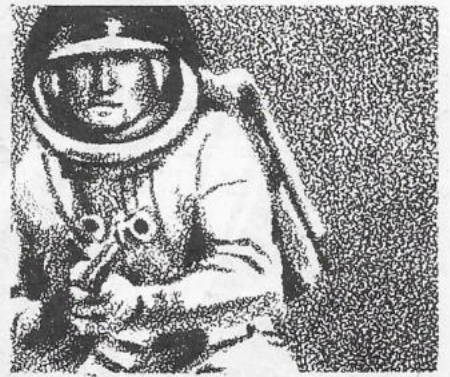
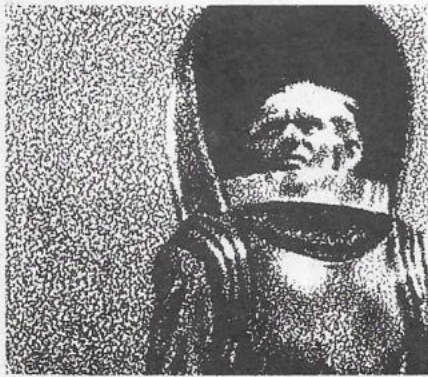
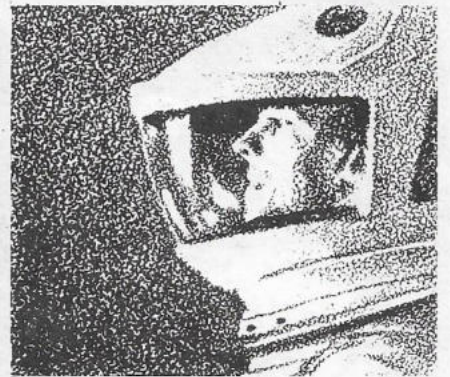
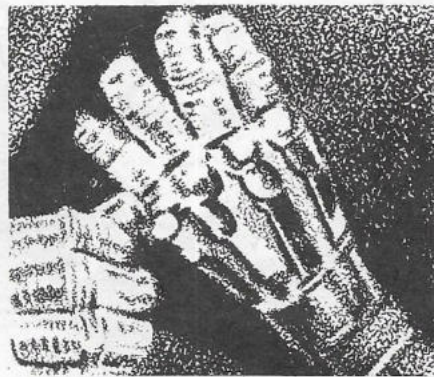
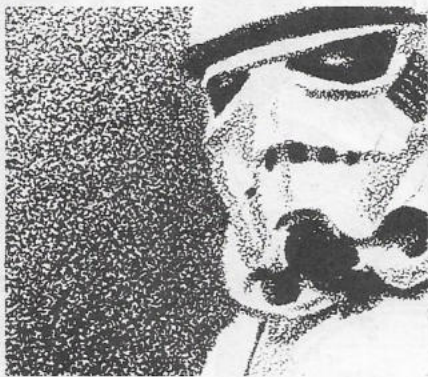
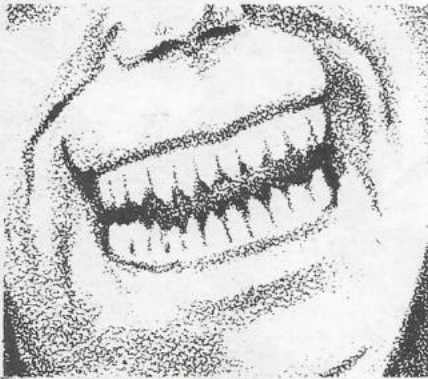
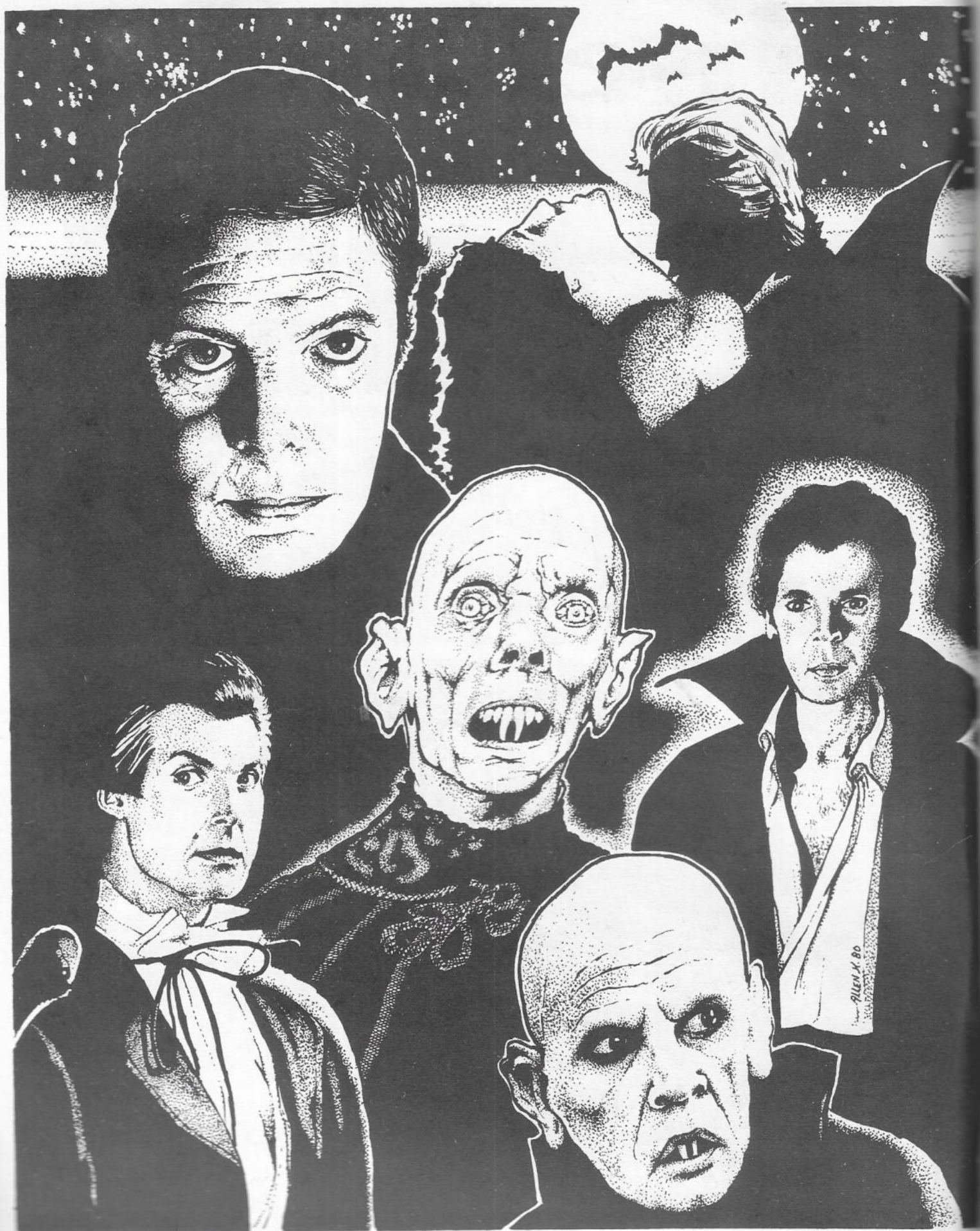


CineFan 2

Outside U.S.A. \$3.00 \$2.00



SCIENCE FICTION, FANTASY
& HORROR IN FILMS



CineFan #2, Summer 1980 issue.

CINEFAN is devoted to the serious study of science fiction, fantasy and horror in the cinema. Published irregularly by Fandom Unlimited Enterprises at \$2.00 per copy. Orders outside North America must be accompanied by an additional \$1.00 for airmail postage. No back issues or subscriptions are available.

FANDOM UNLIMITED ENTERPRISES

Editor & Publisher, Randall D. Larson
774 Vista Grande Avenue
Los Altos, California 94022

Contents Copyright © 1980 by Randall D. Larson. All rights revert to the contributors. Printed in the U.S.A. Motion picture stills are Copyrighted © by their respective studios. Originality of the material within is the responsibility of the author.



Printed by Moody Embossing & Printing Co., Mt. View, CA.

CineFan 2

EDITOR, PUBLISHER, TYPIST, LAYOUT,
PASTE-UP and NEGATIVE WORK:
Randall Larson

CONTRIBUTING WRITERS:

David Andrews
Dean Chambers
Howard Clegg
John Duvoli
Jeffrey Frentzen
Lawson Hill
Randall Larson
Steven Lehti
Dirk W. Mosig
J. Vernon Shea
David C. Smith
Mark Verheiden
Jerry Weddle
Chuck Wilson
Delbert Winans
Peter Winkler
Mark D. Wolf

CONTRIBUTING ARTISTS:

Lela Dowling
Mark Gelotte
Murad Gumen
Allen Koszowski

Front Cover: A collection of classic science fiction and horror films, by Mark Gelotte.

Inside Front Cover: Allen Koszowski's rendering of several recent cinematic Draculas and similar vampires -- Clockwise from top left: DRACULA (PES-tv, Louis Jordan); VAMPIRE (ABC-tv, Richard Lynch); DRACULA (Universal, Frank Langella); NOSFERATU THE VAMPIRE (20th Century Fox, Klaus Kinski); LOVE AT FIRST BITE (American International, George Hamilton); SALEM'S LOT (CBS-tv, Regie Nalder).

Back Cover: Fantasy films scored by maestro Bernard Herrmann, illustrated by Allen Koszowski.

ACKNOWLEDGEMENTS

A special debt of thanks and appreciation to the following individuals and organizations for their kind assistance in providing illustrative material and similar services for this issue:

AMERICAN INTERNATIONAL PICTURES (Julian Myers); AMPEX CORPORATION (Bob Chan, Graphic Arts Dept.); Dean Chambers; CINEFANTASTIQUE (Frederick S. Clarke); Lela Dowling; John Duvoli; Clifford and Joan Dvorak; John and Eleanor Larson; M.G.M. PICTURES (Norman Kaplan); PARAMOUNT PICTURES; PHOTON (Mark Frank); David C. Smith; TWENTIETH CENTURY FOX FILM CORP.; Mark Verheiden; WALT DISNEY PRODUCTIONS; Delbert Winans; Peter Winkler.

CineFan

THE EDITOR'S PAGE

by Randall Larson

Introductory comments and the like; Classified advertisements; STAR WARS cartoon.....4

VAMPIRE CIRCUS: A Critical Analysis

by Jerry Weddle

A perceptive look at an effective horror film and a unique entry into the vampire cinema.....5

DAN DOHLER: THE ALIEN FACTOR -- Reviewed & Interviewed

by Delbert Winans

Independent filmmaker Dan Dohler speaks out on his first feature film, and discusses in brief his new project, NIGHT BEAST.....8

THE MILPITAS MONSTER

by Randall Larson

A small California town boasts the first feature film made by High School students -- a production article and interview with the film's director and coordinator, Robert L. Burrill.....10

THE AMICUS E. R. B. FILMS -- A Critical Comparison

by Steven Lehti

Edgar Rice Burroughs has fared no better, nor any worse, than other literary figures when his work has been adapted to the screen. A look at recent British versions from Amicus Films.....15

SUPERBEAST

by Dean Chambers

A detailed discussion of this neglected horror offering from the Philippines.....18

FILMING "THE WHISPERER IN DARKNESS"

by Dirk W. Mosig, David C. Smith and J. Vernon Shea

The story behind the making of this authorized adaptation of H.P. Lovecraft's classic tale, filmed in Super-8mm by David Smith.....21

HORRORS COME AND GONE

by John Duvoli, Jeffrey Frentzen, Randall Larson, Chuck Wilson and David Andrews

"Sturgeon's Law" indicates that 99% of anything is garbage -- and horror film fans have been assaulted by at least that much during recent years. A compilation of reviews and discussions on numerous international horror exploiters of the 70s.....24

THE FANTASY FILM MUSIC OF BERNARD HERRMANN

by Lawson Hill

A close look at some of the finest music ever composed for fantasy and horror films.....31

CinePAN: Schlock in the Cinema: ROBOT MONSTER

by Dean Chambers

An affectionate recollection of one of the all-time worst horror films: ROBOT MONSTER.....34

THE PASSION OF DRACULA

by Randall Larson

Although eclipsed by Frank Langella's stage and film Dracula, Bob Hall and David Richmond's PASSION OF DRACULA took itself a bit more seriously on stage.....36

PERFORMERS IN THE FANTASTIC CINEMA: 1950 - 1960 -- A Checklist

by Howard Clegg

The followup to last issue's analysis: a listing of actors and actresses frequenting fantasy and horror films of the 50s.....37

TYBURN: BEGINNINGS -- Interviews with Kevin & Freddie Francis

Introduction by John Duvoli

Interviews by Chuck Wilson

Producer Kevin Francis and his father, director Freddie Francis, speak out on their films and their collaboration with Tyburn Film Productions.....42

SINBAD AND THE EYE OF THE TIGER: A Special Effects Analysis

by Mark D. Wolf

A detailed critique of Ray Harryhausen's phenomenal stop-motion visual effects from his third Sinbad film.....47

THE HAUNTED STRANGLER: Revisited

by John Duvoli

A look at one of Boris Karloff's most memorable horror films of the 50s.....49

JOHN BOY MEETS THE TEXAS CHAINSAW KILLER

by Mark Verheiden

Behind the scenes of this recent 16mm student film parody, including Mark's production log and original script.....51

THE TERMINAL MAN: Analyzing Dehumanization

by Jerry Weddle

An in-depth study of this recent prophetic science fiction/horror film.....56

RECENT FILMS IN REVIEW

by Peter Winkler, John Duvoli and Randall Larson

Outspoken opinions on recent offerings in the fantastic cinema.....58

THE EDITOR'S PAGE

BY RANDALL LARSON

After six years, a second Big issue!

It hardly seems that it's been half a dozen years since *CineFan* #1 was first published in summer of 1974, but unless there exists a complex conspiracy among the Calendar people, it seems to be true. The biographical history of Fandom Unlimited Enterprises may be found in the editorial page of *Fandom Unlimited* #2, and if there is one thing that seems to be consistent among my various publishing efforts it's that issues tend to be few and far between. I like to think that the repeated delays eventually result in a superior product (they do tend to be BIG issues!), and most of the response I've gotten seems to be in agreement with that sentiment.

But, six years?

The main reasons for these frequent delays are simply financial ones, as many of my fanzine colleagues will understand. My publishing endeavors are strictly spare time "hobby" ventures, and I have other areas of my existence which must take financial priority. And there is the fact that I'm also a notorious collector of specialized books, records and model railroadiana which constantly has my bankbook gasping for air. Well, somehow, I've managed to save up the Big Bucks and here we have *CineFan* #2. Better late than never, as they say. Future publications, which at this time include *Threshold of Fantasy* #1 (see page 23), *Reborn* (a Christian s.f. & fantasy fanzine) and the one-shot *Survey of Music in the Fantastic Cinema* (see page 33), will be smaller and less costly for me to produce. The future of *CineFan* itself remains uncertain. I have no definite plans for a third issue, nor do I consider the magazine "dead". Let's play it safe and say that a third issue will probably appear when material and finance is appropriate. Interested parties can request to be added to a mailing list.

Those of you who have been waiting a while for this issue may notice a few changes from initial flyers and advertisements. Of the eight features promised in *CineFan* #1, only one of them has actually surfaced this issue! The others fell through somewhere along the line, for various reasons. Many of you may also note the absence of Greg Shoemaker's second part of his fine essay, "A Romantic's View

of the Toho Legend". Regretably, I was forced to drop the lengthy article (which covered Toho's fantastic films of the 1960s) due to lack of space and the length of time since the first part of the piece. Were I to try to include it, I felt the issue might take even longer to be published; plus the fact that *CineFan*'s future was uncertain, and I didn't want to commit myself to the third and final installment of the generic survey that readers might have to wait several more years to read. In any case, Greg has plans to publish the article -- eventually -- in his own fanzine, *Japanese Fantasy Film Journal* (see advertisement on page 17). Interested parties are referred there to obtain the continuation.

Howard Clegg's detailed Checklist of Performers in the Fantastic Cinema, 1950-1960, is here as promised. However, a great many of you may have missed his important introductory study which appeared in *CineFan* #1, discussing at length the various performers in the checklist and the characters they portrayed. As *CineFan* #1 has been long sold out, I will make available dry xerox copies of the 7-page article to anyone interested in reading the text, upon receipt of \$1 to cover xerox and postage costs.

I hope the rest of the material this issue will be of interest. As *CineFan* has a lengthy selling period, I've tried to avoid material which would become rapidly outdated. Some of the articles and interviews were originally written some years ago, but I don't believe they suffer for the delay in publication. I've also tried to cover as many areas of the fantastic cinema as possible, and the seventeen articles this issue ought to provide something for everyone with their varied coverage of the fantastic film genre -- both professional as well as amateur/student films -- during the last few years.

Enjoy. Hopefully I'll be back again a lot sooner than six years...□

BELOW: Satire by Lela Dowling (Reprinted, with permission of the artist, from the Foothill College *Sentinel*.)



The Editor, at work on layout for *CineFan* #2, 1974. (Photo by Allan Clifford Dvorak)

CLASSIFIED ADS

CINEMACABRE #2, An Appreciation of Fantastic Films, includes articles on ALIEN, SUPERMAN, DAWN OF THE DEAD, plus an interview with Jeff Morrow, star of the 1950s classic THIS ISLAND EARTH. Also featured are poetry, artwork and numerous film and record reviews. 68 pages, digest size, glossy paper, profusely illustrated. \$2.25 per issue or \$6.00 for a three issue subscription. Send payment to George Stover, P.O. Box 10005-C, Baltimore, MD 21204.

CINEMASCORE: A bi-monthly journal of film music. Issues so far have included articles on Herrmann, Goldsmith, Morricone and others, as well as reviews of scores by Barry, Williams, Herrmann, Rozsa, Goldsmith and Morricone. Try a two-year subscription at the special rate of 12 issues/\$5.00. Lawson Hill, 6633 N. Packertrain, Chicago, IL. 60646.

MAD MOVIES: France's leading fantastic film fanzine. Many articles on international science fiction, fantasy & horror films and their makers. Printed in French. Inquire: M. Jean-Pierre Putters, 248 Bd de Stalingrad, 94500 Champigny/Seine, France.

MUSICA SUL VELLUTO is an association of, by and for Ennio Morricone film music lovers, founded February 1980. The purposes of this club are to provide information about the composer and his work, provide a private source for obtaining Morricone records within the club, and to publish a bi-monthly newsletter (the first of which has already appeared, and is printed in English) in which to assemble news, reviews, and record-exchange listings. Querie to: Martin van Wouw, Gruttohof 10, 2371 NR Roelofarendsveen, Holland.

Whatever happened to **PHOTON** magazine? Issue #28 is in preparation, but the magazine's future is uncertain. Fans wishing to support **PHOTON** can send \$3 to Mark Frank, 801 Ave. C, Brooklyn, NY. 11218. They will receive #28 upon publication, but are asked to be very patient. Thanks from all the **PHOTON** staff to all of you who have encouraged us to carry on.

WANTED: Information, items, pressbooks, stills & posters on Caroline Munro and her movies. I also want Harryhausen items. Alex Padaco, 30 B Legarda Road, Baguio City, Philippines, 0201.

WANTED: Issues #1-10 of **JAPANESE FANTASY FILM JOURNAL**, intact condition only. Also interested in posters, stills, lobby cards, etc., of Toho's science fiction films. Write to James E. Smallwood, 335 Heege, St. Louis, Mo. 63122.

Dedicated to those of you who stand
in line and waited and waited...
I bring to you in spirit, (that
spirit...not spite!) and good fun, a...

STAR WARS

...Satire.





Human
fangs
ripping
throats—
no sawdust
can soak up
the torrent
of blood!

VAMPIRE CIRCUS

VAMPIRE CIRCUS ADRIENNE CORRI · LAURENCE PAYNE
THORLEY WALTERS · JOHN MOULDER-BROWN
and ANTHONY CORLAN also starring LYNNE FREDERICK Produced by WILBUR STARK
Directed by ROBERT YOUNG Screenplay by JUDSON KINBERG Color by DeLuxe

PG PARENTS STRONGLY CAUTIONED

VAMPIRE CIRCUS

A Hammer Film Production.
Released in Great Britain and Europe by the Rank
Organization, 1971. Released in the U.S.A. by
20th Century Fox, 1972.

87 minutes.

Producer -- Wilbur Stark
Director -- Robert Young
Screenplay -- Judson Kinberg
Story -- George Baxt & Wilbur Stark
Director of Photography -- Moray Grant
Editor -- Peter Musgrave
Art Direction -- Scott MacGregor
Production Supervisor -- Roy Skeggs
Production Manager -- Tom Sachs
Assistant Director -- Derek Whitehurst
Music -- David Whittaker
Musical Direction -- Philip Martell
Set Decorations -- Claude Hitchcock
Technical Advisor -- Mary Chipperfield
Make-up -- Jill Carpenter

Gypsy Woman.....Adrienne Corri
Mueller.....Laurence Payne
Burgomeister.....Thorley Walters
Anton Kersh.....John Moulder-Brown
Dora Mueller.....Lynne Frederick
Gerta Hauser.....Elizabeth Seal
Emile.....Anthony Corlan
Dr. Kersh.....Richard Owen
Anna Mueller.....Domini Blythe
Hauser.....Robin Hunter
Count Mitterhouse.....Robert Tayman
Elvira.....Mary Winbaush
Helga.....Lalla Ward
Heinrich.....Robin Sachs
Strongman.....David Prowse
Jon Hauser.....Frederick Shaw
Gustav Hauser.....Barnaby Shaw
Rosa.....Christina Paul
Jenny.....Jane Darby
Michael.....Skip Martin
The Webbers.....Milovan & Serena
Schilt.....John Brown
Mrs. Schilt.....Sibylla Kay
Grandma Schilt.....Dorothy Frere
Foreman.....Jason James
Old Villager.....Arnold Locke
Helga & Heinrich's doubles.....Bradford and Amoro



VAMPIRE CIRCUS

A CRITICAL ANALYSIS

BY JERRY WEDDLE

Georges Melies exerts a strong influence over Judson Kinberg and Robert Young's VAMPIRE CIRCUS, a 1971 Hammer production. It aspires to create the same magical and ephemeral universe Melies dwelled in. In addition, it offers the horror genre its first gothic fairy tale, as well as one of the most refreshingly imaginative and original vampire concepts since Terence Fisher's HORROR OF DRACULA (1957). It is a resourcefully produced and creatively filmed delve into gothic fantasy (as opposed to gothic horror) and as such it possesses the same quality of timeless beauty that make the old Melies shorts such a pleasure to watch even today.

