tremendously broad genre, and while horror, fantasy, and science fiction are subsets of it, a better definition of the term might be the "fantastic cinema," or the "unusual cinema." A glance at the films reviewed this issue will indicate just how broad it is,

encompassing films as disparate as SCROOGE and TASTE THE BLOOD OF DRACULA, to the ARISTOCATS, THE BROTHERHOOD OF THE BELL and BREWSTER MCCLOUD. Our intention is to span the entire spectrum, and if this unduly disturbs some of the "purists," so be it. No doubt some of the more narrow minded will have trouble accomodating such a variety of theme under a single concept. It takes some "sense of wonder" to realize that Snow White and Frankenstein are different manifestations of the same cinematic form. If you're up to it, this magazine is for you.

One of the minor advantages among the overwhelming liabilities of editing a magazine is that you are able to assert your unwanted and unasked for opinions on a variety of subjects. Now aren't you all just dying to know what my pick of the top cinefantastique of 1970 is? Good.

In past years I have been hard put to think of even two of three titles in the genre that could be considered excellent. The situation has been improving steadily these last few years to where it is almost possible to draw up a "top ten" list. I didn't quite make it this year. Following is a list of films and their directors which I consider to be the year's best cinefantastique, as well as excellent cinema: THE BROTHERHOOD OF THE BELL (Paul Wendkos), CATCH-22 (Mike Nichols), HORROR OF FRANKENSTEIN (Jimmy Sangster), HOUSE OF DARK SHADOWS (Dan Curtis), and MAROONED (John Sturges). Honorable mentions which don't make the "excellent" category but were very good and very enjoyable just the same include: BENEATH THE PLANET OF THE APES (Ted Post), FRANKENSTEIN MUST BE DESTROYED (Terence Fisher), and SCREAM AND SCREAM AGAIN (Gordon Hessler).

It would be interesting to hear what you think the best of 1970 is? Draw up your list and send it in and I'll present a tabulation of the results next issue.

Frederick S. Clarke

The marriage of two movies creates an unreal scene on the Universal backlot, Glenn Strange filming ABBOTT & COSTELLO MEET FRANKENSTEIN carries Ann Blyth to the set of MR. PEABODY & THE MERMAID in 1948. She was heard to quip as this picture was taken: "But darling, the threshold is back thatway."

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Front Cover

Family portrait, just another day at Collinwood for Maggie Evans (Kathryn Leigh Scott) and Barnabas (Jonathan Frid) from MGM's *HOUSE OF DARK SHADOWS*, based on the ABC-TV day time serial.

Back Cover

Mark Stevens envisions the predicament of Dr. Forbin (Eric Braeden) in attempting to evade the, almost, all-powerful computer, Colossus, from Universal's *COLOSSUS, THE FORBIN PROJECT*. Mysteriously, this top-flight science fiction film is doing poorly at the boxoffice despite its obvious quality and warm critical reception.

LEARN HOW TO FILM KING KONG FOR FUN & PROFIT

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The History and Technique of Fantasy Film Animation as explained by filmmaker Mark Wolf. Part 1 of a continuing article.

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Mark Stevens singles out the best scores of 1970.

JOHN CARRADINE page 39

A much misused actor makes a screen comeback.

COMING page 39

A complete rundown of projects planned, in production, and completed for release.

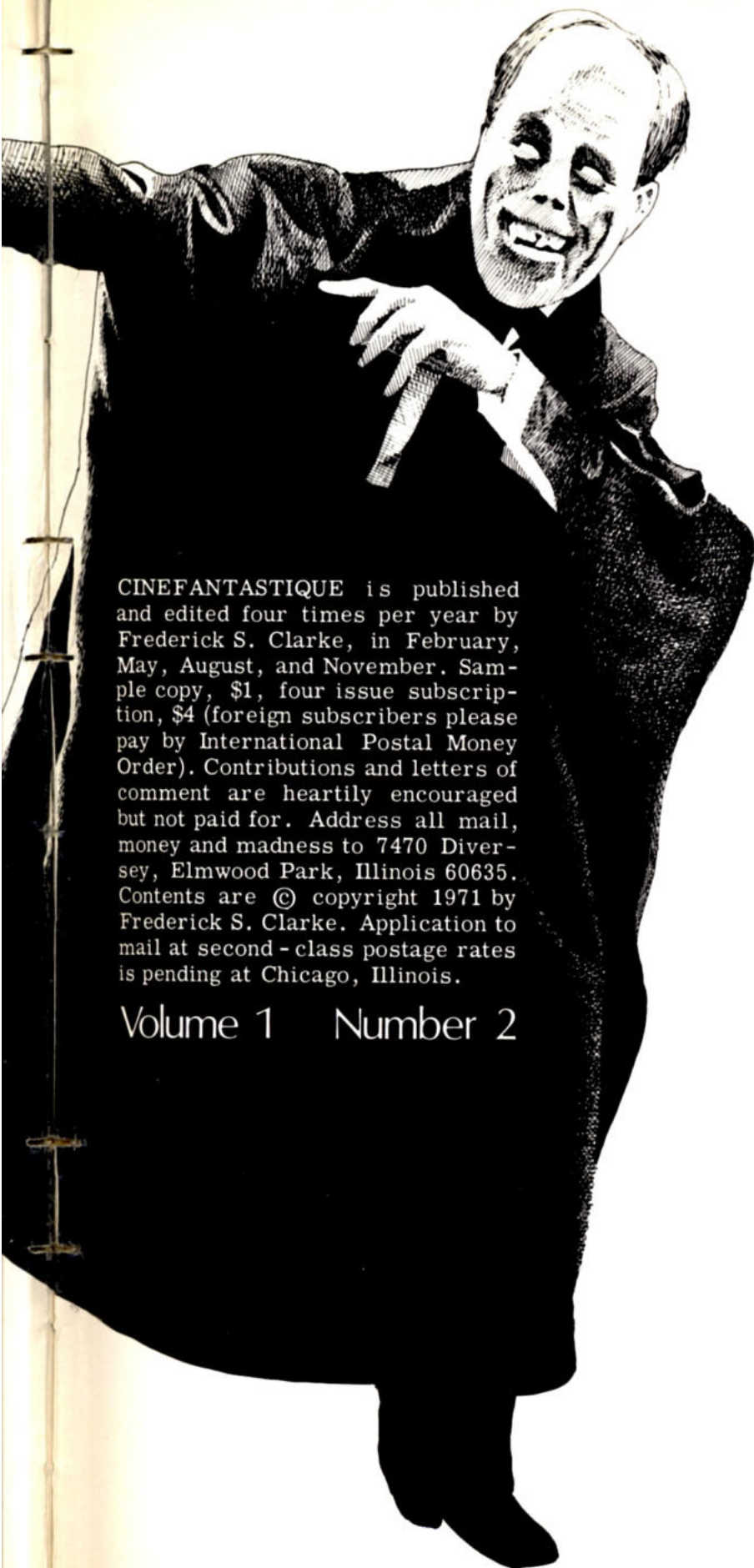
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A look at the new look in Draculas from AIP.

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Readers have their chance to tell us where we went wrong.





CINEFANTASTIQUE is published and edited four times per year by Frederick S. Clarke, in February, May, August, and November. Sample copy, \$1, four issue subscription, \$4 (foreign subscribers please pay by International Postal Money Order). Contributions and letters of comment are heartily encouraged but not paid for. Address all mail, money and madness to 7470 Diversey, Elmwood Park, Illinois 60635. Contents are © copyright 1971 by Frederick S. Clarke. Application to mail at second-class postage rates is pending at Chicago, Illinois.

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STOP FRAME

THE HISTORY AND TECHNIQUE OF
FANTASY FILM ANIMATION

by MARK WOLF

"My beauties, thought Terwilliger, my little lovelies. All liquid latex, rubber sponge, ball socketed steel articulation; all nightdreamed, clay-molded, warped and welded, rivited and slapped to life by hand. No bigger than this head they sprang from.

"Rubber, steel, clay, reptilian latex sheath, glass eye, porcelain fang...

"Fuse flexible spine to sinuous neck, pivot neck to death's head skull, hinge jaw from hollow cheek, slip snake-pebbled skin over sponge, mold seams with fire, then rear upright triumphant in a world where insanity wakes but to look on madness.

Ray Bradbury

In this series of articles I will examine the unique form of special visual effect known as single frame model animation, as exemplified by the work of Ray Harryhausen and the late Willis O'Brien. I will analyze the fundamental technique of single frame model animation, and then delve into the refined optical processes which have been used, in conjunction with the three dimensional animated miniatures, to create some of the most memorable moments of screen fantasy.

As an introduction it will prove useful to discuss special effects in general and become accustomed to certain technical terms which are easily understood from context and which will be used a little later on. Special effects are those which, because of time, practicability, safety, or cost, are entirely impossible to record on film without the employment of skill-





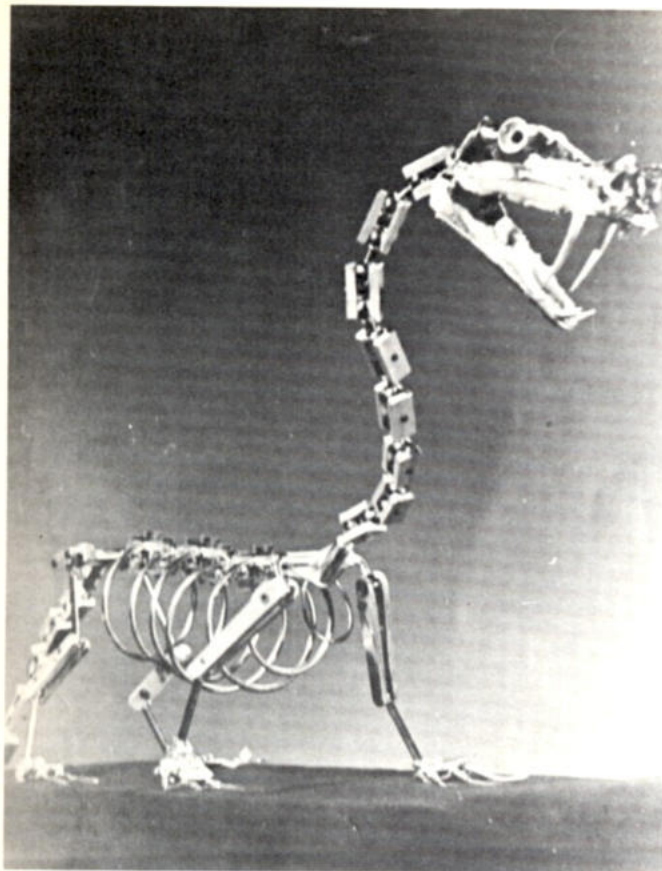


The Above three scenes from **THE THREE WORLDS OF GULLIVER** illustrate three basic types of optical special effects. **TOP:** Tiny Gulliver and a crocodile appear on a table top in the giant world of Brobdingnag. This is a matte shot; both Gulliver and the crocodile are models, filmed separately from the live actors and combined in an optical printer. **MIDDLE:** An example of miniature rear screen effects; the model is animated in front of a rear screen plate on which previously filmed live-action footage is projected a frame at a time. **BOTTOM:** Normal rear screen; Kerwin Matthews fights a huge crocodile projected on a large rear screen.

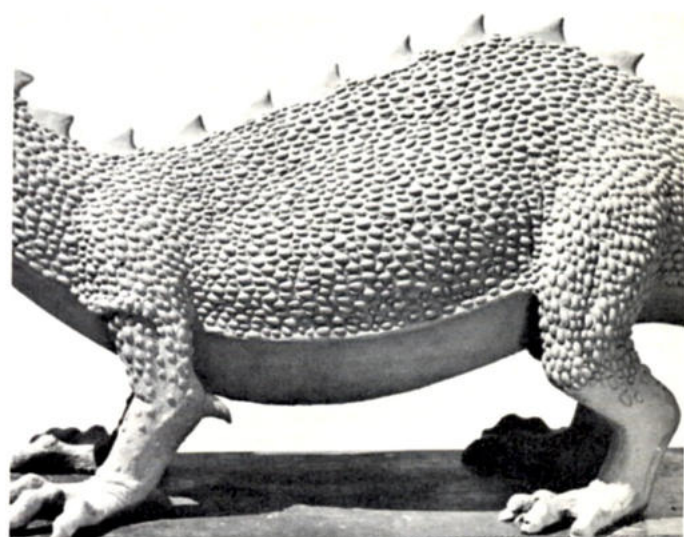
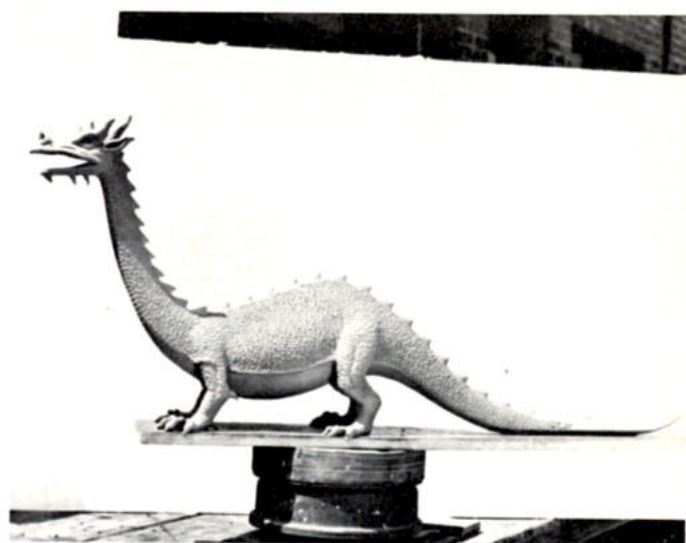
ed technicians who construct the effect through artificial means. Special effects are divided into two categories; mechanical effects, which are live-action visuals; and optical effects, which are post-production visuals. Mechanical effects include those performed within close proximity to actors on a studio sound stage during a film's principle photography. Such effects might include an actor being shot, various types of explosions, quicksand pits, breakaway furniture, running water, smoke, fire, earthquakes, volcanic eruptions, or even the quick inflation of Julie Andrews' bra in **THOROUGHLY MODERN MILLIE**. In relation to miniature work, a mechanical effect includes any visual performed while the camera is running. Such footage is usually shot somewhere on the studio lot where it is easiest to record the particular set-up, and usually is complete without special lab work, unless the scene is specifically designed as a portion of an optical situation. If the mechanical effect is only one element of a composite, it must be added optically in the lab to other footage needed for the final rendering of the scene. Optical effects are those portions of motion pictures which are produced in a specially equipped lab, or at least, in an area free from trafficking personnel, where the miniature set-ups can be handled with ease and assurance that nothing will somehow mar the final scene through the careless jiggling of a set. Willis O'Brien and Pete Peterson filmed all the animation for **BLACK SCORPION** in O'Brien's garage. Optical sequences are composed of one or more individual elements to form the desired final composite scene. Model animation is considered a form of post-production work in that most of the visuals include the compositing of the animation models with other elements. In truth, though, portions of the animation effects may be filmed independently of composite work at the same time principle photography takes place elsewhere. These scenes would be those involving only the animation models themselves.

Animation models differ from live-action miniatures in a number of ways; they are usually constructed on a smaller scale and filmed in carefully controlled areas free from disturbances of any kind. The photography of a live-action miniature can be completed in a relatively short time, perhaps as little as one day on the studio lot, whereas the photographing of an animated model involves weeks, and often months, of patient, attentive labor. The swordfight between the Argonauts and King Aetees' skeleton army in **JASON AND THE ARGONAUTS** took animator Ray Harryhausen three and a half months to film. Generally speaking, live-action miniatures are not filmed as elements to be optically combined with other elements in the final scene, although this option does exist. On the other hand, animation models are almost always designed as an element of a composite shot, although they need not be. Both live-action and animation techniques are alike in that a great deal of time must be devoted to the design and construction of models, especially if they are to represent something well known. Both must be carefully lighted and photographed to provide the illusion of reality. They are expensive, and both are used as substitutes for the real thing.

Animation is defined as the arts, techniques and processes involved in giving apparent life and movement to inanimate objects by means of cinematography; the creation of movement, in general by giving stationary objects a fractional movement between successive single frame exposures. Any motion picture is composed simply of a strip of celluloid on which there are hundreds of thousands of separate photographic images called frames. Each of these separate pictures is slightly different from the preceeding one, and when projected rapidly in succession provide the sensation of motion. The task of the animator is simply to create a strip of film one frame at a time which, when projected, creates the sensation of motion in the same way. The animator takes a picture of his model, changes its position slightly, keeping in mind the final motion must be natural and fluid, and takes another picture. After repeating this procedure 24 times he will have exposed one second of film. Perhaps now you can begin to imagine the tremendous number of painstaking model repositionings required for the lengthy animation sequences used in most films.



LEFT: This is what a professional armature looks like, the skeleton constructed by effects technician Wah Chang for the fire breathing dragon in George Pal's *WONDERFUL WORLD OF THE BROTHERS GRIMM*. RIGHT: One of the finished models used in the film, approximately three feet in length. Notice the fine detail evidenced in the lower closeup of the same model, achieved by the use of molds in the model's construction. (Photos courtesy of Wah Chang)



No matter how skillfully a model is animated, the effect is dependent, to a great extent, upon the appearance of the model for its success. While actual animation has changed little down through the years, the noticable and continuing improvement in the appearance of animated effects has been the result, largely, of improving and refining the techniques of model construction. Most amateur animators content themselves with models constructed of clay or rubber latex over an interior skeleton called the armature, usually composed of wire. Such an insubstantial creation could never withstand the weeks, and even months, of continued use required in professional work. The professional animator uses a metal armature, with ball and socket joints, which can respond to the complete field of anatomical movements required. With wires strategically positioned on the skull of the model, the professional adds refined capabilities needed in facial expression like eyebrow flexion and lip movement. By endowing the various ape models used in films like *KING KONG*, *SON OF KONG*, and *MIGHTY JOE YOUNG* with such a refined repertoire of responses, they became more lifelike and human, allowing the audience to identify with the creatures as they emoted.

Ball-and-socket armatures were not used in the earliest animation films. Vitagraph's *HUMPTY DUMPTY CIRCUS* of 1897 used figures that were "children's wooden toy animals and circus performers," which had "movable joints which enabled them to be animated one frame at a time." Vitagraph also used stop-motion in *VISIT TO THE SPIRITUALIST* the same year.

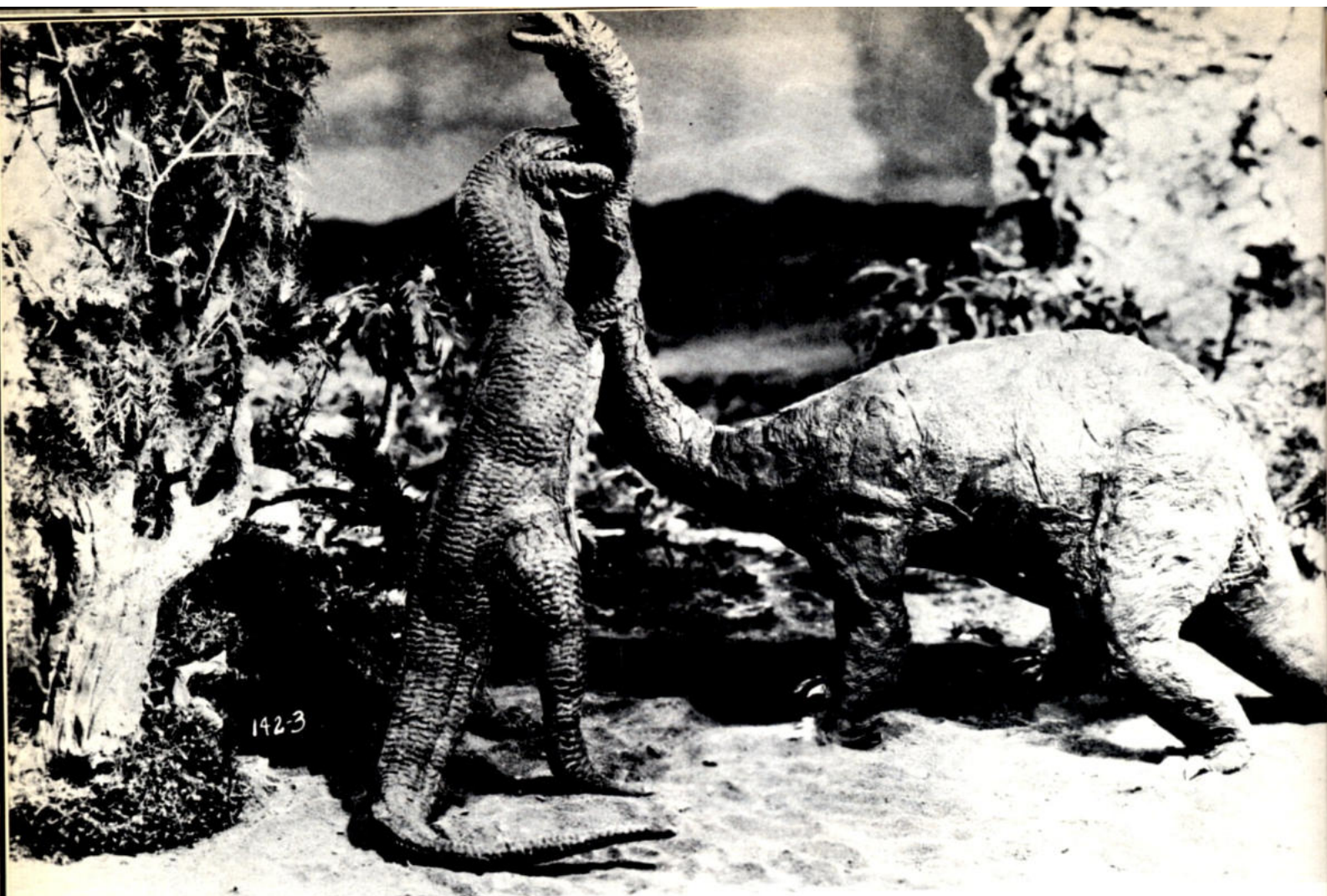
Screen pioneer-innovator E. S. Porter used animation in his *THE TEDDY BEARS* in 1907 "to animate seven teddy

bears, graduated in size, in a series of amusing incidents. Porter worked twelve hours a day for a week to get ninety feet of film for this box-office hit which brought millions of children into the theatres and was still being booked by Edison as late as 1914."

Willis H. O'Brien began his distinguished career filming animated clay boxers; by 1914 he had produced his *THE DINOSAUR AND THE MISSING LINK* (also known as *THE DINOSAUR AND THE BABOON*), which was financed on \$5000 O'Brien obtained from a producer that liked the footage O'Brien had made of prehistoric models, footage which had been filmed, incidentally, on top of the Bank of America building in San Francisco. The film is "a prehistoric comedy which ran five minutes on the screen and took two months to make. The dinosaur and the caveman in it were constructed of modelling clay over wooden joints and chunks of granite were used for a mesozoic background. The stop-motion photography animation was jerky, but the picture was a success." *BIRTH OF A FLIVER* followed in 1915.

O'Brien continued to use clay models as he produced a series of ten shorts for Edison under the label of Manikin Films. The shorts were produced in the East and cost about \$500 each to produce. They were released around 1917, and the only title which has come down to us is *RURAL DELIVERY*, *MILLION B.C.* In 1918 O'Brien made *THE GIRL AND THE DINOSAUR*, and in 1919 the Cinema Distributing Corp. released his *GHOST OF SLUMBER MOUNTAIN*. Excess footage from the latter is said to have been used in his film *ALONG THE MIDNIGHT TRAIL* in 1920.

GHOST OF SLUMBER MOUNTAIN was O'Brien's most ambitious project at that time, and cost \$3000 to produce. It



proved to be a popular feature and made \$100,000 in rentals for its distributor. Mr. O'Brien makes an appearance in the film as the ghost of the old hermit, Mad Dick, and as producer and animator used some nicely rendered clay models of prehistoric fauna, including an Allosaurus and a giant bird, either a Moa or Dymtryx. The film deserves a close analysis, in that it is one of the earliest attempts to permit fluid movement of the camera during animation. There is an imperfect pan in one sequence from one Triceratops to another. The panning motion is jerky. The camera begins its tracking progress while the first Triceratops is gesticulating. While the camera is in panning motion, the Triceratops suddenly ceases all movement. At this point the panning motion stops and movement is again imparted to the gesticulating Triceratops. The pan then begins anew bringing the second model into view. Quite possibly, Mr. O'Brien thought that the first model was out of the camera's field of view, discovered his error, and to compensate, again imparted motion to the first model. **GHOST OF SLUMBER MOUNTAIN** also evidenced some advanced techniques which greatly added to the realism and enjoyment of the film; when a ponderous Brontosaurus lumbers into a swamp, O'Brien simulated the splashing water; the Moa, a prehistoric bird, preens its feathers, stretches, and scratches its ear, and then turns to pick up an animated snake as a snack; the Allosaurus bleeds from a gunshot wound, perhaps the first dinosaur ever to be shot by modern man.