Judson Kinberg's screenplay is among the most unique vampire stories of all time, and that is no exaggeration. His concept is that a circus of vampires possess magical powers. His premise is that they arrive in a village to fulfill an old curse. Now, cursed villages are nothing new to the genre, but Kinberg's treatment of it is radically different than any other. He sets the story in a time and place (mid Europe, 19th Century) that is appropriately exotic. The melodrama unfolds in isolated surroundings, which is typical of the genre, if not essential. He has populated this environment with not two or three but several major characters, and twice as many secondary ones (not including extras). This necessitates a complex plot, which is always welcome in the genre because most horror films are simply and predictably written. Kinberg, however, comes up with so many unexpected twists and turns of plot and character that you must screen the film twice in order to fully appreciate its unusual qualities.

The film opens in a forest where Mueller (Laurence Payne) is reading a book. He is surprised to see his wife, Anna (Domini Blythe), entice a little girl into entering the castle with her. Mueller bangs on the doors, but to no avail. It seems that his promiscuous wife has become the mistress of Count Mitterhouse, a vampire who has been terrorizing the country side for many years. Mueller returns at night with a mob of villagers, who are going to burn the castle down. They are too late to save the child's life, but a stake is driven through the Count's heart, but only after he kills many villagers in a bloody fight. Mitterhouse casts a curse on the descendants of those who killed him, and wishes a plague on the village. Anna Mueller decides to perish with him in the flames of the burning castle. This is a ten or fifteen minute scene which leads immediately into the credits.

Fifteen years later, the plague has arrived. The Burgomeister (Thorley Walters), Mueller, Hauser (Robin Hunter), Dr. Kersh (Richard Owen) and Schilt (John Brown) are still the officials in the small Serbian village of Stetl. A roadblock and armed patrols rove the area to prevent any villagers from spreading the plague by leaving. When a circus caravan of wandering gypsies travel through town and set up at the ruins of Castle Mitterhouse, everybody is immediately suspicious. How did they get past the roadblocks and patrols?

The people of Stetl, however, are delighted with the feats of magic and daring they witness at the Circus of Nights. The Burgomeister is entertained by a woman who is part panther, and who performs an erotic nude dance. Gerta Hauser (Elizabeth Seal) is enchanted by Emile (An-

thon Corlan), who can change himself into a leopard. Meanwhile, young Anton Kersh (John Moulder-Brown) helps his father sneak past the roadblock. Dr. Kersh intends to return with medicine to cure the plague. Two kids venture into the Circus after the show, and visit the Hall of Mirrors, in which the Mirror of Life reveals itself to be a doorway into the dead Count's crypt. Two vampires beckon the children in. The same fate befalls Gerta, who is brought through the Mirror by Emile and sacrificed (bitten) to Count Mitterhouse. Dora Mueller (Lynne Frederick) sneaks into the village and discovers that the Schilt family has been eaten alive by some wild animal in the forest. She and Anton are suspicious of the Circus of Nights.

Gradually, all the sons and daughters in the village die or disappear. Anton and Dora suspect that the Circus of Nights has something to do with it. They visit the circus while it is closed. A vampire tries to entice Dora into entering the Mirror of Life, but the crucifix around her neck saves her. They go to the church for safety, but find that the panther woman and leopard man have already been there. The occupants have been torn to shreds. There, the vampires attack Dora, after the Gypsy Woman (Adrienne Corri) swipes her cross. One of the vampires is killed, but the others take Dora to the crypt.

Dr. Kersh arrives and rations medicine to the villagers. Anton leads a torch-bearing mob upon the Circus of Nights. They find the crypt and all the youths who fell victim to the vampires. Now, Count Mitterhouse is revived. Only Dora and Anton remain to die and complete the curse. In the battle that ensues, the men must sacrifice their lives in order to destroy Mitterhouse and the Circus of Nights, as well as save Anton and Dora. But one bat gets away...

The Circus of Nights is made up of gypsies, most of whom are vampires. Emile is a vampire who can change himself into a leopard. Elvira (Mary Winbaush) is a vampiress who is partly panther, but with all the (exposed) charms of a woman. Milovan and Serena (played by their namesakes from an actual circus) are twins, who can defy gravity by floating through the air. There are the vampires who can change into bats. These vampires can appear and disappear at will and wherever they wish. They can hypnotize their victims but lack the power of speech. And they are not as afraid of holy symbols as the villagers think. The male vampires are lithe and muscular, the female vampires full-figured and beautifully enticing. In the daylight hours a strong man (David Prowse) and a midget clown (Robin Sachs) guard them. The



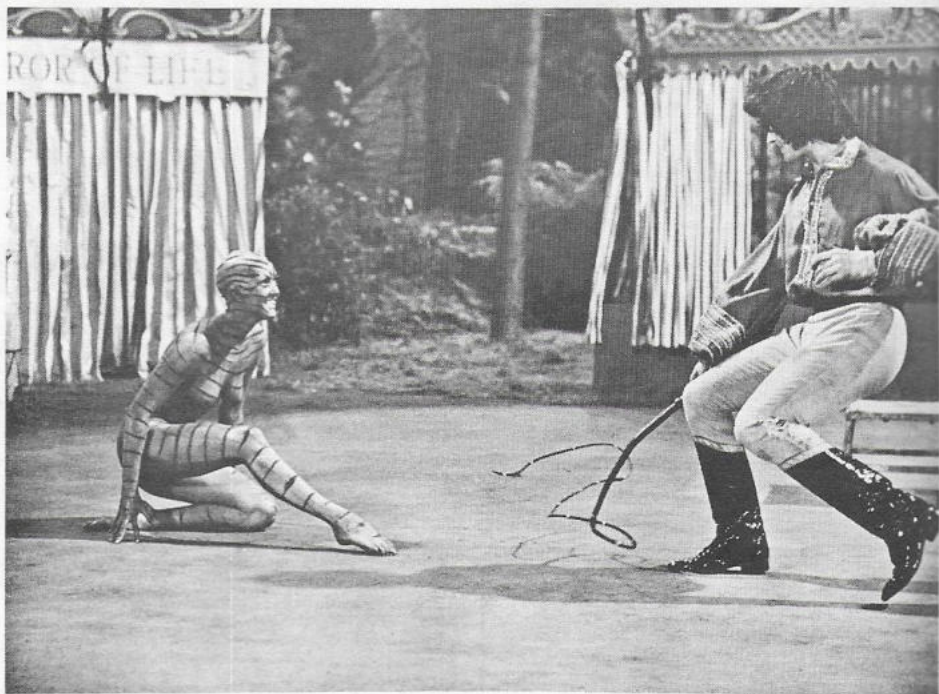
LEFT: Gerta (Elizabeth Seal), having been attacked by the vampire Emil (Anthony Corlan), is held over the sarcophagus by the Gypsy Woman (Adrienne Corri)
RIGHT: Bleeding from the wounds she has received at the hands of the villagers, Anna (Domini Blythe) weeps over the body of Count Mitterhouse (Robert Tayman)

troupe is led by an unnamed Gypsy Woman who can conjure up a spell to turn an ordinary mirror into a portal to another place.

VAMPIRE CIRCUS emphasizes the sexuality of its vampires. Feminine nudity symbolizes the corruption (by evil) of youth's purity. These vampires bite the young descendants of Count Mitterhouse's killers. A vampiress' erotic dance (and it is mildly so) awakens Gerta's sexual awareness, and her personality comes alive only when she pursues the hedonistic Emile. Count Mitterhouse, who in a fight can defeat several men at once, exudes a masculine sensuality that repels Anna Mueller even as it more strongly attracts her. Anna herself walks through the pre-title scene naked, using sex, as the other vampires do, to corrupt and thereby destroy. Anna is corruption, Mitterhouse destruction. Although Anna is not a vampiress, she worships Count Mitterhouse to the extent that she will die for him, and her nakedness may symbolize her submission and willing exposure to his sexual and physical power.

The sexual and physical prowess of the vampires is complimented by the aura of mystery surrounding the Circus of Nights. It is seemingly inspired by the similar circus in Bergman's *THE MAGICIAN* (1958). But for Bergman it was just another symbol; for director Robert Young it is the very core of VAMPIRE CIRCUS. The Circus of Nights is only half a circus. There is a small tent, a covered wagon, and a couple of animal cages. Red tapestries, some torch poles and benches does not make a full circus. Where do they sleep? What do they carry everything in? The reason for this is not because the budget couldn't afford an elaborate circus set, but because Young wanted it small and incomplete. By depicting bizarre occurrences in an empty, open circus Young creates a potent sense of unreality. He uses this circus to create an environment in which nothing is either logical or reliable. The laws of gravity and nature do not apply in the Circus of Nights: the performers float through the air and alter their physical form. This unreality effects the village of Stettl: religion and tradition no longer work. Evil penetrates the house of God and any means to destroy or protect oneself from such evils are temporary at best. The one thing the people of Stettl can rely on is their superstition. And when they acknowledge that deaths, disappearances, and possibly even the disease are the product of supernatural forces, they can combat it successfully. With that, Young endows the film with a palpable aura that is almost metaphysical. Furthermore, the Circus of Nights has a prowess of pure evil. Only by destroying Stettl's young and healthy members can Count Mitterhouse be revived. The Gypsy Woman is so hell-bent on revenge that immediately after the first show she sends her creatures out to kill. In order to destroy the youths in Stettl they must first corrupt it. Having cast the entire village under their hypnotic spell of erotic entertainment, the Circus of Nights is able to decimate every family in it. For Stettl's population decreases rapidly while the Circus remains strong. It seems, even during the grand finale, that good will lose its battle with evil. But Stettl does triumph by destroying the immediate evil, after the village has been almost completely wiped out. The hard-boiled pessimism inherent throughout the film is clinched by that last shot of a vampire bat flying off into the distance.

VAMPIRE CIRCUS is deftly directed by Robert Young, a powerhouse of a talent whom Hammer should employ more often. Forced to cram what is essentially a two-hour script into an hour and a half, Young chose to shoot his scenes briefly and concisely. He wastes no time on deep characterization or dramatic emphasis, although both exist to a mild degree. Instead he concentrates on events, on what happens in a scene and how, and what it leads to. He saves time this way. The most important scenes come and go before the viewer has been able to fully grasp what happened in them. Young does this deliberately and makes it work for the film, not against it. By allowing events to occur and the meaning of the film to be purged through them, he creates a montage of cause-and-effect, an image of gothic fantasy. And everything enforces that image. Scenes flow into one another smoothly, each and every shot is vital to the whole, and not a single frame is wasted. Rather than merely unravelling the common melodramatic narrative, Young chooses a more elusive way of telling a story, and it is artistically viable. In addition, by milking the sets and decorations of all the color and detail they could possibly hold, he creates some of the most mannered and gothically picturesque compositions



ABOVE: Watched by the villagers of Stettl, Serena and Weber (Serena and Milovan) perform their sensuous dance.

any horror movie ever had. That Young has accomplished so much on his first feature film makes him and VAMPIRE CIRCUS all that more remarkable.

Young has given us many memorable scenes. The circus magic acts will stay in ones mind long after seeing the movie. The panther woman's dance is one of the most sensuously bizarre moments ever captured in a gothic fantasy. Milovan and Serena's tumbling feats also possess a lyrical beauty, and Emile's transformations are so swiftly done we marvel over them each time they occur. And how amusing it is to see a girl thrust her delicate arm down the leopard's throat, and after the animal is finished chewing on it, extract it unscathed! In a scene that is reminiscent of one of *THE CAT PEOPLE*'s spookiest moments, a family is stalked in the woods by an unseen leopard. A rustling of bushes or a strange noise tell us the animal is there, and only once do we see its tail disappear into the bushes. When it strikes off-screen the screams and growls are surprisingly effective. The spookiest scene in VAMPIRE CIRCUS takes place inside the church. We hear the animals tearing people apart upstairs. Later, the vampires play a game of cat and mouse with Anton and Dora. Hiding behind pillars and ceiling beams they appear and disappear behind and in front of the young couple. Wherever the two turn, the vampires appear to block their escape. And when Dora pushes a huge wooden cross off a ceiling beam, it impales the vampire far more convincingly than the implement in *DRACULA HAS RISEN FROM THE GRAVE* (1968).

VAMPIRE CIRCUS is the most violent film Hammer has produced. The pre-title sequence and the climax contain more deaths than Shakespeare's *Hamlet* and *MacBeth* put together. And that doesn't include the deaths that come in between. The violence comes and goes so quickly, one never has the chance to get sick of it. Stabbings, punches, beatings are so unemphatic that the film never reaches the gutsy intensity of, say, *FRANKENSTEIN MUST BE DESTROYED*. And considering the amount of violence, that's a good way to play it. It is never grisly, and the blood is never gory. In contrast, nudity is explicit and frequent enough for the Motion Picture Association of America to force 20th Century Fox into editing certain scenes. When the villagers invade Mitterhouse's castle they find Domini Blythe walking around naked. Her anatomy is revealed in full for a lengthy a-

mount of time as the scene unfolds. Fox cut out any shot which revealed her breasts, buttocks and crotch, and as a result there are actions half-performed, dialogues unfinished, the scene is a shambles, having no continuity remaining. The panther woman's dance is cut ever so slightly. Although the actress' anatomy is revealed in full, she moves too fast for the eye to dwell. Gerta and Emile's nude love scene was also edited. Only when her body is in shadow does the scene remain intact. Despite this abridgement, the film retains a haunting visual beauty that nothing could ever destroy, except perhaps a black and white television set.

Never before has Hammer produced a film as resourcefully as this. For a change, the low budget of \$750,000 has gone a long way. Moray Grant establishes a feeling of gothic fantasy by photographing it in soft dark hues of blue and green and lavender. It is a potent color scheme that never falls into the lackluster shoddiness of so many other Hammer films. And the color scheme brings out every detail in Scott MacGregor's numerous sets. He has designed them with imagination and a firm sense of style. They are neither cheap nor elaborate, but solid and convincing. Claude Hitchcock decorates them tastefully and without his usual ostentation. Peter Masgrave's editing is so smooth the viewer is never aware of cuts, fades or dissolves. He makes the film move gracefully, and the magician acts are handled with utmost skill. Finally, David Whittaker's genuinely romantic and pretty score underlies the tone and tempo of the film. His music is gentle and never assaults the ears the way James Bernard so often did in many Hammer films.

Of particular interest is Jill Carpenter's outstanding makeup. The panther woman is dazzling. The actress has a full set of compact curves that Carpenter accentuates just right. She does this by covering her entire body in gray, with black panther stripes running across her back, legs and midriff. She accentuates the actress's doe eyes with red contacts and her long thin lips are formed into an animalistic leer. She also gives the vampires' features the proper acquinine stress.

The Melies influence, aside from being in the atmosphere of the film, is perhaps strongest in the special effects work of Les Bowie. Bowie learned from Melies that the camera is quicker than the eye, and he uses Melies' simple techniques. By adjusting the screen's field



of vision he tricks the eye into believing the impossible. And he does it in the camera, without any expensive or elaborate processing. For instance, we are looking at a night-blue sky. A man jumps upward and out of the frame. Immediately a bat flows downward from the exact point from which the man disappeared. The two shots are put together with such speed that we don't doubt the effect of a man changing into a bat for an instant. Seeing is believing.

Performances are fine. As the Gypsy Woman, Adrienne Corri chews up everything from the scenery to her co-stars. She spits her lines out with total contempt and expresses such a bitchiness as an evil woman ever felt. She gives the film's finest performance. Corri has appeared in several Hammer films, but is best remembered as the "cat woman" in *A CLOCKWORK ORANGE*. John Moulder-Brown (whose horror films include Jerzy Skolomowski's brilliant *DEEP END* and the under-rated Spanish thriller *LA RESISTENCIA*) and Lynne Frederick are the most engagingly personable hero and heroine of any Hammer film. As the acrobats, Milovan and Serena are a pair of winsome waifs who are captivating. Robert Tayman's Count Mitterhouse is a commanding and sensual figure, as is Anthony Corlan's leopard man. Both actors give very physical performances, as does Mary Wimbush as the panther woman. Wimbush is a dancer who moves with erotic and free femininity. My only complaint is that her time on the screen is painfully brief. Thorley Walters, a Hammer regular, has never played the pompous ass with such enthusiasm. He is at first funny and later sympathetic as he expresses misery at his family's gradual destruction. Laurence Payne is equally sympathetic as the husband and father who endures two decades of the vampires' terrorism. Elizabeth Seal is believably naive as Gerta. Every other member of the cast, many of them in substantial roles, express the fear and awe of the vampire circus. Although no role is very complex or demanding, they have our empathy all the way.

In the annals of the gothic cinema, *VAMPIRE CIRCUS* carves a distinctive niche. Not only does it represent British *autourism* at its finest, but proves that Hammer has never lost their ability to produce works of creativity and artistry. It is film brim-full with invigorating ideas and striking images, one of the most totally-visual experiences the gothic cinema has ever offered us. It captures the audience's imagination, dazzles their eye, stimulates their aesthetic, and pulls them into a remarkably entertaining world of fantasy. □

Jerry Weddle is a film and journalism student whose perceptive film reviews have appeared previously in *CineFan*, *Fandom Unlimited*, *The Old Dark House*, as well as Jerry's own one-shot fanzine of several years back, *Thriller*. Recently, Jerry's writing output has dwindled as he began to study cinematography full time in Southern California.



TOP LEFT: The Burgermeister (Thorley Walters) is attacked by Count Mitterhouse (Robert Tayman), but as the vampire bends towards his throat, Mueller (Laurence Payne) intervenes. **ABOVE:** The vampire Emil (Anthony Corlan) comes to a gruesome end when a stake is plunged through his heart.

now available:

Fandom Unlimited #2: \$2.00 per copy (Overseas add \$1)

On Fandom: A Collaborative Essay (a wide variety of fans and pros speak out on the enigma 'fandom')
Conan in the Comics (Terry Dale)
Theda Bara: Cinema's First Sex Symbol (David C. Smith)
An Introduction to the Cthulhu Mythos (J. Vernon Shea)
A History of the Cthulhu Mythos -- Part One (L. Hall, T. Dale, R. Larson: the horror series from H. P. Lovecraft through August Derleth)
Jean Ray: An Introduction to the Author and His Work (Jan Van Genechten; including one of Jean Ray's ghost stories translated especially for this issue)
Violence in Cinema: (A major interview with psychiatrist and mass media authority Fredric Wertham)
Book Reviews (James Wade, Don Ayres, and others)
Covers and Interior Artwork by Gelotte, Pinkoski, Spurgin, Cox, Di Pate, Garrison, Fong, Kirk, Newton, Rotsler, Stout, Romita, Steacy, Utley, and others.

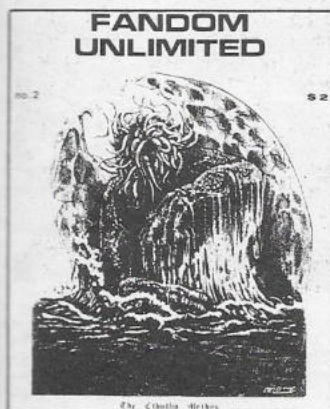
Fandom Unlimited #3: \$2.00 per copy (Overseas add \$1)

James Blish: A Short Interview (circa 1971)
An Autobiography of C.C. Beck (The illustrator of Captain Marvel speaks out on his early years in the comics industry)
A History of the Cthulhu Mythos -- Part Two (L. Hall, T. Dale, R. Larson: the 60s and 70s, including film, tv and comics adaptations; plus a chronology of the Mythos stories, 1924-1976)
Fan Mythos: An Incomplete Acknowledgement (an introductory survey of the Cthulhu Mythos stories appearing in fanzines and small press magazines, with a checklist by R. Larson and E. P. Berglund)
Conan Imitations in the Comics (Terry Dale)
L. Sprague de Camp: An Informal Profile (Loay Hall)
A Comparison of the Usage of Cats in the Fiction of Edgar Allan Poe and H. P. Lovecraft (Robert Eber)
Film Reviews (J. Frenzzen, J. Weddle, and others)
Covers and Interior Artwork by Garrison, Adkins, C.C. Beck, Gene Day, Pentucchio, Fong, Gelotte, Pinkoski, Wilber, Rotsler, Koszowski, and others.

SPECIAL OFFER: Fandom Unlimited #2 and #3 **BOTH** for only \$3.00 (Overseas please add \$2 for airmail postage)

FANDOM UNLIMITED ENTERPRISES

Editor & Publisher, Randall D. Larson
 774 Vista Grande Avenue
 Los Altos, California 94022



**BOTH
 FOR
 \$3.00**



DON DOHLER and The ALIEN FACTOR

reviewed & interviewed
by Delbert Winans



THE ALIEN FACTOR

Cinematic Visual Effects, Inc., 1979
Color and Optical Printing by EUE/Screen Gems
80 minutes.

Produced, directed & written by Don Dohler
Assistant Director -- Anthony Malanowski
Music and Sound Effects -- Kenneth Walker
Cinematography -- Britt McDonough

Additional Photographic Effects -- Ernest D. Farino

Sound Recording and Mix -- Dave Ellis

Makeup and Special Effects -- John Cosentino,
Ernest D. Farino, Larry Schlechter,
Britt McDonough, Ed Litzinger

Ben Zachary.....Don Leifert
Sheriff Cinder.....Tom Griffith
Mayor Wicker.....Richard Dyszel
Edie Martin.....Mary Mertens
Pete Evans.....Richard Geiwitz
Steven Price.....George Stover
Mary Jane.....Eleanor Herman
Ruth Sherman.....Anne Frith
Clay.....Christopher Gummer
Rex.....Johnny Walker

THE ALIEN FACTOR, an independently-produced film sold to television, was made by Baltimore film-maker Don Dohler. The story revolves around an alien space ship which crash lands near the small community of Perry Hill. Three space creatures onboard the ship run amok, terrorizing the populace and killing people. With this thin plot line, the picture runs the total range of classic science fiction situations.

The flaws are many in this low-budget s.f. thriller. Dohler's script seems to wander, and there's not what I would call a tight focus on events. Despite this, the script has some solid new ideas; for example, the idea that the "Lemoid" creature at the end of the film can be seen at night but not during the day. There is not really a sense of inner tension or anticipation of horror elements within the community. Several scenes are almost lifeless -- when an actor tries too hard to be natural it tends to lose energy. When the energy level is dropped it stops the almost physical movement of the narrative.

There are a few outstanding examples of good energy levels, usually with scenes involving Don Leifert, Mary Mertens and Tom Griffith, but the best moments are during the relation-conflict sequences between the humans and the alien creatures.

There is a well-done chase scene with a creature called a Segatille which is very exciting and recalls the imagination of the 1950s films. The Segatille is a delicate mixture of creatures from STAR WARS and THE CREATURE FROM THE BLACK LAGOON, and is one of the best original monsters I've seen in recent years.

Director Don Dohler remains quite realistic concerning his first film, aware of both its



flaws and its advantages, and was quite candid when I had the opportunity, in early 1980, to speak with him.

DW: How did THE ALIEN FACTOR get started?

DD: I had been working in Washington DC for about twelve years and the company I was working for decided to sell out. I knew about three months before hand that I was getting laid off; that's when I started to organize the crew and write the script.

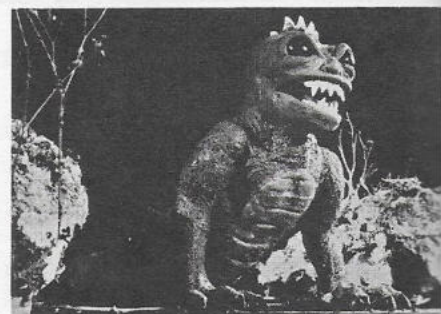
DW: In retrospect, what would you like to have done differently or changed in the film?

DD: Well, I wouldn't have been in a rush! Which I think is one of the biggest flaws of the film. This idea of a self-imposed deadline made us come out short when we finished the final shooting. There were a lot of scenes that were shot with all the crew running around like chickens with their heads cut off. When ALIEN FACTOR was edited and finished, we realized that we only had a seventy-minute film, so we were forced to go back out and shoot some filler scenes. The scenes that were added were the bar sequence and the scene with the motorcycle. The motorcycle scene isn't too bad but the bar scene was a bummer because it was just pure filler. The band isn't that entertaining, in that it isn't "Kiss" or another group which the audience could relate to or want to see.

I would have cut all the scenes much tighter. There's a scene that was written but never used that I would have included: a sheriff and his deputy get a frantic phone call to go to this farm house; when they arrive they go to this barn and find the entire family slaughtered. It would give some added dimensions to the characters that lacked in the original cut. Of course we wouldn't actually see the family, it would have been implied. If we would have used some of the scenes like I just described we wouldn't have had to stretch certain other scenes. For instance, the scene with Mary Mertens walking in the woods, no way was it supposed to be that long. We over shot the walking scenes for selection in editing but later we had to keep it all. The overall film should have had a much faster pace.

DW: Is this a problem with small budget films, not having enough money for film stock?

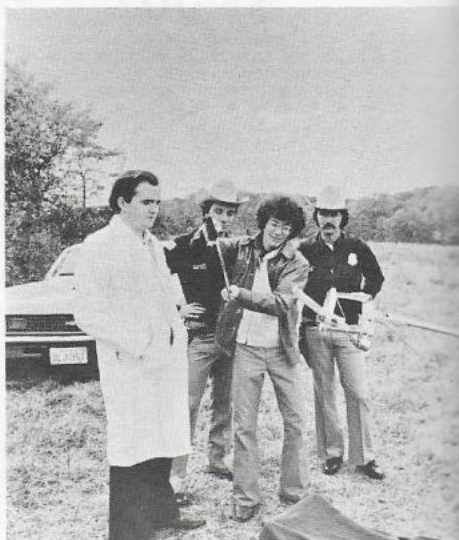
DD: Possibly, but film is still your cheapest commodity when shooting a film like this. It's better to shoot it now than waiting six months later and finding you don't have enough film. The current film we are working on now, NIGHT BEAST, has a lot of extra footage but at least we will be able to cut what we won't need. The Lemoid creature at the end of ALIEN FACTOR was shot twice and I'm still not happy with either one. The first version was done by Britt McDonough and it had good movement with excellent pace. Unfortunately, Britt's model was very stiff and didn't really look very good. Then Ernie Farino volunteered to re-



TOP: WFBR disk jockey Johnny Walker is menaced by the "Inferbyce", a slithery, man-like cockroach beast whose sharp claws inject a deadly poison into hapless human victims (like Johnny).

ABOVE: The "Lemoid", a deadly energy being which withdraws the very life out of its victims (animated by Ernest D. Farino).

BELOW: (left to right): George Stover, Richard Geiwitz, director Don Dohler, and Tom Griffith during filming of THE ALIEN FACTOR.





shoot the ending sequence. I told Ernie what I wanted, and again it wasn't what I wanted.

DW: What type of director is Don Dohler?

DD: I think a director should know what's going on at all times, either behind the camera, with lighting or with the actors. On an independent production the director should take on other roles to make sure things are getting done the way he wants them done. Unless your crew are top notch you can run into a lot of problems. Britt was my cinematographer for most of the film and a lot of times I would get the rushes back and it wouldn't be what I wanted at all. I don't have too much personality, I don't shout orders. I'm just a low-keyed type of person, but I'm coming out of my shell with NIGHT BEAST. I didn't really know that much when I was shooting ALLEN FACTOR. It was more of a learning experience. Every example of when I did exert myself in ALLEN FACTOR and said, "Dammit I want the camera here and the actor here," I got the results I was looking for. An example of my assertion was in the scene of the space ship; we used forced perspective and it worked.

DW: Tell us about your new project.

DD: We are working now on NIGHT BEAST. It is being shot in 16mm with some of the ensemble from the last film. The film is geared as a feature with some blood, gore and violence, which is what we tried to stay away from in ALLEN FACTOR. Of course, keeping in mind it might be sold to TV, we'll have enough footage to cut it down.

DW: Do you have an overall concept of the film?

DD: Yes. I'll make no bones about it, I want the look of THE THING (FROM ANOTHER WORLD). The idea of isolation, people trapped. The approach of the film is more important than the script. The film can look different but have the same basic ideas. Changes occur in lighting and what the creature looks like, etc.

DW: What would be your advice to independent film-makers?

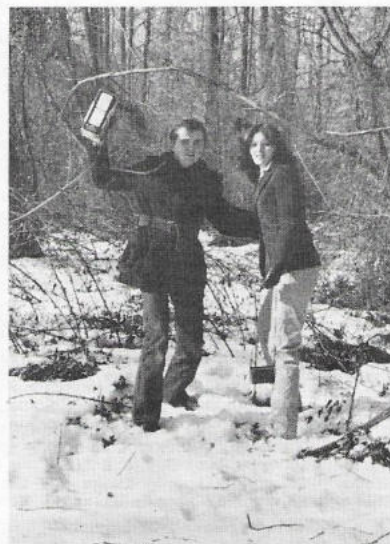
DD: We went the route of everyone else and that was to pound the streets of New York for about three to four months. We got some offers from independent distributors who said they would give us a fifty-fifty share on money. We felt that this type of guy would take our film and we wouldn't see a cent of the money. Finally, we found an agent in Hollywood. He then sold it to Gold Key Entertainment for a TV package. It was the best offer we had gotten; we got a twelve thousand dollar advance which we needed because we still had lab bills to pay. Now the film has been sold to fifty television markets and has grossed two hundred and eleven thousand dollars in sales. Gold Key feels a TV film with a low budget is successful at two hundred and fifty thousand dollars in sales. We will have no trouble reaching that goal and Cinemagic Visual Effects still owns the theatrical rights for anywhere in the world. The TV stations who buy the film own the TV rights for fifteen years.

I would also recommend you keep the film in 16mm, because the people we showed it to wanted to see it in 16mm. It cost us \$15,000 to blow it up to 35mm. Remember that if the film looks good the distributor will blow it up. I would suggest that independent film-makers keep their films in 16mm, transfer it to video tape and let your agent take it around.

DW: What are you doing different in NIGHT BEAST that you didn't do in ALLEN FACTOR?

DD: You can do a lot with lighting effects so we are shooting night for night. When shooting ALLEN FACTOR we shot day for night and later changed the film in process with blue tints to make it look like night. Sometimes it works and sometimes it doesn't. I won't be directing NIGHT BEAST, the job has been given to Dan Taylor. Dan was nominated for an Emmy Award a couple of years ago for a STAR WARS type of Christmas message for some TV stations. We will also be animating the space chase at the beginning of the film which will end up on Earth. □

Delbert Winans is a fantasy film fan whose work has appeared previously in Cinemacabre, Midnight Marquee, and The Late Show. Delbert has also published a "Fantasy Magazine Index" which is available from him at 3046 Pinewood Av., Baltimore, MD. 21214. (Query first).



TOP LEFT: Don Leifert communicates telepathically with a wounded alien pilot.

CENTER LEFT: Tom Griffith, George Stover and Anne Frith discuss one of the recent unsolved murders.

BOTTOM LEFT: The Beast, created by John Dods, from Don Dohler's new project, NIGHT BEAST.

TOP RIGHT: George Stover is attacked by a 7½ foot tall Zagatite in this posed publicity shot from ALLEN FACTOR. Stover, incidentally, is noted in fandom as the publisher of Cinemacabre (formerly Black Oracle), a fine filmzine.

CENTER RIGHT: One of the menacing aliens which terrorizes the community of Perry Hill.

BOTTOM RIGHT: George Stover and Mary Mertens react to the sight of an approaching Inferbyce.



THE MILPITAS MONSTER

AN INTERVIEW

with **ROBERT L. BURRILL**

by **Randall Larson**

THE MILPITAS MONSTER

A Samuel Golden Ayer Production, 1976.

In 16mm film and Technicolor.

Produced, directed and edited by Robert L. Burrill

Screenplay by David Boston

Story by Robert L. Burrill and David Kottas

Production Manager -- Sid Brown

Assistant Directors -- Michael Clausen, Scot A.

Henderson

Photography -- Marilyn Odello, Scot A. Henderson,

Mike Pearl, Mike Clausen, Andy

Watts, Patricia Thorpe

Art Director -- Duane D. Walz

Costumes and Makeup -- Patricia Thorpe, Anna

Thorpe

Technical Advisors -- David E. Boston, Duane D.

Walz, Rollin E. Buckman,

Stephen C. Wathen

Special Effects Supervision -- Duane D. Walz

Animation -- Stephen C. Wathen

Music -- Robert R. Berry, Jr.

CAST: Doug Hagdohl, Duane Walz, Joseph House,

Priscilla House, William Guest III, Michael

W. Pegg, Jeffrey Reid, Scott Wool, Jack

Wessels, Daniel G. Birchhead, John "Pop"

Kennedy, Scot A. Henderson, Scott Per-

ker.

Narration by Tennessee Ernie Ford

Milpitas, California, is a small town of some 32,500 people located on the extreme south end of the San Francisco Bay, an area formidable for its accumulation of slews and refuse dumps. While the city of Milpitas is basically a small suburban town with a few scattered farms, it has gained a nationwide reputation as the butt of many small-town jokes. Nearly everyone from Johnny Carson to Jack Benny has cracked Milpitas jokes, many of which centered around the town's garbage. While its citizens are not terribly appreciative of such derogatory references, a few of them have recently managed to laugh at themselves in a most unique way. A high school art class, utilizing the resources of the entire community, conceived and produced a feature film derived from the very thing which had made them the brunt of so many jokes. From out of the scum emerges The Milpitas Monster, spawned by pollution, which preys upon the panic-stricken town by stealing garbage cans and eventually the mayor's comely daughter...

THE MILPITAS MONSTER was conceived in 1974 during a commercial art class as Samuel Ayer High School students worked on movie poster designs. Art student David Kottas, a comic book fan, came up with the image of the monster (derived, to a great extent, from the

comic *Swamp Thing*) while consulting with art/photo instructor Robert L. Burrill. Burrill had been documenting contemporary artists with short 16mm films and had thus established a part-time film business. What followed was a two year feature film production which set new landmarks for education and cooperation.

Initially Burrill planned a ten-minute farcical film, to be made in his second semester film class. This short film would include a miniature replica of a local landmark -- the Kozy Kitchen Restaurant -- which would be suddenly destroyed by a giant Monster, in a theme similar, in concept, to the short film, *BAMBI MEETS GODZILLA*. One of Burrill's students, Patty Thorpe, who was interested in photography and sewing, undertook the assignment of designing and sewing together a costume for the monster, based upon Kottas' drawings. Patty's mother, a professional tailor, assisted her in creating the monster's body suit.

Production costs for the 16mm film were to be met by asking local merchants near the school for small donations with the promise that their names would be acknowledged in the credits. The title sounded right, and to Burrill's surprise, he had collected \$200 in 15 minutes, which was enough for the short film. But he realized that a 30-minute color film

**LOCK UP YOUR GARBAGE CANS!!!!!!
THE MILPITAS MONSTER IS BACK!!!!**



CAN ANYTHING STOP IT?
IS THIS THE END OF
MILPITAS?

**TWO YEARS
IN THE
MAKING!!!!!!**

SEE: FIFTY TONS OF LIVING
TRASH ON A RAMPAGE!

SEE: THE KOZY KITCHEN DINER
AND CHANNEL 36 TOWER
DESTROYED!

SEE: AMAZING SCIENTIFIC
WEAPONS FIGHTING THE
AWESOME MONSTROSITY!

THE MILPITAS MONSTER

FEATURING

THE CITY OF MILPITAS

THE CITY MAYOR • THE MAYOR'S DAUGHTER

AND THREE DARING STUDENTS

A SAMUEL GOLDEN AYER PRODUCTION

could be made for a few dollars more, and Burrill tried his luck on a few more merchants. One week later he had collected \$1,000.

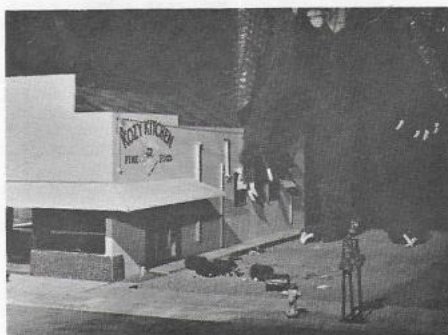
Burrill began to realize that this might be able to work into something big, and so he pooled his Adult Education class for their help and ideas. A task force was formed and a "Milpitas Monster" booster fan club was established to solicit funds for the project. The local paper, *The Milpitas Post*, and a large south Bay Area newspaper, *The San Jose Mercury*, ran articles on the film project. To Burrill's delight he began to receive letters from all over the San Francisco Bay Area approving of the idea.

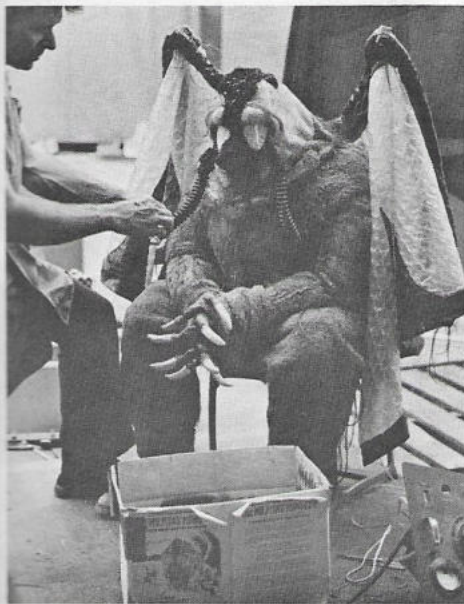
"It was a beautiful thing!" Burrill recalled. "People really do love a horror film and everybody wanted to help. The high school has infinite potential if organized and since I had students throughout the day who were taking classes in every department, I literally had a

LEFT: Director Robert Burrill (Left) directing the rescue sequence; actor Doug Hagdohl climbs out of the garbage can.

CENTER: The Milpitas Monster stops to get a bite to eat at the Kozy Kitchen.

RIGHT: Patty Thorpe and Andy Watts displaying the clapboard used for synchronizing sound.





motion picture studio with free loving labor to boot!"

Local film makers and theatre groups were consulted and ideas grew. Soon a first draft working script was finished. "The concept of a fifty-foot monster, stealing garbage cans, brought on immediate laughter and response. Brainstorming with people trained to think theatrically produced many ideas to choose from, and thus second and third drafts of the script were produced for a potential 30-minute film."

"Any community of moderate size has a lot of people with previous related experiences that are in some way film oriented." At a local hobby shop Burrill got a lead on Duane Walz, a retired technical engineer looking for new ideas and things to work on. Walz had built professional models for Aero Jet to help draftsmen with blue prints, and three of his five children were attending Samuel Ayer High.

A scale model of the Kozy Kitchen Restaurant had been constructed for the original 10-minute film concept, but as the film grew in magnitude, the first model was set aside and Walz supervised five students in building a much more elaborate miniature which was completed in two weeks. As construction progressed, Burrill worked with Kottas to storyboard their ideas into visual statements. Burrill consulted an old schoolmate of his who was currently working in Hollywood, David Boston.

Boston was interested in the scenario and over the Christmas holidays assisted Burrill in completing a professional first draft screenplay.

After completing the Kozy Kitchen sequence, Burrill realized the footage would work, and a complete shooting schedule was set up. A premiere at the local motion picture theatre seemed a natural and arrangements were made for tentative completion by Halloween.

\$2,000 in additional funds were raised by selling Milpitas Monster buttons and from continued donations from local merchants. The Milpitas Unified School District generously loaned Burrill \$7,000 which enabled the film to continue production smoothly. Fire-damaged lights and editing equipment were purchased, cleaned and painted by students and at a local body shop. Concentrated shooting began with summer school, shooting schedules being compiled each morning and actual filming occurring every other day for a two month period.

"The chance to do a professional looking film in color with synchronized sound, professional titles and real people was an inspiring challenge," Burrill said. "With my limited, but adequate equipment, I knew it could be done with short takes, changes of angles, many locations and constant-speed motors on my camera and tape recorder."

One stage actor, Doug Hagdahl, was called in as he seemed interested in a chance for film experience, and since publicity had reached radio and television, the police and fire departments were quite cooperative with Burrill and his student film-makers.

In imitation of horror film tradition, Burrill wanted to get a good narrator to set the scene for the audience. Knowing that Tennessee Ernie Ford lived nearby, Burrill approached him with the idea. Ford was receptive and after receiving a script, agreed to record the narration for the film's opening and closing.

Local television personality Bob Wilkins (then host of the popular horror-movie show, CREATURE FEATURES) agreed to appear in a cameo role as the scientist who suggests destroying the Monster with an invention called the Odorolla. Local television newscaster Jeff Simon and country radio disc jockey Buddy Clyde also played small roles.

10,000 feet of film were shot with a Bolex 5 camera with an Augeneux lens borrowed from a friend, and with several additional loaned cameras used for special effects shots which were impossible to retake. Editing began at the end of the summer, 1975. With the obligation of school in the fall, editing was confined to weekends and evenings, pushing back the Halloween premiere date. Newspaper articles explained the delay as necessary to insure quality, and a longer length film than first anticipated now seemed probable. As time passed, others continued to become interested in the project, while some doubted that the film would ever be finished.

Stephen C. Wathen, a local graphic artist, theatrical designer and film-maker added sequences of stop-motion, aerial-braced model animation for the scenes of the monster in flight and climbing the Channel 36 tv tower, another local landmark. George Loughborough, owner of a printing company, produced professional advertising, and Bob Berry, a professional musician and composer, agreed to compose the music simply for the experience. Berry scored the film in a Bernard Herrmann style and added two rock songs which were later released on a 45-rpm record by Jannell Records, a local company.

Burrill continued to consult with his colleague from Hollywood, David Boston, who agreed that a 90-minute feature film was possible, and that he would serve as technical advisor. "Considering all factors," Burrill explains, "I decided that if I took the time and did the editing carefully, an acceptable first print could be produced for local theatrical presentation."

The whole town awaited news of the film's completion. Publicity dropped off completely as Burrill continued editing through the school year. Finally, after hours of editing in a home-made film studio, a time was set late in the school year for the World Premiere. The fact of professional help seemed to create interest among the townspeople and it was endorsed by the Bicentennial Committee as a night of celebration for the year 1976. Searchlights and a red carpet were ordered and publicity once again appeared in local papers, including the San Francisco Chronicle.