The release of First National's film of Sir Arthur Conan Doyle's **THE LOST WORLD** in 1925 was a milestone in the history of fantasy film animation. It brought together the team of Willis O'Brien and Marcel Delgado, and under the aegis of a large studio and the benefits of an increased effects budget they made many innovations which made the film the most advanced and exciting picture of its kind. The 40-odd models used in the film were wooden jointed, wire veined, rubber fleshed figures, still praised for their

realism today. The use of rubber models was a tremendous advance over the previous clay constructions. Models could now be lighted without fear of melting under the intensity of the hot lamps, the rubber photographed more realistically as reptilian hide, and the lifetime of use was greatly extended as the models did not crack and crumble as readily from repeated movements. The use of rubber also permitted the employment of an aerial brace to support the model in an off-balanced posture without fear of the wires cutting through the model as they would if it were clay. The aerial brace is used to support the Pterodactyl during animation, and the other models when they are seen leaping and running or in some position which requires a means of support other than the model's own.

Mr. Delgado explains the beginning of his association with Willis O'Brien on **THE LOST WORLD**: "After the family moved to Los Angeles, I worked as a grocery clerk in the daytime and got a job as a monitor at the Otis Art Institute, in order to pay my tuition. It was while I was doing this that Mr. O'Brien came to Otis, presumably to study, but probably to find a helper; and when he asked me why I did not criticize his work, I told him that he should be criticizing my work instead. He was then starting work on **THE LOST WORLD** and he offered me the job with him several times, but I turned him down. Then he invited me to visit the studio, and when I did, he asked me how I liked my studio. It was all set up perfectly, so I couldn't very well refuse, and that was the start of my career in special effects."

The models in **THE LOST WORLD** were made more realistic by O'Brien and Delgado by a number of clever techniques: they made their creatures breathe by means of a bladder inside the model which was fed air by a hidden pump, a process which had to be phased in a large number of steps for the animation process; varnish applied properly made them appear to salivate; dark chocolate made them appear to bleed; and the aforementioned aerial brace allowed them to



OPPOSITE and ABOVE TOP: Two scenes of the models Willis O'Brien created for *THE LOST WORLD* in 1925. The above scene is an example of early matte work. The girl at lower left is previously filmed footage composited with the footage of the animated model on an optical printer. BELOW: The models used in the 1956 film *THE ANIMAL WORLD* on which Willis O'Brien collaborated with Ray Harryhausen. The improvements are striking.

escape the limitations gravity imposed.

THE LOST WORLD has been called a visual blueprint for O'Brien's later and more famous work, *KING KONG*. There are a large number of striking similarities between the two films: a prehistoric creature is brought to a modern metropolis and breaks loose; modern man is involved with prehistoric monsters in a "lost land;" a fallen tree figures prominently in the plots of both pictures, the tree bridge for the explorers in *THE LOST WORLD*, and the similar bridge over the ravine into which Carl Denham's helpless crew is emptied by the giant ape in *KING KONG*; each film has a little monkey mascot; each has a Brontosaurus, Stegosaurus, Allosaurus, and Pterodactyl; there are natives living in each lost land, the islanders in *KING KONG* and the missing link in *THE LOST WORLD*; each features matte work combining live action with animation; both "lost lands" are reached by water and consist of jungles; and characters descend from a high cliff in both films.

KING KONG is the film to which all other animation films are inevitably compared. The models in *KING KONG* reached a height of realism which still enthalls today's sophisticated audiences, particularly the sublimely reptilian, magnificently repellent Allosaurus, and Kong himself, of course. In pre-production work eight sketches of the dynamic effects planned for the film were created by a team of artists. Willis O'Brien sketched Kong, Mario Larrinaga drew the cities and jungles, and Byron L. Crabbe supplied the skies. From these detailed sketches, Marcel Delgado sculpted a dozen trial models of the giant ape. According to the film's producer, Merian C. Cooper, six eighteen inch models of Kong were finally constructed, in order that two or three different sets of table-top work could be filming at the same time. The animation models for *KING KONG* were the first to utilize metal armatures. "King Kong's skeleton was of steel and jointed so that any part of his body could be moved. His mouth could be opened and closed, his eyes could be made to

blink. He was not operated by electric motors or invisible wires...His flesh, which was rubber, was covered with rabbit's fur." There were other sized ape models constructed for various situations, including a mechanically operated fifty foot mock-up covered with whole bear hides. On a visit to the "Today Show" on NBC, Fay Wray, the screaming heroine on *KING KONG*, reminisced about the film: "King Kong was a little model about...two feet high, and the scenery that he worked in was proportionate to his size...There was a tiny doll used for distance shots of Kong holding me. It was about three inches long. I couldn't tell the difference when I would go and see the day's work, it was blended so well."

Miss Fay Wray made this interesting observation about the origin of the KONG models in an article by her appearing in the September 21, 1969 New York Times: "The animation expert, Willis O'Brien, had made the prehistoric animals years before for 'THE LOST WORLD,' a film based on a story by Sir Arthur Conan Doyle. O'Brien brought them out of the studio storage rooms to meet his newest creation, Kong, and to do battle with the gorilla." Although I personally doubt the re-use of the animation models from *THE LOST WORLD* (because of lesser quality control in the armature), it may have been done. It is more probable that Miss Wray assumed the models brought "out of the studio storage rooms" were from *THE LOST WORLD*, when in actuality they were animation figures constructed for the defunct O'Brien project called *CREATION*.

For *MIGHTY JOE YOUNG*, sixteen years later, "O'Brien constructed monsters on an average of one-and-one-half inch scale to the foot and about the size of a baby's doll. They were built to precise measurement with movable arms, legs, eyes, and mouths, and realistically shaggy skins. Mighty Joe Young...actually stood sixteen inches high and consisted of a metal frame padded with sponge and covered with rubber skin." It took O'Brien and a crew of twenty-five three years to complete *MIGHTY JOE YOUNG*. Assisting on the film was a very young Ray Harryhausen, who would go on to make the most striking animation films today. Of his role in the production of *MIGHTY JOE YOUNG*, Mr. Harryhausen says: "I did about 80% of the animation. Most of O'Brien's time was by necessity, consumed in planning and devising ways of doing the many complicated shots. He only had time to actually animate four or five scenes. He animated several shots of the night club and two or three of the roping scenes. The late Pete Peterson did the remaining scenes. It took over a year to complete the trick work and animation. The first scene I was assigned to do was the basement sequence where the three drunks feed Joe many bottles of liquor."

On the making of models, Mr. Howard A. Anderson comments in regard to *JACK, THE GIANT KILLER*, which his special effects firm handled for producer Edward Small: "In order that you may have a better understanding of the figures in *JACK, THE GIANT KILLER*, they were made the following way: the form is a metal armature with ball joints in the arms, legs, midsection, and neck; the body is latex over molded rubber. Bolts were put on the feet, and holes drilled in the table, and then each step was bolted to the table. An aerial brace was not used to move the figure. In order to get the proper movement from the rest of the figure, a good understanding of *Gray's Anatomy*, or some other comparable book is essential." Jim Danforth, who created much of the animation for *JACK, THE GIANT KILLER* relates: "In all there were three sea monsters. We built the first version of the creatures and shot two test fights with it. Edward Small didn't like it, so we redesigned it. The new sea monster was sculpted, but never made into a jointed, foam rubber model for animating. Small didn't want to use this design because it looked too much like a dinosaur. We finally used the version which fought the giant, and shot the battle twice."

Before actual creation of the model can begin, the animator prepares a series of sketches of the proposed figure, perhaps even sculpting a scale creature for approval. Once the form for the creature has been decided upon, a skeletal system is designed. This armature (built of metal or wood) is used to support the foam rubber exterior and to provide a means of controlling the ani-model's movements for single-

frame photography. As to fleshing the beast, there are several methods that work, and the enterprising model-builder can employ whatever technique he wishes. It is possible to sculpt the creature out of clay around the armature, make a plaster mold of the model, and make latex impressions of the final design. The final skin is applied to the model after foam rubber has been affixed to the armature in the basic shape the completed figure will have.

Another use of molds involves the reproduction of an area on the model in a plaster casting; this is the negative mold. Once this step has set, remove it from the prototype and grease the interior of the mold with petroleum jelly, cold cream, or mineral oil, and pour another batch of plaster into it, thus rendering an exact copy of your prototype in plaster (your prototype may have been clay crudely formed around the armature, or sponge rubber). This copy is the positive mold. Once it has dried, pry it from the negative mold...carefully! The petroleum jelly should make this task a little less hazardous. On this positive form you can model in clay whatever features you desire the model to have on that portion of its anatomy. Now grease this new prototype and cast it in plaster. This is the new negative mold. After it has set and you have removed it from the new prototype, slush cast the interior with liquid latex. Do this by swishing a quantity of latex about the interior until all the area being fleshed is covered, pour off the excess, and let it dry. Repeat the process until you have built up the desired thickness, then remove the latex piece when dry and apply it to the model. It should be a pretty good fit. I have used this technique to create belly-plates for my own dinosauria, and also to create chitinous plates for my renderings of the models seen in **BLACK SCORPION**. I have also used two piece molds to create gladiators. I sculpted the figures first in clay, and then cast them in plaster. I slushed the negative molds until there were two coats of dry latex. At this point I inserted the skeleton of multi-strand wire and finished slushing the model. The use of molds allowed for excellent detail to be achieved, especially in the face of the model. On the professional level, molds were used to provide the exterior skin of the **GIANT BEHEMOTH** model; casts were taken of actual reptile skin, and latex appliances made from these casts were then applied to the foam rubber base of the model.

To insure an exact fitting piece, it is necessary to use foamed latex and a snugly fitting two-piece mold which must be heated. First you make a negative cast of that portion of the model on which you will be working. Build a wall of clay around this area to hold the plaster in place till it sets. Place four semi-spherical chunks of clay on the negative mold when you pry it off the model. These will serve as registration pegs. Next, make a positive dentist's stone cast of the negative mold. Dentist's stone is a very hard material which is impervious to heat. In making this positive cast remember to cover the clay registration pegs for an accurate fit. When the positive mold is set and has been separated from the negative mold, model on it in clay the desired features wanted on the finished model. Cast this clay sculpture in dentist's stone. When the new negative mold is dry, pry them apart. Here let me remind you to make sure to grease the clay first, to aid in prying apart the two molds. You now have a positive mold of the contour of your model and a corresponding negative mold of the features you wish to apply to the model. Remove all of the clay that was on the positive mold and prepare your foam latex compound. Foam latex is introduced into the cavity between the two molds and then placed in an oven to cure. The length of time in the oven will depend on the formula you use for your foam compound and will be provided with it.

Molds are extremely handy in the production of "puppet films," (as they are unfortunately labeled), where a character is required to have great malleability of his face. Animators like Trnka and Starevitch have accomplished this by using hundreds of masks, each phased for a particular response, and created by the use of molds. Other "puppet film" producers use a solid basic head, on which they affix lip pieces (or eyelids or other such mobile portions of the face) which have been made in sequentialized formation for each vowel and consonant, so words can be formed phonetic-

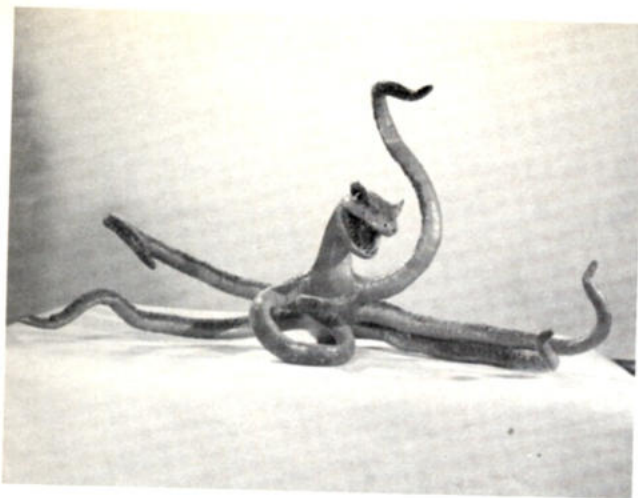
ally.

Amateurs cannot afford to use sophisticated ball and socket metal armatures. I use heavy electrician's wire for my armatures, as it permits a vast field of manipulation of the model without breaking as regular multi-strand wire does. Whatever kind of flesh you use, it can be painted with acrylic or latex base paint. I usually add a lot more latex to the latex base paint, and acrylic paint works only if your model is not particularly mobile. Fur can be created by crepe hair, goat's wool, rabbit's fur, or bear hide, the only requirement being that it does not move during animation and thus jerk in the finished sequence. Teeth can be constructed from hand-carved balsa wood or you can use ivory inlay wax, obtained from a dentist's supply store. Pink inlay wax provides excellent gums. Eyes can be fashioned from almost any round, spherical object. I use glass beads, and on occasion have used pellet-gun shells, b-bs, and a host of other objects. Latex can be colored with food coloring, but use it sparingly, as too much tends to cause decomposition of the substance. Always keep any latex model out of direct sunlight, as sunlight will decompose your model into a sticky mess. A shimmering effect for scales and reptilian skin can be achieved by using a slight covering of gelatine. Gelatine is terribly hard once it dries, so do not coat the more flexible parts of your model.

The finely detailed models of Ray Harryhausen are composed of sponge rubber and are directly modeled on the armature without resorting to a cast or mold. His realistic and lifelike creatures are carved out of foam latex by a heating-point tool, or by blade. This carving technique requires much patience, a steady hand, and, most of all, great artistic talent. Master craftsman Marcel Delgado also used this carved-foam technique in creating the animation models for **DINOSAURUS**. (Incidentally, his brother, Victor, controlled the mechanical two inch scale models in that film).

The expense of professional model construction can be almost astronomical. Armatures are used over and over again from film to film to cut down on the labor, time involved in construction, and finally overall costs. Ray Harryhausen reused the armature of his Ymir from **20 MILLION MILES TO EARTH** to build the Cyclops for **THE 7TH VOYAGE OF SINBAD**. The dragon in that film became the Brontosaurus in **ONE MILLION YEARS B. C.**, while the Pterodactyl in that film was formed around an armature of one of the Harpies appearing in **JASON AND THE ARGONAUTS**, and was reused when Harryhausen needed a Pterodactyl for his most recent film **THE VALLEY OF GWANGI**. The giant crab in **MYSTERIOUS ISLAND** was a hollowed out crab shell into which an armature was inserted for animation. This same technique is used by David Allen in his forthcoming film from Warner Bros called **WHEN DINOSAURS RULED THE EARTH**. Jim Danforth reused the hand portions of one of the King Kong armatures as the basis for the hands of his two-headed giant in **JACK, THE GIANT KILLER**. The Allosaurus armature constructed by Marcel Delgado for the defunct O'Brien project, **GWANGI** (which was later to become Ray Harryhausen's production **VALLEY OF GWANGI**, after he found a copy of O'Brien's original script laying in the garage), was used as the skeletal system for the Allosaurus featured in the United Artists 1956 production **BEAST OF HOLLOW MOUNTAIN**, which O'Brien authored. Lest you think it a shame that these beautiful models must be destroyed just for the reuse of their skeletons, let me add that they deteriorate in time anyway and cannot usually be preserved any longer than five or ten years under the best of circumstances.

The models of Ray Harryhausen are works of art, no less than fine pieces of sculpture, for that is, essentially, what they are. On the screen, they appear to us so lifelike, not so much because they have been endowed with motion, but because they look like they have muscles that are powerful enough to let them rip down buildings, and because their immense bulks are supported by gigantic skeletal systems which follow the dictates of physiology. Mr. Harryhausen made this comment on how he became convinced of the need of believability on his first meeting with the greatly admired Willis O'Brien: "It was naturally a very big moment for me as the admiration I had for the film **KING KONG** and the work of Mr



The models built by Wah Chang and animated by Jim Danforth for the film **JACK, THE GIANT KILLER**. ABOVE: The sea serpent which does battle with the two-headed giant FAR RIGHT. MIDDLE: Cormoran, a toy doll which comes to life by magic. (Photos courtesy of Wah Chang)



O'Brien had already developed into almost a fetish. I remember he looked at my rather sausage-legged Stegosaurus and said something that stood out in my mind for years. He said 'You've got to get more character into your animals.' It was then I decided to study sculpture, anatomy, and art much more seriously."

The advice of Willis O'Brien to an aspiring young novice did not fall on deaf ears. Mr. Harryhausen's creations are frequently endowed with more vibrancy, more believability of form, more "character," than the live actors in his films. One has only to think of the tormenting harpies cruelly mistreating Phineas in **JASON AND THE ARGONAUTS**, or the man-eating Cyclops in **THE 7TH VOYAGE OF SINBAD** licking his chops while roasting one of the adventurous sailors, to see creatures that totally convince us of their living existence. Anthropomorphism in the creations of Mr. Harryhausen may be criticized from the standpoint of accuracy, but not validly so, for Mr. Harryhausen is, first, and foremost, at work as an entertainer and dramatist. As he explains it himself: "Drama and melodrama require much manipulation of fact in order to create an interesting and progressive illusion of reality. If accuracy can be supplied, it is of course desirable. Most of our dinosaurs are very accurate from the physical point of view. Visually, though, I feel it is far more important to create a dramatic illusion than to be bogged down with detailed accuracy. I'm sure you will admit that very few people would appreciate it in any case."

The size of a model being constructed is dictated by the scenes it will be used in. The models of the Loch Ness Monster from **7 FACES OF DR. LAO** and the dragon from **THE WONDERFUL WORLD OF THE BROTHERS GRIMM** were several feet in length, at least three feet for the dragon when laid flat from the tip of its tail to the end of its snout, and the Loch Ness Monster considerably longer, although a smaller model was also used which was only a third as big. The Allosaurus in **THE VALLEY OF GWANGI** is described as being "as big as a small cat." King Kong was eighteen inches tall while Mighty Joe Young was sixteen inches high. The Cormorant model in **JACK, THE GIANT KILLER** stood approximately fourteen inches, and Ray Harryhausen's dragon in **THE 7TH VOYAGE OF SINBAD** was close to three feet in length. On the size of the miniatures used in **THE ANIMAL WORLD**, Mr. Harryhausen comments: "I didn't use miniatures throughout. The close-ups required detail that could only be incorporated in larger models. I remember our big Ceratosaurus was about six feet tall. I didn't enjoy working with these as much as with the smaller replicas."

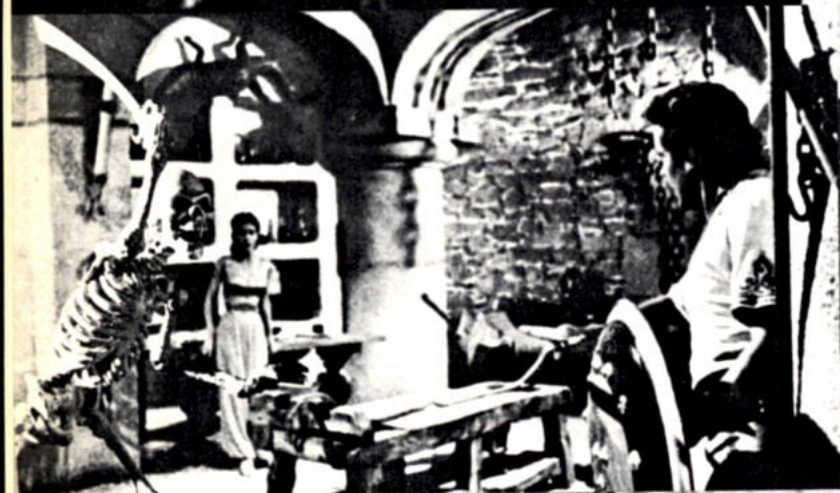
Miniatures in live-action effects have been even longer than the six foot models mentioned above. The superbly detailed miniatures in Stanley Kubrick's **2001: A SPACE ODYS-**

SEY were constructed in various sizes, and filmed in both live action, three-dimensional and two-dimensional animation situations. The Pan Am Clipper was approximately three feet in length, while an orbiting nuclear weapons carrying satellite was two feet in length. The majestic space wheel was between six and nine feet in diameter. The Discovery for the voyage to Jupiter was rendered in two sizes, one fifteen feet long and the other an incredibly long fifty four feet with a command module six feet in diameter. Douglas Trumbull, who helped create the effects in **2001**, explained what went into building the finely detailed models: "Basic construction of models was of wood, fiberglass, plexiglass, steel, brass, aluminum. Fine detailing was made up of special heat-forming plastic cladding, flexible metal foils of different textures and thicknesses, hundreds of plastic model kits ranging from boxcars and battleships to aircraft and Gemini spacecraft. Cameras could get very close to models with no loss of detail or believability."

The whale in **MOBY DICK** was eleven feet long. The USS Enterprise of television's **STAR TREK** was built in two sizes, a three and a fourteen foot version. George Pal's **WAR OF THE WORLDS** used three forty-two inch copper flying saucers which were controlled by fifteen monofilament wires from above. The television show **VOYAGE TO THE BOTTOM OF THE SEA** used three differently scaled Seaview submarines, one eighteen feet long, another eight feet, and one only four feet in length. The submarines came with a complement of two minisubs, two feet and one foot long, at a cost in the neighborhood of \$200,000.

In animating miniatures, it must be remembered that they are subject to the physical laws of gravity, inertia, and centrifugal force. In order that the illusion of reality be maintained in animation work, the animator must be careful in manipulating his model, that he does not overstep what these physical limitations would allow. "It should be remembered that objects start slowly and accelerate to full speed; therefore, as in single-frame animation, the object must be started in very small increments at first, then proceed to large steps. For stopping the procedure is reversed, from large steps to smaller and smaller increments, 'slow in' and 'slow out' as it is called." This applies to any portion of what I call animated set, any miniature which is animated in conjunction with the animated model. For example, the eggs in **ANIMAL WORLD** and **20 MILLION MILES TO EARTH**; the crumbling buildings in the latter film and **IT CAME FROM BENEATH THE SEA**, **EARTH VS. THE FLYING SAUCERS** and **BEAST FROM 20,000 FATHOMS**; and any of the numerous animated human forms in these and other films.

Often, in order to film certain situations, it becomes necessary for effects technicians to use full size operational



One of the most memorable moments in any animation film, the skeleton swordfight in THE SEVENTH VOYAGE OF SINBAD. A remarkable suspension of disbelief accomplished through the integration of rear screen live action elements, mattes, and an incredibly realistic job of modellular animation. Harryhausen took up fencing for six months while working on it.

mock-ups of their models, or portions of them. Countless examples come to mind: the full sized Brontosaurus head and tail in O'Brien's *LOST WORLD*; the giant crab's claw and back leg, the giant chick's back, the giant oyster, and the tentacle of the giant sea nautilus, all from *MYSTERIOUS ISLAND*. Generally, whenever an animated model intimately interacts with live actors, it becomes necessary to employ such full size mock-ups which are mechanically operated rather than animated. They are employed almost exclusively in close-ups of very short duration because they are usually less convincing than the animated model.

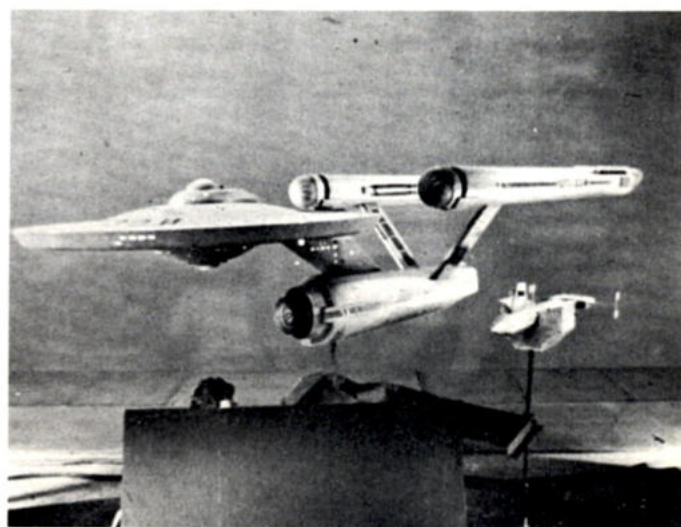
Miss Fay Wray commented thusly about her ordeals at the hands of the full-sized Kong in her article: "The hand and arm in which my close-up scenes were made was about eight feet in length. Inside the furry arm, there was a steel bar and the whole contraption (with me in the hand) could be raised or lowered like a crane. The fingers would be pressed around my waist while I was in a standing position. I would then be raised about ten feet into the air in the ape's hand, his fingers would gradually loosen and begin to open. My fear was real as I grabbed onto his wrist, his thumb, wherever I could, to keep from slipping out of that paw! When I could sense that the moment of minimum safety had arrived I would call imploringly to the director and ask to be lowered to the floor of the stage. Happily this was never denied for a second too long! I would have a few moments rest, be resecured in the paw and then the ordeal would begin all over again... a kind of pleasurable torment!"

The animated model is combined with the actions of live actors by the use of rear screen composite photography, which differs from normal process or back projection technique. Rear projection was used as early as 1909, when it was incorporated in a series of travellogues called *HALE'S TOURS* to provide backgrounds. Early effects pioneer Norman Dawn experimented with rear projection around 1905 and gave it up as impractical, preferring instead to use glass shots and in-the-camera mattes.