A final image of the Monster was produced for the Souvenir Buttons sold by the booster club for \$1.00. Additional miniature garbage cans were made from juice cans and sold as souvenirs. A "Color the Monster" contest was established through the recreation department, the prize including a free meal at the Kozy Kitchen Restaurant, barring destruction by monsters. Giant "Milpitas Monster" footprints were painted on sidewalks all over town for special effect, much to the surprise of more than a few visitors. To Burrill's joy, 500 World Premiere tickets were sold out in two weeks for \$5.00 apiece. There remained only to encourage people to attend the regular two week engagement following at the theatre, and to find a distributor interested in releasing the film on a wider scale.

Publicity following the film's local opening was for the most part favorable, though somewhat limited. The San Jose Mercury pinpointed the film's essential value when it wrote that, while the plot may leave a little to be desired, "as a monster satire and especially as a film that holds a community together in a common effort, THE MILPITAS MONSTER has to be judged a success."

The somewhat more critical film magazine, Cinefantastique, described the film as "essentially a mammoth parody of '50s horror films in the tradition of SCHLOCK....Burrill consciously strove to send-up old B-film chillers with a charm those films never had. Despite its inverse homages glorifying the grade-Z monster flicks, THE MILPITAS MONSTER is still more than just another lousy horror show. The in-jokes that work....give the film a humorous/childish tone like that of DARK STAR, instead of a poor man's remake of REPTILICUS....Despite its raft of technical impediments, the film is an offbeat, welcome diversion." (Cf., Vol.8, No. 1, page 21.)

After the film's initial Premiere and subsequent local Halloween re-releases, it temporarily dropped out of sight. George Loughborough, the owner of Huntford Printing in Milpitas who helped Burrill with the advertising during the Premiere, hired Burrill in 1979 to make a nationwide theatrical release of THE MILPITAS MONSTER a reality. Loughborough has supplied Burrill with the necessary sound equipment to remix and reloop the existing soundtrack to professional status. Burrill added a few scenes and re-edited others, and a new campaign for promotion is underway. Though nothing is definite at this writing, the possibility of

ABOVE: Special effects director Duane Walz adds last minute touches as the Monster waits patiently.

BELOW, LEFT-TO-RIGHT: Setting up the tower with the dummy Monster figure; Patty Thorpe working on the Monster's costume; Robert Burrill shooting from a Public Works crane; The miniature tower sequence, animated by Steve Wathen.



nationwide theatrical distribution of THE MILPITAS MONSTER is being negotiated and seems likely.

During all of this, Burrill has continued his own educational film series on West Coast photographers, entitled A SERIES OF VIGNETTES, as well as other short films on local artists, one of which won "Best Category -- Fine Arts Division" in the 23rd Annual San Francisco International Film Festival.

THE MILPITAS MONSTER experience was, and remains, an important one for Burrill, in terms of his own career both in teaching and in filmmaking. Yet beyond this, and in spite of the movie's sometimes amateurish look, THE MILPITAS MONSTER is important on its own for its unique participation of, and contribution to, its community. In a time when much filmmaking is impersonal, Commercialized Big Business, this pleasant film made by Burrill and his students is a nice reminder of what can be achieved through the teamwork of community effort.

Following, Robert L. Burrill comments in detail on many aspects concerning the film and its creation.

RDL: What is your personal impression of THE MILPITAS MONSTER?

RLB: Well, I'm proud of it. I'm proud of it in the fact that we set out to do a good B horror film, and I really feel, seriously, happy in the fact that I think we did it. It is a good B horror film. We didn't expect it to be any better, and we didn't expect it to be any worse. It came out to be just exactly what we thought it would be, and I was really happy to start something and finish it. I had a lot of people tell me "I don't think you're ever going to finish this, Burrill," and that's probably just the energy that kept me going. It was quite an effort, it was more time than I really wanted it to be a part of, but it was just one of those things you do in life, you get started on it and you have to finish it. I think the film works, for what we wanted, and there isn't any particular scene in the film I'm really ashamed of.

RDL: Were there any problems in acquiring the help from your community agencies, such as the fire and police departments?

RLB: Well, first we went to two officers who were involved with public relations. There were two High Schools in Milpitas and they had one officer assigned to each school, so we worked with them primarily, and working with their head overseer at the police department. He was very responsive to the fact that, yes, we could have a squad car drive a guy down from where he could shoot from inside the car, and all these things were open to us, from the idea that it was going to be a school project, and all for free. And of course that was good PR, because the students would see the cooperation of the police department. It was the fire department, however, that had the most fun with it; they actually got into arguments as to who was going to be in the film the most. Firemen are just a bunch of happy guys, just like the stereotype you'd find anywhere else, so there was no problem getting the firetrucks to do practically anything. And then with the help of the public works department, I was literally a millionaire. I had the whole town of Milpitas to direct, because everybody knew it was going to be going, hopefully, to the school, someday to a television studio, and I had loving, free labor in the form of the kids. It's a dream I've had for some time, teaching film making at the school, realizing that at the High School you have a wood shop, and a metal shop, English Department, Art Department...

RDL: Almost like a miniature studio...

RLB: It is a miniature studio, but they've got something more than that, they've got the free labor with it. David Boston estimated that if we had to pay for professional labor it would cost approximately \$75,000, but we ended up spending about \$14,000 total on the film.

RDL: The climax of the film occurs when the monster climbs the Channel 36 television broadcasting tower, somewhat along the lines of KING KONG. Were there any problems in filming the live-action portion of this sequence?

RLB: We'd shot the entire film with the special tower that we built, a 28-foot tower, and the first 12-feet of it were made out of steel reinforced metal, so that the monster could actually climb that part of the tower. As far as going up any higher it was really not needed because we'd arranged the tower in such a way so that the top section could come off, the middle portion collapsing into the bottom part so that while we're only up 12 feet it

TOP TO BOTTOM: Local Horror Show host, Bob Wilkins, in a cameo role as the scientist who creates the Odorolla; Students working on the first Kosy Kitchen miniature built for the initial ten-minute b&w film; The second, more elaborate, miniature built for the expanded film under the direction of Duane Walz; The film crew prepares the mayor's daughter for a night of "gripping" suspense; Two students, disguised as garbage cans, try to sneak up on the monster.

looked much higher. With the help of a radio-control club that has miniature helicopters, we shot a sequence with the monster at the top of the tower, which I later matched to some shots I'd done of a Highway Patrol helicopter, and it was pretty believable, in Japanese film tradition, that, yes, the monster's at the top of the tower swinging up at this helicopter. Once that was shot it was fine and dandy, but the thing we really needed to do was, in traditional classic fashion, blow up the tower and do away with the monster. So it was a matter of going up to the hillside, and in the winds of Milpitas, trying to get the tower up with the monster-dummy strapped to the very top of it. So we stuck the monster in a formidable position on the top of the tower and were ready to put the explosives, which were merely a number of electrical charges set off by a battery. The problem was in getting it up, and that was really where the fun ended and the work began, because when we got it up the first time, it was up for about 5 minutes before the winds blew it over. We were all disappointed because another whole day was involved in putting that tower together. Next day we brought over the Fire Department, and they helped us raise it up, and they all felt pretty good about it when we got it up there, and so did I, and after they left we thought we were in pretty good shape, but there came the wind again and it blew over, a second time. Then we thought we'd change the position of it, and while picking up the tower to move it to another area, it broke apart again, and so each time it took a whole day to put it back together. Finally we thought the only way to do it is not in the afternoon, but early in the morning before the wind comes up. So, we were out there in the moonlight at 3 in the morning, finishing the last of fastening the tower, putting the guide wires in place. We pulled it into position as soon as the sun came up, and of course we were shooting day for night (the scene supposedly taking place at night) and the problem was that the more you got into the middle of the day the bluer the sky got, so we had a lot of trouble with the color matching; we finally got the thing up there and we got camera angles down below -- we had three angles, my two cameras running and Steve Wathen brought his camera -- and we just cut the guide wire and shot off the fireworks and hoped it would fall decently. It didn't collapse like we wanted it to but, yes, it was a 28-foot tower falling in scale somewhat off the top of a cliff, so we had to go with that. And knowing that Metro-Goldwyn-Mayer could have made with their money, that it was a high school film, it would work believably enough, so in the editing a lot of people looked over my shoulders, and together we were able to work around the change of angles to make it seem believable.

RDL: Did any other sequences offer you such problems?

RLB: No, strangely enough. The formula of shooting one day and waiting one day, we pretty much saw our mistakes on film and were able to work around them. Sometimes we got to work out a little better than we first thought we would in the script. There were several times when we had to go back a couple of times to do the same thing, often due to the fact that the sun was going down and it got dark too soon, and we'd have to set it back up again another day. Then a couple times the fire trucks couldn't quite get to the location in time, and what we shot was too dark, and we had to come back another time. That was pretty much it. I'd have to say the kids were pretty good about trying to be there, although a lot of them have jobs, and when you started to shoot scenes over again, the dance scene was a good example, it was very hard to get them all to be there Saturday after Saturday after Saturday. The dance we shot one Saturday night, and thinking that we'd get it all done maybe in one more day, but it turned out that it took about five trips back to the gymnasium with a skeleton crew and enough extras in the background, moving around, to make it look like everybody was still there.





TOP TO BOTTOM: The monster, climbing the Channel 36 Broadcasting Tower, is distracted by the town drunk, suspended in a garbage can; The crew struggles to raise the monster on a 30-foot tall miniature TV tower; Steve Wathen's aerial-braced animation model, used for flying scenes; Priscilla B. House, the Mayor's daughter, is menaced by a life-sized mock-up of the Monster's hand; Art Director David Kottas and the Monster he designed.



The only other big production shot that we took was exciting because it's never been done before. With the help of the Browning-Ferris garbage trucks, we had a shot of ten garbage trucks, with a police escort, going past City Hall, and Ernie Ford coming on to say, well, as for the Milpitas Monster, they chopped him up, all 20 tons of him, and carried him off to, you guessed it, the City Dump. A lot of people reacted very much to that shot and it was a good one. I'm still not sure how I talked them all into doing that, although I knew Browning-Ferris had our script sent out to their main office in Texas to review it before giving their permission to use their trucks.

RDL: How were the aerial shots arranged?

RLB: One of my adult education people flies, as a hobby, and he offered to take me up to shoot from above, and I thought, well, that really does add production value, when you shoot from the air. Anytime you can do that, shoot from a high angle, even from getting up on a ladder, suddenly your film has a different look to it. Shooting down on the ground, shooting up, you know any time you change an angle from eye level you're adding production value, so that really worked out well.

RDL: Were there any problems in getting all these different groups involved in the film to authorize their use in a film that may exceed the high school level, should it be picked up by a nationwide distributor?

RLB: Everybody who was in the movie signed a physical likeness release. I knew that we would want that, and I never really thought about the property releases, which are also needed, because we can't show a restaurant in the film without the permission of the owners, so it turned out that everybody who was involved in the movie probably came to see it, and I know that the people from the Kozy Kitchen Restaurant were very, very happy with the movie, so I'm sure there's not going to be a problem there.

RDL: Were there any problems in writing the script, from a literary angle?

RLB: No, it just was an original and a funny motif, so there was no problem in walking up to a guy and saying, if you knew a story of a fifty foot monster that came and just stole garbage cans, you know, what could happen? What would be the motif behind that? Where would he take them, where would he put them? Everybody had funny ideas for that, and every time I'd sit down with a friend who had any theatrical experience at all, they had just tons and tons of ideas. It was just a matter of choosing the ones that were the best. It wasn't any problem getting that together, it was the final motif of the film that got closer and closer to KING KONG all the way. If you work on something for a while it becomes a painting; it really tells you where to finish it. You've just got to start the ball rolling first, and then it just talks to you.

RDL: Is there any special reason why you chose a science fiction story, or did it just work out of that initial idea?

RLB: Well, you know, after teaching film in high school for a while, that you really can't do a true melodrama, or drama like you see on television. Not without actors, or without professional film crews, it just comes off looking funny, so the only other thing to do was to try to be funny, and that makes it easier. And to make that work you'll notice that the monster had to look very realistic. It couldn't be a sloppy looking monster, with sloppy looking funny things going on, or the whole movie would be wasted, so you've got to have something going for you that was pretty good, so I knew we had the idea of the humor, and the campiness. As far as I'm concerned, teaching school, and looking for something you can sell commercially, there are only two choices. You can possibly work very hard on documentaries, of events and procedures, possibly in high school; but the only other thing we can do that's theatrical would be something funny or something horrifying; other than that you really have a tough time.

RDL: Do you have a personal interest in science fiction or fantasy?

RLB: Well, I was raised in the Walt Disney vein myself, and I was very influenced by 20,000 LEAGUES UNDER THE SEA when I saw it, at 11 years old. I was just the right age when I saw it and I never forgot it, and the impact of that particular idea, and Walt Disney's whole impression of what Disneyland is -- Disney believed that somewhere it exists, and somewhere you can take a ride on it -- that's a beautiful statement, and he's made a million dollars with it, and I as a teacher always look to teach the way my teachers did and make it a little more exciting for the student and possibly, whatever it might be that opens a pupil's pupil just a little bit more, you know, whatever can get his iris to open up just a little more with enthusiasm, that's what it all is for me. I think teaching is 80% showmanship, and I'll stand on my hands if I have to. That's literally what it comes down to, so, again, everybody loves to do a film, and there wasn't any problem getting any cooperation, especially with a horror film.

RDL: What sort of problems were involved in working with non-professionals, such as your students, in this sort of project?

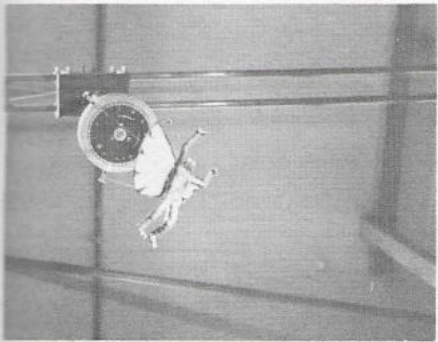
RLB: There were a lot of humorous situations involved. When you get a lot of professional people, they know what it's all about, they know it's pretty boring work, just sitting there for hours and hours waiting to start filming; but the guy off the street, his dream has been, for the most part, it's that "I'd like to be in a movie." He doesn't admit it, but he'd really like to be in a movie. And when the camera points their way there's not much problem in getting cooperation, and then you find that a lot of people that you wouldn't think would become hams really ham it up, and do a really fine job, so actually for the most part, as far as directing the movie, my biggest asset was in letting people be themselves, and that's what I really wanted to do. The kids who play the class clowns were picked out very carefully because they practically were clowns. And sometimes it was tough to get them to cooperate seriously, to stand in the same position and re-shoot a scene; but for the most part I just asked them to be themselves, gave the person the dialogue that they needed to say, and if they couldn't say it very well we'd change it around until it was natural for them. The policeman, in one scene, ended up saying very naturally "Boy, if that's a real foot print we're going to need some more help", and I just asked him to look down at the footprint and remember that it's 12-feet long and sunken in about 4 inches, and what do you think about that? He just kind of looked at it the first time and said "Boy, it sure is big." And I asked him, well, what about it being big? And he said "Boy if that's a real footprint we're going to need some real help." These lines would pretty much grow out of them being what they naturally were.

RDL: What about the crew?

RLB: Well, most movie making is very boring work unless you're right there all the time doing something. I found that, for the most part, by making a very small crew, everybody had something to do. The kids could put up with the patience. I had one kid I knew who loves movies and would just be there no matter what, so he became the key grip, he would carry the camera around and he'd just be there, and I have to admit Scott (Henderson) stayed through the whole motion picture, and whenever I needed something I turned around and he always handed me the tool box or a can of paint or something. Then we needed someone who could keep the story continuity together, and Patti (Thorpe) had told me that she wanted to be the "shot one take one", so I had her make a slate board and she worked out that way. Her boyfriend, Andy Watts, liked the technical end of things, so he donned my tape recorder for the year and the four of us, along with a couple of other kids who were just grips, carrying a reflector or something, were the main crew for the film. Often we didn't have hands for everything, but it worked because they stayed pretty attentive.

RDL: How did you choose Bob Berry to write the music?

RLB: Berry, he's a younger gentleman, was a professional sound man at Tiki Sound in San Jose, and someone mentioned that he might be one to do music. So I called him and he sounded interested, and he asked me to come on down to the studio and explain a little bit more. So I just took it down there with the idea that I really had a big thing shooting the film, production-wise, it was worth quite a bit of money, and I emphasized that to Bob, and he re-



alized that he hadn't had any experience in motion picture work before, but had a really nice facility to work with to do that, and all the talent to do it, so he mentioned that for experience he'd like to do it. I had Bob come over while we started editing and he spent probably a day here, one time, and I told him the whole story, told him the feel that I wanted. We really needed a theme song for the movie, so he and I brainstormed a tentative poem out, "Dining on the City Dump" for one, and of course "The Milpitas Monster" being another. I needed a flavor for a rock band, something that everybody would like to go for, younger kids especially, and then another song that talks about Milpitas as a friendly western town, and again we needed to talk about the problem, it's not just Milpitas' problem, it's everybody's problem, and that was what to do with the garbage. Do we put it in the ocean, do we send it to the moon? Garbage is something that we've had for years, and it was a humorous motif, but we needed to talk about it, seriously, and at the same time make the person who listens to the song feel happy about it. So we had a tough thing to do, and I think he was very successful in coming out with a song that was pleasant, talked about Milpitas, and yet it said a message, and it had to be a positive message, otherwise the people of Milpitas would have written us out of town. He came up with something that worked pretty well, that talked about the drunk, the drunken "fools" who've seen the monster walking in the moonlight, and this type of thing. I was just tickled to death to get this recording, and I said "gee, Bob, you can continue to come up with regular Bernard Herrmann music, that type of thing, and we'd have a very sellable film." It was a challenge to him, he hadn't done anything like it before, either, but he knew what I needed. I needed emergency task force music, I needed a theme for the drunk, a theme for my class clowns, a theme for the Monster. I gave Bob soundtracks by Bernard Herrmann and John Williams to listen to, and said I want it kind of like this and kind of like that. And he came right in the middle. It's original music, and I tell you, that's worth a lot, on the Hollywood scene. Bob also played every instrument, using a technique called sound on sound recording, where you can record 24 sounds on top of each other. Bob has quite the musical background to do that.

RDL: Your film also used a bit of stop-motion animation. How did that come about?

RLB: The animation was actually an afterthought. We weren't really planning on any, but then working with graphic artist Stephen Wethen, he'd had some experience doing a little animation, mentioned that he was able to do some. I hadn't had the time to handle that particular part, so I gave him a couple rolls of film and told him what I wanted, shots of the Monster flying by the tower, and so on. I gave him everything he needed to do it with, and it surprised me when he brought a film over, and I just looked at it, hoping something might be there, and there were quite a few scenes that I knew would work, and that again changed the motif of the monster and that helped us in setting up some shots with the monster in costume that would go with it, so it added a little production value. Steve pretty much handled that on his own. He did all of the work in his studio.

RDL: What are your hopes for the film?

RLB: My ultimate goal, of course, is that it would pay for itself. That was the first part, and then we'd have something that we could show each year, in Milpitas, just to make a few dollars, to help something in our school budget. And of course I wanted to get a little experience myself, to have done a feature film, it's always great for my resume! And I was hoping to get my film business going, and I guess quite selfishly the reason I went through with it was to get a film under my belt, on my reputation, and I think that now I'm in a position where somebody might want to come up and have some film work done.

RDL: You would like to go on in films, then?

RLB: Well, I really do enjoy teaching. I like to see students get excited about something, and I think that's where it's at for me as an artist. I wouldn't want to give up teaching completely, but I really feel I could reach a lot more students by making films, so I'd like to get into some monies and find the time available to do serious short films.

RDL: Any particular type?

RLB: I really like the inspirational interlude films, just showing a rainy day, a guy

getting into a high hang-glider and taking a ride along the beach, a ride on a roller coaster. I don't know, little kids eating a popsicle on a hot, hot day and watching it drip down on their hands, getting all sticky, on their fingers and on their neck and everything else; those little kids really know what it's like to have a popsicle, and, you know, what it's like to go fishing, and catch a fish, to hit a baseball. To me there's a lot of things like that which surprisingly a lot of people haven't had the chance to be aware of. That's the kind of direction I have in my own films, and of course it helped me in doing this particular film, I suppose, because when I go after a particular scene it's not necessarily what it looks like, but what it feels like. Like Eisenstein has written, there is a perfect angle for every subject, and this is the thing the still photographer thinks about. The artist, the painter might think of it a different way, for texture and color, but the photographer is looking for that perfect angle all the time. If you can become a good painter you'd have very little problem becoming a good photographer. If you become a good photographer, there's no problem in setting up counter angles for motion.

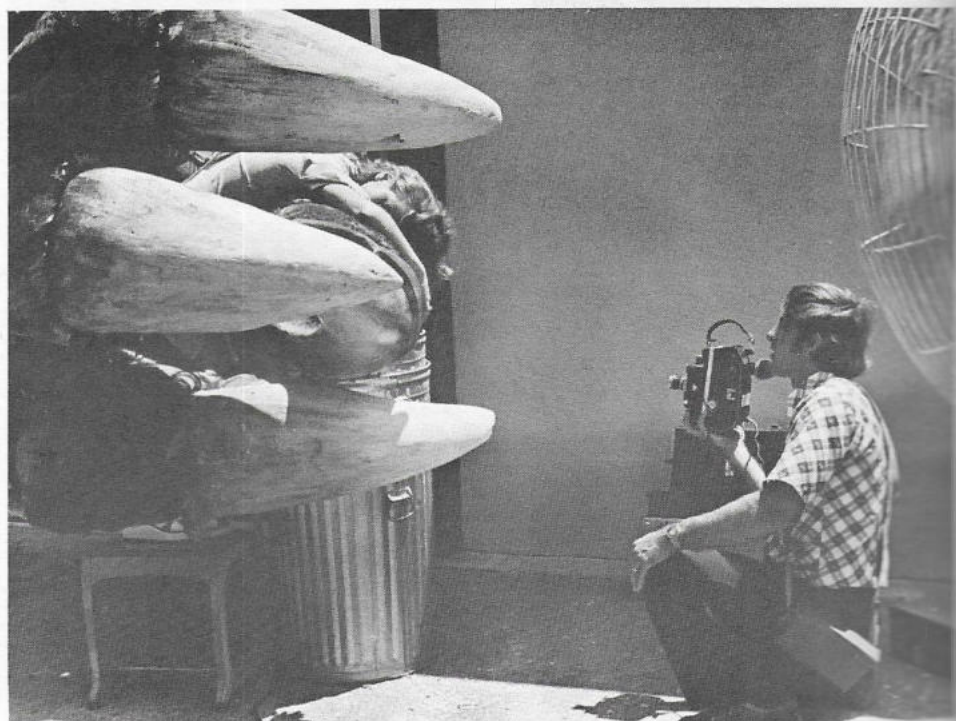
RDL: What kind of effect do you think the film is having on the community?