One of the oldest techniques of composite photography is split screen image replacement, which consists of the exposure of a carefully designated area of film on one run of the camera in a given sequence. This matte shot is accomplished by the masking of a portion of the area being photographed in a number of ways. The camera can film through a glass plate on which black paint has been used to remove a segment of the action from being recorded; a matte box attachment in front of the lens can hold a specially cut-out piece of heavy black paper with the same result. The important thing is to successfully shield a portion of the raw stock from being exposed on one run, and to insure that on the next exposure of the stock that the already used portion of the film is masked by another element corresponding to its configurations. On this second run the other desired portion of the scene is added. This effect can be accomplished in-the-camera or with an optical printer or other expensive precision instrument. In using split screen, as with all matte work, careful attention must be paid to the construction of the matte and counter-matte, so the line between the two elements will not bleed or weave, thus ruining the illusion. The crew must also avoid photographing anything like fog, smoke, rain, or dust, in that these atmospheric effects will disappear when they come into range of the masked portion of the filmed sequence. Naturally split screen can be used to have people walk into nothingness, as Charlton Heston in the recent *BENEATH THE PLANET OF THE APES*, or have an actor appear with himself as Stewart Granger in *THE PRISONER OF ZENDA*.

Another, older, technique, is the glass shot, in which the camera photographs the sequence through clear glass, onto which has been painted the elements desired for addition to the live-action elements. The technique was used quite effectively in *WHITE ZOMBIE* to provide some of its more magnificent gothic settings, as the cliff-top castle by the sea. Although the technique has fallen into disuse in recent times it is not strictly passe, being used in the recent *BUTCH CASIDY AND THE SUNDANCE KID*.

In filming a matte shot or a glass shot, the camera must be vibrationless. If the set-up is filming on location, the



ABOVE: From *JASON AND THE ARGONAUTS*, Todd Armstrong struggles to release the life-giving fluid from the body of Talos, the bronze giant. The foot of the giant is a full size mock-up. BELOW: The fifteen foot model of the USS Enterprise set up for filming the effects sequences of *STAR TREK*.

frames for the glass or mattes must be secured to resist jiggling. Gloss paints should not be used to create the mattes or the paintings. It may be necessary to film a glass shot in an enclosed area, or at least with a tarpaulin stretched over the camera and glass frame to avoid awkward lighting.

In regular rear projection (normally called process photography), a prefilmed element is thrown onto a huge screen from the rear. The screen is translucent and the image is entirely visible through the plate. The scenes projected on the screen might possibly be the scenery shot from a moving car. The live actors then would perform in a cut-away car in front of the screen and would appear to the viewer to be in an actual moving auto. Normal rear screen has been used in thousands of films, including animation films, to permit live actors to interact with models without resorting to complex matte work. Merian C. Cooper comments on miniature screen and normal process projection in regard to *KING KONG*: "The first shot RKO ever made in rear projection is in *KONG*. It's where Fay is on top of the tree, and the Allosaurus comes for her. That shot took us three days, because none of us knew how to do it. We used the first miniature projection, which is the reverse of rear projection... We invented it for *KING KONG*. I didn't patent it, I was a damn fool. Nobody patented it. Public domain. But nobody

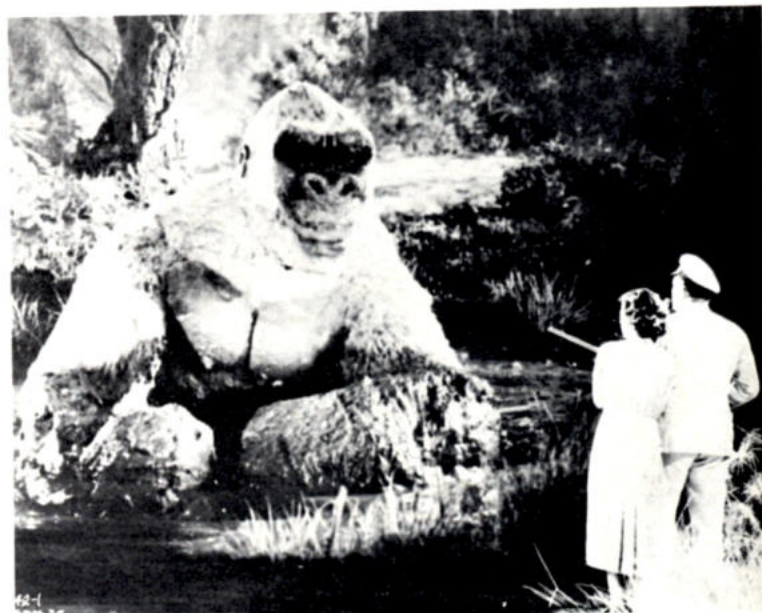
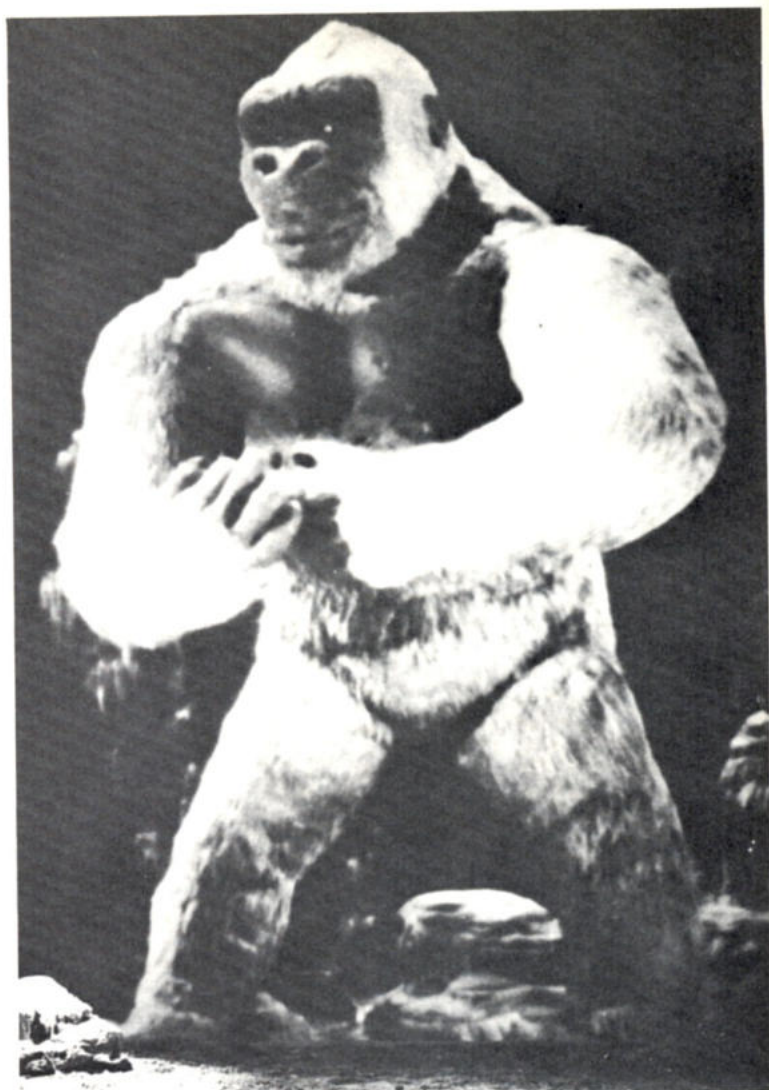
knows how to use it; they've tried a number of times... Maybe Harryhausen."

In miniature screen work, a scaled set on which the animation model will be put through its paces is set up in front of the screen. Then a single frame is projected of the previously photographed live action. The model is moved into its position and a frame is exposed. Then the projectionist advances the background footage one frame, the model is manipulated accordingly, and another frame is exposed, and so on. The live action footage is numbered frame by frame, so the effects technician can plot a precise interaction between his model and the live actor being projected on the screen. An exact knowledge of what is on the rear projection footage is essential if the model is, say, a skeleton warrior who must clash in a thrilling duel with a live, sword-wielding adventurer. The animator must know where the actor's sword will begin to arc, and where it will end, so he can maneuver the skeleton's shield into place at the proper point to receive the impact of the blow and sustain the full weight of the stroke. The background plate and the foreground set-up must be carefully lighted to maintain believability. Shadows must be thrown at the same angles and be of the same intensity.

In the scene from *KING KONG* where the giant ape picks at the clothing of Fay Wray, both live-action and mechanical effects were rear projected onto a plate in front of which the Kong model was positioned: "...a movie was first taken of her alone while invisible wires pulled off her clothes. Then the miniature Kong was placed on a set built on a waist high platform, about twice the size of a dining room table, on which miniature trees, ferns, and plaster paris rocks had been arranged. Back of the set the movie of Fay Wray was projected and Kong's movements made to correspond with it. By the same slow process described above... a camera photographed Kong and the projected picture, with the above illusion resulting."

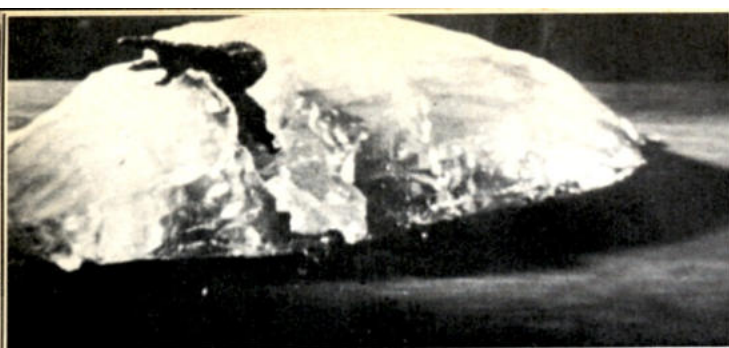
Another example of rear screen work is the fight between the dragon and cyclops in *THE 7TH VOYAGE OF SINBAD*. In this scene Sinbad and Parisa escape in the background behind the two battling beasts. When you view the scene you will notice that the models always move so as to keep these two in view. At one point, the dragon's tail curls in a special motion to permit a view of the two live actors behind it.

Often, it becomes necessary for an animation model to handle portions of a live-action element, in the case of rear screen projection, for a three dimensional model to handle portions of a two dimensional image, which seems to be clearly impossible. For example, in *THE 7TH VOYAGE OF SINBAD*, the cyclops picks up Sinbad by his boot and lifts him out of the cyclops' treasure house. For this sequence a scale model, color-matched, miniature boot was inserted in the animated model's fingers and then carefully positioned over the image of Sinbad's boot as rear projected on the back plate. In the live-action element Sinbad was hoisted into the air by means of unseen wires. The result is that the cyclops appears to lift Sinbad by his boot. Such interactions between model and live-action elements always add greatly to the realism of any scene. Another, more dramatic example occurs in *THE THREE WORLDS OF GULLIVER*, when Gulliver fights with a giant crocodile. At one point in the contest, the animal takes hold of Gulliver's shield, twisting and turning it, and finally wrenching it from his grip and tossing it away. Another such sequence occurs in *JASON AND THE ARGONAUTS*; Jason sinks his sword into the multi-headed Hydra, and it slithers back with his sword still protruding from its body. In the principle photography of the live action element in the Hydra sequence from *JASON AND THE ARGONAUTS*, a point was determined where the Hydra would react to Jason's thrust, and withdraw away from him with the hilt protruding from its body. At the predetermined point where the Hydra was supposed to react (that element being added later with rear screen work), the actor dropped his sword but acted as though it were still in his hand and impaling the serpent. The falling sword was removed from the live action footage with the aid of an optical printer (on one pass of the film all footage was masked behind the falling sword; on the second pass all footage in front of the falling sword was



The Apes. ABOVE and OPPOSITE TOP: Kiko from Willis O'Brien's largely ignored sequel to *KING KONG*, *SON OF KONG*, released the same year. OPPOSITE BOTTOM: Two scenes from *MIGHTY JOE YOUNG* (1949) on which young Ray Harryhausen collaborated with Willis O'Brien and the late Pete Peterson in creating the animated effects.

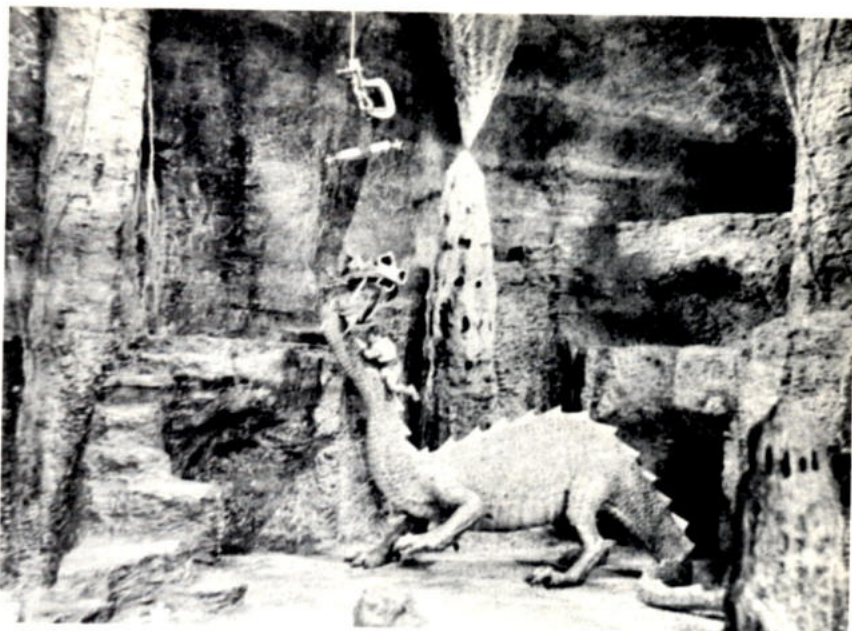




LEFT: One of the highlights of 20 MILLION MILES TO EARTH (originally titled THE GIANT YMIR), was the hatching of the gelatine-like egg from which the baby Ymir emerged. These three photos show the animation model encased within gelatine on a tabletop as one element of the composite, while the background is rear screen footage of a live-action set. RIGHT: From the same film, an example of the animated set and rear screen projection. The pillars were precut to facilitate their breakage. The set was controlled on wires from an aerial brace, with the base parts of the columns probably veined with wire through the table top. BELOW: Jason fights the seven-headed Hydra in JASON AND THE ARGONAUTS. The sword impaling the dragon is not actually in the actor's hand but is a miniature manipulated during animation. The actor (Todd Armstrong) dropped his real sword at the appropriate moment and it lies just in front of his knees. Of course it is masked from the scene with an optical printer but close examination with a magnifying glass will reveal where it lies.



RIGHT: Filming the dragon sequence for **WONDERFUL WORLD OF THE BROTHERS GRIMM**. A model of Buddy Hackett clings to the dragon's neck, and the models are supported by invisible wires attached to the aerial brace just above the dragon's head. The aerial brace is naturally kept off camera when filming. (Photo courtesy of Wah Chang) TOP: A series of beetle men animated by the late Pete Peterson and Willis O'Brien. The footage is described by Doug Beswick as some of the most lifelike animation he has ever seen. MIDDLE: Some models as they appear today. In the foreground and at right are two of the scorpions and the worm animated for **BLACK SCORPION**. In the middle is the **GIANT BEHEMOTH** animated for the movie of the same name by Willis O'Brien. At left, just behind the box, is a prehistoric cave bear, built but never used. (Photos courtesy of Doug Beswick) BOTTOM: The Ymir from **20 MILLION MILES TO EARTH** is posed with the dragon from **THE 7TH VOYAGE OF SINBAD**. The armature of the Ymir was used for the Cyclops in that film.



masked, the end result being that the falling sword was "removed" from the scene) and Harryhausen substituted a miniature, scale, color-coded sword at the moment most appropriate to keeping the detection of the substitution minimal. Other examples of rear screen modellular interaction would include the cowboy's hands in the long shot as he struggles with the Pterodactyl soon after it lands in **THE VALLEY OF GWANGI**, or the spear upon which the small *Allosaurus* impales itself in **ONE MILLION YEARS B.C.**

Objects like Sinbad's boot, Gulliver's shield, and Jason's sword mentioned above are portions of what is called the animated set. The animated set consists of whatever props and objects an animated model must interact with and which themselves must be part of the animation set-up. Other examples might include the spears tossed at the giant turtle in **ONE MILLION YEARS B.C.**, chunks of the amusement park roller coaster gnashed between the teeth of **THE BEAST FROM 20,000 FATHOMS**, and the hatching eggs in both **20 MILLION MILES TO EARTH** and **ANIMAL WORLD**. In the case of crumbling buildings, the sets must be pre-cut to allow a definite breaking pattern of the masonry. Elements of the animation set which fall must be controlled by the effects technician. This can be accomplished through the use of wires from an aerial brace, or by having portions of the articles falling adhere, via clay or through small pegs which are forced into the other balsa wood props, to part of the collapsing structure. Elements of the animation set can also be veined with wire to permit the animation technician control over them.

Elements of an animated set which do not interact with the animated model must be securely mounted to avoid any unwanted movement, as even the slightest unwanted motion will be deadly to the realism of the scene. A common problem lies in articles like shrubbery. Lichen are too flexible to use. In **ANIMAL WORLD**, tin tree leaves and foliage was employed to prevent an accidental jiggling of the flora. Dust, sparks, flame, explosions, and other similar effects must be added to the scenes after filming on an optical printer or animation stand.

High quality color miniature screen animation model effects were first seen in Ray Harryhausen's **THE SEVENTH VOYAGE OF SINBAD** in 1958, which featured a process hailed as "Dynamation." It consisted of "animation, normal human action, and blue-backing trick photo effects," and was developed after a year of experimentation by Harryhausen and producer Charles H. Schnee. The film was developed from an original idea of Mr. Harryhausen's.

"Schnee described Dynamation as 'a photographic process which combines a live background, in color, with a three dimensional animated figure in combination with flesh





From 20 MILLION MILES TO EARTH. The old zoologist and his daughter are previously photographed live action footage projected onto a rear screen. The Ymir is animated in front of this. The man being mauled by the Ymir is another model, Harryhausen tactfully kept this scene in the shadows. The background is a miniature screen plate. Left: his fabulous rocket.

and bone actors. 'Dynamation, as opposed to special effects or simple animation meant that at last the filmed process shots used for trick camera effects were finally able to be treated in color. Formerly even the layman's eye could detect where an actor and a scale model blended but in the new process only the most distinguished eye could any longer distinguish between the real and the make-believe.' When asked to describe the difference between his Dynamation technique and the process of his mentor, Willis O'Brien, Mr. Harryhausen commented: "Well, basically, and most noticeably, it involves the addition of color. Color, of course, presents many problems that black-and-white does not. Now I think we've got it down to where it's much easier than it was when I made SINBAD, which, I think, was the first color picture of this type. We tried FIRST MEN IN THE MOON in Panavision, with composite photography and all, presented many problems an ordinary type of story would never encounter." THE 7TH VOYAGE OF SINBAD is still the top grossing picture made by Morningside Worldwide, the production team of Ray Harryhausen and Charles H. Schneer.

In 1960, the "Superdynamation" process bowed in THE THREE WORLDS OF GULLIVER. This was changed to "SuperDynamation" for MYSTERIOUS ISLAND in 1961, and all films of the Schneer-Harryhausen team following changed

back to the former label of simply "Dynamation." These changes in the name of the process are more the result of satisfying advertising and exploitation requirements than to any real change in the process. Fantascope, developed and used by Howard A. Anderson effects firm for JACK, THE GIANT KILLER in 1961 is essentially the Harryhausen color process.

While Harryhausen's SINBAD was the first film to feature high quality color work, the first effort to employ color animation rear screen effects was United Artists BEAST OF HOLLOW MOUNTAIN in 1956, released two years prior to SINBAD, but with mediocre visuals. Jack Rabin and Louis DeWitt's primitive "Dynamation" was dubbed "Regiscope" from "register" and "scope," probably coined from the importance of frame registration during animation and in production of optical effects. According to information from the studio it was "...developed after eighteen years of experimentation by Edward Nassour...involving the wizardry of electronics, the making of hundreds of puppets of animals and human beings, exposure of thousands of feet of film and the expenditure of several hundred thousand dollars..." If all this sweeping experimentation and development had truly been under way for eighteen years it seems quite a paradox that the armature used to build the Allosaurus seen



in the film was the one Marcel Delgado constructed for an abandoned Willis O'Brien project called GWANGI in 1940. The only experimentation must have been in the production of realistic humans, for much to their credit, the animated humans in the film are incredibly detailed, down to having separate hairs, cartridges in their gunbelts, and beautifully sculpted faces. The most outstanding scene in the film was the death of the rampaging Allosaurus, in which the hero swings on a rope over a quicksand bog, luring the dumb animal to its death. O'Brien had created a more impressive bog in SON OF KONG. The remarkable aspect of the sequence in BEAST OF HOLLOW MOUNTAIN was the realistic thrashing of the dinosaur as it sunk, a superb use of the animated set which greatly enhanced the believability of the scene.

In the next installment Mark Wolf discusses optical printing, mattes of all kinds, wipes, fades, dissolves. Aerial image effects, the pros and cons of animated human forms, interviews with noted effects technicians and more rare photos.



Scenes from THE BEAST OF HOLLOW MOUNTAIN. The primary model in this color production was based around the armature built by Delgado for a defunct O'Brien project in 1940, GWANGI. This was the first film to feature color miniature screen composite effects, although these visuals were no where near the quality that Harryhausen would achieve with his dynamation process. TOP LEFT: is one of the rear screen situations, note the lack of clarity in the background footage.

FILM REVIEWS

THE BROTHERHOOD OF THE BELL A Cinema Center Film. Telecast 9/17/70 on CBS-TV. In Color. 104 minutes. A Cinema Center 100 Production. Produced by David Karp. Directed by Paul Wendkos. Written by David Karp. Music by Jerry Goldsmith. Editor, Carroll Sax. Director of photography, Robert Hauser. Art director, William Smith. Set decorator, Raymond Molyneux.

Andrew Patterson Glenn Ford
Vivian Patterson Rosemary Forsyth
Chad Harmon Dean Jagger
Harry Masters Maurice Evans
Mike Patterson Will Geer
Jerry Fielder William Smithers
Konstantin Horvath Eduard Franz
Philip Dunning Robert Pine
Bart Harris William Conrad

There are mini-movies, and there are movies made for television. The distinction is not easily defined, but after sitting through several offerings of ABC's new series "Movie of the Week," and then coming upon CBS's "World Premier" of **THE BROTHERHOOD OF THE BELL**, the distinction is obvious. ABC offers mini-movies; they appear to be 60 minute pilot scripts expanded to fill 90 minutes. The result is a partial vacuum of entertainment. **THE BROTHERHOOD OF THE BELL** is a movie made for television. It retains its integrity as film, without the weaknesses of the video medium; it could have, and should have, been released to theatres.

THE BROTHERHOOD OF THE BELL feeds upon and titillates the viewer's subconscious sense of paranoia and persecution, a sense which seems especially deeply rooted in the American psyche. The theme of the isolated individual pitted alone against an unknown and all-encompassing power has made compelling film material in the past, notably: George Orwell's 1984, in which Edmond O'Brien is pitted against the all-knowing, all seeing superstate of the future; William Cameron Menzies' **INVADERS FROM MARS**, in which a small boy is the sole witness of an arriving Martian fifth column; and Hammer Films' second in the Quatermass series, **ENEMY FROM SPACE**, in which alien invaders have actually established an earth colony and are beginning to infiltrate the higher echelons of government. The menace of **THE BROTHERHOOD OF THE BELL** is an incredibly powerful and influential secret society which has turned upon and attempts to destroy one of its members, Andrew Patterson (Glenn Ford).

The Bell is an elite group selected from among the members of Beta Epsilon Lambda fraternity at the college of St. George, near San Francisco. The film opens as Glenn Ford is summoned to St. George to be the "senior" at the swearing in of a new member, Robert Pine, presided over by his "senior," Dean Jagger. Ford has not heard from the society since joining it over twenty years ago. He listens to the hazily familiar ceremony as Jagger explains to the new member: whatever he needs in life the Brothers

will get him if he will notify his "senior;" in return he must swear obedience, silence, and that he will pay his "due bill"—do whatever is required of him—when and if the demand is ever made.

After the ceremony, Ford finds that his "bill" has become due, and unwilling to "pay up," he begins to face the unpleasant consequences. The strength of the film is that **The Bell** is so fantastic no one believes in its existence, yet it is made quite plausible to

Scenes from **THE BROTHERHOOD OF THE BELL**, telecast on CBS in the fall. TOP: Dean Jagger and Glenn Ford before the Bell of St. George College. BOTTOM: New initiate Robert Pine holds the book of the secret society as Dean Jagger, Glenn Ford and Scott Graham administer the rites.



the viewer. Ford learns that although he never asked anything of **The Bell**, that they are responsible entirely for his great success, and the success of his father, and they soon begin to drive the point home when he loses his job and a battery of tax investigators descend on his father's business with fraudulent evidence of income tax evasion.

The finest scene in the film is of Ford's appearance on a television show, where he hopes to publicly expose **The Bell** and arouse public sentiment. The talk show, hosted by William Conrad in a wonderfully satirical performance, is chiefly a showcase for eccentricities and hate-mongers. Prior to air time Conrad is buoying the hopes of Ford to expose the insidious organization, but once on the air, he belittles, berates, and viciously bullies him making what he said and his story ludicrous and unbelievable. He calls him "a nut who belongs in the booby-hatch" to his face, and Ford loses control and jumps at his host and begins to strangle him. The camera shows the faces in the audience, shouting, stamped unmistakably with the visage of hate and bitterness. The scene is the finest statement on American society and politics I have ever seen; its broad sense of hyperbole powerfully drives home the point that this country is very sick. In a sense, that is the point of **THE BROTHERHOOD OF THE BELL**.

The film's success is largely due to director Paul Wendkos. He has not directed for television; the film does not lamely climax before each commercial message. The muted tones of Robert Hauser's camerawork and Wendkos' slow and studied direction at the beginning create an ominous aura of tension that builds. Wendkos' handling of the television show sequence is inspired; his use of wide angle effects and extreme close-ups excellently conveys the "mania" of the situation.

The cast is uniformly great; William Smithers is a fine character actor too seldom used, and here as Jerry Fielder, evidences tremendous screen presence and strength in a somewhat minor role. Will Geer, who created a very memorable Candy in David Susskind's **OF MICE AND MEN**, is charming as Glenn Ford's old, wily and obstreperous father. Eduard Franz is touching as the communist emigre broken by Ford for the Bell. I could go on almost endlessly about the rest; Glenn Ford, the nicely sinister Dean Jagger, Maurice Evans and William Conrad.

THE BROTHERHOOD OF THE BELL was produced by Cinema Center 100, a division of Cinema Center Films, the production arm of National General Pictures. They make movies for television. They made CBS's other "World Premier" **SOLE SURVIVOR**, one of the most refreshingly original fantasy films of 1969. Their **BROTHERHOOD OF THE BELL** is one of the finest films I've seen this year; film, not some drab television inanity. Why National General has thrown it away on television cannot be understood. Don't miss it when it is re-run on CBS this spring.

Frederick S. Clarke

TASTE THE BLOOD OF DRACULA

TASTE THE BLOOD OF DRACULA A Warner Bros Picture. 9/70. In Technicolor. 95 minutes. A Hammer Film Production. Produced by Aida Young. Directed by Peter Sasdy. Screenplay by John Elder. Director of photography, Arthur Grant, Editor, Chris Barnes. Art director, Scott MacGregor. Music, James Bernard. Sound, Roy Hyde. Make up supervisor, Gerry Fletcher. Special effects, Brian Johncock. Assistant director, Derek Whitehurst.

Dracula Christopher Lee
William Hargood Geoffrey Keen
Martha Hargood Gwen Watford
Alice Hargood Linda Hayden
Samuel Paxton Peter Sallis
Paul Paxton Anthony Corlan
Lucy Paxton Isla Blair
Johnathan Secker John Carson
Lord Courtley Ralph Bates
Weiler Roy Kinnear
Cobb Michael Ripper

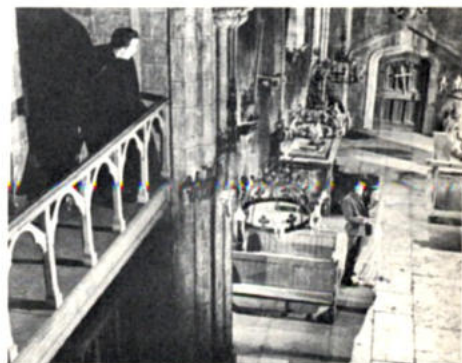
TASTE THE BLOOD OF DRACULA is the fourth in the Hammer Films series, and is hardly in the same league with **HOUSE OF DARK SHADOWS**. It is an upbeat from its antecedent, last year's **DRACULA HAS RISEN FROM THE GRAVE** (the worst of the lot) but suffers greatly from inherited deficiencies. It represents, possibly, the best that can be expected from within the confines of the Hammer formula and that studio's limiting conception of the Dracula myth and character. This new effort benefits chiefly from the direction of Peter Sasdy and, as always, the presence of Christopher Lee as Dracula, but neither are given much reign by the John Elder screenplay.

Elder (who, as everyone should know by now, is actually Hammer producer Anthony Hinds) has done an admirable job of tying together the rather bizarre ending and elements of the former film with his new story. In the beginning he maneuvers an observer to the spot of Dracula's demise in the previous film, where the frightened man, a dealer in curiosa, watches in horror as Dracula writhes, impaled on a huge cross, and then disintegrates before his very eyes. The dealer, whose greed had only shortly before been demonstrated, timorously advances to claim the artifacts of the undead count; his cape, his ring and medallion, and his blood which he recovers into glass phials. This all smacks of the most unlikely and fortuitous coincidence, but if we are to have the tradition of destroying the vampire at the end of the previous film and reviving him at the beginning of the next, then we must allow some license. At this point in the film, however, the resurrection of Dracula is quite far off, and Hammer is making the reestablishment of the character a definite drawback in their sequel format when it takes the entire first half of the film to do so.

Admittedly, however, the first half of the film is far more interesting without Dracula, than the second half is with him. The first half at least provides some very well drawn characterizations; Geoffrey Keen as William Hargood, a lecher, hypocrite, and irritating snob; Peter Sallis as Samuel Pax-



Scenes from **TASTE THE BLOOD OF DRACULA**, fourth in the Hammer series. TOP: Christopher Lee and Isla Blair. Note the distinctive signet ring, a copy of that worn by Bela Lugosi and given to Mr. Lee by Forrest J Ackerman. BELOW: Scenes from the conclusion in which Dracula performs some sad looking gymnastics.





Scenes from **TASTE THE BLOOD OF DRACULA**, now in release from Warner Bros. ABOVE: What brings about Dracula's destruction is unclear, but the result is at least pictorially satisfying. Here Anthony Corlan and Linda Hayden creep from the old church after Dracula has fallen to the altar below. BELOW: A nicely atmospheric shot, as Dracula directs Linda Hayden to murder her father. Dracula's revenge is not well motivated, seeming largely to be a script contrivance.



ton, a jellyfish; and John Carson (the impressive Zombie master from Hammer's **PLAGUE OF THE ZOMBIES**) as Jonathan Secker, the pragmatist of the little group which has banded together to savor and experience the seamier pleasures of life. Director Sasdy provides the first portion with a flavor of Victorian English life which appears thoroughly authentic and is quite an achievement in such a low-budget program.

Unfortunately, Christopher Lee's Dracula, while physically impressive, is ill-defined and weakly characterized in the script. Elder seems always at a loss with what to have Dracula say and do, and to the utter ruin of a scene, frequently has the vampire talking to himself. Dracula's motivation for revenge against the group that murdered his disciple is hazy at best, for his resurrection would have been impossible had the disciple not been murdered. Dracula has always remained in the background of the Hammer films. This formula worked in the first two films of the series, **HORROR OF DRACULA** 1958 and **DRACULA, PRINCE OF DARKNESS** 1966, because his scenes were so well written that he dominated the films anyway. The newer entries of the series have sidetracked themselves with subplots of little connection with Dracula, pushing him even further into the background. The new films, in fact, do not seem to be about Dracula at all, but about the people whose lives he affects. This formula is intrinsically bad, and nothing truly great can ever come of it.

TASTE THE BLOOD OF DRACULA has no excellent scenes of graphic horror, and few suggestive moments that are to any great effect. The finest scene in the picture

is almost strictly a matter of special effects, admirably well conceived and executed it is admitted. The scene depicts the re-composition of Dracula, quite like a similar scene from **DRACULA, PRINCE OF DARKNESS**, from elemental dust which forms around the body of his dead disciple. The final scene is well directed by Peter Sasdy, although it has Dracula performing some rather sad looking gymnastics. The vampire climbs to the top of his abandoned church to escape the sight of a large cross which is blocking his exit through the doorway. There we see through his eyes as he dizzily looks down onto the dilapidated and unkempt pews and altar and sees them not as broken rubble but as gleaming religious symbols which revile him. Dracula falls, landing on the altar below, and the last shot is past his inert body in the foreground of the young lovers creeping from the church. Exactly what caused the vampire's demise is not plain, but the scene is nice anyway.

A newcomer, Ralph Bates, plays Lord Courtly, a practitioner of the Black Arts, with gusto, although he appears to be too young for the part.

Considering the weakness of the screenplay, director Peter Sasdy has worked wonders in making the film as compelling as it is. This was his first major film assignment, although he is quite well grounded in television, particularly in the genre, having directed 16 episodes of **GHOST SQUAD** and **WUTHERING HEIGHTS**, as well as **CAVES OF STEEL** with Peter Cushing which won an award for the BBC television network. Hopefully Hammer will keep him gainfully employed; there's no telling what he could accomplish with good material.

Frederick S. Clarke



WATERMELON MAN A Columbia Picture. 7/70. In Color. 97 minutes. A Johanna Production. Executive producer, Leon Mirell. Produced by John B. Bennett. Directed by Melvin Van Peebles. Written by Herman Raucher. Music, Melvin Van Peebles. Director of photography, W. Wallace Kelley, A.S.C. Film editor, Carl Kress. Music editor, Ralph Hall. Art directors, Malcolm C. Bert and Sydney Z. Litwack. Set decorator, John Burton. Unit production manager and assistant director, Sheldon Schragler. Script supervisor, Ben Lane. Hair styles, Virginia Jones, C.H.S. Wardrobe, Gene Ashman and Edna Taylor. Sound, Les Fresholtz. Orchestrations, Robert Matthews. Assistant to producer, Ivan Beckoff. Sound editors, John Newman and Luke Wolfram.

Jeff Gerber Godfrey Cambridge
Althea Gerber Estelle Parsons
Mr. Townsend Howard Caine
Bus Driver D'Urville Martin
Counterman Mantan Moreland
Erica Kay Kimberly
Dr. Wainwright Kay E. Kuter
Burton Gerber Scott Garrett
Janice Gerber Erin Moran
Mr. Johnson Irving Selbst
Delivery Man Emil Sitka
1st Passenger Lawrence Park

The fantasy element in **WATERMELON MAN**, whereby a white suburbanite awakens in the middle of the night to discover he has become a black man, is simply a peg on which director Melvin Van Peebles hangs his cogent ideas on today's, and yesterday's, racial temperament.

This filmgoers who become overly puzzled by the transformation of businessman Jeff Gerber and expect a rational explanation will miss the point of Van Peebles' approach to Herman Raucher's original screenplay, which spews forth a torrent of bitter gags which, for a time, snap at both bigoted whites and embittered blacks.

Gerber, the obnoxious insurance salesman, is initially played in "whiteface" by



Godfrey Cambridge and Estelle Parsons.

black comedian Godfrey Cambridge, and while the makeup job is far from perfect, it is still a vast improvement over the "black-face" job inflicted on James Whitmore in **BLACK LIKE ME**.

As a happy-go-lucky family man who neglects his wife and children to devote his energies to his hustling job, Gerber is pretty much a caricature of an overbearing dolt, and then, unexpectedly, he awakens as a black man. Here the film accelerates to its most frantic, and funny, moments as Gerber rushes to a black drugstore to buy "Beautiful Bleach," and he agonizes over whether he should risk the outside world in his new condition. His wife becomes overly sympathetic, considering his previous treatment of her, but suddenly she is not so anxious for physical contact, and in a most beautiful touch, his children hardly take notice of his skin color. After all, they never paid much attention to him when he was white.

Away from home, Gerber is shunned by his former associates, and a black snackbar counterwoman (Mantan Moreland of the old Charlie Chan series) denies him the prompt service he once commanded. Only his boss seems to understand his predicament, and he wants Gerber to exploit the untouched "black insurance market."

In a somewhat predictable fashion, Gerber attains "soul," and abandoned by his family, he abandons his white world to become submerged in the black culture. Even at this juncture in the story, Van Peebles cannot resist a bit of satire at the expense of the blacks by depicting the metamorphosis of Gerber from a conservative dresser to a loudly-attired "cool cat."

Essentially a standup comedian, Cambridge delivers the humorous dialogue in an impressive, rapid-fire fashion, but when the script demands something more, he nearly attains the proper neo-martyr stance. Estelle Parsons, no slouch in the comedy department, plays the bewildered wife in a nice muted tone, and Howard Caine has a sweaty authority as the opportunistic boss.

Van Peebles, one of the few black directors who has found a home in the big studio system, reveals a raw energy which is both audacious and disarming. His first film, the neglected **STORY OF A THREE-DAY PASS**, had an uneasy charm, a striving for more than a new director could accomplish, and there are moments in this new feature when the viewer accepts an outrageous bit of business from Van Peebles which would probably merit cries of "Racist!" if the director were white.

Still, there is nothing in this film quite as crassly commercial as the last-minute decision by Columbia to change the original title, **THE NIGHT THE SUN CAME OUT** to **WATERMELON MAN**.

Robert L. Jerome

The Mind of Mr. Soames



THE MIND OF MR. SOAMES A Columbia Picture. 10/70. In Color. 95 minutes. An Amicus Production. Produced by Max J. Rosenberg and Milton Subotsky. Directed by Alan Cooke. Screenplay by John Hale and Edward Simpson from the novel by Charles Eric Maine. Lighting cameraman, Billy Williams. Editor, Bill Blundon. Production manager, Teresa Bolland. Production designer, Bill Constable. Art director, Don Mingaye. 1st assistant director, Jake Wright. Camera operator, David Harcourt. Continuity, Kay Rawlings. Makeup, Jill Carpenter. Hairdresser, Gordon Bond. Wardrobe, Evelyn Gibbs. Sound mixer, John Aldred. Dubbing editor, Ian Fuller. Dubbing mixer, Nolan Roberts. Construction manager, Bill Waldron. Set dresser, Andrew Low. Music composed and conducted by Michael Dress. Played by John Williams and the Vesuvius Ensemble. Color by Movielab.

John Soames	Terence Stamp
Dr. Bergen	Robert Vaughn
Dr. Maitland	Nigel Davenport
Thomas Fleming	Christian Roberts
Joe Allen	Donal Donnelly
Davis	Norman Jones
Nicholls	Dan Jackson
Naomi	Vickery Turner
Jenny Bannerman	Judy Parfitt
Richard Bannerman	Scott Forbes
Inspector Moore	Joe McPartland
Girl On Train	Pamela Moseiwisch
Sgt. Clifford	Billy Cornelius
Guard	Jon Croft
Ticket Seller	Esmond Webb
Pub Owner	Bill Pilkington
Barmaid	Kate Bimchy
Old Man In Car	Joe Gladwin
Schoolteacher	Tony Caunter
TV Floor Manager	Eric Brooks

John Soames (Terence Stamp) has been in a coma since birth, kept alive in a low tem-

perature hibernaculum. Now, after 30 years of unconsciousness, John is awakened through brain surgery on his "sleep center" by Dr. Bergen (Robert Vaughn). Although mentally an infant, John is made the focal point of an educational experiment conducted by Dr. Maitland (Nigel Davenport), head of the institute where John has been kept alive these past three decades. Kept a virtual prisoner in a playroom out-fitted with various educational devices, John is subjected to a crash course implemented by Maitland to stuff 30 years of experience into a few weeks. The humane Dr. Bergen soon realizes that Maitland is not allowing for John's need for a normal period of childhood and sets about to remedy the situation by organizing play periods, much to Maitland's irritation. After Bergen takes John outside, without authorization, Maitland clamps down and forbids John outside until the completion of his educational program. John rebels against his sterile existence and runs away to see more of the outside world.

Up to this point **THE MIND OF MR. SOAMES** has been a totally engrossing experience, handled for the most part with taste, talent, and sensitivity. The basic situation of a man being "born" at age 30 has a built-in fascination all its own. Although, in retrospect, the callous lack of feelings of the omnipresent television people documenting John's "birth" and adjustment, and Maitland's crude insensitivity to John's emotional needs seem like melodramatic contrivances to hook the audience, director Alan Cooke explores this inherent fascination with much feeling and skill. He is aided by the fine performances of Vaughn (showing much more warmth than his recent roles have allowed), Davenport, and Donal Donnelly as a sympathetic doctor.

His biggest asset is the superb playing of Terence Stamp in the title role. Cooke does not linger over many closeups and so Stamp brings his whole body into play; his 30 year-old infant is a complete success. It takes an alert eye to catch and appreciate the mixture of self-satisfaction and amusement that lights Stamp's face after dumping a bowl of soup on Davenport. A sequence showing Stamp, Vaughn, and Donnelly racing slot cars has a good deal of charm to it also. Stamp's first time outside with Vaughn is charged with a haunting sense of childish wonder. The fact that things like this are not punched to death by having the camera come in and drool all over the scene gives the film a strong sense of reality.

Where the film puts its worst foot forward is the last third, detailing John's adventures on the road. It takes on a familiar "innocent among the wolves" cast and the final confrontation between John and the doctors in the rain seems hysterically melodramatic in comparison to the quiet realism of the first part of the film. Somehow the writers or producers must have felt the audience wouldn't sit still for anything less.

I really haven't the heart to belabor this point, since, by and large, the film is good, thought-provoking stuff. Billy Williams color camera serves the film extremely well, and Michael Dress has provided an interesting score that captures the poignance as well as the wonder of the tale.

If the ending had tied the story up as well as the first two-thirds had promised to, **THE MIND OF MR. SOAMES**, in its own quiet way, might have been better than **CHARLY**. As it is, they come out about even, and that should be sufficient to recommend it.

Mark Stevens

RIGHT: Terence Stamp as Mr. Soames, the man with the mind of a baby. LEFT: Soames is examined by Dr. Bergen, played by Robert Vaughn, who understands his problem. Scenes from Columbia Pictures **THE MIND OF MR. SOAMES**, reminiscent of **CHARLY** 1968.





THE VAMPIRE LOVERS

THE VAMPIRE LOVERS An American International Pictures Release. 10/70. In Color. 89 minutes. A Hammer Films Production. Producers, Harry Fine and Michael Style. Directed by Roy Ward Baker. Executive producer, Louis M. Heyward. Screenplay by Tudor Gates adapted from J. Sheridan Le Fanu's story "Carmilla" by Harry Fine, Tudor Gates and Michael Style. Director of photography, Moray Grant. Editor, James Needs. Art director, Scott MacGregor. Costume designer, Brian Cox. Music, Harry Robinson. Musical supervisor, Philip Martell.

Carmilla	Ingrid Pitt
Laura	Pippa Steele
Emma	Madeleine Smith
The General	Peter Cushing
Morton	George Cole
The Countess	Dawn Addams
Baron Hartog	Douglas Wilmer
Carl	John Finch
Governess	Kate O'Mara
Man-In-Black	John Forbes-Robertson
First Vampire	Kirsten Betts
Renton	Harvey Hall
Gretchen	Janey Key
Landlord	Charles Farrell
Doctor	Ferdy Mayne

A couple of years ago a film fantasy magazine came under attack for publishing some sexy photos of several topless starlets being menaced by Oriental underlings in the British-made **BRIDES OF FU MANCHU**.

Needless to say, the American version of the film lacked this bit of added spice, but that was before **I AM CURIOUS (YELLOW)** proved the boxoffice potency of undraped performers. Now, as evidenced by the recent **CRIMSON CULT**, with its hotcha party girls and semi-nude sacrificial virgins, and another new British release, **THE VAMPIRE LOVERS**, practically anything goes.

In this R-rated piece from Hammer, Ingrid Pitt is presented as a beautiful, mysterious woman with a taste for red wine, red ball gowns and other people's warm blood. Since she is also a lesbian vampire, she takes pains to select as victims young girls whom she first seduces with her heavy, caressing voice and ample nude body. Later, she bites them on the left breast and over a period of weeks drains them of their blood. Of necessity, her love affairs are short.

This demon in diaphanous negliges initially does away with the daughter of Peter Cushing, a member of the landed gentry, and for a time, the novelty of this new approach to vampirism, coupled with some nicely atmospheric direction by Roy Ward Baker, holds the viewer's interest. But when the insatiable Miss Pitt moves on to the mansion of George Cole to drain the blood of the beautiful women in his household in much the same manner, the film loses its momentum and becomes mechanical.

Unhappily, without its forward speed, **THE VAMPIRE LOVERS** begins to look a bit unwholesome, as well. The sexual tension



Scenes from AIP'S **THE VAMPIRE LOVERS**, a new version of Sheridan Le Fanu's "Carmilla." **TOP:** Peter Cushing destroys Ingrid Pitt as Douglas Wilmer looks on. **ABOVE LEFT:** Douglas Wilmer, George Cole, Peter Cushing, and John Finch. **MIDDLE LEFT:** Douglas Wilmer, Peter Cushing, and George

Cole. **BOTTOM LEFT:** Ingrid Pitt comes near killing John Finch at the conclusion. Madeleine Smith watches in a daze. **TOP RIGHT:** Peter Cushing. **BOTTOM RIGHT:** Madeleine Smith and Ingrid Pitt. Note the atmospheric art direction and set decorations.

which appears to exist between a man and a female vampire is absent in this rendering, and the frequent above-the-waist nudity which adorns the seduction scenes is more exploitation, in a boxoffice sense, than sexually exciting.

The production is properly handsome, and all the young ladies, including Kate O'Mara, Pippa Steele and Madeline Smith, are attractive. Dawn Addams, once the British actress most likely to achieve stardom, is wasted in the cameo role of a sinister countess, while Miss Pitt, who previously had a bit in *WHERE EAGLES DARE*, is on the sluggish side in the principle part.

Peter Cushing, who is regrettably absent for most of the picture, George Cole, and Ferdy Mayne, who appears as the village doctor, all manage to keep a stiff upper lip and solemn face as they dutifully undress their co-stars to inspect the fang marks.

The script for *THE VAMPIRE LOVERS* is based on Sheridan Le Fanu's "Carmilla," which almost a decade ago served as the basis for Roger Vadim's stylish *BLOOD AND ROSES*. Vadim, who in his heyday popularized the nudity of Brigitte Bardot, would probably be upset to see how the film industry has misused its new freedom in so many unimaginative ways.

Robert L. Jerome

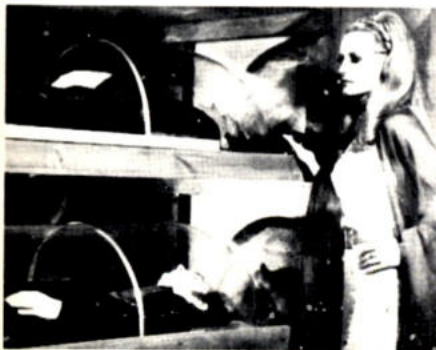
THE BODY STEALERS

THE BODY STEALERS An Allied Artists Release. 9/70. In Color. 96 minutes. A Tigon British-Sagittarius Production. Produced by Tony Tenser. Directed by Gerry Levy. Camera operator, Peter Henry. Art director, Wilfred Arnold. Editor, Howard Lanning. Special effects, Tom Wadden.

General Armstrong George Sanders
Dr. Matthews Maurice Evans
Bob Meagan Patrick Allen
Jim Radford Niel Connery
also Robert Fleming, Lorna Wilde, Alan Cuthbertson, Carl Rigg, Hilary Dwyer, Sally Faulkner, Michael Culver, Carol Ann Hawkins, Shelagh Fraser, Jan Miller.

THE BLOOD ROSE An Allied Artists Release. 9/70. 92 minutes. In Eastmancolor. A Transatlantic (Paris) Production. Directed and screenplay by Calude Mulot. Music by J. P. Dorsay. Photography, Roger Fellous. Editor, Monique Kirsennoff.

Frederic Lansac Philippe Lemaire
Anne Annie Duperey
Professor Rohmer Howard Vernon
Barbara Elisabeth Tessier



This Tigon (Tony Tenser) production was originally slated for release as *INVASION OF THE BODY STEALERS*. Allied Artists changed the title to simply *THE BODY STEALERS*, to prevent confusion with their classic of 1956 *INVASION OF THE BODY SNATCHERS*, although the on-screen title is still the original one.

A group of Royal Air Force personnel are kidnapped by an unseen force. The matter is investigated by Patrick Allen (co-star of the unreleased Terence Fisher science fiction thriller *NIGHT OF THE BIG HEAT* made in 1968), aided and abetted by Virginia (THE *CRIMSON CULT*) Wetherell. It's all a plot of alien beings, needless to add, and much of the film is standard grade B science fiction.

Patrick Allen is a stolid hero, though his performance is routine. Miss Wetherell is adequate and George Sanders does a cameo. Neil Connery (brother of Sean) is surprisingly able as Allen's friend and Lorna Wilde (in her first screen role) is a fetching alien. Unfortunately, Mr. Allen is curiously unconcerned at the unorthodox behavior of Miss Wilde, including her abrupt appearances and disappearances, and the fact that she fails to appear in photographs. There is some very mild nudity, hence the R-rating, though it seems less graphic than that incorporated in the GP rated *CRIMSON CULT* and *DOCTOR FRANKENSTEIN ON CAMPUS*.