RLB: Well, they're real proud of it, that's for sure. There were an awful lot of people involved, I'm estimating about 500 people, who worked directly or indirectly on the movie, and there were so many students involved. The promotional buttons were kind of fun, and one of the best tales I was told was from a policeman, who had worn a button when he was off duty across the Bay, and he had to defend his town for half an hour, because somebody asked what that "Milpitas Monster" button was, because, as most local people know, the name Milpitas has a humorous connotation to it. People have dropped jokes on Milpitas for years, and it used to be a small hick town. Herb Caen has been writing newspaper columns about Milpitas for years, and Jack Benny, I believe, used to ask Rochester to take the Maxwell out to Milpitas for a haircut, and Monty Hall says that people watch his show, LET'S MAKE A DEAL, from Azusa to East Milpitas, so jokes on Milpitas were really nothing new. MILPITAS MONSTER sounds like another hit on the town, but anyone who sees the movie is going to realize one thing, that there is a heck of a lot of cooperation from some people that are able to laugh at themselves and put a professional film out. I don't see anything but pride coming out of the whole thing. A couple of people first wanted us to change the title from MILPITAS MONSTER to THE SWEET SMELL OF SUCCESS or something like that, but I think it finally goes over as a catchy theme, and one with a lot of pride. □



TOP TO BOTTOM: The Milpitas Police and Fire Departments provided their services in the pursuit of the Monster; Stage actor Doug Hagdahl as the town drunk who first discovers the Monster; Burrill, Watts, and other members of the crew.

BELOW: Burrill directs Priscilla House in the hand-gripping sequence outside the High School gym.



THE AMICUS ERB FILMS

A CRITICAL COMPARISON by STEVEN LEHTI

Edgar Rice Burroughs is one of the world's most widely-read authors. His most famous creation, Tarzan, has shared the popularity and longevity of Doyle's Sherlock Holmes, Stoker's Dracula, and Raymond's Flash Gordon in becoming an established literary tradition and a household word. Burroughs' other works -- almost entirely made up of novels -- have all maintained a sense of adventure, romance and fantasy, and have given the author a lasting reputation as an entertainer of the highest degree.

As often is the case, when the film media dabbles in the works of such a popular literary figure, something is usually lost in the translation. And so it was with the various motion picture and television versions of Tarzan -- each adaptation changing the character to suit its own purpose. Recently, Amicus films of England, which began with several notable horror films including *TALES FROM THE CRYPT*, *THE VAULT OF HORROR*, and *ASYLUM*, chose to adapt three of Burroughs' novels -- two in his trilogy of a lost prehistoric world existing on the uncharted island of Caprona, and one from his popular Pellucidar series describing a prehistoric world surviving at the center of the earth. The films -- commercially -- came and went without much ado, and most fantastic film critics likewise passed them over (although *Time* magazine reviewed the first film quite favorably). I believe, however, that they deserve to be looked at again, individually and collectively.

writer's mistakes. Susan's character, Lys La Rue, in the book, had a more in-depth characterization. Her most dramatic sequences in the film are when she marvels, "a diploticus!" or screams as tribesmen molest her. It sort of reminds me of Caroline Munro's "furniture" role in *THE GOLDEN VOYAGE OF SINBAD*. Other good casting choices are Anthony Ainley as Deitz, Keith Barron as Bradley and Declan Mulholland as Olson. All of these performers are mirror images of Burroughs' literary characters.

The settings are fabulous. The interior of the U-boat is convincingly effective, and the immense lagoon into which the U-boat surfaces is colorful and spectacular. The outdoor shots filmed at Littlewick Green add much realism.

Some of the best-filmed sequences in *LAND* are the U-boat's passage through the subterranean tunnel and the climactic volcanic destruction near the end.

Now, we come to the special effects, which are definitely the most controversial aspects of the film. In my opinion, they are not as bad as many critics have made them out to be. When one considers what the film utilizes, life sized puppets and similar devices, they work extremely well and are a far cut above the mindless and shameless men-in-suits of the current Japanese fare. Certainly, three-dimensional model animation would have been far superior in its effect -- but for what we have, *LAND* utilizes the most realistic dinosaurs outside of animation that I have seen.

One of the poorer sequences, however, occurs when a pterodactyl swoops down and grabs Tyler's caveman friend with its mouth and flies off. Its jaws open and close with the life of a rusty hinge, and it "flies" with all the vigor of a glider. Quite an unrealistic effect.

In any case, the dinosaurs are at least adequate, compared to Harryhausen's animation notwithstanding.

THE LAND THAT TIME FORGOT was no cheap quickie, as several of its reviewers imply. There was, reportedly, a year's pre-production work and a three and one-half million dollar budget. It was filmed at Shepperton Studios, where, among others, Alexander Korda's *THINGS TO COME* and Stanley Kubrick's *DR. STRANGELOVE*

were shot. Amicus utilized a large stage filled with water for a lagoon.

THE LAND THAT TIME FORGOT is well acted, written and produced. The script's differences from the book are, for the most part, refreshing and imaginative ones. *Time* magazine called the film "an elaborate fantasy...the best Saturday matinee movie in much too long. Movies like *THE LAND THAT TIME FORGOT* are made in proud defiance of rationality, but require technical facility and a little wit. Director Kevin Connor and his collaborators have these qualities and apply them with high spirits."

The film's main fault, of course, remains with the special effects. I don't believe they bring *LAND* down to laughability, but I can't help but picture how much more realistic it would have been had Milton Subotsky used Danforth's animation, instead of Roger Dickens' full-sized monsters with their lack of personality and life. If Amicus had used animation, *THE LAND THAT TIME FORGOT* could very easily have been placed with the hallowed ranks of *THE 7TH VOYAGE OF SINBAD* as a classic and realistic excursion into imaginative cinema.

As it is, though, *LAND* remains an ageless, unsurpassed classic when compared to Amicus' second Burroughs effort, *AT THE EARTH'S CORE*.



THE LAND THAT TIME FORGOT

An Amicus Film

Released by American International, 1975.

A Max J. Rosenberg/Milton Subotsky Production

Executive Producer -- Robert E. Greenberg

Producer -- John Dark

Director -- Kevin Connor

Screenplay -- James Cawthorn, Michael Moorcock

Based on the novel by Edgar Rice Burroughs

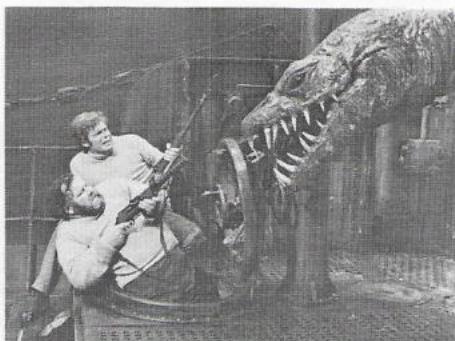
Photography -- Alan Hume

Music -- Douglas Gamley

Art Director -- Bert Davey

Editor -- John Ireland

CAST: Doug McClure, John McNery, Susan Penhaligon, Keith Barron, Anthony Ainley, Godfrey James, Bobby Far, Declan Mulholland



RIGHT: Scenes from the first film in the Amicus trilogy of Burroughs' adaptations: *THE LAND THAT TIME FORGOT*.



AT THE EARTH'S CORE

An Amicus Film

Released by American International, 1976

Executive Producer -- Harry N. Blum

Producer -- John Dark

Director -- Kevin Connor

Screenplay -- Milton Subotsky

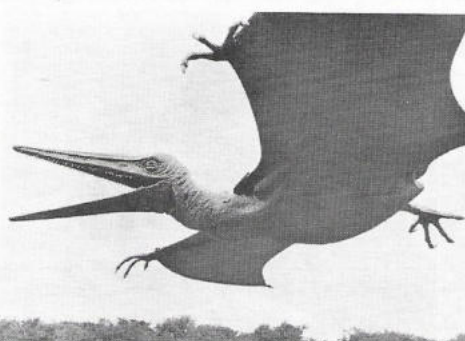
Based on the novel by Edgar Rice Burroughs

Photography -- Alan Hume

Editors -- John Ireland, Barry Peters

Music -- Mike Vickers

CAST: Doug McClure, Peter Cushing, Caroline Munro, Cy Grant, Godfrey James, Sean Lynch





I went to see *AT THE EARTH'S CORE* with a friend who had never seen any of Peter Cushing's movies. I wanted him to see Peter and understand why he was one of my favorite actors, but I was totally embarrassed by his performance in this film and I don't think my friend got a very good example of Cushing's abilities.

Milton Subotsky, who "manufactured" the script, reduced the Abner Perry character, played by Cushing, from a calculating genius to a senile, doddering old fool who has dialogue that almost matches that of Jessica Lange in the *KING KONG* remake. For instance, when being roughed up by the Sagoths, he mutters, "They're all inhospitable -- like all foreigners." I can think of no better actor than Peter Cushing to play the part of Abner Perry, the serious genius. But, as the stumbling old senior citizen (although he is faintly amusing), the performance was unimpressive and reduced the film to almost total silliness. Perhaps, though, this is where it belongs.

We also have Doug McClure, totally out of place in the role of David Innes, Burroughs' intrepid explorer. Again, Subotsky has altered the characters, turning Innes into a rollicking playboy instead of the reckless adventurer. McClure is overweight, and hams it up in every scene he can, and doesn't bear any resemblance to the David Innes of Burroughs' literature. McClure was a good choice for the role of Bowen Tyler in the first film, but David Innes he is not.

As for Caroline Munro, her furniture role in *CORE* is worse than that in *GOLDEN VOYAGE OF SINBAD*. At least in *SINBAD* she was menaced by some impressive monsters. She really hasn't had a chance to act in either of these films, and it's becoming obvious that she's just being used as attractive scenery, at least here. Still, she outclasses the scenery, the other players, the special effects, and the film itself.

As with *THE LAND THAT TIME FORGOT*, the sets in *CORE* are good. They are attractive and colorful, and from that angle, the film looks like it cost something to make.

Until you see the special effects, which are absolutely terrible, and they make *THE LAND THAT TIME FORGOT* look as though it was made by Willis O'Brien. The first "monster" they encounter is a ten-foot tall plastic creature that walks with all the life and vigor of a chair. Then there are the Mahars, men in monster bird/reptile suits that fly via piano wire. Their wings barely move and they fly standing upright. There are other monsters that are even more laughable. Needless to say, the special effects leave a great deal to be desired. I can not understand why economic Saturday morning children's shows like *LAND OF THE LOST* can use animation, yet a respected film company such as Amicus has to resort to paper-mache, man-in-suit and puppet monsters. While *LAND OF THE LOST*'s monsters are not as detailed as more expensive animation, they are ten times more realistic in appearance and movement than the creatures in *AT THE EARTH'S CORE*.



The one excellent effect in *CORE*, though, is the Iron Mole, the vehicle used by Perry and Innes to burrow into the prehistoric continent beneath the earth's crust. Like the U-boat in *LAND*, the Mole is very impressive and quite realistic.

Most of the blame for the flaws, I suppose, should go to Milton Subotsky. He "wrote" the script, and I'm wondering if he ever read the book. It seems more as if a ten-year old related the plot to him and he took off from there. I'm surprised at Subotsky. Moorcock and Cawthorn wrote a tight script for *THE LAND THAT TIME FORGOT*. Even if they couldn't have been used for *CORE*, at least Subotsky could have signed a writer who has at least a meager respect for Edgar Rice Burroughs. The dialogue and plot he came up with is the stuff *SPEED BUGGY* is made of. Subotsky has ruined all of the characters, and altered the entire plot of the book. Moorcock and Cawthorn changed a lot of things in *LAND*, but at least they did it in respect for Burroughs and adhered to the original plot-line.

AT THE EARTH'S CORE, released only a year after *LAND*, is a clear case of a rush job, intended only to hit the next summer's audiences and make a fast buck.

EDGAR RICE BURROUGHS The PEOPLE That TIME FORGOT

THE PEOPLE THAT TIME FORGOT

An Amicus Film

Released by American International, 1977.

Executive Producer -- Samuel Z. Arkoff

Producer -- John Dark

Director -- Kevin Connor

Screenplay -- Patrick Tilley

Based on the novel by Edgar Rice Burroughs

Photography -- Alan Hume

Editors -- John Ireland, Barry Peters

Music -- John Scott

CAST: Patrick Wayne, Doug McClure, Sarah Douglas, Dana Gillespie, Thorley Walters, Shane Rimmer, David Prowse

While it is a vast improvement over *AT THE EARTH'S CORE*, primarily due to a superior script, as a sequel to *THE LAND THAT TIME FORGOT*, *THE PEOPLE THAT TIME FORGOT* is nevertheless a disappointment.

Basically (special effects aside), the main problem with this film is that the actors and



ABOVE: Scenes from *AT THE EARTH'S CORE*: Peter Cushing, Caroline Munro, Doug McClure. One of the "loathsome Sagoths"; the Iron Mole is first launched.

BELOW: *THE PEOPLE THAT TIME FORGOT*: Doug McClure and Patrick Wayne; Wayne and Dana Gillespie; Wayne, Thorley Walters, Gillespie and Sarah Douglas imprisoned by Milton Reid and his Na-Gas.

actresses in it spend the whole time running. They run from dinosaurs, they run from Bowen Tyler, they run from Na-Gas, they run from a volcano. Everything is giving them the runaround. (The film uses a lot of footage, then? -ed.) Was all this running going on, the film has little chance to build any actual suspense. The terrible dinosaurs and other "special" effects don't help, either. The only part I found even moderately suspenseful was the escape from Caprona in the Amphibian.

The main fault, I believe, is in Patrick Tilley's screenplay. Except for Bowen Tyler, Tom Billings (renamed "Ben McBride" for the film) and Ajor, every character in the film is from Tilley, not Burroughs. Most of these characters are weak ones, but Tilley did make an improvement over Burroughs in logically making a biologist and a photographer to the expedition that journeys to Caprona. In Burroughs' novel, Billings goes it alone.

The rest of Tilley's script also only faintly resembles the novel. Burroughs' Weiroos have been reduced to less impressive Na-Gas (probably because of budget restrictions). Burroughs' Weiroos are ghostlike, eerie bird people who live in a city paved with skulls. The Na-Gas have similar pavement, but there the similarity ends. The Na-Gas worship a volcano, and this "fiery" hill is embarrassing. Instead of using such an unconvincing model, it would have been much cheaper, and far wiser, to use some footage of a real volcano.

When the expedition is captured by the Na-Gas, they are locked in a cell, the walls of which are made of skulls. Here Tilley employs a nice effect. The prisoners are startled to see that one of the skulls has eyes, which have been staring at them. The eyes belong to Bowen Tyler, who is being held prisoner in the cell. This is an effective way of re-introducing the character from the earlier film, as providing a minor "shock" as well. But, when Bowen tells them who he is, they easily knock out the skeletal wall and pull him through. If the wall was that easily broken down, surely Tyler would have done it long before.

Tilley uses humor far better than was done in *AT THE EARTH'S CORE*, which reduced everything to a level of silliness. For example, PEOPLE, Hogan, guarding the plane, guns down pterodactyl, and marks a line on a scoreboard which reads: Me - 7, Birds - 0. There are a few other examples of amusing asides such as this.

A major mistake in the script, I feel, is in letting Bowen Tyler be killed. The whole idea of the expedition is to rescue Tyler and learn something of this strange seventh continent. They come away with nothing but their



lives. Tyler is killed, Norfolk loses his notes, and Charly her priceless photographs, in escaping. This makes the entire previous build-up seem useless and the ending a let-down.

I prefer not to go into the dinosaur sequences except to say that they are as atrocious as in the second film. This condition might have been improved somewhat if Alan Hume would have used more imaginative (and less revealing) camera angles when photographing the creatures. In the case of these latter two Burroughs adaptations, the special effects would have been far more effective and interesting if left to the imagination. But, then I suppose there would have been nothing else to sustain the film.

The rest of Hume's photography, though, was a shade better than the previous films. He made full use of the location scenery in the Canary Islands, and inserted some attractive sunset scenes, similar to those used during the opening credits for the KING KONG remake. The fight scenes are well-filmed and well-staged, as were the fistfights in LAND.

The sets are quite poor (except for the ice cliffs and mountains seen in the background). We have day-glo caves sprinkled with glitter, probably the same ones used in AT THE EARTH'S CORE. Maurice Carter does a nice job on the sets of the Na-Ga city, though. One scene, in the Na-Ga throne room, is straight out of a Frazetta painting: the king, a fat, bald brute,



Patrick Wayne in THE PEOPLE THAT TIME FORGOT.

reclines lazily on his throne, sitting under a giant skull, across whose face slithers a snake. Nearby is a witch-like attendant and a brawny hooded executioner. Quite atmospheric.

Patrick Wayne, playing Ben McBride, turns in a surprisingly above-par performance, certainly better than his wooden acting in much of SINBAD AND THE EYE OF THE TIGER. Doug McClure improves vastly over his David Innes role, giving convincing delivery of his lines. The supporting players, Thorley Walters, Shane Rimmer and Sarah Douglas are all adequate. The film's token pretty lady is Dana Gillespie, who was chosen for one obvious reason (I could say two, but that would be crude), wears one of the most incredible costumes I've ever seen. She would easily rival Caroline Munro in a rapid breathing contest.

THE PEOPLE THAT TIME FORGOT is a fairly good film, although it could have been infinitely better if they hadn't rushed it for summer release and were a little more meticulous in some aspects, particularly dealing with special effects. It certainly was colorful, though, as Amicus E.R.B. films tend to be, and I was relieved that it had a better script than that used in AT THE EARTH'S CORE. One strong point I should not forget is a wonderful score by John Scott. I was very impressed by his main theme, in particular.

As was said, PEOPLE is a poor sequel to LAND in that there is so much action that little suspense is generated. It is unfortunate that screenwriter Tilley did not explore the wealth of ideas possible in Burroughs's creations.

Something else that should be said about these films is that they invoke audience response. The audiences cheer, giggle (usually at the monsters), boo, and clap at the end. A lot of people wonder why.

My answer is that these films are just sheer entertainment. They do not present any revolutionary view of men and the universe (but then, neither did Burroughs); they are just mindless, fun, action films. People buy their tickets expecting this, and they come out with what they expected.

Any serious student of Edgar Rice Burroughs will hate the films. The latter two should not have even given Burroughs credit, as they don't resemble anything Burroughs would have written. Any meticulous film critic will also look down on them. Being neither of these, I can offer praise for the very enjoyable LAND THAT TIME FORGOT. AT THE EARTH'S CORE I can deride. It is a film for the children of the 4-10 age bracket and should have been advertised as such. As for THE PEOPLE THAT TIME FORGOT, it is somewhat negligible. It could have been a lot better, but then it could have been a lot worse.

None of these pictures will be infinitely memorable efforts. They will probably lapse into the minor obscurity of other attempted adaptations of famous fantasies, such as THE DUNWICH HORROR. They are worthy of discussion and comparison, however, because the fantasy worlds of E.R.B. contain a wealth of possibilities for the cinema, and it is of interest to see how they are handled when adapted to the screen.□

Steven Lohi is a young film fan and writer recently out of high school, whose literary work, particularly his fiction, often belies his young age. Some of his work will be seen in F.U.E.'s forthcoming Reborn.

the japanese fantasy film journal

current issue #12 available: film news; godzilla and post war japan; ghidrah on film; daiei history; tsuburaya; isao tomita; trivia; more. \$2 (\$3 outside u.s. and canada) from greg shoemaker, 3235 collingwood blvd., toledo, ohio 43610. u.s.a.



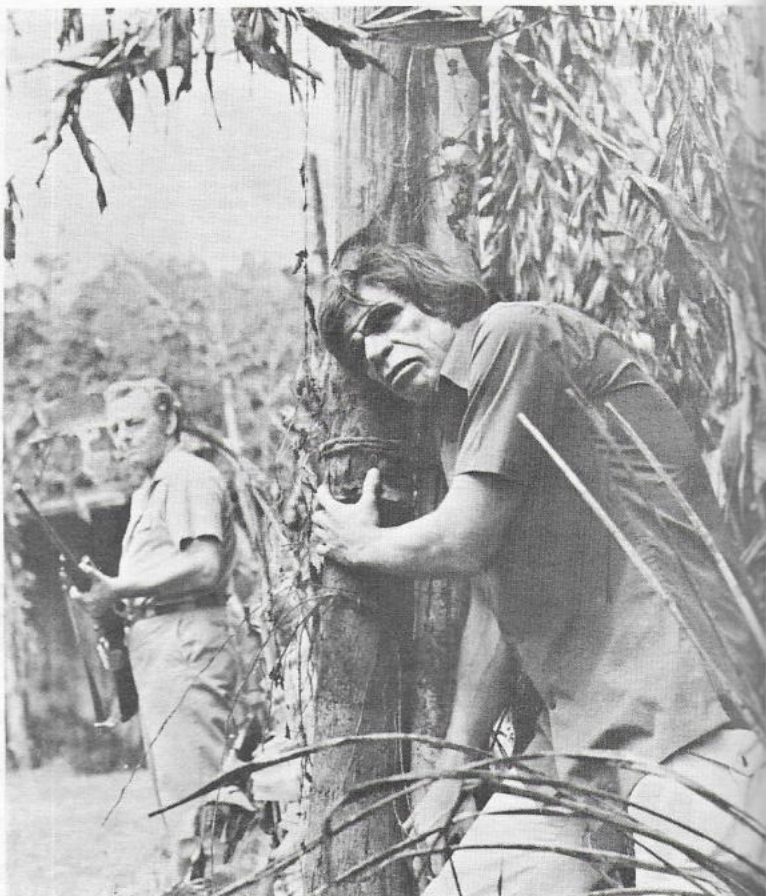
SUPERBEAST

BY DEAN CHAMBERS

SUPERBEAST

A United Artists Release, A&S Productions, 1972
In DeLuxe Color. 91 minutes.
Produced, directed and written by George Schenck
Associate Producer -- Vicente Nayve
Production Manager -- Teodor Benavides
Assistant Director -- Jose Velasco
Cinematography -- Nonong Rasca
Film Editor -- Tony DiMarco
Art Director -- Hernando Balon
Music -- Richard LaSalle
Makeup -- Fred C. Blau
Creations -- John Chambers
Set Designer -- Levy Principe
Special Effects -- Jeffrey Bushelman
Technical Advisor -- Dr. Robert J. Rosser

Dr. Alix Pardee.....Antionette Bower
Dr. Bill Fleming.....Craig Littler
Stewart Victor.....Harry Lauter
Diaz.....Vic Diaz
Vigo.....Jose Rumolo
Cleaver.....John Garwood
Dr. Rojas.....Manny Obeda
Datu.....Bruno Punzalan
Sloco.....Alex Flores
Pepe.....Roderick Paulate
Benny.....Ricardo Santos
Lupe.....Manita



ABOVE: Victor (Harry Lauter; left) stalks Fleming (Craig Littler; right) who has been transformed into a "superbeast."

SUPERBEAST is the crude but attention-grabbing title of a meritorious minor-league horror film to which obscurity has clung like a wet shirt. One of the better fantasy offerings from the Republic of the Philippines, it slyly juxtaposes the themes of two classic jungle shockers: THE ISLAND OF LOST SOULS and THE MOST DANGEROUS GAME. Respectively, these films were the first screen adaptation of H.G. Wells' *The Island of Dr. Moreau* and the original cinematic version of *The Hounds of Zaroff* by Richard Connell. Released in 1932, both were grim parables on the ill-fate of those who try to reverse the roles of men and animals.

Wells' novel depicted Moreau, a controversial vivisectionist hounded out of his native England, who appoints himself the Great White God of myriad "manimals" created by Moreau through the speeding up of an evolutionary process in the animals. To remind them of their place, Moreau imposed a strict, cardinal code of laws: not to run on all fours, not to eat meat and not to spill blood; and he disciplined them in his House of Pain. Upon the discovery that humans are mortal, Moreau's rebellious menagerie dragged their fallen messiah into the House of Pain, where they pitilessly hacked him to pieces with his own instruments. Connell's book dealt with Count Zaroff, a man obsessively devoted to hunting humans, who relished the challenge of intelligence pitted against intelligence -- on his stacked-deck terms. After wining and dining shipwreck survivors to break down their defenses, Zaroff consigned them to the depths of a quicksand-filled jungle on his private island, armed with only a knife and a twenty-minute head start. Zaroff finally found an equal in professional hunter Robert Rainsford, who survived the time-limit of dawn. Zaroff, reeling from his first taste of defeat, attempted to kill the escaping Rainsford with a bow and arrow from the window of his study, but instead slips and falls into the jaws of hungry sharks below.

In the Philippines, ISLAND OF LOST SOULS inspired a scaled-down remake, TERROR IS A MAN (re-titled BLOOD CREATURE, 1959), and the more elaborate John Ashley starrer with Pam Grier, THE TWILIGHT PEOPLE. The latter was released in 1972 along with the only Filipino DANGEROUS GAME story, THE WOMANHUNT -- which narrowed the prey down to young girls -- and SUPERBEAST.

George William Schenck, the writer, producer and director of SUPERBEAST and son of veteran B-movie producer Aubrey Schenck, studied his homework thoroughly. For a timely topic to join the provocative premises of these two

trend-setters, Schenck chose the controversy over the use of behavior modification experiments in some penal institutions. Aversion therapy, as it is also known, has not only infringed on the prisoners' basic civil rights but also has left lasting health problems and has even intensified some patterns of deviant behavior. Shrewdly, Schenck hit upon a new, conscience-stirring opinion-dividing branch of science concerned with the age-old problem of how to handle the criminal mind.

SUPERBEAST, in a reversal of form, expends the monster-on-the-loose footage early as malformed Cleaver stumbles out of the jungle and goes to Manila General Hospital for help. Before it can be administered, Cleaver exits, boards a passenger plane and runs wild before soldiers are forced to kill him. The next flight from the U.S.A. brings renowned pathologist Dr. Alix Pardee, as well as Stewart Victor, a wealthy petroleum king. Following an autopsy on Cleaver, Alix sees Victor again on a riverboat taking her to Pangan, but only briefly and from a distance. Dr. Raoul Rojas, the scientist Alix joins in Pangan, has examined a seething individual afflicted with the same viral symptoms of Cleaver's condition. Together, the two doctors canoe down river to trace the origin of the mutants. Inexperienced explorers, they are caught in a treacherous current. The canoe goes over a waterfall and Dr. Rojas drowns.

Rescued, Alix recovers in the secret plantation clinic of another American doctor, Bill Fleming. Fleming is engaged in a program to rehabilitate hitherto unsalvageable psychopaths through injections of an unstable passivity drug. Temporarily cured, the convicts donated to Fleming by prison authorities regress to neanderthal subhumans like the two escaped "superbeasts". Fleming's financier happens to be his only other guest, Stewart Victor. Alix, in bed, hears a figure cry out in pain as it is repeatedly shot. Her expressed concern is met with suspicious evasiveness. Victor, elated, anxiously anticipates the birth of each new superbeast so he can free them and hunt them down for sport with a high-powered rifle. An unwanted outsider, Alix is held at the plantation against her will so Victor can decide what to do with her. With a terminal solution in mind, Victor solicits the help of crooked police officer Diaz, of Manila, who will tell the outside world that Alix and Dr. Rojas drowned

together. Unable to depend on the spineless Fleming, Alix is left to her own wiles.

For self-preservation, Alix secretly poisons a vial of passivity serum into Fleming's drink. The superbeast that erupts from his frame during mealtime attacks Alix, wrecks the laboratory and leads Victor -- who has shot Diaz to silence him -- on a desperate chase that ends with Fleming killing Victor. With the only convict who has been restored to rationality, Alix returns to Manila while hopeless Dr. Fleming, his own worst mistake, is doomed to spend the rest of his life roaming through the jungle.

In comparison with its MOST DANGEROUS GAME references, THE ISLAND OF LOST SOULS side of SUPERBEAST is played down due to the accidental nature of Fleming's errors. Moreau, a sweet, whip-cracking tyrant as interpreted by Charles Laughton, was a dominant personality. The youthful, idealistic Bill Fleming is a weak pawn of his bloodthirsty sponsor. Moreau's mastery of evolution, however dastardly the techniques, is more of an achievement. The Fleming serum reduces men who were already dregs to an even lower state of being. The Moreau manimals are varied in appearance with notably different personality traits. The similar-featured superbeasts are unredeemable waston killers. Moreau's extravagant compound, where even plants took on different shapes, was a florid testament to his egomaniacal vanity. The devil's workshop concept of a laboratory is not apparent in Fleming's commonplace research apparatus. Used by Victor, made a monster by Alix, Fleming's tragedy turns to transition much like Shrinking Man Scott Carey's adjustment to diminishing size, for the beast that was Fleming is now an entity unto itself, and, without the threat of Victor, may live a peaceful and undisturbed existence.

Dangerous gamesters Leslie Banks and Edgar Barrier were sinisterly suave Continental men of leisure with superficial regard for scruples. Not Stewart Victor. His pleasure comes from the execution of half-beings not as helpless as dumb wildlife or as clever as fully-developed humans. He prefers to stalk an amalgam of two for each's particular strengths and weaknesses.



Zeroff, an advocate of archery, only turned to the gun when the going got rough. Victor, a crass, rules-disregarding fiend of the ethically-eroded technological age, embraces the messier, mechanical destruction of the rifle. A big wheel in the oil industry, Victor has no Zoroastrian defense in brain damage. He is too business-like, too sanely unpleasant except when the hunt turns him on. His indifference to all life comes forward when he castigates humane Alix by telling her "You see every animal as a goddam Bambi". No eyeball-rolling theatrical kook, Victor is a nondescript working man type in rumpled safari garb -- the badge of ordinary hunters -- instead of a pre-tentious black costume.

Schenck's streamlined Moreau and Zeroff counterparts share a symbiotic alliance: Fleming dependent on Victor for money to continue his research, Victor willing to bankroll it for as long as the mistakes provide him with thrills. Ultimately, they will cancel each other out: even if the bugs in the passivity serum are corrected, Fleming has lowered himself to the accomplice of a butcher who could use a good shot of it himself. Success for Fleming will mean Victor will have no more superbeasts to hunt. Alix, the trespasser and up-setter of a delicate balance, because of the connotations of her sex, is bad luck, a jinx.

Aware of women's lib, Schenck threw out Edward Parker and Robert Rainsford in favor of a strong heroine in the intrepid Dr. Alix Pardee. To this writer's gratification, he chose the sublime but neglected television actress, Antonette Bower. An icy, compellingly beautiful woman who brings an aura of reserved aristocracy to even the most common everyday parts, the elegant Ms. Bower started her stage and tv career in Canada. Since coming to the U.S., she has guested on countless programs including THRILLER, THE TWILIGHT ZONE, and as the feline solar sorceress Sylvia in the "Catapaw" episode of STAR TREK, her nearest claim to fame. Free of the defensive, femininity-denying qualities of most 50s test-tube ladies and not the lacquered, bosomy Mara Corday-Raquel Welch type, Antonette convincingly represented the independent scientific female, one prominent in a highly specialized field. Fallible, by an act of ignorance, she creates her own super-beast out of Fleming, indirectly causing the death of her mortal enemy Stewart Victor, and coming out of the whole affair unscathed -- and claiming the discovery of the only positive result of Fleming's chemical to boot!

Harry Lauter, a veteran of over 900 movies, had been a cliffhanger hero during the decline of the serials. While usually a second or third lead at best (he was the police lieutenant in Jack Nicholson's CRY BABY KILLER), his plain-brown-wrapped masculinity made Stewart Victor a gutsier, more contemporary villain than stagey Zeroff's Banks and Barrier. Sometimes Lauter can be a very funny, off-the-wall guy. Take his seatown Sheriff in IT CAME FROM BENEATH THE SEA, who finds the giant octopus a big joke until the "joke" flattens him with one of its tentacles. On another beach, in ESCAPE FROM THE PLANET OF THE APES, Lauter was a General who extends a formal military greeting to three newly-landed astronauts and is aghast to discover they are the apes, Cornelius and Zira.

Less accomplished newcomer Craig Littler, as Fleming, did his best work in his superbeast scenes, aided by the prosthetic makeup of John Chambers. It is not overdone like the appearance of most missing-link monsters. In close-ups it is almost organic, from glistening epidermal shades down to the pores. For a publicity photo with Littler, Antonette Bower as well consented to become a rather bemused-looking superbeastess.

Two native actors who were sufficiently sinister without makeup were portly, Buddhist Vic Diaz as the rogue cop Diaz, and grotesque Bruno Punzalan as Detu, one of Fleming's hirelings. Punzalan has the ugliest mug to warp a camera's lens since the late Rondo Hatton. Diaz's face should be readily familiar to habitual watchers of Phillipine exploitation movies -- an Asiatic Peter Lorre is the best way to describe him.

TOP: Fleming is turned into a superbeast as Alix, Diaz and Victor look on.

CENTER LEFT: Alix confers with her associate, Dr. Rojas.

CENTER RIGHT: Diaz, the crooked cop, finds himself on the receiving end of Victor's rifle.

BOTTOM: Fleming grimaces at his progressive degeneration into a superbeast.

FILMING H.P. LOVECRAFT'S THE WHISPERER IN DARKNESS

H.P. Lovecraft's
THE WHISPERER IN DARKNESS
Pentagram Pictures, Youngstown, Ohio. 1975.
Super 8mm, 35 minutes.
Directed and adapted by David C. Smith
Photographed by Richard Caputo
Sound by Richard Caputo and David Clement
Based upon the story by H.P. Lovecraft

Wilmarth.....David Clement
Akeley.....J. Vernon Shea
Noyes.....Ron Koloskee
Walter Brown.....Barry Meshel

THE WHISPERER
IN DARKNESS
BY H.P. LOVECRAFT
—
PRODUCED 1975 BY
PENTAGRAM PICTURES



ABOVE: J. Vernon Shea, a friend and correspondent of H.P. Lovecraft in the 1930s, appears as Akeley, seen here in one of the final sequences of David C. Smith's adaptation of Lovecraft's classic "The Whisperer in Darkness."

BELOW: The WHISPERER crew (left-to-right); Ron Koloskee (Noyes); David Clement (Wilmarth); David C. Smith (adapter, director, editor); J. Vernon Shea (Akeley); Richard Caputo (photography, sound).

"THE WHISPERER" ON FILM by Dirk W. Mosig, Ph.D.

David Smith's THE WHISPERER IN DARKNESS, an adaptation of H.P. Lovecraft's classic story, is undoubtedly the best Lovecraft-inspired film produced to date, and that includes THE DUNWICH HORROR, THE HAUNTED PALACE, DIE MONSTER DIE, THE DARK INTRUDER, THE SHUTTERED ROOM, and the NIGHT GALLERY pieces (PICKMAN'S MODEL, COOL AIR and PROF. PEABODY'S LAST LECTURE). The film is true to the story-line, and in no way violates the spirit of Lovecraft's tale of the brooding horror from Yuggoth entrenched in the Vermont hills and woodlands.

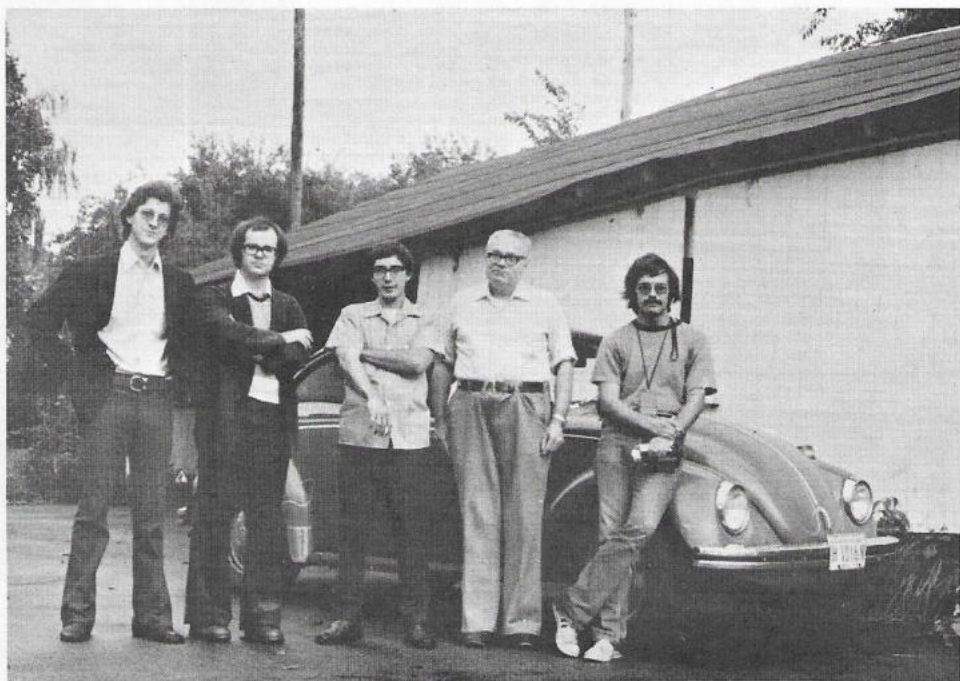
The acting was amazingly good for an amateur production -- J. Vernon Shea being especially effective in the role of Akeley. The fact that Shea was a long-time correspondent of Lovecraft adds significance to his fine performance... one could guess that H.P.L. would have been pleased with the film as well as with the cast!

The editing was skillfully done, and the various scenes and shots contribute to maintain the suspense despite the lack of action -- Dave Smith achieves an equivalent of the gradual atmospheric build-up for which H.P.L.'s tales are so well known. WHISPERER IN DARKNESS is a brooding, atmospheric film, full of darkness and shadows, subtle hints and suggestions, and a horror which is not shown in full detail till the very end, and then only fleetingly.

A lot of work went into this labor of love, and although some of the lighting effects could be improved in a few spots, it shows what a talented film-maker can do with a minimum of equipment and a lot of skill and patience. I must congratulate David Smith on this remarkable achievement. Too bad Hollywood will not take the hint and for once attempt to film a Lovecraft movie close to the original, sans heroine, sans sex, sans "improvements".... This we will probably never see, but at least Smith's WHISPERER IN DARKNESS effectively dispels the myth that Lovecraft cannot be successfully adapted to the screen.

film of this particular Lovecraft story for a number of years -- ever since I'd first read it, in fact, which was about the time some friends and I were making 8mm films in 1969-70. The challenge of bringing to filmic reality the mood of Lovecraft's prose was inviting; and this story in particular, while demanding some rather ambitious special effects for amateur film-makers, was especially suitable to my own home locale -- Eastern Ohio and Western Pennsylvania. The idea languished, however; I made no films while attending college; and I mentioned it in passing to a few members of the Lovecraft a.p.a., The Esoteric Order of Dagon. They applauded the idea. I discussed it with Rich Caputo, whose camera work on our earlier films had led him to a career in television news photography. He, too, was eager to make the film. So I began planning it: writing a rough scenario, adapting Lovecraft's subjective prose into essentials; and mildly modernizing it while attempting to retain the important mood, context and plot of the original story.

It was not my intention to use Lovecraft's story as a springboard for my own devices; indeed, it would be easier for us, as amateur film-makers on a shoe-string budget, to remain as closely as possible to the original lean plot, rather than augment it with extra characters and plot devices. My intention was merely to make the film as a personal artistic exercise, and not for any commercial reason. We planned from the beginning on filming WHISPERER in Super 8mm, mainly because of the low cost of that medium; also because I was more familiar with 8mm. 16mm would have been much too expensive for us. We shot with Kodak Ektachrome film stock, a.s.a. 160, so that a low-key, dim, indeed "grainy" atmosphere might be evoked. The film is silent; for background music, we chose selections from modern classical works of a haunting or tense nature. Actual speech, unsynchronized, was needed for two scenes only: where Wilmarth listens to the cassette recording of the Mi-Go in the woods, recorded earlier (in the story) by Akeley; and



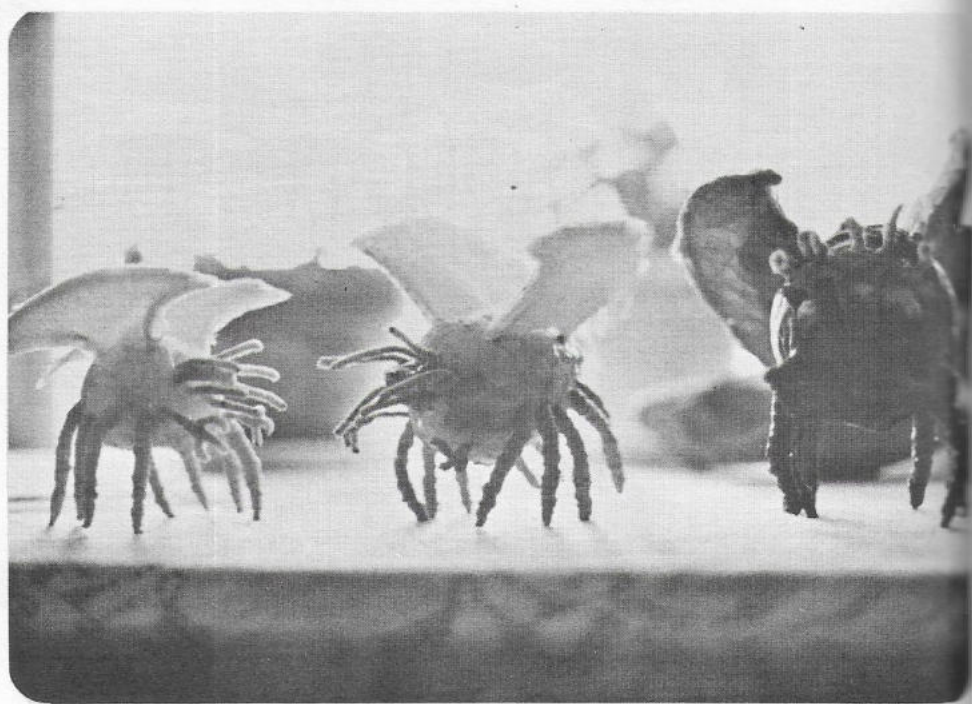
FILMING "THE WHISPERER" by David C. Smith

In February of 1975, I received permission from Hill, Quale, Hartmann, Bohl & Evenson, legal representatives for Arkham House, Publishers, to produce a Super 8mm adaptation of H.P. Lovecraft's novella, The Whisperer in Darkness. I'd toyed with the idea of making a

where the "speech machine" speaks with Wilmarth. Another reason for filming in an essentially silent format, deals with evoking the atmosphere of Lovecraft's original story time: 1927. By shooting silent and by making use of imagery and editing foremost, by using titles to forward the narrative, we were able to simulate the mis-en-scene of the original story time. As well, this essentially silent-era form of film-building -- shot by shot, scene by scene -- was effective in capturing the isolation of events, and working them methodically into the weave of the whole film. One minor problem, aesthetically, developed: it was apparent that the film would exceed that of a standard 8mm reel; indeed the final print runs approximately 550 feet. It was necessary to divide the film, then, into Parts I and II. To have each part suitably complement the other, Part I begins very slowly, only revealing events through Akeley's letters, and ends with the attack of the Mi-Go on Akeley's farmhouse. Part II repeats this slow-build-up-to-catastrophic-finale sequence of events, but at a quicker pace.