Sequences alluding to the mid-air abductions and some of the special effects are interesting, but in general *INVASION OF THE BODY STEALERS* is adequate but undistinguished science fiction.

THE BLOOD ROSE, being co-billed with *THE BODY STEALERS*, is a standard horror yarn that treads on very familiar ground. The wife of a young artist is horribly disfigured and he embarks on a plan of multiple murder to provide a series of skin grafts. Helping in the attempt are two dwarfs and a somewhat disreputable surgeon. Much of the ensuing action is totally predictable and sometimes overly melodramatic.

Allied Artists is hailing this French effort as "the first horror-sex film." Nothing could be further from the truth. There is some nudity (the raping of a victim by the dwarfs, the seduction of a nurse by the artist, or was it vice versa?), but the nudity is moderate and the R-rating promises much more skin than the film delivers.

Granted, the heroines are nubile but the story line is so antiquated, and the direction so lieuously that there is little suspense. The finale is somewhat corny; the doctor has a change of heart, especially toward the heroine, and hangs himself (why wouldn't he escape from the castle and/or call the police?) and the artist, after being perhaps mortally wounded, sits down to complete his wife's painting.

BLOOD ROSE is a routine re-hash of a very familiar theme, done much better in Franju's *THE HORROR CHAMBER OF DR. FAUSTUS*, with no new wrinkle except a lesbian sub-plot which has been deleted from the American version.

John R. Duvoli

RIGHT: Yves Montand portrays a psychiatrist who inadvertently hypnotizes Barbra Streisand during a classroom demonstration and reveals her hidden eps talent, in *ON A CLEAR DAY YOU CAN SEE FOREVER*. LEFT: Lorna Wilde as an alien beauty in *THE BODY STEALERS* stands beside some of the stolen goods, a briefly effective scene in an otherwise undistinguished film.

ON A CLEAR DAY YOU CAN SEE FOREVER

ON A CLEAR DAY YOU CAN SEE FOREVER A Paramount Picture. 8/70. In Panavision and Technicolor. 129 minutes. Produced by Howard W. Koch. Directed by Vincente Minnelli. Screenplay by Alan Jay Lerner. Director of photography, Harry Stradling. Assistant director, William McGarry. Music supervised, arranged and conducted by Nelson Riddle. Time-lapse photography, John Ott. Music, Burton Lane. Production design, John De Cuir. Contemporary costumes, Arnold Scaasi. Period costumes, Cecil Beaton.

Daisy Gamble Barbra Streisand
Dr. Marc Chabot Yves Montand
Dr. Mason Hume Bob Newhart
Warren Pratt Larry Blyden
Dr. Conrad Fuller Simon Oakland
Tad Pringle Jack Nicholson
Robert Tentrees John Richardson
Mrs. Fitzherbert Pamela Brown
Winnie Wainwhistle Irene Handl
Prince Regent Roy Kinnear
Divorce Attorney Peter Crowcroft
Prosecuting Attorney Byron Webster
Mrs. Hatch Mabel Albertson
Lord Percy Laurie Main
Hoyt III Kermit Murdock
Muriel Elaine Giftos

Extrasensory perception and reincarnation are undoubtedly deserving of a better screen showcase than *ON A CLEAR DAY YOU CAN SEE FOREVER*, and yet this sometimes lavish, sometimes slavish musical comedy treats its twin themes with a modicum of wit and a sense of taste which place it several leagues away from Universal's headline-happy *I'VE LIVED BEFORE* (1956).

The musical's success as entertainment can be measured by the way director Vincente Minnelli presents Barbra Streisand so that even her detractors might (repeat: might) appreciate her gifts.

In her great success, *FUNNY GIRL*, William Wyler treated the Fanny Brice story as grand opera with La Streisand as the divine diva and everyone else as mere spear-carriers. Gene Kelly turned *HELLO DOLLY* into a series of vaudeville turns, but the spotlight had a habit of focusing primarily on the BIG star doing her BIG numbers.

Here Minnelli treats Miss Streisand as "someone special," yet the others, notably Yves Montand, do not exactly fade into the background. (Some last minute, post-pro-



duction cuts, however, do make it seem that Jack Nicholson is doing an extended walk-on.)

As Daisy Gamble, the little "nothing" with a special talent for making flowers grow, Miss Streisand is her old self--disarming the audience with her audacious assurance, her rapid-fire mannerisms and her calculating Jewishness.

To cure her chain-smoking, she places herself in the mature hands of a psychiatrist (Montand) who discovers she has extrasensory perception as well as the gift to recall, under hypnosis, a previous existence.

Soon Daisy, the caterpillar, is transformed into Melinda, the 18th-century English social butterfly whose exploits first baffle and then captivate the doctor. After a slow, talky start, the film begins to captivate, too, as it accelerates to a richly comic tone. Minnelli and costumer Cecil Beaton, last united in GIGI, conspire to turn their star into a stunning, regal temptress.

Still, the highlight of the regression sequences is a series of scenes tracing Melinda's rise to power via her misadventures at an orphanage. The decor is reminiscent of OLIVER, and surrounded by eight-foot actors, Miss Streisand portrays an impish child with cunning and exuberance.

The good doctor eventually falls in love--with the wrong girl (Melinda), and Daisy, crushed to discover she is "outclassed by her past," decides to center her romantic notions elsewhere. A bittersweet postscript not in the original stage production allows the doctor to discover that in the next life cycle, circa 2038, he & a new incarnation of Daisy/Melinda do achieve marital bliss.

Despite this offbeat ending, Minnelli achieves a high degree of romanticism in this work, which is quite an achievement since, if memory serves, Montand and Miss Streisand never even share a kiss. The lilting Burton Lane score, featuring Alan Jay Lerner's urbane lyrics, adds considerably to the overall mood, though Montand's rendition of the haunting "Come Back to Me" is subjected to too much visual trickery, and Miss Streisand treats the plaintive "What Did I Have That I Don't Have Now?" with a cyclonic intensity.

For the most part, Barbra is Barbra, to be loved or hated for her exquisite excesses; Montand, with his charming, battered baritone, struggles with the English language once more, and the result is rather a draw. The mature ladies, needless to say, will love him.

In support, Larry Blyden registers as Daisy's fussy suitor; Bob Newhart does his uptight, low-key thing as a college president; Simon Oakland is professionally smooth as a fellow psychiatrist, while Jack Nicholson smiles his way through two brief scenes as Daisy's ex-step brother and (?) future husband.

The characters in the 18th-century setting are reduced to picture postcard posing, though John Richardson, of ONE MILLION YEARS B.C. fame, manages to suggest the dissolute nature of Melinda's husband.

As a Broadway offering, ON A CLEAR DAY YOU CAN SEE FOREVER was not an entirely satisfying musical, and the screen version does not succeed in ironing out all the kinks. However, this new incarnation of the Lerner brainchild has enough going for it (Minnelli, Streisand, Beaton, Walter Fitzgerald's arresting title designs, et. al.) to assure a moviegoer that the Hollywood dream factory can still spin a gossamer web worth the effort.

Robert L. Jerome

NO BLADE OF GRASS

NO BLADE OF GRASS A Metro-Goldwyn-Mayer Picture. 10/70. In Panavision and Metrocolor. 96 minutes. Produced and directed by Cornel Wilde. Screenplay by Sean Forestal and Jefferson Pascal from the novel by John Christopher. Music arranged and conducted by Burnell Whibley. Theme by Louis Nelius and Charles Carroll. Sung by Roger Whittaker. "Lead Us On" by Charles Carroll. Director of photography, H. A. R. Thomson. Production supervisor, Sydney Streeter. Art director, Elliot Scott. Editors, Frank Clarke, G.B.F.E., Eric Boyd-Perkins, G.B.F.E. Assistant director, John Stoneman. Camera operator, Walter Byatt. Continuity, Kay Rawlings. Special effects, Terry Witherington.

John Custance Nigel Davenport
Ann Custance Jean Wallace
Roger Burnham John Hamill
Mary Custance Lynne Frederick
David Custance Patrick Holt
Fat Woman Ruth Kettlewell
George M. J. Matthews
Police Constable Michael Percival
Mr. Beaseley Tex Fuller
T.V. Interviewer Simon Merrick
Sir Charles Brenner Anthony Sharp
Mr. Sturdevant George Coulouris
Pirrie Anthony May

The decades of the fifties and sixties gave us a full cycle of monsters and disasters caused by atomic energy and its side effects. We witnessed hundreds of scientists valiantly striving to save the world from the latest threat. With the arrival of NO BLADE OF GRASS, it seems that the seventies have a new menace--destruction of the very elements themselves, air, water, and earth. The film stays very close to the 1956 novel by John Christopher on which it is based. The major difference is the ecological over-

BELOW: Nigel Davenport and John Hamill illegally seize guns from George Coulouris. Society reverts to animal savagery to survive.



tones present in the film which were absent from the book. After all, who was worried about air and water pollution then?

Producer-director Cornel Wilde attempted to make a strong film on the plight of the environment. It doesn't quite come off. If all comment on pollution were cut from the finished film there would be no noticeable gaps. The disaster facing man is brought about by a virus which destroys plant life. The introduction of the pollution theme, however, lifts the film from standard science fiction to a contemporary nightmare.

As the film progresses, scenes of smoke stacks belching clouds into the air, car exhausts, dead animals, and polluted rivers and streams keep appearing on the screen. Unfortunately the effect wears off halfway through the story. We become more concerned with the problems of the characters than the pollutants.

By focusing on a man and his family trying to survive rather than the customary team of scientists attempting to solve the problem, the film enables the audience to better relate to the characters. The story follows the Custance family from their escape from London through their journey to a relative's farm. In this sense, we are reminded of 1962's PANIC IN YEAR ZERO in which the American Baldwin family sought to escape the aftereffects of a nuclear holocaust.

The adventures of the Custance family and their group follow the pattern of the western genre. We have a small band of settlers, armed to the teeth, travelling through hostile territory (England after the breakdown of law and order). There are the usual rivalries within the company. In this case, Roger Burnham, a biochemist boyfriend of Mary Custance, must contend with Pirrie, the ruthless killer who joins the party. We even have the old Indian attack. Now they're motorcycle-riding hoods, outfitted in leather jackets and horned helmets. They encircle the hero and his band and fire as they ride by. They're devastated by the superior fire power of the settlers. The homesteaders finally reach the safety of the frontier fort, have a fortified farm complete with a machine gun.

Wilde's idea was to shock. To accomplish this he includes wholesale murder, natural childbirth (this was a bit much), a farmer's wife being torn in half by a shotgun, and a double rape scene, which has been trimmed somewhat for final release. The point to be made apparently is that the ruthless survive. Pirrie, well played by Anthony May, comes off as the villain who shoots his wife in the back. It is he, however, who saves the day. Without him and his merciless ideas, the family would never have gotten out of London. Most of the other characters change from civilized people to killers for survival. Even Custance's wife, played by Jean Wallace, guns down her rapist as he lies wounded. All values have changed and the climate of survival of the fittest prevails.

Although the film is science fiction ecologically oriented, it is best on a pure adventure level. Although it shocks, it doesn't convince, and we'll have to wait for the future crop of ecological doomsday films to make the point.

A major flaw in the film's content is the frequent flash-forwards, which are used. At first these confuse and later spoil the suspense. We see, for instance, the motorcycle gang flashed on the screen well before they arrive in the story. We know they're coming.

Dan Scapperotti



dorian gray

DORIAN GRAY An American International Pictures Release. 11/70. In Color. 93 minutes. A Towers of London Production. Presented by Commonwealth United. Produced by Harry Alan Towers. Directed by Massimo Dallamano. Screenplay by Marcello Coascea and Massimo Dallamano based on the novel by Oscar Wilde. Director of photography, Otello Spila. Art director, Maria Ambrosino. Editor, Nicholas Wentworth. Music, Pepino DeLuca and Carlo Pes.

Dorian Gray	Helmut Berger
Basil	Richard Todd
Henry Wotton	Herbert Lom
Sybil	Marie Liljedahl
Gwendolyn	Margaret Lee
Alice	Maria Rohm
Adrienne	Beryl Cunningham
Mrs. Ruxton	Isa Miranda
Esther	Eleonora Rossi Drago
Alan	Renato Romano
James Vane	Stewart Black

Oscar Wilde's classic story of one man's corruption and its consequences has been remade by Harry Alan Towers with a contemporary setting. Although all publicity refers to the film as **DORIAN GRAY**, the on screen title is **THE SECRET OF DORIAN GRAY**. A more apt title could have been "Dorian... The Story of His Journey Into Perversion." This latest adaptation is no more than a glorified sexploitation film. As a remake of the 1946 classic, which had retained Wilde's original title **THE PICTURE**

OF DORIAN GRAY, this new version is weak and flimsy.

The new film is in full color, while the previous production contained only some color sequences. If this is a point in its favor, that's all it has. Although the storyline remains close to the original novel, it has been up-dated to the present. This is the film's major flaw. This tale of a man's evil and its reflection on his portrait is badly dated. The moral codes of 1891 and the present are too far apart for the modernization to succeed. The homosexual tones of Dorian's relation with Henry Wotton (Herbert Lom) fails to elicit any reaction on the part of an audience accustomed to such behavior on the screen. Even his relations with women appear as child's play in the context of present morality. So what makes Gray such a blackguard? True, he does kill his artist friend Basil (Richard Todd), but that's toward the end of the film. By that time, Dorian's picture looks as though it has been in hell.

As to why the portrait ages and reflects Gray's sins, while the man stays young, is only hinted at in a brief scene. There is no mention thereafter of witchcraft or deals with the devil. Why the portrait, which isn't that great, has such a profound effect on the young man is hard to understand. The way in which this version is constructed makes the audience wonder why characters in the cast grow old and not why Dorian is perpetually young. We get the feeling that only a year or two have passed, not decades. An important thread of the story is lost because of the film's failure in this regard.

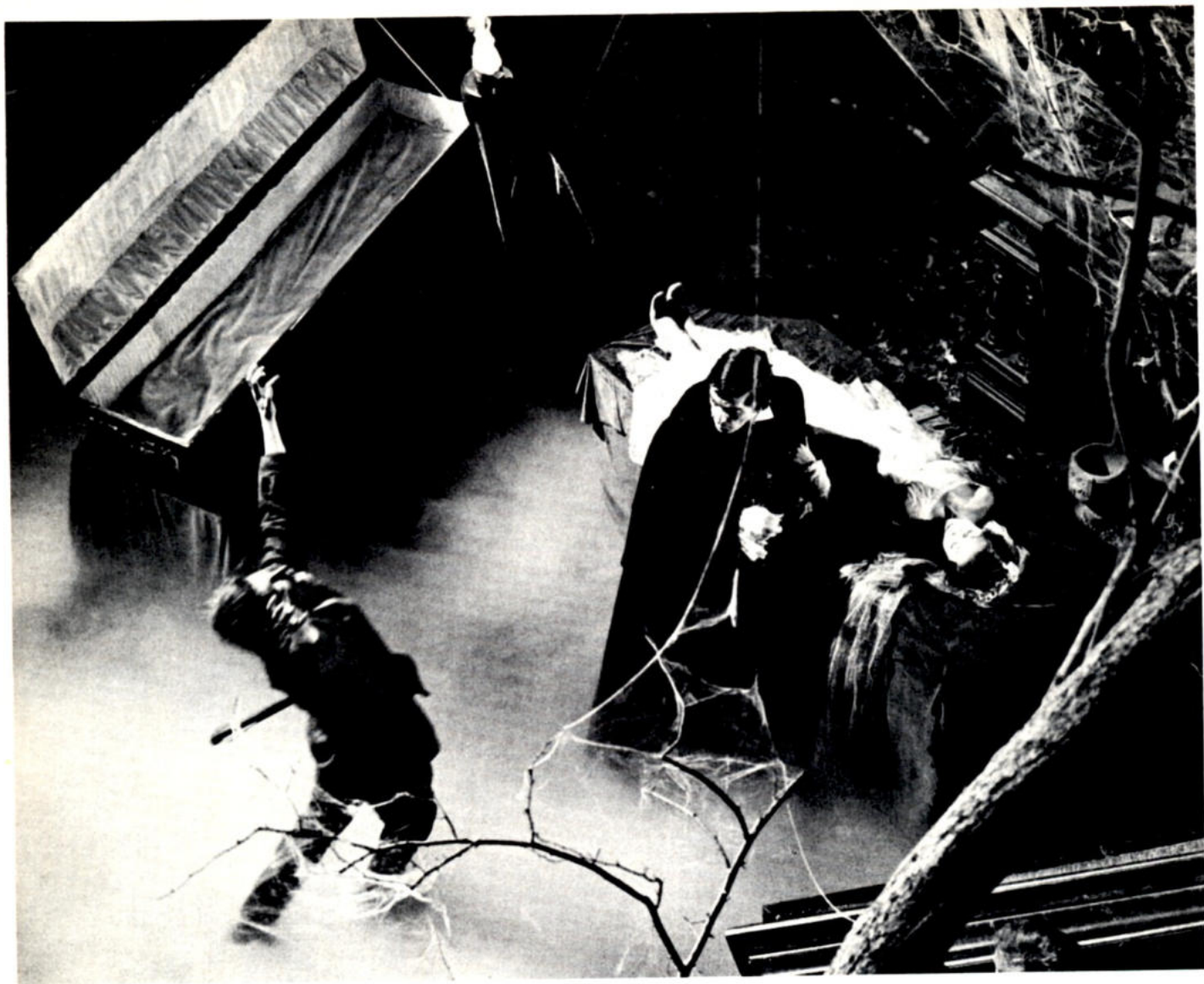
No one in the cast is impressive, although Herbert Lom stands above the rest as the swishy Lord who leads Dorian towards destruction. Maria Rohm is on hand as Alice, Wotton's sister. Towers apparently can't make a picture without her.

Towers has taken a classic and ruined it. The result is dull, a boring film in the sexploitation cycle which doesn't even have enough skin to attract that trade. One wonders, with growing apprehension, what he's done with his new version of "Dracula."

Dan Scapperotti

Two scenes above from the 1970 version **DORIAN GRAY**. 1: Helmut Berger as Dorian Gray in modern mod England. 2: The portrait of Dorian too has changed with the times. Here Herbert Lom (right) discusses it with its artist, Richard Todd. Below are two scenes from the 1945 MGM version **THE PICTURE OF DORIAN GRAY**. 3: Hurd Hatfield as Dorian in an old English pub. 4: Dorian coldly regards the death of an enemy.





The exciting climactic scene from *HOUSE OF DARK SHADOWS*. Willie receives an arrow in the back, meant for Barnabas.

HOUSE OF DARK SHADOWS

HOUSE OF DARK SHADOWS A Metro-Goldwyn-Mayer Picture. 9/70. In Metrocolor. 97 minutes. Produced and directed by Dan Curtis. Screenplay by Sam Hall and Gordon Russell. Director of photography, Arthur Ornitz. Editor, Arline Garson. Production design, Trevor Williams. Set decorator, Ken Fitzpatrick. Sound, Chris Newman, Jack Jacobson. Music, Robert Cobert. Assistant director, William Gerrity Jr.

Barnabas Collins Jonathan Frid
Dr. Julia Hoffman Grayson Hall
Maggie Evans Kathryn Leigh Scott
Jeff Clark Roger Davis
Carolyn Stoddard Nancy Barrett
Willie Loomis John Karlen
Prof. T. Eliot Stokes Thayer David
Roger Collins Louis Edmonds
Todd Jennings Donald Briscoe
Elizabeth Stoddard Joan Bennett

The seventies have begun with an inordinate number of vampire films, chief among which are *COUNT YORGA*, *VAMPIRE*, from AIP in June, MGM's *HOUSE OF DARK SHADOWS* and Hammer Films' *TASTE THE BLOOD OF DRACULA*, both in September. This is not to mention *THE VAMPIRE LOVERS* in October, Hammer's latest entry, *THE SCARS OF DRACULA*, in December, and the indie-exploitation release *GUESS WHAT HAPPENED TO COUNT DRACULA* in August, as well as several titles which were in production in 1970 but will not appear until this year.

HOUSE OF DARK SHADOWS is the superior film of the new crop, and less modestly deserves credit as the best vampire film since *HORROR OF DRACULA*, which began this modern trend back in 1958. These two films are, in technique, at opposite cinematic poles. *HORROR OF DRACULA* is slow and brooding, wonderfully suggestive of horror, and in that respect, remarkable as much for what it leaves out as what it shows. *HOUSE OF DARK SHADOWS*, on the other hand, is a fast paced, harrowing thriller, which shocks on the purely graphic level. These are, of course, grossly oversimpli-

fied generalizations, for both films utilize both techniques in some measure. *HOUSE OF DARK SHADOWS* is, in fact, the culmination of the graphic trend begun in that earlier film. Although *HORROR OF DRACULA* is, in the main, of the suggestive school, it was remarked on, when it first appeared, more for its graphic scenes of horror; Dracula's fierce encounter with Harker in the library; the branding of Mina with the holy crucifix; and Dracula's destruction at the hands of Dr. Van Helsing. The success of the film sharpened the already existing debate that fantasy and horror of the suggestive school was the most potent form; opponents of this thesis now had, in the graphic scenes of *HORROR OF DRACULA*, some evidence to the contrary. *HOUSE OF DARK SHADOWS* marks the pinnacle in the ascendancy of the graphic school and should remove any doubts concerning the power and effect that can be achieved by the graphic method in the horror and fantasy genre.

The film's opening minutes are a fine showcase of the suggestive method, and go far in establishing a complicated array of interesting characters as well as setting a tone of violence and horror, which the film

relentlessly maintains throughout most of its 97 minutes. Collinwood and its bizarre inhabitants seem to be a serious embodiment of a Charles Adams nightmare in which fantasy belongs as part of the natural order. Young David is a warped little boy who delights in hiding and lurking about in the gothic ruins at Collinwood; he locks his friend Maggie, come to find him, in an abandoned building and leaves her. Willie Loomis is a shiftless hired hand looking for lost Colonial treasure amid the ruins of the old estate. Elizabeth Stoddard is the matriarch of Collinwood, who rules over the estate and her weak willed husband, Roger. Into this scene of decaying opulence, the entrance of their vampiric ancestor, Barnabas Collins, is appropriate.

The first shots of Barnabas show us his hand and ornate finger ring. He lurks in the shadowy woods surrounding Collinwood, stalking his first victim, the Stoddard's private secretary, as she leaves the estate late at night. The camera focuses on the feet of the dark figure, moving up to examine the shiny black walking stick and his hand, protruding from the ruffled cuffs, grasping firmly its grotesque head. In this manner, the anticipation in the audience of seeing the expected features of Jonathan Frid as Barnabas is well played upon, until they are revealed upon his first visit to Collinwood, where he looks upon his own portrait hanging there and the Stoddards remark how like this English cousin is to their ancestor.

Aside from the opening moments, the film is unparalleled for its type in presenting scene after scene of chilling horror. This fast-paced treatment of the subject matter is a welcome change from the usual vampire film, which, spending most of its time in the suggestive mode to carefully build mood and atmosphere, becomes, frankly, boring. A case in point is the recent *THE VAMPIRE LOVERS*, which contains some of the finest mood and atmosphere seen in any horror film, quite reminiscent, really, of the eerie imagery of Roger Corman's heyday at AIP. The eye soon leadens to all this wonderfully suggestive imagery, however, after 90 minutes of it and little else.

The first scene of graphic horror, tame in view of what is to come, has tremendous impact following, as it does, the slow and studied opening sequences. Barnabas, frothing with rage over the jealousy of his first conquest at Collinwood, Carolyn, impulsively attacks her before the horrified eyes of his lackey, Willie Loomis. The camera provides a truly chilling view of Barnabas gnashing voraciously at the bleeding neck of his hysterical and screaming victim and then tracks up to Willie, shaking with indecisiveness and screaming "No, Barnabas, no." With an impulsive burst of energy, Willie knocks Barnabas free of the girl and the camera gives us a view of his evil protruding fangs, his blood spattered face contorted with rage as he yells "Get her out of here, Willieeee!" The audience is struck dumb.

As Barnabas, Jonathan Frid does excellently with one of the most difficult parts imaginable, for his Barnabas is at different times, now gentle and sympathetic, then the ranting incarnation of supernatural evil. It is no mean talent that manages to pull it off. In excellent support are members of the television cast, particularly Grayson Hall as Dr. Julia Hoffman, who cures his vampirism temporarily, and Thayer David as Professor T. Eliot Stokes, the Van Helsing figure. The latter will be fondly remembered as the deliciously sinister Count Sankus-

semm from *JOURNEY TO THE CENTER OF THE EARTH* in 1959.