I asked friends to appear as the four characters of the story: Akeley, Wilmarth, Noyes and Brown. Our plans nearly came to nothing when, early on, three of the persons were unable to play their roles. But, happily, I think, those persons who eventually agreed to act in the film, fulfilled their parts with an extraordinary aptness and intelligence. Mr. J. Vernon Shea, who in the 1930s corresponded with Lovecraft and who counts this story as his own favorite of the Lovecraft canon, graciously agreed to play the part of Akeley. He was a joy to work with and remarkable to see in the film; he is perfect for the role, and essayed it with tact and intelligence and his own intuitive histrionic abilities. David Clement, as well, proved remarkably good in his difficult role of Wilmarth -- the Lovecraft protagonist who leads us into the events, and is more an observer than actor in the developments. Ron Koloskee, physically most appropriate for the subtle role of Noyes, gives his brief scenes a thoroughly believable interpretation of the instigator of the events. And Barry Meshel, as well, gives his few scenes as Walter Brown a mysterious and tense quality. Behind the camera, Richard Caputo filmed the story in his own disciplined and artistic and cinematically insightful fashion; and he offered professional counsel to me when he was unable to be on-the-spot. As well, he managed the sound for the film. I organized the production, directed and wrote it, photographed portions, and shot the special effects, this last along with Rich Caputo. Actual filming began in August, 1975, and continued through early October; the film was edited as it was filmed, and the sound roughly synched to it in the same manner. The sequence of filming: Walter Brown's scenes; the final sequences of Wilmarth at the farmhouse; scenes of Wilmarth; scenes of Akeley. By and large, the special effects were filmed toward the finish of the production.

A word on the special effects and how they were obtained. Some of the articles needed as props were easily managed: i.e., an Arabic parchment, done on drawing paper stained brown, inscribed with a quill pen (and inscribed with an actual Arabic "curse", I might add, supplied by



Dr. Dirk W. Mosig); the black stone, formed from two pieces of wood plastered with auto body repair cement, inscribed with a stick of wood and painted green-black; the "Necronomicon", which was really two books in one: an old, leather book, suitably frayed, from my own library, with covers only showing; and the Arabic text of an edition of the Qu'ran substituting for the words of the mad prophet. More involved were the sequences involving the Mi-Go flying through the air; the city on Yuggoth; the Mi-Go attacking the Akeley farmhouse. To simulate Mi-Go flying through the air, over a forest, I merely projected a slide of forest and sky onto an artist's canvas-board, filmed this wide-open, and joggled before the canvas a clear plastic sheet (from my titling kit) on which were taped four pieces of black construction paper. Lit with a regular movie light, the paper cast shadows onto the canvas board -- thus a horde of flying Mi-Go appear winging over the treetops, through the sky. It was necessary, however, to spend three sessions at this, getting the shots to come out suitably realistic on the screen. The city on Yuggoth was constructed from cardboard boxes and paper towel tubes, odd-shaped small boxes, and various styrofoam and plastic items culled from a beauty supply house stockroom. Spray-painted in dull colors, low-lit and filmed by "stop-motion", a dense, unearthly quality was attained. Again, small pieces of cardboard or construction paper worked to suggest small Mi-Go crawling up the stairs of a massive edifice, or walking before a pillar of blue stone. Three more detailed Mi-Go models were constructed from styrofoam, wire, and liquid latex, so that they served for close-ups for the monsters flying before the camera. To achieve the effect of full-sized Mi-Go lurking in Akeley's woods, crossing his field land and scratching about the farmhouse, two large monsters were built of cardboard, scrap paper, and spray paint. A separate arm and tentacled head were built for the few brief frames seen at the climax of the film.

A word here about the use of these Mi-Go. At no time do they appear on screen for longer than about one second -- i.e., 18 frames. And the average length of time they are seen runs only about eight or ten frames. This was done deliberately; the models are detailed, but this detail must be observed by the viewer almost subliminally, as it were, and not for a period of time long enough to consciously think or rationalize what is shown on the screen. The effect attempted was one more of suggestion than familiarity. In his story, Lovecraft could go into great detail describing the physical attributes of the monsters, because they

were unillustrated, and each reader, in his mind, filled out his own frightening portrait from Lovecraft's detailed description. On screen, we can show what the reader only imagines; but if the viewer perceives these monsters for too long, over-familiarization would destroy the effect; the viewer would rationalize the monsters as screen gimmickry, were we to give him the chance to do so. Therefore, we had to "suggest" the monsters in a way complementary to the manner Lovecraft "suggested" them in his story: we had to leave something to the viewer with a brief shot of the monster, which lingers.

A few final words. Much has been made of the failure of professional film-makers to put the "true Lovecraft" on the screen. Obviously, the "true Lovecraft" belongs on the printed page. But by adapting Lovecraft's works to different media -- illustration, comic form, film, recording -- we can allow for certain aesthetic principles and devices in each medium to serve or heighten various facets of Lovecraft's -- or any other author's -- intent. Essentially, our film is Lovecraft's story, with no extraneous matters brought in for any reason. But it is an adaptation of the printed word -- and the theoretical effect of the printed word -- into the silent cinematic medium. This picture condenses the original story but conveys honestly, I feel, its drive, motivations, scope, mood and tension. The film is as logical as the story; and although the film is necessarily more straightforward or literal than Lovecraft's novella, at the same time I think I may state that we have indeed brought Lovecraft to the screen as Lovecraft, insofar as it was within our limits to do so. It can be said that the viewer who is unfamiliar with Lovecraft's works, may enjoy this picture as much as the Lovecraft enthusiast.

ON FILMING "THE WHISPERER" by J. Vernon Shea

In the summer of 1975, David C. Smith wrote me that the actor who had been slated to play Henry W. Akeley in Dave's amateur film production of H.P. Lovecraft's *The Whisperer in Darkness*, had decided to back out, and Dave asked if I would be willing to take his place. I very readily agreed, as *The Whisperer* has always been my favorite Lovecraft tale.

So on two subsequent Sundays, Dave drove from his home in Girard, Ohio, up to Cleveland

ABOVE: Miniature models of the Mi-Go during construction. These models were made from styrofoam, wire and liquid latex and served for close-ups of the monsters flying before the camera.

BELOW: The synthetic human face and hands which Wilmarth finds at the film's climax--informing him that a Mi-Go had impersonated Akeley and that the real Akeley had journeyed to Yuggoth.





to pick me up and take me across the Pennsylvania border to Dave Clement's farmhouse, where the film was being shot. It was a fortunate choice for a setting, as the farmhouse very strongly resembles the "saltbox" houses so characteristic of New England. Clement picked Sundays when his family wouldn't be present to interfere with the shooting.

I was immediately impressed by the professionalism of the undertaking. Both Dave Smith and Richard Caputo, who did the principal photography for the film, despite their youth, are very knowledgeable film craftsmen; they knew precisely what effects they wanted and just what their very limited budget could afford. They wasted surprisingly little film.

Acting Akeley for them, however, was somewhat of a mitigated pleasure. On the first Sunday they shot the scenes in which the extraterrestrial pretending to be "Akeley" is seated in the chair; the temperature that day was close to 90 degrees, and I had to sit in the chair huddled up in a blanket for a very long time! And on a subsequent Sunday, when I as Akeley was supposed to be recording the sounds of the Mi-Go, I had to stand for quite a spell in woods filled with mosquitos; and for another scene I had to drive a Vega, and could just barely get my immense hulk under the steering wheel; the car had a stick shift, which I don't know how to operate!

About a month later, Roger Bryant and his girlfriend Trudi drove me down to a gathering at Dave Smith's home -- Fred Adams and Scott Connors were also present -- to see the completed film version of *THE WHISPERER IN DARKNESS*. It turned out to be much better than I had expected. I had feared that a silent film would seem just an anachronism today, but the musical score and the "recordings" of the Mi-Go compensated a great deal for that. During the filming I had thought that Dave was spending an unconscionable amount of time shooting people driving cars and climbing stairs, but he managed to fit those scenes in very neatly. I thought that Dave Clement was quite good as Wilmarth (he has a very mobile face), and the few scenes with Barry Meshel as Walter Brown were so intriguing that I wished Dave had shot more of them. Ron Koloskee as Noyes seemed a bit stiff-legged (stage fright?), but Noyes is an ambiguous character anyway. I'll forebear commenting upon my own "performance", other than to note that my terror at having to drive that Vega came across very well!

But, curiously, I liked best the scenes in which no "actors" were present. All those shots of rustling leaves and inimical-looking woods had a very Lovecraftian feel. Dave was remarkably faithful to H.P.L. throughout. Of course, if the film had been shot by a Hollywood studio, some of the scenes would have done much better, like the scenes in outer space and the scenes with the Mi-Go, but Dave Smith did very well considering his limited resources. The scene which was perhaps least effective was the scene in which Wilmarth discovers my "face" and "hands" in the chair, as Dave performs just

used a dime-store mask and rubber gloves --- if Hollywood had filmed that scene, their makeup department would have devised a very realistic replica of my face and very convincing-looking hands.

Just about everyone has commented that the very best thing about the film was its musical score, which "made" the film. Instead of the electronic sounds and "eerie" musical backgrounds of the regulation horror movie, Dave chose music which was largely unfamiliar but singularly appropriate: he used excerpts from Prokofiev's *Alexander Nevsky*, Joseph Jongen's *Symphonie Concertante*, Arthur Honegger's *Pacific 231* and *Mouvement Symphonique No. 3*, and Roger Sessions' *The Black Masters*.

Since the filming Dave has thanked me for consenting to appear in it, but I told him that it was like a kid consenting to eat candy! □

Prof. Dirk W. Mosig is one of the most respected of contemporary Lovecraft scholars, and has researched and reviewed numerous Lovecraft-related materials.

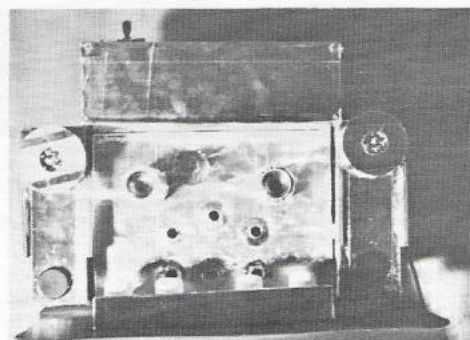
David C. Smith, since filming his Lovecraft adaptation, has pursued his writing career; his recent novels, *Oron*, *The Sorcerer's Shadow*, and *The Witch of the Indies* have begun to establish him as an important writer of heroic/adventure fantasy.

J. Vernon Shea was a contemporary of H.P. Lovecraft and a writer of occasional weird tales himself. Due to his friendship with H.P.L., Shea's participation in the film is especially significant.

LEFT: J. Vernon Shea, as "The Whisperer in Darkness."

TOP RIGHT: The Black Stone, an eldritch relic of the Mi-Go, reposes atop an aged copy of *The Necronomicon*.

LOWER RIGHT: The Speech Machine, with which the Mi-Go are able to communicate with the humans.



NOW IN PREPARATION

THRESHOLD OF FANTASY

A MAGAZINE OF FANTASTIC LITERATURE



THRESHOLD OF FANTASY is devoted to science fiction, fantasy and horror in literature, with emphasis on original fiction. Material slated for the first issue includes:

JOSEPH PAYNE BRENNAN: OLD CITIES AND THE STREAM OF TIME

An interview with author Brennan follows a review of his atmospheric fantasy stories. Brennan discusses at length his work and views on fantasy. By Randall Larson.

HARRY BATES: AN INTERVIEW. Stan Timmons interviews the author of (among others) the s.f. classic, "Farewell to the Master" (which inspired the film *THE DAY THE EARTH STOOD STILL*).

RHASJUD'S DESTINY by David C. Smith. A short adventure fantasy concerning a barbarian conqueror and his inevitable fate...

CAFE BERLIN by Diana Thatcher. A poignant and compelling story of time travel set in the modern-day conflict of Nazis and Jews.

THE BAD MAN by Phillip C. Heath. A "charming" psychological thriller.

THE DOOM OF RONDAR by Loay Hall & Terry Dale. An adventure fantasy concerning Rondar's attempt to thwart a witch's prophetic doom...

DR. DEXTER by Llewellyn M. Cabos. John Blake, Cabos' intrepid James Bondian spy, tackles the forces of the Cthulhu Mythos in this fascinating adventure.

ONE WAY TICKET by Neal Wilgus. A psychological thriller of murder and poetic justice.

THE LAST DAY OF ILLIUM by Frank L. Balazs. A quiet and moody light fantasy.

IT LIES BENEATH THE OCEAN FLOOR by Jim Pianfetti. A story in verse of the Cthulhu Mythos, and a journey to sunken R'lyeh.

In addition, there are book reviews by Thomas M. Egan, poetry by Neal Wilgus, artwork by Stephen Fabian, Allen Koszowski, Jim Garrison and others.

THRESHOLD OF FANTASY will be published photo offset in compact wraparound digest-size format, and is planned to sell for \$1.50 per copy. Date of publication is hoped to be mid-to-late 1980 or as soon as finances are permissible.

ADVANCE ORDER: \$1.50

Outside U.S.A. please add
\$1.00 for AIR MAIL POSTAGE

FANDOM UNLIMITED ENTERPRISES

Editor & Publisher, Randall D. Larson
774 Vista Grande Avenue
Los Altos, California 94022

HORRORS COME AND GONE

INTERNATIONAL SHOCKERS OF LESS-THAN-ECSTATIC REPUTE

by John Duvoli, Randall Larson, Chuck Wilson, Jeffrey Frentzen & David Andrews

Amid the occasional proffering of popular and commercially successful horror films such as *THE EXORCIST*, *JAWS* and *ALIEN*, there are innumerable smaller films which have come and gone with little ado made about them. While much of this unrecognition is heartily deserved by the films in question, a thorough survey of the horror genre would be incomplete without some discussion of these films.

This potpourri of brief reviews and short mentions, with the authors identified by initial, is an attempt to "keep tabs" on some of these small-budgeted, quickly-forgotten horror films which have been released in recent years. As many of these films have not been documented in other fantastic film journals, the material included here may be of value to horror cinema scholars and genre completists -- to say nothing of those interested in proving the inerrancy of "Sturgeon's law"!

The Horror Scene: Spanish Style

Though the international market for horror programmers was rapidly dwindling, Profilmes SA of Spain in 1975 embarked upon the world-wide release of several films in the horror genre. Made largely with many of the same cast members and technical crews, the films boast lavish sets and costumes reminiscent of vintage Hammer, but with the unbridled sex and gore more familiar to contemporary audiences.

THE LORELEI'S GRASP takes place in a small village next to the Rhine River, where a series of mysterious deaths begin to occur, deaths of young people whose bodies are found torn up and heartless. Fearing that the beasts which committed such attacks could create new victims in a Young Lady's Residence close to the village, the directress hires an experienced hunter in order to capture the dangerous animal.

Sirgurd, the hunter, happens to be a good looking young man and causes problems and confusion among the young residents. He discovers a beautiful young girl who often visits a lake near the Rhine, and he becomes interested in the aura of mystery which surrounds her. The young lady is actually "Lorelei", a siren of German legend, who after a silence of many centuries, returns from her sleep to feed on the hearts of the young and therefore make the legend endure across time.

Sirgurd falls in love with her, and Lorelei also feels attracted to the hunter's virile appearance. But she already knows him to be the man destined to kill her, and she tries to seduce him in order to make him renounce his mission. Sirgurd ultimately fulfills his duty and destroys the creature.

THE WEREWOLF AND THE YETI follows the adventures of Professor Lacombe, who organizes an expedition to Tibet in search of the legendary Yeti. Waldemar Diminsky, a Polish member of the expedition, is changed into a werewolf after being attacked by strange creatures. The expedition party is attacked by Sherkar-Kan bandits, imprisoned and later killed. Only Silvia, the Professor's daughter, escapes and manages to hide herself in the mountains. She is surprised in the night by the Kan bandits but the werewolf intervenes and saves her.

Just when Silvia believes she is safe, the Yeti appears and, once again, the werewolf protects her by defeating the Yeti in a fierce battle. Thanks to the wisdom of a monk, Waldemar is cured of his illness and escapes with Silvia.

The film, directed by M.I. Bonns, stars popular Spanish horror star Paul Naschy, who also stars in *HORROR RAISES FROM THE TOMB*.

This film opens in the middle of the fifteenth century, as a French Knight is sentenced to death because of his crimes, and his head is cut off and buried far from his body. Before he dies, the Knight swears to get revenge on those who hung him. Centuries later, at contemporary times, two direct descendants,



THE LORELEI'S GRASP

C.C. Astro & Profilmes SA, Spain, 1975

Executive Producers -- Ricardo Munoz Suay, Ricardo Sanz

Written and Directed by Amando de Ossorio

Photography -- Miguel F. Mila

Music -- Anton Garcia Abril

CAST: Tony Kendall, Helga Line, Silvia Tortosa

THE WEREWOLF AND THE YETI (La Maldicion De La Bestia)

Profilmes SA, Spain, 1975

Directed by M.I. Bonns

CAST: Paul Naschy, Gil Vidal, Grace Mills, Silvia Solar, Luis Induni

HORROR RAISES FROM THE TOMB (El Espanto Surge De La Tumba)

Profilmes SA, Spain, 1972. Color.

Executive Producers -- Ricardo Munoz Suay, Jose Antonio-Perez Giner

Written and Directed by Carlos Aured Alonso

CAST: Paul Naschy, Emma Cohen, Vic Winner, Helga Line, Cristina Suriana, Luis Ciges

THE NIGHT OF THE SORCERESS (La Noche De Los Brujos)

Profilmes SA/Hesperis SA, Spain, 1971. Eastman

color. Released in U.S.A. by Avco Embassy, 1976

Directed by Amando de Ossorio

CAST: Simon Andreu, Kali Hansa, Jack Taylor, Maria Kosti, Lorena Tower, Joseph Thelman

one of the knight and the other of the hangman, become good friends. Both live in Paris where, out of curiosity, they and their respective girlfriends decide -- after a spiritism session -- to go back to the lands and castles of their ancestors in search of the head and body of the decapitated Knight. They find both, which come to life again and start to commit crimes and atrocities. Panic and terror lead to the death of almost all the characters.

THE NIGHT OF THE SORCERESS, directed by Amando de Ossorio, who also directed *LORELEI'S GRASP*, is a tale of sex, horror and voodoo. Agnes, a young blonde, is tortured and sacrificed to the Great Leopard, the Devil of the Jungle. After the sacrifice, the natives are attacked and killed by English soldiers. From the ground where the corpses are scattered, Agnes suddenly comes to life and a frightening scream gushes from her mouth.

Some years later, an expedition comes to this same region. It is formed of Jonathan, a naturalist, Carol, a photographer, Liz, the daughter of the sponsoring magazine owner, and Rod, their safari guide. Rod is accompanied by his lover, a half-breed despised by the white women because of her love affair with Rod.

The expedition is told of the native legend saying that each night the sorceress returns to life to perform sacrificial ceremonies to the Leopard god. Carol, enticed by her professional curiosity, is drawn to the sacrificial altar where she is surprised by the sorceress, who turns into a leopard woman. One after another, the members of the expedition are sacrificed. Only Rod and his lover, Tanica, manage to escape. When everything seems

TOP RIGHT: Popular Spanish horror star Paul Naschy in *THE WEREWOLF AND THE YETI*.

ABOVE TOP: Helga Line in de Ossorio's *THE LORELEI'S GRASP*.

ABOVE CENTER: Paul Naschy (left) and Helga Line (right) seduce a young woman in *HORROR RAISES FROM THE TOMB*.

ABOVE BOTTOM: *THE NIGHT OF THE SORCERESS*.



to have returned to normal, an unexpected event leads to an extraordinary and frightening finale.

DRACULA'S SAGA, a story of one woman's battle against a legion of vampires, was directed by Leon Klimovsky.

Berta, the granddaughter of Count Dracula, returns to the family castle after a long absence. She is accompanied by her husband, Hans, a man of weak and almost childish character. As soon as they reach the castle, they are welcomed by the old Count and his beautiful wife, their restless and exciting daughters and the old servants. Berta notices that the wine looks like blood, all the meat looks raw, and along the corridors the moaning of a child may be heard.

Gradually, fascinated by the pleasures offered to him by the women of the castle, the young Hans gets used to the strange life. Berta, frightened, gradually realizes that she is surrounded by vampires. When her child is still-born, she destroys the vampires, whose corpses vanish. Wounded and dying, she collapses over her dead child who comes to life again and starts greedily sucking her blood.

VENGEANCE OF THE ZOMBIES was also directed by Klimovsky, and starred Paul Naschy. It tells of Krisna, an Indian wise man, who joins a group of disciples to perform Indian magic. With Krisna lives a beautiful girl named Kala. In parallel action, in the graveyard of a small village, a gravedigger and his wife are opening the grave of Gloria Irving, who dies the previous day. Through means of mysterious rites, the woman is returned to life and immediately kills the grave-robbing couple.