HOUSE OF DARK SHADOWS is particularly successful in mixing the modern world with the world of superstition and fantasy, which aids greatly in suspending our sense of disbelief. Somehow, the standing philosophy of these films, that the establishment must pooh pooh any supernatural manifestation, using reverse psychology on the viewer to force him to accept the supernatural element, has never worked. It is oddly reinforcing to the supernatural motif to see the Collinsport police accept the existence of vampirism when faced with the evidence; to see them each brandishing a large metallic crucifix, to see them loading their guns with silver bullets. One of the most effective scenes in the film has a cadre of uniformed officers, equipped with gleaming crosses, ringed about Carolyn, who is languishing fearfully before the dreaded symbols. The officious, neatly uniformed police are such commonplace figures, that within the context of vampirism, they lend the scene an almost surreal quality.

The screenplay by Sam Hall and Gordon Russell is highly inventive, while borrowing selectively from the past. They invest the vampiric lust of Barnabas with some quite human motivations, making him all the more comprehensible for it. They wisely steeped the tale with an elegant sense of lore and history, which provides Barnabas a solid base in Colonial New England's past, full, as it is, of wonderfully macabre associations with witchcraft and the supernatural.

However, credit for the film's unqualified success must go to director Dan Curtis, who previously had exhibited his skill in the genre by producing, incomparably, the finest version of Robert Louis Stevenson's *DR. JEKYLL AND MR. HYDE* on television several seasons ago. Curtis provides *HOUSE OF DARK SHADOWS* with a stylistic flair indelibly his own, a restless, roving visual sense, never content in projecting a static image. Curtis directs Arthur Ornit's excellent camerawork not at a scene, but into it, through it, and around it with a hypnotically fluid ebb and flow of nightmarish montage. As little David walks toward the cold embrace of his vampiric sister, the deft editing hand of Arline Garson intercuts between a sweeping master shot in which the camera pans slowly with him as he walks, with various closeups carefully matched with the motive sense of the master shot; the closeups dissolve into and out of the long master shot, creating an exquisite sense of his being inexorably drawn toward her by some unseen power. Curtis is, however, at his peak with scenes of graphic violence. This is precisely where most films of the genre break down into laughable burlesque. It is one thing to suggest horror, the venerable technique of the classic cinema, yet quite another, and more difficult thing, to actually show it. Yet show it Curtis does, and with such conviction and unerring sense of composition that the result has an unnatural fidelity that thoroughly shocks; shocks in the finest Hitchcockian sense, as *PSYCHO*. On re-viewing *HOUSE OF DARK SHADOWS*, one becomes aware of the great tension within the audience during these scenes of graphic horror; the usual audience clatter of coughing, rustling candy wrappers and idle chatter is gone; this unusual silence lasts just beyond the scene, at which time the audience figuratively exhales, and their usual animation and noisiness returns.

The end-all of graphic horror is the climactic death scene of Barnabas, coming, as



TOP: Nancy Barrett beckons Louis Edmonds to come to her, from atop a deserted building on the Collinwood estate. BOTTOM: Moments later she is trapped and surrounded by the Collinsport police, who stake her through the heart. The officious, neatly uniformed police are such commonplace figures that within the context of vampirism, they lend the scene an almost surreal quality. MIDDLE: Barnabas, newly freed from his imprisonment, appears in Colonial garb.

it does, after a series of gruesome encounters which leave nearly every major character in the film dead. The camera presents an eerie point of view shot as Jeff slowly descends a staircase, mistily enshrouded by creeping fog, slowly bringing into view the beckoning Barnabas, standing beside Maggie, lying unconscious on the sepulcher, dead Willie lying at his feet. But Willie, his degraded and weak willed slave, is not quite dead, and as Barnabas inches forward, smiling grimly and about to dispatch his last living antagonist, Willie gropes painfully to his feet and removes the large wooden shaft on which he is impaled. The camera presents us with a close shot of Barnabas baring his fangs, about to sink them into the yielding throat of Jeff, when Willie lunges and with his dying hand plunges the shaft deep into the vampire's back. Still in close shot, the head of Barnabas rears up in agony and confusion, blood and spittle gushing forth from his gaping mouth. Curtis wisely does these agonizing scenes of violence in slow motion to obtain the full impact from their fleeting existence. Broken from the vampire's spell, Jeff maneuvers behind Barnabas who is groping and thrashing wildly, and pounds the stake through his body until it protrudes bloodily from his chest, and Barnabas drops limply to the floor. In slow motion, the grisly effect of the scene is unforgettable.

The superb gothic flavor of **HOUSE OF DARK SHADOWS** is the result of ideally selected filming locations which are, far and away, more convincing than any set could ever be, yet as strikingly grotesque and haunting as anything imaginable. The credit for dressing up the location shooting and carefully matching it to interiors goes to production designer Trevor Williams and set decorator Ken Fitzpatrick, who have taken meticulous pains in detailing the musty abandoned buildings as well as the decorous drawing rooms of the old mansion, replete with a crackling fireplace, overstuffed chairs and other trappings of sumptuous living.

The music of Robert Cobert is familiar, and becoming, perhaps, a bit overworked by now, after appearing in both the **DR. JEKYLL AND MR. HYDE** television special as well as continually on the **DARK SHADOWS** daytime serial, however, it does not suffer from familiarity, being so well suited and put to use here.

The viewer leaves **HOUSE OF DARK SHADOWS** with the affirmative sense that the horror film can also be a work of art, and that Dan Curtis is certainly one of the finest talents working in the genre. Once and for all, the film should stifle the argument that the suggestion of horror is *per se* always more effective and believable than its graphic depiction, a fallacy which quite naturally arose from everyone's failure in the graphic mode, until recently. To actually show horror and the supernatural in graphic terms with any conviction and believability demands considerable creative genius; there is no wonder it has been so long in coming.

Frederick S. Clarke

BEAST OF BLOOD

LOOD A Hemisphere Picture. Color. 90 minutes. Produced, directed and screenplay by Eddie Romero. Executive producer, Kane W. Lynn. From a story by Beverly Miller. Music composed and conducted by Tito Arevalo. Director of

cinematography, Justo Paulino, P.S.C. Supervising film editor, Ben Barcelon, F.E.U.P. Art director, Ben Otico. Decor, Bobby Bautists. Makeup supervisor, Tony Artieda. Sound effects, Tony Gozalez. Special effects, Teofilo Hilario. Cast: John Ashley, Celeste Yarnall, Eddie Garcia, Liza Belmonte, Alfonso Carvajal, Bruno Punzalan, Angel Buenaventura, Beverly Miller, Johnny Long.

CURSE OF THE VAMPIRES A Hemisphere Picture. 8/70. In Eastman Color. 90 minutes. Executive producer, Amalia Muhlach. Directed by Gerardo De Leon. Screenplay by Ben Felso and Pierre L. Salas from a story by Felso. Film editor, Ben Barcelon. Director of photography, Mike Accion. Music composed and conducted by Tito Arevalo. Setting director, Ben Otico. Makeup, Baby Buencamino. Cast: Amalia Fuentes, Romero Vasquez, Eddie Garcia, Johnny Montiero, Rosario Del Pilar, Mary Walter, Francisco Cruz, Paquito Salcedo, Quiel Mendoza.

MAD DOCTOR OF BLOOD ISLAND, Hemisphere's 1969 epic, second only to **BLOOD OF DRACULA'S CASTLE** as dud of the year, is hardly worthy of a sequel. These films do make money it seems, so Kane Lynn has filmed one, originally announced as **RETURN TO THE HORRORS OF BLOOD ISLAND**, but released as **BEAST OF BLOOD**.

Last time, hero John Ashley foiled Blood Island's resident mad doctor, Eddie Garcia...or so we thought. Garcia has returned, disfigured from the fire that destroyed his lab, but intent on new nastiness. This time he creates a body for his monster's head, and the disembodied head ultimately controls the body and destroys the creator...or so we suppose.

BEAST OF BLOOD does manage to raise itself a few notches above its predecessor, even without the presence of Angelique Pettyjohn as our heroine. Celeste Yarnall has screaming chores this time out; she's nice to look at...but her performance is barely adequate.

It's hard to fathom just where these films go wrong. **BRIDES OF BLOOD** (1968) received some favorable comments and there seems to be little reason why the Hemisphere product sometimes fails so completely. The makeup is usually quite good, and the location filming should count for something. I suspect that the films are too hastily constructed and all but the action scenes are usually pretty dull. I met Kane Lynn earlier this year and he seems sincere enough, and you will recall his **TERROR IS A MAN** had some fine atmosphere, but somehow his films never really manage to come to life.

Billed with **BEAST OF BLOOD** is a juvenile vampire-melodrama, **CURSE OF THE VAMPIRES**. The plot is pretty corny and the direction is undistinguished. A woman vampire victimizes her son, who then puts the bite on his fiancée. When they try to kill the heroine things go awry. The hero dies and destroys the menace. There is little action, no genuine atmosphere, and the plot contrivances seem far-fetched.

Hopefully Hemisphere will look across the Atlantic again for their next import (the above were made in the Philippines), as they did for **BLOOD DEMON** and **BLOOD FIEND** (**THEATRE OF DEATH** originally). The latter is, to my mind, quite a "sleeper," and certainly one of the finest minor horror releases of the sixties.

John R. Duvoli

COUNT YORGA, Vampire

COUNT YORGA, VAMPIRE An American International Picture. 6/70. In Color. 90 minutes. Produced by Michael Macready. Written and directed by Bob Kelljan. Cinematography, Arch Archambault. Production supervisor, Robert V. O'Neil. Sound recorder, Robert Dietz and Lowell Brown. Editor, Tony De Zarraga. Set design, Bob Wilder. Special effects, James Tanenbaum. Narration, George Macready. Music, William Marx. Makeup, Mark Rogers and Master Dentalsmith. Camera operator, Pat O'Mara, Jr. Chief electrician, John Murphy. Key Grip, Jim Getty. Wardrobe, Nancy Stom. Props, James Stinson. Script supervisor, Pat Townsend. Sound assistant, George Garrin. Animal owner-trainer, Vel Kasegan. Sound effects, Edit International. Re-recording, Producers Sound Services, Inc.

Count Yorga Robert Quarry
Dr. Hayes Roger Perry
Paul Michael Murphy
Michael Michael Macready
Donna Donna Anders
Erica Judith Lang
Brudah Edward Walsh
Cleo Julie Connors
Peter Paul Hansen
Judy Sybil Scotford
Mother Marsha Jordan
Vampire Deborah Darnell
Nurse Erica Macready

George Romero's **NIGHT OF THE LIVING DEAD** is supposed to be something of a sleeper classic of the past few years. I'm working under the assumption that horror film connoisseurs are supposed to cherish shoe-string budget programmers that somehow manage to aspire to a quirky sort of literacy to their collective bosoms. **NIGHT OF THE LIVING DEAD** is a much better film than one would have imagined it to be, but it



LEFT: Roger Perry holds Count Yorga at bay with the holy cross. RIGHT: Robert Quarry plays Count Yorga in the tradition of Christopher Lee. BELOW: Marsha Jordan as one of Count Yorga's vampire brides. A lesbian scene between she and Judith Lang was cut from the finished film.



is far from an unrecognized masterpiece. **COUNT YORGA, VAMPIRE** is supposed to have inherited this year's sleeper title, and with quality horror films virtually non-existent these days, it will no doubt have its followers. It's rather a shame though that those of us weaned in the Hammer hey-day have seen the genre deteriorate to the point that these cheapies are admired.

I must give **COUNT YORGA, VAMPIRE** its due. When we see what Hollywood's budding young geniuses have produced (**JOURNEY TO THE CENTER OF TIME**, **WIZARD OF MARS**, etc.) we must be somewhat pleased with efforts such as this. It's worth catching, but neither it, nor its predecessors (**CARNIVAL OF SOULS**, **NIGHT OF THE LIVING DEAD**) which have been overpraised, are worth immortalizing.

Robert Quarry is Count Yorga, and while he is no Christopher Lee, he is superior to what the Hammer Dracula has deteriorated into. Quarry is sinister, aloof, self-confident and seems paralleled after Count Ravana in **KISS OF THE VAMPIRE**. Scenes of the vampire controlling the elements to make prisoners of two potential victims do not fail to impress. Yorga's enemy is a young doctor (Roger Perry) who sets out in an ill-fated attempt to rescue his friends. Perry truns in the film's best performance, mixing intent of purpose and thinly veiled fear.

For most of the film's well-paced length, writer-director Robert Kelljan seems to have a good thing going. The script is literate, the situations well thought through and the dialogue natural and inventive. Something goes very seriously wrong near the end though, and the multiple trick endings which leave everyone either dead or a vampire is frantic, silly and not at all credible. Up until this we find ourselves believing in the film.

A few random thoughts: everyone in the film is, seemingly, having an affair with someone. People are continually routed out of bed at odd hours, but no one sleeps alone. In one sequence, Roger Perry and Michael Murphy construct a make-shift crucifix out of discarded wood even though the audience has plainly seen a cross on the bedroom wall moments earlier. It's an inexcusable blunder. Skin-flick buffs will recognize busty Marsha Jordan, a veteran of such as **LADY GODIVA RIDES** and **MARSHA, THE EROTIC HOUSEWIFE** as Yorga's mistress.

COUNT YORGA, VAMPIRE is then, for the most part, a surprisingly good flick. It is a shame that the makers could not settle for a competent standard finale though, rather than stretching belief beyond the breaking point. Perhaps most unfortunate though, as we have noted, is that films of this sort achieve the regard that they do; but I suppose that a swallow of good water must suffice when the well is about dry.

John R. Duvoli

Scenes from **COUNT YORGA, VAMPIRE**. TOP: Count Yorga (Robert Quarry) lures Erica (Judith Lang) and her fiancée Paul (Michael Murphy) to his home under the pretense of needing a ride. MIDDLE: Dr. Hayes (Roger Perry) tries to ward off Count Yorga with the traditional weapons, a cross and wooden stake, while the vampire laughs at his crude defense. BELOW LEFT: Count Yorga makes Erica his mistress. RIGHT: A scene from Hammer's 1963 release **KISS OF THE VAMPIRE**. Noel William as Count Ravana and Jennifer Daniel as Marianne. Robert Quarry's Count Yorga bears a striking resemblance to this earlier vampire.





A prehistoric creature from Wah Chang's **DINOSAURS...THE TERRIBLE LIZARDS**.

DINOSAURS... the Terrible Lizards

DINOSAURS...THE TERRIBLE LIZARDS Released by Charles Cahill & Associates. In Color. 11 minutes. Distributed by Aims Instructional Media Services, Inc. P.O. Box 1010, Hollywood, California 90028. Produced and directed by Wah Chang. Animation by Douglas Beswick. Models and sets by Wah Chang. Technical advisor, Dr. J. R. MacDonald. Narration by Aylsworth Kleihauer.

Although **DINOSAURS...THE TERRIBLE LIZARDS** will probably be viewed by only a few fortunate students in the junior high level science classes in the Los Angeles City Schools, its realistic cinematic monsters are as lifelike as any used in a major studio production.

Largely a natural history documentary, the film was produced in color by Wah Chang, of "Projects Unlimited" fame, and animated by Douglas Beswick for the Los Angeles Board of Education, and brings to life most of the dinosaurs of the past. There are approximately twelve to fifteen different types of these beasts in the film, including Brontosaurus, Coelophysis, Stegosaurus, Triceratops, Monoclonius, and the Tyrannosaurus Rex.

Narrated in laymen's terms, the film explains the general lifecycle of dinosaurs and why they became extinct. It also describes through diagrams how large some dinosaurs were: one diagram compares a Brontosaurus to an ordinary one-story house.

Other sequences also capture the daily struggle of survival and eventual demise of various species of dinosaurs. For instance, three scenes were especially effective: one depicted a Tyrannosaurus Rex obviously enjoying the ritual of devouring a fellow reptile, while another showed a Triceratops engaged in a life and death struggle with another Tyrannosaurus Rex. The third, while less violent, was equally spectacular; a Brontosaurus, so scientifically exact in its sluggish, ponderous, lizard-like movements, is munching away in a marsh.

Another outstanding aspect of the film, was the usage of actual stock footage of erupting volcanoes which, when projected behind the models on a process screen, lent

credibility to the entire setup. In essence, the film is reminiscent of the O'Brien and Harryhausen collaboration on **THE ANIMAL WORLD** Warner Bros 1956.

Jim Garrison

"SCROOGE"

SCROOGE A National General Picture. 11/70. In Panavision and Technicolor. 118 minutes. A Cinema Center Films Presentation. Produced by Robert H. Solo. Executive producer, Leslie Bricusse. Directed by Ronald Neame. Screenplay, music and lyrics by Leslie Bricusse based on "A Christmas Carol" by Charles Dickens. Director of photography, Oswald Morris. Special effects photography, Jack Mills. Editor, Peter Weatherly. Production design, Terry Marsh. Art direction, Bob Cartwright. Set decoration, Pamela Cornell. Screen titles, Ronald Searl. Sound, John Cox and John May. Assistant director, Ted Sturgis.

Ebenezer Scrooge	Albert Finney
Marley's Ghost	Alec Guinness
Ghost of Christmas Past	Edith Evans
Ghost of Christmas Present
.....	Kenneth Moore
Mr. Fezziwig	Laurence Naismith
Nephew	Michael Medwin
Bob Cratchit	David Collings
Tom Jenkins	Anton Rodgers
Isabel	Suzanne Neve
Tiny Tim	Richard Beaumont
Mrs. Cratchit	Frances Cuka
Mrs. Fezziwig	Kay Walsh

I have sort of an inbred indifference to most musical films since they are largely a pretty artificial framework to hang a plot on. I find it hard to give myself to a storytelling format where every so often the characters drop everything and break into song or launch into a relentless athletic production number. Usually it's because the songs are so poorly integrated into the story and end up emphasizing the artificiality of the given situation.

One composer-lyricist who has been able to win me over is Leslie Bricusse. Better than anyone else, he has managed to make his songs work for and with the story instead of breaking it up. Because of the simplicity and unobtrusiveness of his work he has been taken to task by many critics who have writ-

ten off his songs as "forgettable" or "not likely to be whistled as you leave the theatre." Many people taking these pseudo-intellectuals at their word may have missed one of last year's best films in **GOODBYE MR. CHIPS**, a rather unusual film musical in that most of the songs were sung voice-over as mood-builders or internal manifestations of the characters' thoughts. The only real production number actually was an English music hall number done on an onscreen stage.

Bricusse's latest effort, **SCROOGE**, is more conventional but still retains a wonderful understated quality. It's the best musical I've seen since **GOODBYE MR. CHIPS**. Maybe your bag is brash and brassy musicals (which seems to be the case with the majority of critics) but if you're someone who is looking for something with more subtle qualities, here it is. While it is a general audience film in the best sense of the word, it often takes a more mature viewer to fully appreciate the poignance of, say, the scenes of Scrooge with the Ghost of Christmas Past confronting his younger self and sensing the pain and loss of what he might have had and been. How anyone can be unmoved by Scrooge's song "You...You" of his first love, Isabel, whom he let slip away from him in his concern for material things is beyond me. It's certainly a far cry from the goey stuff the Disney people have been cranking out of late.

While Christmas Present's song "I Like Life" and the Urchin carolers' "Father Christmas" are breezily buoyant, Isabel's "Happiness" and Tiny Tim's "The Beautiful Day" have a tender, insinuating quality that sneaks up and wraps itself around you. And the rousing "Thank You Very Much" is one that, believe me, you will remember in spite of yourself.

Ronald Neame has given the film a superb feel for Dickensian England and never lets the film become sticky or maudlin which it could have so easily been in lesser hands. Paddy Stone's tasteful choreography never gives the impression of showing off and has a nice naturalistic flavor to it. Oswald Morris' color photography is, as usual, impeccable and all the technical folk deserve a hand.

It would be hard to imagine anyone doing better in the central role of Scrooge than Albert Finney. He is, in a word, perfect, playing Scrooge with a nice dash of bile, never letting his makeup get in the way of an in-depth performance; he not only looks old, he convinces you that he is. There is a splendidly theatrical performance by Alec Guinness as Marley's Ghost and a nice bit of off-beat casting with Dame Edith Evans as Christmas Past. Kenneth Moore's Christmas Present is a hearty role played for all it's worth by the successful star of BBC's "The Forsyte Saga." From top to bottom, the cast is uniformly fine, and Suzanne Neve is especially lovely as Scrooge's lost love, Isabel.

I really can't say enough about this film. It never talks down to its audience, turns syrupy, or insults your intelligence. On the contrary, it can be enjoyed on many different levels--as a superlative run-through of the famous classic or a timeless parable with a certain relevance today. As a musical, it is never painful to sit through since it is not bloated out to a two and a half hour length or weighted down with superfluous production numbers. It gets in, gets out, and does so with great style and taste.

I hope it proves a great success for its makers. It deserves it.

Mark Stevens



HAUSER'S MEMORY

HAUSER'S MEMORY A Universal Picture. Telecast on NBC-TV 11/24/70. In Technicolor. 104 minutes. Produced by Jack Laird. Directed by Boris Sagal. Teleplay by Adrian Spies based on a novel by Curt Siodmak. Music, Billy Byers. Director of photography, Petrus Schloemp. Art director, Ellen Schmidt. Production supervisor, Wallace Worsley. Unit manager, Eberhard Junkersdorf. Assistant director, Wieland Liebske. Film editor, Frank E. Morriss. Editorial supervision, Richard Belding. Costumes, Peter Saldutti. Makeup, Bud Westmore. Hair stylist, Larry Germain.



Hillel Mondoro David McCallum
Karen Mondoro Susan Strasberg
Anna Lili Palmer
Dorsey Robert Webber
Slaughter Leslie Nielsen
Kramer Helmut Kautner
Renner Herbert Fleischmann
van Kungen Hans Elwenspoek
Shepilov Peter Capell
Kucera Peter Ehrlich
Angelika Barbara Lass
Koroviev Gunther Meisner
Gessler Otto Stern
Sorsen Manfred Reddemann
Bak Art Brauss
Dieter Jochen Busse
Young Anna Barbara Capell



A renowned European physicist lies in a coma, his scientific secrets soon to be lost forever unless... The powers-that-be at the CIA force a U.S. medical research foundation to perform a radical operation which extracts a fluid from the dying man's brain. The plan is to inject it later into a human guinea pig who will then possess the scientist's memory -- and his secrets, as well. The CIA's candidate, a criminal seeking a pardon; the foundation's choice, a distinguished but elderly scientist who might not be able to stand the mental strain. Wait... a young, dedicated scientist at the center secretly injects himself with the brain serum and...



Up to this point Universal's **HAUSER'S MEMORY**, a tailored-for-television "World Premier" feature telecast November 24, 1970 over the NBC network, had some of the earmarks of a pre-Thanksgiving "turkey" for science fiction fanciers. The decision to stick with it was not an easy one since, at almost the same time, ABC's mini-"Movie of the Week" was unveiling a creaky but serviceable fright show patterned after Polanski's **ROSEMARY'S BABY** and titled **CROWHAVEN FARM**.

True, Wayne Fitzgerald's title designs for **HAUSER'S MEMORY** were first-rate -- a series of tinted plates of glass containing mathematical formulas broken in slow motion by a strange looking object. Did he know something we didn't?

We did know, however, that the last collaboration of the film's star, David McCallum, and director, Boris Sagal, had produced an ultra-routine war meller, **MOSQUITO SQUADRON**, which United Artists reportedly kept locked away for two years before releasing it to grind houses in the summer of 1970. Even more disheartening: the early appearance of Leslie Nielsen, a fine



Above **HAUSER'S MEMORY**. 1: David McCallum as Hillel Mondoro, the man who inherits Hauser's memory. 2: McCallum visits Hauser's wife, Anna (Lili Palmer), an embittered, haggard woman who never forgave her husband for betraying Nazi Germany. 3: McCallum with his wife, Karen, sensitively drawn by Susan Strasberg. 4: McCallum tracks down the SS officer who punished him during the war.

The top two scenes are from Cinema Center's production of **SCROOGE**. 1: Richard Beaumont as Tiny Tim. 2: Albert Finney as Scrooge, frolics in the snow with some street urchins. The bottom two scenes are from United Artists 1951 version of **A CHRISTMAS CAROL**. 3: Alistair Sim as Scrooge, cowers before the Ghost of Christmas Future. 4: Scrooge is visited by his dead partner Marley.

actor when the material demands something of him, but here just going through the motions of a tough-talking Intelligence chief. (Was it true, as someone once hinted, that Universal kept their actors in a large waiting room, handing out assignments as indiscriminately as they do at a longshoreman's hall?)

But at the very moment when HAUSER'S MEMORY appeared to be as instantly forgettable as most video features, it suddenly took hold of the imagination. Shades of Jekyll and Hyde! And yet there were some interesting contrasts (Hauser was a dedicated Nazi who opposed Hitler in the waning days of World War II, while McCallum represented the new breed of intellectual Jewish-American) and poignant parallels (Hauser was desperate to make contact with his wife and son, lost to him after the war, and McCallum, in accepting another man's memory, had to momentarily blot out his pregnant wife, sensitively drawn by Susan Strasberg).

The images transmitted to McCallum by Hauser's memory also hinted at some unspeakable horror experienced by the famed scientist when Hitler's SS force arrested him for plotting against the regime. And for once an "unspeakable" revelation, disclosed in the film's final half hour, proved to be both adult, by TV standards, and emotionally harrowing.

Actor McCallum, recalling the promise he had exhibited long before his brief success with the U.N.C.L.E. series, expertly limned the growing derangement of the scientist facing the bitter truths of his past and the bewilderment of the younger man who found himself wrestling with the live ghosts of another man's life. The script proved especially strong during these confrontations: the pitiful man who betrayed Hauser to the SS; Hauser's wife, remembered as a vibrant, loving girl, but emerging, in Lili Palmer's stinging cameo, as an embittered, haggard woman who never forgave her husband for betraying Nazi Germany, and Hauser's son, a question mark never fully explored behind the barbed wire of East Germany.

If the script by Adrian Spies faltered, and it did occasionally, it was in the areas HAUSER'S MEMORY tried to adapt itself to a spy thriller formula. Thus McCallum, his starchy mentor at the institute and a CIA agent, ably played by Robert Webber, were delivered into the hands of the Russians not once, but twice. To be rescued by undercover men on foreign soil is no longer a novelty, but it is an acceptable alternative for the I SPY crowd. But working this worn plot twist twice was stretching things a bit too far.

Still, HAUSER'S MEMORY found a plausible, if downbeat, way to end its hero's suffering. Rejecting his wife in a chilling encounter, McCallum-as-Hauser tracked down the SS officer who punished him during the war for his defection from the party.

Sagal's direction took note of the various foreign locations without losing sight of the people in the foreground, and he expertly handled a group of mainly European actors, including Helmut Kautner, Herbert Fleischmann and the luminous Barbara Lass.

Last March the critical praise which greeted the TV premier of Lamont Johnson's MY SWEET CHARLIE, with Patty Duke and Al Freeman Jr., persuaded Universal to give it a theatrical spin. Let's hope the same kind fate befalls HAUSER'S MEMORY, and, if it's not asking too much, may Universal find a good demanding role for Leslie Nielsen.

Robert L. Jerome

TROG

TROG A Warner Bros Release. 9/70. In Technicolor. 91 minutes. A Herman Cohen Production. Produced by Herman Cohen. Directed by Freddie Francis. Screenplay by Aben Kandel from an original story by Peter Bryan and John Gilling. Director of photography, Desmond Dickinson. Art director, Geoffrey Hill. Sound, Tony Dawe. Continuity, Leonora Hale. Associate producer, Harry Woolveridge. Production manager, Eddie Dorian. Film editor, Oswald Hafenrichter. Wardrobe master, Ron Beck. Make-up, Jim Evans. Hairdresser, Pearl Tipaldi.

Dr. Brockton Joan Crawford
Sam Murdock Michael Gough
Inspector Greenham Bernard Kay
Malcolm David Griffin
Ann Kim Braden
Troglodyte Joe Cornelius
Cliff John Hamill
Bill Geoffrey Case
The Magistrate Thorley Walters
Dr. Selbourne Jack May
First Reporter Maurice Good
Second Reporter Rona Newton-John
Dr. Kurtlimer Paul Hansard
Dr. Pierre Duval Robert Crewdson
Dr. Richard Warren Robert Hutton
Alan Davis David Warbeck

A Sunday matinee and the theatre is clogged with children.

"Are you sure this isn't one of those special 'Santa Claus Meets the Red-Nosed Reindeer' matinees?" my companion asks.

No, we assure her, the marquee said it all very plainly in big letters: Joan Crawford in TROG and TASTE THE BLOOD OF DRACULA, and besides a jittery youngster in line outside kept repeating it, over and over, "taste the blood of Dracula...taste the blood of Dracula" as a litany sure to invoke the on-screen horror to come.

The lights dim, and a voice, loud and clear from the concession stand shouts the news, "It's started!"

Fortunately, for the senior citizens in the audience, TROG comes on first, and while it is not a fright film beyond criticism, Miss Crawford is.

A trio of young men inspecting a cave near the Seaton Marshes in Britain come across a sub-subterranean chamber which houses a half-man, half beast. The news arouses the interest of the area's resident anthropologist, Miss Crawford, a very de-

Trog and La Crawford.



termined lady who has her scientific credentials. She not only heads an imposing research institute, she is the author of "Social Structures in the Primates."

Soon the local constabulary is gathered at the cave entrance, and the townspeople are huddled around a makeshift concession stand where they're serving—would you believe?—Pepsi Cola. Suddenly the monster appears. The police and the people flee in terror. Miss Crawford, however, calmly shoots the creature with the hypo gun and has it carried to her laboratory where she prepares to conduct experiments which will "lift the veil from the past."

The "manbeast," nicknamed Trog, is identified as a pre-ice Age specimen officially known as troglodyte. Fed a diet of fish, lizards and love by his keeper, Trog responds to his maternal yet stern reincarnation of Mildred Pierce, who announces to the world he is the oft-mentioned "missing link."

Michael Gough, a mean-spirited local businessman, feels differently about this humanization program: "It's ruining my plans for a housing project...no one wants to buy land with a vile monster running loose." He finally conspires with one of Miss Crawford's associates, Jack May, to discredit her, but she asserts before a court of inquiry that Trog is human, and these male chauvinist pigs are put to rout.

Later, certain undefined experiments, prove Trog does have a memory of prehistoric days, which looks strikingly like uncredited footage from Ray Harryhausen's THE ANIMAL WORLD, but before any meaningful work can be accomplished, Gough breaks into the lab and arouses the beast in Trog. Once free, the creature runs amok, kills several tradesmen, kidnaps a child and hides in his cave.

Miss Crawford, bristling authority, rescues the child from still obedient Trog, but the military insists on destroying both the cave and the creature. When a reporter asks her for a comment on this calamity, she simply pushes him aside, as deftly and defiantly as the Crawford of yore faced those gangster's bullets in THE DAMNED DON'T CRY decades ago.

As a horror film, TROG is admittedly not very frightening; in fact, the only halfway horrific moment occurs when the creature appears to suddenly kill his arch tormentor, Gough, an act which merits the approval of the audience.

The film might best be termed an entertainment for the undemanding. The plot is simple (or perhaps simple-minded), the beast is not very menacing, and the pace, under Freddie Francis' unhurried direction, is leisurely. To its credit, the script makes nothing of the relationship between Miss Crawford's pretty daughter, Kim Braden, and her handsome assistant, David Griffin, the character actor Michael Gough (best remembered in similar roles in BLACK ZOO and KONGA) is a villain worth hating. (One unkind customer remarked that in facial appearance he looked just as fearsome as Trog).

In a role that would surely defeat a lesser actress, Miss Crawford manages to look dignified and she puts her indelible stamp of authority on all the foolishness. One can imagine that Shelley Winters or Bette Davis might have given the role a saving sense of "camp," but La Crawford gives it class. Who else could say to her pet monster, "Surely we can teach him by example," and really mean it?

Robert L. Jerome

SHORT NOTICES

CRY OF THE BANSHEE An American International Release. 7/70. In Color. 87 minutes. Directed by Gordon Hessler. With Vincent Price, Essy Persson.

Witchcraft in merry old England has definitely seen better days, namely in the far superior film of Michael Reeves, **THE CONQUEROR WORM**. This present film, by Gordon Hessler who exhibited a great deal of promise in his earlier **SCREAM AND SCREAM AGAIN**, seems far too obsessed with pointless sex and violence. There's no nudity but the general tone of the film is disgustingly prurient.

I'm also becoming a little tired of Vincent Price's performance; he only has one, and he's been doing in for the last ten years. Its appearance seems more well worn here, perhaps, because there is little else of value in the film to support and supplement it.

There is no Banshee as the title might seem to indicate. There is a werewolf, delivered up by the devil to a group of worshippers to wreck vengeance on Price who is persecuting them and everyone else. Its arrival is rather pathetic; it simply walks out of the bushes and into the camp where the coven is meeting.

The end titles list the film's cast in two groups, "The Establishment" and "The People," a clutching at straws by AIP to make a point of this pointless motion picture.

Frederick S. Clarke

THE ARISTOCATS A Buena Vista Release. 12/70. In Color. 78 minutes. Directed by Wolfgang Reitherman. Voices of Phil Harris, Eva Gabor, Pat Buttram, Sterling Holloway.

The latest full length cartoon feature from Walt Disney Productions is a feline version of their earlier success, **LADY AND THE TRAMP**. This time it's Duchess and the alley cat, O'Malley. The film marks the second departure to original material that the studio has taken for one of its animated features. The film is also the last one in which the late Walt Disney had any part and the first cartoon to be produced entirely after his death.

As with most Disney films, this one must be looked at from two points of view; its intended audience, the kids, and the adults that accompany them. Judging from the youngsters at the screening, they love it. They didn't utter a sound, except to laugh, throughout the seventy eight minutes of running time. Those that can forget that they're "sophisticated adults" for awhile won't find it a chore to sit through either.

Unfortunately the film's story and characters don't come up to those in Disney's previous effort, **JUNGLE BOOK**. The color is sharp and clear as in most films from this studio. The art work is an improvement over the flat look exhibited in **SLEEPING BEAUTY**, however, production costs apparently have taken a toll as the figures don't have the three dimensional look which made such classics as **PINOCCHIO** and **BAMBI** works of art.

Dan Scapperotti

BREWSTER MCCLOUD A Metro-Goldwyn-Mayer Picture. 12/70. In Panavision and



ABOVE and RIGHT: Scenes from MGM's new screen fantasy **BREWSTER MCCLOUD**, about a man who almost succeeds to fly in the Houston Astrodome. Sally Kellerman is a mysterious bird-woman who is Brewster's guardian angel.



Metrocolor. 104 minutes. Directed by Robert Altman. With Bud Cort, Sally Kellerman, Michael Murphey and William Windom.

Robert Altman's new film is very funny, very entertaining, but not very successful as fantasy. The idea behind Doran William Canon's screenplay is intriguing and one of the most original and inventive to come along in years; a man builds a pair of wings and flies inside the Houston Astrodome.

The film might have been to some purpose had the bird-man's failure come about differently. As is, he simply tires after a few minutes and plummets to his death. His destruction should have been the result of the incompatibility of his idealism with the real world, an overt act by the establishment which cuts him down after achieving the joyous freedom of flight. Then Brewster McClood would have been a martyr and not a fool. The film's ending lacks the bitter-sweet tragedy of good fantasy, the sense of "The Impossible Dream."

Regardless, a few snatches of genuinely successful fantasy shine through the failure. A dream sequence consists of a breathtaking panorama of clouds which conveys effectively the wonderful sensation of flight above the earth. Sally Kellerman plays an enigmatic figure with oddly shaped scars on her back where wings once grew. And the music of Gene Page and the songs of John Phillips are quite haunting.

Frederick S. Clarke



ABOVE: Vincent Price in the disappointing **CRY OF THE BANSHEE**. BELOW: Walt Disney's **THE ARISTOCATS**.

NEWS AND NOTES

THE SCORE

by Mark Stevens

Year's End

By way of opening, I'd like to acknowledge the beneficence of Capitol Records in issuing an album of Francis Lai's music for *RIDER ON THE RAIN* (ST-584). It is in all ways representative of that fine score and goes a long way in making up for that ghastly *TRUE GRIT* album they released last year. We will now pause for some brief applause for the boys on Hollywood and Vine.

In an era when sound track music seems to be tending more towards commercial than dramatic considerations, Jerry Goldsmith continues to develop as the pre-eminent artist of film composing. Few cinematic cleffers are as consistently resourceful, amazingly versatile, yet less self-serving than Goldsmith.

Showing an impeccable taste not only in what kind of music to use but also where to use it, Goldsmith has never felt obliged to drench the audience in a torrent of unnecessary orchestral opulence. His more recent scores for *PATTON* and *THE BALLAD OF CABLE HOGUE* are extremely self-effacing. (Notice his musical reticence in the first half of *PATTON*.)

Even with this in mind, his score for *TORA, TORA, TORA* comes as a bit of a surprise. One would think that 20th Century Fox's self-proclaimed "Most spectacular film ever made" would force Goldsmith into a more gaudy style. Instead, the music is even more restrained than that for *PATTON*. The average viewer would probably only be aware of the music during the main title and intermediate bridge; yet, the score is one of the best things about this otherwise disappointing film.

It has Goldsmith's intelligent use of electronic effects as reverberation, reminiscent of his music for the running of Pala Passage in *IN HARM'S WAY*; if my ears didn't deceive me, there is even a Moog employed--a steady, pulsing drone under a scene between two Japanese admirals. As in *THE SAND PEBBLES* and *THE CHAIRMAN*, Goldsmith integrates traditional Oriental motifs with his own style in such a way as to result in something much more than a trite pseudo-travelogue sound.

THE TRAVELING EXECUTIONER finds Goldsmith returning to the folksy,

bucolic style of *LILIES OF THE FIELD* but with darker overtones in this grotesque piece of Americana. The score is a decisive factor in delineating the "medicine-show, con-man" feel of the film's protagonist, Jonas Candide. Goldsmith uses such varied instrumentation as harmonica, banjo, organ, callopie, and ricky-ticky piano. The main theme is highly reminiscent of "Give Me That Old-Time Religion" with a touch of early ragtime. A soaring series of notes on an organ accompany the audience's first view of Jonas' electric chair. The music for Jonas' escape from the prison with Gundred has an almost "Coplandesque" flavor to it. The end title is a repeat of the main theme, ending with one of those characteristic little flourishes of Goldsmith. All in all, it shows an artist working at the peak of his talent.

Most American film goers who are aware of Ennio Morricone at all know him for his music for the Leone films. One the more sophisticated may have seen his name flash by in a Pasolini film (*TEORAMA*, *THE HAWKS AND THE SPARROWS*) or Pontecorvo's *BATTLE OF ALGIERS*. The man is terribly prolific but he seems destined to be remembered as the composer who gave the western score an operatic flavor.

Well, surprise, boys and girls--Ennio Morricone is capable of writing in another genre! His chilling, brittle music for *THE BIRD WITH THE CRYSTAL PLUMAGE* is quite his most distinctive score in many a moon. "Show" magazine's reviewer put it quite elegantly when she described it as having the sound of "crystal colliding." Morricone, who uses voices as part of his stylistic signature, brings an eerie human quality to much of the score with his utilization of male and female breathing sounds. The main theme is a wistful melody with a bossa nova beat. Effective use of chimes abound.

Benevolent Capitol Records has just released an album of Morricone's score (ST-642) that is most welcome, although a band labeled "Agony and Ecstasy?" is a little embarrassing to listen to with its plethora of orgasmic female moans. A little too much of a good thing, but it might make interesting mood music next time you ask a date up to look at your etchings.

Of late, a good deal of creative scoring has been emanating from Universal's stable of young composers--Billy Goldenberg, Gil Melle (just signed to score *THE ANDROMEDA STRAIN*), David Shire, and Michael Colombier.

Unfortunately, Colombier's first effort, *COLOSSUS*, *THE FORBIN PRO-*

JECT, was on the shelf for almost a year, but the wait was worth it; it's a highly imaginative piece of film scoring. There are some striking percussion effects in representation of computer sounds and a recurring theme built around harps and organ. However, Colombier is also perceptive enough to know when to sit back and let the restless click of typewriters, relays, and other natural sounds carry the scene. I'm looking forward to future efforts of Mr. Colombier.

Another relatively unknown composer, Malcomb Dodds, has provided Sidney Furie's *THE LAWYER* with a bouncy theme that perfectly limns the character of Tony Petrocelli, the film's pugnacious protagonist. Put to quite extensive use in the early part of the film, the theme has such a cheery exuberance that it never wears out its welcome.

John Barry's score for *MONTY WALSH* is as low-key and understated as the film itself. Barry isn't really perfectly suited to this type of film but I inclined not to knock him too much for he and Hal David have come up with a really lovely ballad in "The Good Times Are Comin'" sung by Cass Elliot in faultless fashion.

This is about the time of year when everybody is trotting out their ten-best list (and ten-worst, to show how clever they are). Right now Page Cook of "Films In Review" is probably scribbling down his list of "five best scores of the year" with his crayola, and then finish up with his annual howl on the declining state of film music. Well, I don't really care to narrow myself down to such an arbitrary thing as a five best list or ten-best list. Instead, I'd like to list some scores that gave me pleasure, were of interest, or showed promise on the part of the composer.

In no particular order, I liked: *TELL THEM WILLIE BOY IS HERE* (Dave Grusin), *THE MOLLY MAGUIRES* (Henry Mancini), *PATTON* (Jerry Goldsmith), *THE BALLAD OF CABLE HOGUE* (Goldsmith), *Z* (Mikis Theodorakis), *THE REIVERS* (John Williams), *RIDER ON THE RAIN* (Francis Lai), *A MAN CALLED HORSE* (Leonard Rosenman), *GENERATION* (Dave Grusin), *THE FORBIN PROJECT* (Michel Colombier), *TELL THEM THAT YOU LOVE ME*, *JUNIE MOON* (Philip Springer), *TRAVELING EXECUTIONER* (Goldsmith), *STILETTO* (Sid Ramin), *DOWNHILL RACER* (Kenyon Hopkins), *KELLY'S HEROES* (Lalo Schiffrin), *TORA, TORA, TORA* (Goldsmith), *THE LAWYER* (Malcomb Dodds) and no doubt a few others that slip my mind at the moment. See, Page, things aren't that bad.



John Carradine circa 1945.

CARRADINE MAKES A COMEBACK

Vet horror actor John Carradine has been signed by Russ Meyer for a co-starring role in his upcoming *THE SEVEN MINUTES* for 20th Fox. Like most horror stars, Carradine, who has two younger sons in the business, has unfortunately been typed in that category and has gone wanting in recent years for good film roles. It is genuinely a pleasure to see that his considerable talent is at last being put to good use. In *THE SEVEN MINUTES*, Carradine plays an alcoholic but gifted poet. He is most noted by horror buffs for his roles as Count Dracula in Universal's last two Frankenstein films *THE HOUSE OF FRANKENSTEIN* and *THE HOUSE OF DRACULA* both 1945, although among the cognoscente it is generally agreed that his performance as the deranged killer in *BLUEBEARD* Prc 1944 is his finest horror role. He is currently on view in Independent International's *HORROR OF THE BLOOD MONSTERS* and Western International's *BIG FOOT*, America's answer to the Abominable Snowman...

John Carradine in *BLUEBEARD*.



COMING

Following is a rundown of horror, fantasy and science fiction films now filming or in preparation. Titles listed in our previous issue are not listed here unless some new information of interest has become available.

BARRACUDA 2000 A.D. is the current scripting project of Robert Bloch, a science fiction film to be based on an original short story by Shelby Stewart. AIP will produce this summer...

BEAST OF THE YELLOW NIGHT is now editing for release through Roger Corman's New World Pictures. Film stars John Ashley and Eddie Garcia. Eddie Romero directed the film, which is a sequel to *THE MAD DOCTOR OF BLOOD ISLAND* and *BEAST OF BLOOD*...

BLOOD AND LACE has been acquired for release this spring by AIP from Carlin Company Productions. The horror-suspense story was produced and directed by Ed Carlin from a script by Gil Lasky. Title is similar to Mario Bava's 1965 film *BLOOD AND BLACK LACE*. Film stars Gloria Grahame and Victor Tayback...

BLOOD FOR BLOOD in preparation from Hammer Films for release in 1971-72...

BLOOD OF THE MUMMY'S TOMB is a new entry in Hammer Films Mummy series, in preparation for 1971-72 release. Their last film in the series was *THE MUMMY'S SHROUD* in 1967.

THE BLOODY JUDGE starring Christopher Lee is slated for release in April by AIP...

BLOODY MARY is described as a contemporary love story with supernatural overtones. Novelist Don Rico wrote the screenplay for Dundee Productions from an original story by George E. Cary and Don Henderson. Now filming...

BURY HIM DARKLY under consideration for filming by Hammer Films...

CADAVER is an original horror screenplay by Curtis Harrington, the director of *NIGHT TIDE* 1962 and *GAMES*. Filming for Raven Productions...

CARNIVAL OF BLOOD has been completed for Kirt Films International, for release later this year. The low-budget horror film was completed in

nine days on location at Coney Island. Leonard Kirtman wrote, produced and directed the film which stars Earl Edgerton and Judy Resnick...

CHOICE CUTS is part of the Warner Bros lineup for filming in Europe in 1971. American writer William Kingsolving is doing the screenplay from the suspense novel by Pierre Boileau and Thomas Narcejac, the story of a criminal whose use of human transplants creates a new form of evil...

A CLOCKWORK ORANGE is now filming in England for Warner Bros. Film is Stanley Kubrick's first since 2001: *A SPACE ODYSSEY*, and Kubrick is producing and directing from his own script, based on the novel of teenage violence in a futuristic society by Anthony Burgess. Kubrick must be just slightly nervous about the effect that *SPACE ODYSSEY* will have on the reception of his subsequent work. The present film is black comedy, which is hardly comparable. Kubrick was brilliant with comedy in *LOLITA*...

THE DIFFERENCE is a science fiction tale slated for a 1971 start by Getty-Fromkiss Productions of Hollywood. Unknowns are being sought for the cast...

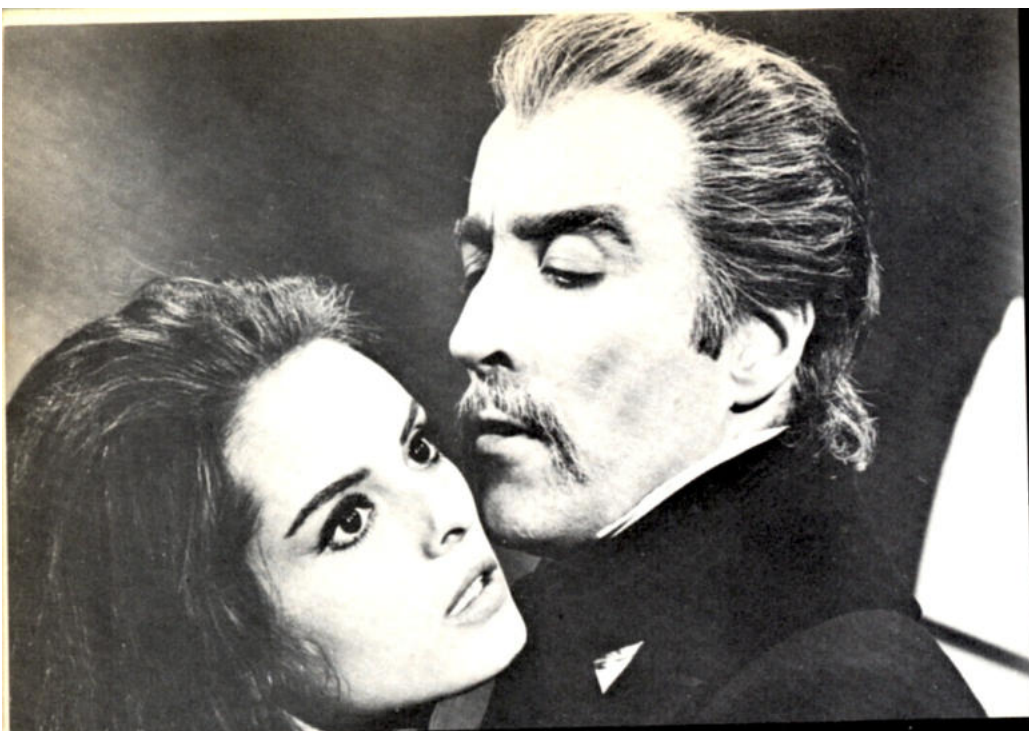
DR. PHIBES is the new title for AIP's *THE CURSE OF DR. PIBE*, which began lensing November in London with Vincent Price, Peter Cushing and Joseph Cotton. Film showcases the talents of Price in a character study of evil genius. Hugh Griffith, Academy Award winner for his role in *BEN-HUR*, also stars. Albert Fennell and Ron Dunas are producing for release in July...

DRACULA CHELSEA 1972 is in preparation from Hammer Films for release in 1972...

EARTH II is the tentative title of a two-

On the set of *BEAST OF THE YELLOW NIGHT*, during its location filming in the Philippines are (l to r) John Ashley and Eddie Garcia, stars, Roger Corman, the producer and president of New World Pictures, and Bev Miller.





DRACULA '71
Christopher Lee
presents a new
interpretation of
his most famous
role.

hour feature being prepped by MGM as the pilot show for a projected ABC TV series for the '71-72 season. Title refers to a man made planet 350 miles above the Earth, on which 1,000 people live, as a self-governing, international body. Producers William Rein Woodfield and Allan Baler, who created the project, scripted for the November lensing which began at Cape Kennedy...

THE ECSTASY OF DORIAN GRAY is under consideration for filming at Hammer Films. This would be the third filming of the Oscar Wilde tale, currently in release from AIP is DORIAN GRAY...

ESCAPE FROM THE PLANET OF THE APES is the new working title for the 20th Fox sequel to BENEATH THE PLANET OF THE APES. The film, which began principle photography November 30, was previously titled THE SECRET OF THE PLANET OF THE APES. Kim Hunter again plays the chimpanzee scientist Zira and Roddy McDowall returns as her husband Cornelius, replacing David Watson, who had replaced him in the second film of the series. Paul Dehn's script brings these two through the time barrier to 20th Century Earth in the year 1970. Don Taylor will direct, with assistance from Pepi Lenzi. Frank Capra Jr. is associate producer. William Creber will handle the



Scenes from DRACULA '71, currently in release through AIP and formerly titled COUNT DRACULA. Christopher Lee appears as a mustachioed Dracula, more faithful to Bram Stoker's original conception than any other. Through the course of the film, Dracula becomes progressively younger and mouths dialogue much the same as Stoker wrote it. OPPOSITE: Dracula attacks Johnathan Harker (Fred Williams) as horrified Mina (Maria Rohm) looks on. TOP and MIDDLE LEFT: Lucy (Soledad Miranda) succumbs to the Count's hypnotic power. MIDDLE RIGHT: The destruction of Dracula causes the centuries old vampire to decompose like a rotting corpse. BOTTOM: Satiated with human blood, Dracula becomes more youthful in appearance.





Scenes from Cinema Dimension's release **TIME OF ROSES**, a science fiction film from Finland. ABOVE: Director Risto Jarva (l) discusses a scene with cinematographer Antti Pieppo (r). MIDDLE: A spaced out party in the year 2012 has the participants wrapped up into their own private worlds, oblivious to the feelings and actions of others. BOTTOM: Titva Vespa (l) as a lithesome engineer and Arto Tuominen (r) as a civil servant. **TIME OF ROSES** presents the hypocrisy of present-day governments as viewed in perspective from the year 2012 by future historians. The film has been awarded the Gold Medal of the 1969 Trieste Science Fiction Film Festival, and has been praised throughout Europe. Ritva Vespa, star of the film, was cited as "best actress" by the same festival. The first public screening in America occurred last summer at Stanford University. Critically the film was hailed as "vividly original and superb work." In booking the film for the American Film Institute, program manager Tom Webb praised it as "a disturbing science-fiction fantasy." **TIME OF ROSES** is the first major film from Finland to be released in the United States.

art direction, and has no chore in creating 1970 Earth on the Fox soundstages. No doubt the economy of moving the setting to present times was not lost on the profit-minded producers. **BENEATH THE PLANET OF THE APES** was purported to be a fast buck sequel, but it turned out to be an excellent film nonetheless. That makes **ESCAPE FROM THE PLANET OF THE APES** a fast buck sequel twice removed. Hopefully the high quality of the previous films will be maintained, although the chances for two minor characters like Zira and Cornelius, who were used primarily for "schtick" humor in the previous films, to support the weight of a compelling storyline seem slim. Without Taylor, Brent, Nova, and the future setting there doesn't seem to be much of possible interest here. Only time will tell. Release is scheduled for late in 1971...

THE EXORCIST centers on the rites of exorcism performed by a Catholic priest to save the soul of a 12-year-old girl who has become possessed by a demon. The film is based on the novel of the same name by William Peter Blatty which Harper & Row is publishing concurrently. The author will produce the film from his own screenplay, with Paul Monash the executive producer for Warner Bros...

THE FIRST OF JANUARY is ecology-sf based on a story by Max Ehrlich, author of the best selling book "The Population Bomb," and Frank Defellita. The story concerns an overpopulated future world when a 30 year moratorium on childbearing is being enforced, people are starving to death and those that are not are subsisting on synthetic foodstuffs, a time when the entire Earth's surface is covered by dense layers of smog and pollution. Henry S. White is both producing and directing the film in Copenhagen for Sagittarius Productions...

GINGERBREAD HOUSE is an "adult" version of Hansel and Gretel according to AIP story editor George Bloom. The forthcoming AIP shocker stars Shelley Winters and is now filming for release in August...

*G.O.O.---**GALACTIC OCTOPEDULAR OOZE** is the title of a screenplay being developed by science fiction writer Richard Matheson for AIP. Production is scheduled to begin early this year for release in September...

HANDS OF THE RIPPER is in preparation from Hammer Films for release in 1971-72...

HIGH PRIEST OF VAMPIRES is in preparation from Hammer Films for release in 1971-72...

HOUSE OF EVIL is under consideration for filming at Hammer Films...

HOW TO BECOME A VAMPIRE is the title of an original screenplay by Bernard Gordon and Marc Behm to be produced by Benmar Productions. The title is among four others to be produced within the next twenty-four months...

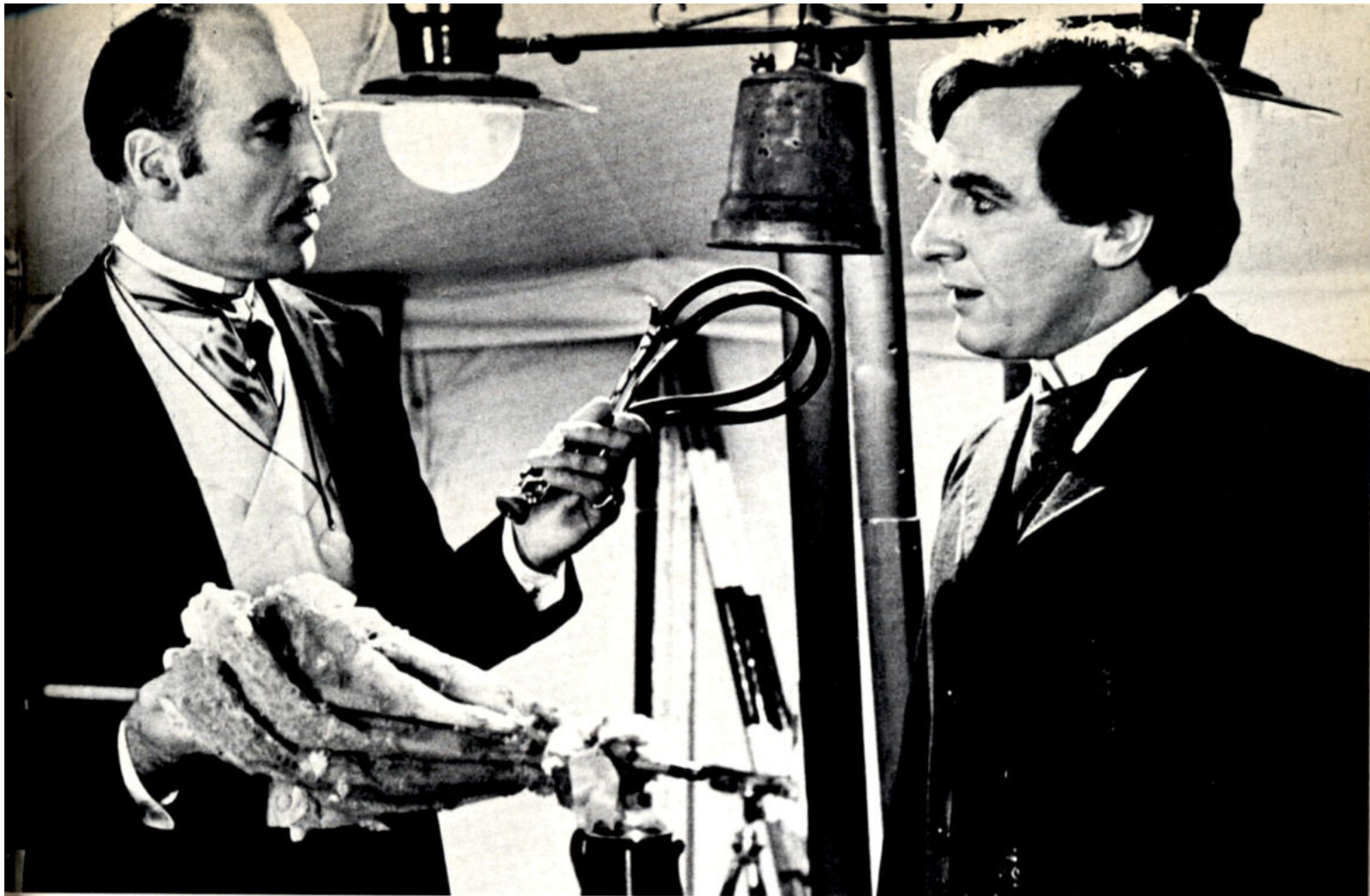
I AM LEGEND began lensing November 16 on location in the Los Angeles area with Charlton Heston starring. Certain liberties are being taken with the Richard Matheson story in order to update it anent racial and ecological issues of the day. The nuclear devastation of a third world war has been replaced by an ecological disaster which not only turns normal men into vampires but turns black men into white as well. Heston is given a black femme costar for some interracial romantic interest. We assume the tale still concerns a normal man in a world of vampires, lest why film it as **I AM LEGEND**? We could be wrong though. Boris Sagal directs, Tony Zerbo costars, and Eric Laneuville is featured...

THE INCREDIBLE TWO-HEADED TRANSPLANT is the new title for **THE INCREDIBLE TRANSPLANT** which has been acquired by AIP for release in April...

INFERNAL IDOL is a story of witchcraft and ritual murder to be produced by Herman Cohen. Cohen has produced a steady stream of low-budget horror films since the late 50s and currently has **TROG** in release. Robert Conway has been set to script from Henry Seymour's novel of the same name for filming in England...

THE LIGHT AT THE EDGE OF THE WORLD has been acquired by National General Corp for U. S. distribution. Shooting began on the final script by Tom Rowe and Rachel Billington in November at Madrid and Codaques, Spain. The Jules Verne story is a

Opposite, scenes from United Artists current release of Billy Wilder's production **THE PRIVATE LIFE OF SHERLOCK HOLMES**, which takes an affectionate look at those immortal personalities, Sherlock Holmes, the world's most famous private consulting detective, and his chronicler and friend, Dr. John H. Watson, respectively. TOP: Christopher Lee plays Mycroft Holmes and counsels his younger brother Sherlock (Robert Stephens) on some revealing matters. RIGHT: The great Sherlock Holmes holds his violin and smokes his meerschaum as he confers with Dr. Watson (Colin Blakely). LEFT TOP: The woman in Holmes' life, Gabrielle Valladon (Genevieve Page), an attractive client. LEFT BOTTOM: Holmes is surprised to find Dr. Watson dancing with the ballet girls at a backstage party. Robert Stephens last appeared in **THE PRIME OF MISS JEAN BRODIE**.





Scenes from AIP's remake of **WUTHERING HEIGHTS** currently in release. **OPPOSITE:** Cathy (Anna Calder-Marshall), about to start labor, begs Heathcliff (Timothy Dalton) never to leave her again. Merle Oberon and Laurence Olivier played Cathy and Heathcliff in the original version for United Artists in 1939. **ABOVE LEFT:** After his lover, Cathy, marries his rival Edgar, Heathcliff schemes revenge by wooing Edgar's sister Isabella (Hilary Dwyer). **ABOVE RIGHT:** In a scene quite reminiscent of the older version, Cathy smiles to herself as she finds the treasured possessions of her childhood love for Heathcliff at the secret meeting place. **BELOW:** The love between Cathy and Heathcliff advances from the emotional to the physical when he returns to the moors after a three year absence. The new version is sadly lacking the wonderfully atmospheric, and quite chilling, opening moments of the original version in which the broken Heathcliff is haunted by the ghost of his lost love although the ending remains substantially the same, as Heathcliff returns to Pennistone Crag where he and Cathy once played, he is confronted with the ghostly figure of young Cathy, the last sight he sees before he falls dead.

coproduction of Barcarolla, S.A.-Jet and Joel Productions. Alfred Mathes is executive producer...

LUST FOR A VAMPIRE is the new title of Hammer's **TO LOVE A VAMPIRE** which has been acquired for release by Continental Films...

MONSTER FROM SPACE has been acquired for release in June by AIP. It is the latest film from Japanese Toho International Productions and directed by Ishiro Honda, who is an old hand at this sort of thing by now. The film may see release under the title of **SPACE AMOEBA** and does not concern the usual gang of monsters (Godzilla et. al.). The story concerns the return to earth of a space ship with alien organisms aboard...

MONSTER OF THE NIGHT is under consideration for filming at Hammer Films...

MURDER OF THE MONTH CLUB is the title of an original story by Jimmy Sangster and Stanley Ralph Ross which they will script for AIP. Sangster is the screenwriter of **HORROR OF**

DRACULA and is responsible for directing the recent **THE HORROR OF FRANKENSTEIN**. Production is slated for a mid-1971 start...

MURDERS IN THE MOULIN ROUGE formerly known as **THE SOHO MURDERS** is under consideration for filming at Hammer Films...

MURDERS IN THE RUE MORGUE has added to its cast Lili Palmer as Madame. Also featured are Jason Robards, Herbert Lom, Christine Kaufman, Michael Dunn, Adolfo Celi and Maria Pershy. Principle photography in Paris and Madrid has been completed for release by AIP in June...

NESSIE COME HOME is the title of a script by Merrill Pannitt and Ted Key concerning the famed Loch Ness Monster. The script has been optioned for filming by Hanna-Barbera Productions next spring, on location in Scotland...

THE POSSESSORS has been purchased for filming by Rembrandt Films. The book, published by Simon & Schuster, is by noted English science fiction

writer John Christopher, whose **NO BLADE OF GRASS** is now in release from MGM. The Christopher novel won Britain's Science Fiction Writers' award in 1966. The film is to be produced in England...

ROMAN POLANSKI'S MACBETH is the new title of Playboy Productions' Shakespeare film formerly known simply as **MACBETH**. British actor Jon Finch has been set for the leading role...

SIMON, KING OF THE WITCHES is a forthcoming title from Joe Solomon's Fanfare Films. This contemporary tale of witchcraft stars Andrew Prine, his first starring role in a major Hollywood film, and began lensing November 2 at MGM studios in Hollywood. David Hammond is producing and Bruce Kessler directing from an original screenplay by Bob Phippany...

SNOOPY, COME HOME will be the next full length "Peanuts" cartoon feature from animator Lee Mendez and producer Lee Mendelson. Charles Schultz has scripted for Cinema Center Films



and National General release...

STRANGER IN A STRANGE LAND is listed on the production slate of Warner Bros to begin sometime in the first half of 1971. No other details are available on the award winning and highly acclaimed Robert Heinlein property...

THE TOY BOX is a horror picture from Boxoffice International, producers of sexploitation films, written and directed by Paul Hunt and Ronald Garcia. Filming is completed...

THE TOY FACTORY marks producer-director Bert I. Gordon's return to the genre after making **HOW TO SUCCEED WITH SEX**. Gordon has produced and directed a large number of inexpensive science fiction titles beginning with his **KING DINOSAUR** for Lippert in 1955. His new film is a modern day story of witchcraft and the occult. Gordon has signed famed director-actor Orson Welles to star as Mr. Cato who heads the factory of the title and runs the factory's town called Lilith. Gordon also penned the script and directs this Group III pro-

ject which features Pamela Franklin, Harvey Jason and Sue Bernard...

TURN OF THE SCREW is updated in a screenplay by Harry Essex purchased for filming by Metromedia Productions Corp. This is the second filming announced recently of the classic Henry James novel which is also slated for filming by Syrob Productions in the fall. Producing for Metromedia will be Alan Jay Factor in association with Bedford Film Productions. Harry Essex scripted the 1941 Universal horror film **MAN MADE MONSTER** starring Lon Chaney Jr...

VAMPIRE CIRCUS is under consideration for filming at Hammer Films...

VAMPIRE THRILLS (Le Frisson des Vampires) has completed principle photography in France for Films Moderne - Films ABC Productions and Distributeurs Associes release. Director Jean Rollin previously did **THE VAMPIRE'S VIOLATION** (Le Viol Du Vampire) in 1968 and **THE NAKED VAMPIRE** (La Vampire Nue) last year neither of which saw U.S. dis-

tribution. His latest film features Michel Delahaye, Jacques Robiol, and Catherine Tricot...

VAMPIRE VIRGINS is under consideration for filming at Hammer Films...

THE VAULT OF BLOOD is under consideration for filming at Hammer Films...

WHEN THE EARTH CRACKED OPEN is described as a "spectacular" production, now in preparation for filming at Hammer Films for release in 1971-72...

WHO'S AFRIAD OF THE BIG BAD WEREWOLF is the title of a suspense thriller (?) underway for Plummer Productions. Hugo Grimaldi produces and William Kelleher directs from a script by Don Dico...

ZEPPELIN VS. PTERODACTYLS is another in the line of Hammer Films' prehistoric monster series, begun in 1966 with **ONE MILLION YEARS B.C.**, with the twist of a modern setting. Now in preparation for release in 1971-72...

LETTERS

Additions and Corrections

"Rasputin On Film" is a great piece of work! You picked a subject never before worked on so its potential is obvious. Of minor importance, you had two dates wrong, though they did not pertain to Rasputin films. One was LONDON AFTER MIDNIGHT (1926) which, of course, was 1927. The other was MARK OF THE VAMPIRE (1936) which again you missed by one year--1935. As I said, they are no big things but points a film buff picks up when reading articles such as this. From RASPUTIN AND THE EMPRESS it would be interesting to note also that Val Lewton did the novelization for the photoplay. Also from this film, you may wish to include the following additional credits which did not appear in your filmography: Music by Harbert Stothart. Art director, Cedric Gibbons and Alexander Toluboff. Costumes by Adrian. Assistant director, Cullen Tate. Sound by Douglas Shearer. 133 minutes. Cast: Doctor Wolfe (Gustav von Seyffertitz), Anastasia (Dawn O'Day), Maria (Jean Parker), Landlady (Sarah Padden), Chief of Secret Police (Henry Kolker), Professor Propotkin (Hooper Atchley), Revelers (Lucien Littlefield, Leo White), Soldier (Maurice Black), Soldier - Extra, (Dave O'Brien), Butler (Mischa Auer), Girl (Charlotte Henry).

GARY D. DORST
2505 Calypso, Madison, WISC 53704

Danforth will not be doing the effects for CREATURES THE WORLD FORGOT. He told me himself that he doesn't think this film will contain any animation in it whatever.

MARK FRANK
801 Avenue C, Brooklyn, NY 11218

Sense of Wonder?

Contrary to your statement that most people don't have a "sense of wonder," I think most people obviously do have one but are simply afraid to admit it. The large majority of monster and horror films do pull an audience and do

make money--but ask anyone why he sees them and it's always "for a laugh" or "I had nothing else to do." It is also true that most low-budget cinefantastique appeals to less sophisticated types--small town people who also eat up cheapie westerns, comedies, Elvis Presley vehicles, etc.

Sophisticates pay no attention to the mini-budgeters, papers don't review them, class theatres don't show them. If they do, they usually only last a week. The s histicates need high-class sf--such as FAHRENHEIT 451--before they'll patronize it. 451 though, wasn't very good and was shunned by sophisticates and the lowbrow (no excitement, no monsters to giggle at) alike.

As you mentioned, there are a few sf films that do gain large acceptance, but never for the right reasons. 2001 has made millions, but it was a "big" picture from the start--much respected director, much respected author--and even if lots of viewers didn't like it, they were going to see it. Not because it was sf but because it was controversial and respectable. On the other end of the spectrum I know several freaks who saw it simply for the mind sequence at the end, and they don't give (or know) a tooter's damn for (about) sf.

CHARLY also made it big but with

critics and audiences, but it was so respectable that nobody even recognized it as sf. Unfortunately most people figure that to be sf a film must have a spaceship or an alien or two in it. Equally unfortunately, this belief probably stems from the sf buffs themselves who immediately attach the sf label to any and all films with spaceships, or aliens, or even with just the word space in the title--prime example, Harlan Ellison's superb piece of trash about sf in the April 1970 issue of SHOW.

Made today, DESTINATION MOON would no longer be sf, but instead it would be science fact, ala MAROONED. But give Mr. Ellison a spaceship and it's sf. Perhaps it's no wonder non-buffs become confused.

At any rate, that brings me to point two, if not altogether logically then at least inevitably. And this is your inclusion of films that are at best questionable cinefantastique. Though excellent in many ways, I have long disliked CASTLE OF FRANKENSTEIN for the simple reason that in their apparent rush to gain respectability and an attitude of we're-with-it-ness, they include films so far beyond the ken of cinefantastique as to be laughable. Examples--Hitchcock's LIFEBOAT, L'IL ANBER, LAST TEN DAYS OF ADOLF HITLER, LONE RANGER!? and dozens more.

And although I'm not accusing you of the same motives as COF, the results are disquietingly the same, even granted the definition of cinefantastique is partly subjective. But why for instance is CATCH-22 fantasy? Although somewhat hampered by the unavailability of certain items, and not as flamboyant as Milo Minderbinder, I knew a couple of dudes in Supply in Nam who were every bit the wheeler and swindler Milo was. My first Sergeant owned three whorehouses and regularly brought his girls into the dispensary to take care of any



problems incurred. Without running down the whole list of officers, ncos and drafted men, let me simply say that my company in Nam was the equal of anything in CATCH-22, and while that flick might have been fantasy to you it was definitely real life to me.

I won't say much about the Tarzan review because I know I'm in the minority when I don't accept Tarzan as a fantasy figure. Fictional of course, but fantasy only when he's involved in a fantasy situation--and he rarely is. Although a true story, I momentarily expect to see fantasy reviews of Truffaut's WILD CHILD.

However, I will say a whole lot about EUGENIE. On the statement of John Duvoli that it is a sex-horror film I went to see it, thinking that maybe I missed something. A couple of murders and the inclusion of Chris Lee in the cast does not a horror film make. Nor does the fact that the Towers - Welbeck - Franco team made it. Even as a sexer the film is quite bad, and the color photography --at least in the print I saw--was terrible.

I do admit to a certain attraction to Miss Liljedahl in spite of her pouty face and chubby legs--or perhaps because of them, but that's unimportant anyway. What is important is that you used a page to review a rather bad sex film, trying to palm it off as a horror film. And frankly that strikes me as patently ridiculous.

In spite of all this, I anxiously await issue #2.

TOM LOWE

35 N. Seebert, Cary, ILL. 60013

Irwin Allen's Next

CINEFANTASTIQUE has just made a fool out of every other pro fantasy film magazine on the market. Your magazine is the best ever written, so well written, in fact, it's hard to find fault in it.

Why print a number of little reviews instead of three or four big reviews? Only THE BIRD WITH THE CRYSTAL PLUMAGE, CATCH - 22, COLOSSUS, THE FORBIN PROJECT and FELLINI SATYRICON deserved coverage in my opinion. Skin flicks and B-grade films aren't worth the effort.

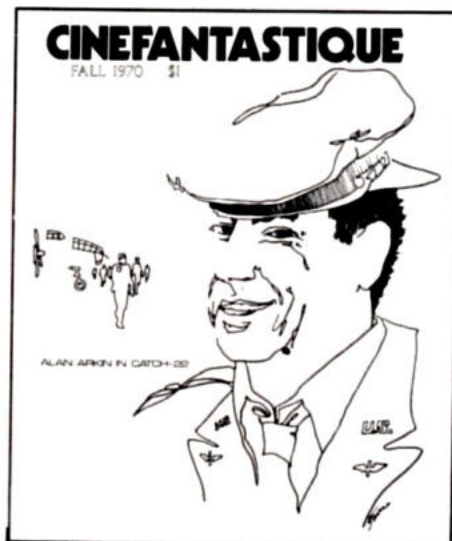
BENEATH THE PLANET OF THE APES looks as if it's going to set off another Great Debate in the grand tradition of the 2001 War. Was it a good film or a bomb? I unhesitatingly cast my vote for the latter. It lacked all the virtues of the original film. It was redundant where the original film was subtle, heavy handed where PLANET OF THE APES had a light touch. The only good thing about the film is its makeup and special effects, and as you know, makeup and special effects never saved a film.

You announced that Irwin Allen is filming CITY BENEATH THE SEA. This

may be of interest: shortly after the book based on VOYAGE TO THE BOTTOM OF THE SEA was released, a sequel entitled "City Beneath the Sea" was published. The sequel used most of the original characters. In it, a group of aliens plot to teleport the Earth's oceans to their home planet. The reason is that they live close to a very hot star, and every few thousand years their oceans to their home planet. The reason is that they live close to a very hot star, and every few thousand years their oceans evaporated away. The last time they teleported water was in Biblical times. They transported all the water from Mars to their planet, the Earth got in the way, and the great Flood ensued. Whether or not Irwin Allen is using the novel or just the title, I have no idea.

BUZZ DIXON

3147 Ridgecrest, Madisonville, TENN.



BACK ISSUE 1

Including "Rasputin On Film" by Frederick S. Clarke; "Disappearance of the Damned" by Robert L. Jerome; a report on the 1970 Trieste festival, reviews, photos & the usual features.

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We've got a lot in store for future issues. The conclusion of Mark Wolf's article on animation; The Career of George Pal by Dennis Johnson; James Bond by Steve Oxenrider; Sherlock Holmes in the Films by Dean W. Dickensheet, as well as the regular features and a few projects the editor has in the fire like The Stage Career of Bela Lugosi, Rod Serling's Twilight Zone and a piece on Whale's BRIDE OF FRANKENSTEIN.

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