Kanta, who helped to raise Gloria, uses her to gain vengeance upon Krisna and Kala, but his plan is stopped by the involvement of Scotland Yard and Lawrence, a young doctor who was worried about strange happenings at the disciples' house.

NIGHT OF THE SEAGULLS takes us to a small village plagued by undead knights who, each night, ride out in search of virgin blood. A young doctor and his wife eventually manage to fathom the mystery of the accursed village, and, in an old church, uncover the secret that ends the reign of the undead creatures forever.

While the majority of these Spanish horror films embody exploitive and ludicrous plots, they are nevertheless indicative of some current trends in the horror/terror genre, at least as far as the European cinema is concerned. There are some genuine moments of horror in some of these offerings -- notably the conclusion of **DRACULA'S SAGA**, which is reminiscent of Romero's **NIGHT OF THE LIVING DEAD** -- however on the most part they seem generally uninspired in terms of their approach to the genre. -JD

Horrors From Italy

Italy, also renowned for its sex-and-gore horror films, spawned a number of ludicrous terror movies during the mid-70s. **REINCARNATION OF ISABELL** (formerly **GHASTLY ORGIES OF COUNT DRACULA**, which pretty well sums it up), starred Mickey Hargitay and Rita Calderoni in a tepid devil-worshipping plot.

A young man purchases a legend-ridden old castle. According to legend, a beautiful girl named Isabella, burned at the stake four cen-

DRACULA'S SAGA (Le Saga De Los Dracula)
Profilmes SA, Spain. Color.
Executive Producers -- Ricardo Munoz Suay, Jose Antonio-Perez Giner

Directed by Leon Klimovsky

Screenplay by Erika Zsell

CAST: Tina Sainz, Tony Isbert, Narcisco Ibanez Menta (Dracula), Cristina Suriani, Maria Kosti, Helga Line

VENGEANCE OF THE ZOMBIES (La Rebelion de las Muertas)

Profilmes SA, Spain, 1972. Color.

Directed by Leon Klimovsky

CAST: Paul Naschy, Romy, Mirta Miller, Vic Winner, Luis Ciges

NIGHT OF THE SEAGULLS (La Noche De Las Gaviotas)

Profilmes SA, Spain, 1975.

Written and Directed by Amando de Ossorio

Photography -- Francisco Sanchez

Set Decorations -- Gumersindo Andres

Music -- Anton Garcia Abril

CAST: Victor Petit, Maria Kosti, Sandra Mozarovsky, Julie James, Susana Estrada, Jose Antonio Castro

REINCARNATION OF ISABELL
(formerly **GHASTLY ORGIES OF COUNT DRACULA**)
Italian.

Directed by Ralph Brown

Screenplay by Renato Polselli

Photography -- Ugo Brunelli

Music -- Gianfranco Reverberi

CAST: Mickey Hargitay, Rita Calderoni, Crasta Darrimore, Raoul

DELIRIUM

G.R.P. Cinematografica Films, Rome.

Directed by Ralph Brown

Screenplay by Renato Polselli

CAST: Mickey Hargitay, Rita Calderoni, Tano Cimarosa

THE EXORCIST: ITALIAN STYLE (L'Esorciccio)
Ingra Cinematografica, Rome. Color.

Directed by Ciccio Ingrassia

Music -- Franco Godi

CAST: Ciccio Ingrassia, Lino Banfi, Didi Perego, Mimmi Baldi, Barbara Nascinben, Romano Sebenello, Tano Cimarosa, Ubaldo Lay

turies earlier, returns to life and drinks the blood of virgins. Priests of Satan attempt to revive Isabella through the blood of Laureen, a young girl who is apprehended after the unsuccessful sacrifice of seven other virgins. Laureen is eventually instrumental, however, in destroying the devil cult during the rite of transhumanization.

Ralph Brown directed the film from Renato Polselli's script. This same duo, again working with Hargitay and Calderoni in the cast, came out with **DELIRIUM**, an uninspired murder thriller with ample exploitive sex and violence. **DELIRIUM** centers around the character of Doctor Herbert, a prominent and esteemed

psychiatrist who is also a sexual impotent with sadistic instincts.

Once married, Marcia, his wife, discovers her husband's affliction. Being deeply in love with him, she keeps the "terrible" secret to herself. In the immediate circle connected with the doctor's activities, a number of frightful murders take place. In the first murder, Herbert's guilt is blatant, but he manages very ably to avoid being caught. In fact, he manages to make suspicions fall on a car park attendant, named Crochetta, but the following murders -- all of an unexplainable nature -- slowly accumulate suspicions on Herbert.

He struggles desperately to avoid being trapped. Events precipitate, however, when Crochetta, in helping the police, unmasks Marcia as the real killer. Marcia, to side track police investigations on her husband, had committed a series of pointless killings, in which she finds a sick gratification. Her accomplice in this terrible "game" was her niece Joaquine, who dies together with Marcia after a fatal attempt to evade capture. In a hellish ending, Herbert is also killed after being brutally attacked by Joaquine.

THE EXORCIST: ITALIAN STYLE is a humorous variation on William Friedkin's **EXORCIST**, directed by and starring Ciccio Ingrassia, who

Top of Page, Left: **DRACULA'S SAGA**. Top of Page, Right: **THE NIGHT OF THE SEAGULLS**. Right, top: **THE REINCARNATION OF ISABELLE**. Right, bottom: **DELIRIUM**.



had previously played the mad Uncle in Fellini's *AMARGORD*. Interestingly, Dr. Gianetto Cerquetelli, Professor of Neurology and Psychiatry at the University of Rome, said that several people who saw the original *EXORCIST* had come to him for treatment. Knowing that standard therapy would not have worked, he prescribed this film with surprisingly positive results. "The aim," he said, "was to make them laugh by the means of the very same subject that had driven them to a neurologist in the first place." For less-searching cinema fans, however, the film may leave a lot to be desired, but it is a step ahead of the dozens of subsequent *EXORCIST* rip-offs in its satirical vein. **-JD**

The Far East

The films of China, when not concerned with the martial arts, occasionally dabble in science fiction, though not with the frequency of the Japanese. *THE SUPER INFRAMAN*, however, looks an awful lot like Toho's *ULTRA-MAN* super hero tv series of the 60s. Released in the US by Joseph Brenner in 1977, *INFRAMAN* begins with the sudden eruption of a dormant volcano, which ejects a clutch of monsters who are under the control of creatures from the Ice Age, who have been buried and living in its bowels for thousands of years. Led by the Demon Princess (Terry Liu), the monsters launch their attack to destroy the human race and take over the Earth.

Professor Liu Ying-te (Wang Hsieh), the director of a satellite research station, after many years of hard work, has succeeded in completing the blueprint for the transformation of a human being into an indestructible superman, capable of seeing and hearing for a distance of many miles, and having the power to destroy anything. When it becomes obvious that the monsters are impervious to bullets, a young scientist named Ray (Li Hsiu-hsien) asks Professor Liu to transform him into a superman so that he can save the human race from destruction. Ray becomes the Super Inframan and after a tedious battle, destroys the murderous monsters and the Demon Princess, rescuing Professor Liu and his daughter, who had been captured. **-RL**

Up From Down-Under

Why would an American tourist in London go to see an Australian film? That's what I asked myself after seeing *BARRY MCKENZIE HOLDS HIS OWN*, not understanding any of the Australian slang phrases it was filled with. The one thing that made it worth seeing was Donald Pleasance's portrayal of Count Plasma, the wildest vampire since Perky Mayne's role in *THE PEARLESS VAMPIRE KILLERS*.

Barry McKenzie (Barry Crocker), who looks like an eight-foot bean pole, is searching Europe for his Aunt Edna (also played by Crocker), who has been kidnapped by Count Plasma, who has mistaken her for the Queen of England traveling incognito. It seems that Count Plasma wants the Queen for a prisoner in the castle to attract tourists. By the end of the film, McKenzie and his Australian cohorts storm Plasma's castle and save Aunt Edna in the nick of time after destroying the Count (in a Christopher Lee *Dracula* spoof) and his Japanese butler (in a *Kung Fu* movie spoof), and nearly half the castle. Also along for the ride are two of Plasma's incompetent, bumbling henchmen, and a female vampire accomplice.

Although a technically well-made and well-acted film for slapstick comedy audiences, I cannot picture it being released in America. There is so much in it that is foreign to American or even British audiences, that a small word glossary was passed out upon entering the London theatre, explaining the meaning of several of the Australian slang phrases used in the film, but even this does not cover them all. Fortunately, Pleasance is not asked to use any of these and remains the most coherent character in the film. **-CW**

Besets From Britain

Great Britain, while respected for the laudable productions of film companies such as Hammer, Amicus and Tyburn, is not without its share of exploitation pictures. In recent years, producer Brian Smedley-Aston has launched three sex-horror thrillers, the first of which, *VAMPIRES*, was shown in the U.S. through Cambist Films. Marianne Morris and Anulka star as two lesbians who become vampires after being shot to death by an unknown intruder. The lovers lure travelers and hitchhikers to their deaths until one of the vampires falls in

THE SUPER INFRAMAN

S.B. Films, Hong Kong, 1975.

Released in U.S.A. (as *INFRAMAN*) by Joseph Brenner, 1977.

Production supervised by Runme Shaw

Directed by Hua Shan

Screenplay -- Yi Kuang

Photography -- Ho Lan-shan

Editor -- Chiang Hsing-lung

Martial Art Instructor -- Tang Chia

Special Effects -- Yuan Hsiang-jen

Makeup -- Wu Hsu-ching

Musical Director -- Chen Yung-yu

CAST: Li Hsiu-hsien, Wang Hsieh, Terry Liu, Yuan Man-tzu, Huang Chien-lung, Chiang Yang, Tsen Shu-yi, Lin Wen-wei, Lu Sheng, Liang Man-yi

BARRY MCKENZIE HOLDS HIS OWN

Australian, 1975.

Color, 120 minutes.

Produced and directed by Bruce Beresford

CAST: Barry Crocker, Barry Humphries, Donald Pleasance

VAMPIRES

A Lurco Film, released by Cambist, Gt. Britain, 1975

Original X-rated version, 87 minutes. (Since cut for

R-rating, as *VAMPIRES, DAUGHTERS OF DARKNESS*)

A Lee Hessel Presentation

Produced by Brian Smedley-Aston

Directed by Joseph (Jose) Larraz

Screenplay -- D. Daubency

Photography -- Harry Waxman

Music -- James Clark

CAST: Marianne Morris, Anulka, Murray Brown, Brian Deacon, Sally Faulkner, Bessie Love

HORROR HOSPITAL

British, 1973. Released in U.S.A. by Hallmark

(as *COMPUTER KILLERS*, 1975)

Produced by Richard Gordon

Directed by Anthony Balch

Screenplay -- Anthony Balch, Alan Watson

CAST: Michael Gough, Robin Askwith, Vanessa Shaw, Ellen Pollock, Skip Martin, Dennis Price

love with a young man (Murray Brown), which eventually leads to their downfall. Smedley-Aston said that the film was made by a group of British film veterans "who would rather work for less money than not work at all." Following *VAMPIRES*, the producer went on to make his second horror thriller, *THE HOUSE ON STRAW MOUNTAIN*, which starred Linda Hayden, who will be remembered from such films as *BLOOD ON SATAN'S CLAW*, *MAD HOUSE*, *TASTE THE BLOOD OF DRACULA*, and virtually a dozen other "teenage sex-pot" roles. Smedley-Aston was also involved in preparing *THE UNDEAD* (which is unrelated to the 1957 Roger Corman tongue-in-cheek fantasy thriller). **-JD**

Remember the Herman Cohen films, *HORRORS FROM THE BLACK MUSEUM*, *BLACK ZOO*, *KONGA* and *TROG*? They didn't have much in story and script, but they all had Michael Gough who carried (or tried to) these films to their long-awaited conclusions, and kept the audience from going to sleep.

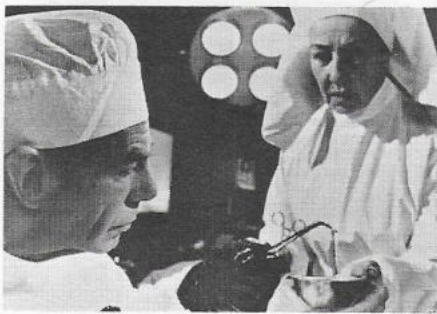
HORROR HOSPITAL has nothing to do with Herman Cohen, and is a more fast-paced film than the above-mentioned, but with the same ridiculous scripting, and only Mr. Gough to hold it together. The film should have been titled *THE MAD DOCTOR MEETS THE TEENYBOPPERS*. Michael Gough is cast once again as a mad scientist out to turn teenagers into zombies through a new method of brain surgery. Robin Askwith (a lookalike for Peter Noone of the



Above top: *THE EXORCIST*--ITALIAN STYLE.
Above bottom: *THE SUPER INFRAMAN*.

Right: Promotional art.
Below top: *VAMPIRES*.
Below bottom: Behind the scenes in *VAMPIRES* (left-to-right: Harry Waxman, lighting and cameraman; Jose Larraz, director; Colin Arthur, makeup; Brian Smedley-Aston, producer; and star Marianne Morris).

Bottom center of page: Michael Gough (left) in *HORROR HOSPITAL*.



word of it until the old battleaxe tries to get him. Ho hum. Melay somehow returns to the 18th Century to fry her wrinkled relative and stop the killings. The End.

The supposedly inherent suspense of this film is non-existent. Even the witchburning that closes the film is unintentionally hysterical, as all of the Puritan townspeople stand around, singing like mindless robots. Don Henderson, who is credited as "director", has let something slip, and I believe it is commonly referred to as "logic." For those of us who call each other "completists", it might be interesting to note that *THE TOUCH OF SATAN* carries an old (1971) copyright, and had a brief release in 1972 as *THE CURSE OF MELISSA* through Futurama International, prior to its more-recent 1975 release through Dundee Productions. That's only if you care, of course.

-JF

ASYLUM OF SATAN was director William Girdler's first film, and as such was not a very impressive start. It did, however, manage to start Girdler off on a directorial career which culminated in the successful, larger-budgeted films, *DAY OF THE ANIMALS* and *THE MANITOU* before his untimely death in 1978. *ASYLUM OF SATAN*, though, remains a God-awful exploitation horror flick stinker in which the devil receives his come-uppance. His asylum houses a lot of real funny-looking black-cloaked men who seem to be demons or lost souls. Anyway, the devil takes in a flashy woman to be a sacrifice to his dark religion, but she isn't "pure" enough for his tastes. The girl's boyfriend can't convince the local yokels that she is in trouble, but the ending finds the asylum disappeared in a puff of dust and everything back to normal. What passes for talent in this film doesn't measure up to the expectations of a backwoods high school production, although the heroine does well at looking like an appealing combination of a young Sophia Loren with a touch of a very young Melina Mercouri.

-JF

Girdler followed up *ASYLUM OF SATAN* with an equally unmemorable rip-off of *THE EXORCIST*. *ABBY* transplants *EXORCIST* to Louisville, Kentucky, in a completely ridiculous attempt to cash in on the "possession" craze of a few years ago. Abby (Carol Speed), the wife of minister Terry Carter, is taking a shower one day and becomes the slave of a demon who has entered her body. William Marshall exorcizes the demon in a nearby Louisville bar. Everyone knows the story. Girdler's film is literally a scene-by-scene recreation of Friedkin's film, using some of the same camera angles and some of the same dialogue. Beneath it all, though, Girdler is no Friedkin, as his production sorely shows, and the likes of William Marshall is sadly wasted in such an inferior film.

-JF



TOYS ARE NOT FOR CHILDREN is an upsetting film only in that it treats a sensationalistic story with the most undue compassion. The idea and sensibility behind the plotline seems to want to follow a moralistic tone, or, if director Stanley Brasloff intended to, the film is nothing more than a preachy metaphor for modern cultural existence. But Brasloff has too much on his hands to do what he had set out to do. Within the framework of the story (dealing with a young girl's love for her father and her strange psychoses), Brasloff, who seems to be a competent director who can handle actors, has punctuated a very crude, silly, and psychologically sketchy plotline with some very interesting truths about human values (the actual believability of these truths is downtrodden by the story's premise and its exploitative value); on top of this, his honesty is more than covered up under the exploitative aspects of the story. So here we come to a rather immovable impasse. Brasloff forced himself into a corner, because his intentions are on the surface quite pure, yet the film must have been conceived and was distributed as a quickie exploiter that has its sights set upon the lower mentalities that frequent fringe drive-ins. This venture is sensitive but misappropriated (in several important ways) and does not serve to qualify its director as a skillful film-maker.

-JF

WHAT WOULD YOU GIVE TO LIVE FOREVER?

"THE TOUCH OF SATAN" MAKES "ROSEMARY'S BABY" LOOK LIKE A SUNDAY SCHOOL PICNIC!

-LA FREE PRESS



STARRING: MICHAEL BERRY - EMILY MELLAY - LEE AMBER - YVONNE WINSLOW - JEANNE GERSON
Produced by GEORGE E. CAREY - Directed by DON HENDERSON - Screenplay by JAMES E. MALONEY
A DUNDEE PRODUCTIONS RELEASE - Cast by DELUXE



SHRIEK OF THE MUTILATED was directed by Mike Findlay, who boasts of having directed previously more than 34 features, most for the exploitation field. Findlay had produced and directed the original *SLAUGHTER*, and for this film joined with producer Ed Adlum, infamous for producing the gross *INVASION OF THE BLOOD FARMERS*. Dredging up a couple of veteran film actors including Tawm Ellis, a former Hollywood "child star" and an able vet of horror thrillers including the classic *CAT WOMEN OF THE MOON*, and Alan Brock, whose credits stretch back to Paramount in the 1930s (*THE TEXAN*, *I TAKE THIS WOMAN*, etc). Findlay and Adlum's film was reportedly financed by the coin-operated amusement industry, and seems to take the same cheap-thrills approach for which the arcade machine industry is noted.

The story concerns a group of college students and their professor, whose search for the elusive Yeti leads them to remote Boot Island, where a recluse informs them that he has captured a Yeti. In actuality, the recluse is setting the group up -- he belongs to a cannibal cult, one of whose members dresses up like a Yeti in order to throw the students off guard so that the cannibals can snatch them one by one. Numerous chases, escapes, and cannibal feasts occupy the film until the end, when the sole survivor is captured and dragged to the cannibals' feast, where the Chief, holding an electric carving knife over one of the students' corpse, invites him to join them with the query: "white meat or dark?"

While containing a few interesting developments, and a grimly ironic "twist" ending unusual for such shockers, *SHRIEK OF THE MUTILATED* suffers from low-budget production val-

ASYLUM OF SATAN

Released by United Film Corp., 1975.

In color. 80 minutes.

Produced by J.P. Kelley

Directed by William Girdler

Screenplay by William Girdler & J.P. Kelley

Photography -- William L. Asman

CAST: Charles Kissinger, Carla Borelli, Nick Jolly, Louis Brandy, Sherry Stein

ABBY

Released by American International, 1974.

Color by MovieLab. 91 minutes. Rated R.

Produced by William Girdler, Mike Henry, and Gordon C. Layne

Directed by William Girdler

Screenplay -- Gordon C. Layne

Story by William Girdler & Gordon C. Layne

Photography -- William L. Asman

Music -- Robert O. Ragland

Edited by Corky Ehlers and Henry Asman

Makeup by Joe McKenny

CAST: William Marshall, Carol Speed, Terry Carter, Austin Stoker, Juanita Moore, Charles Kissinger, Bob Holt (the demon's voice)

TOYS ARE NOT FOR CHILDREN

Released by Maron Films and Headway Films

85 minutes. Rated R.

Produced by Stanley H. Brasloff and Samuel H. Chartock

Directed by Stanley H. Brasloff

Screenplay by Stanley H. Brasloff, adapted by Macs McAree

Songs sung by T.L. Davis

CAST: Marcia Forbes, Harlan Cary Poe, Fran Warren, Evelyn Kingsley, Peter Lightstone.

SHRIEK OF THE MUTILATED

Released by American Films, Ltd., 1975.

Produced by Ed Adlum

Directed by Michael Findlay

Screenplay -- Ed Adlum & Ed Kelleher

Photographed by Roberta Findlay

CAST: Alan Brock, Jennifer Stock, Michael Harris, Tawm Ellis, Darcy Brown, Jack Neubeck, Morton Jacobs, Tom Grail

BLOOD ORGY OF THE SHE-DEVILS

Released by Geneni Films, 1972.

Produced, Directed and Written by Ted V. Mikels

Photography -- Anthony Salinas

Production Manager -- John Curran

Assistant to the Producer -- Paul Burkett

Music -- Carl Zittner

Special Effects -- Lee James

CAST: Lila Zaborin, Tom Pace, Leslie McRae, Victor Izay, William Bagdad

Above and below: Scenes from *SHRIEK OF THE MUTILATED*.



BARRACUDA

U.S.A. 1977.

Directed by Harry Kerwin

Screenplay by Wayne Crawford & Harry Kerwin

Music -- Klaus Schulze

CAST: Wayne Crawford, Jason Evers, Roberta Leighton, Cliff Emich

THE WHITE HOUSE HORRORS

(formerly WEREWOLF OF WASHINGTON)

Released by Diplomat Pictures, 1973.

Produced by Nina Schulman

Directed, Written & Edited by Milton Moses Ginsberg

Associate Producer -- Stephen Miller

Photography -- Bob Baldwin

Music -- Arnold Fried

CAST: Dean Stockwell, Biff McGuire, Clifton James, Beeson Carroll, Jane House, Michael Dunn, Barbara Siegel, Thurman Scott

INVASION OF THE BEE GIRLS

Released by Centaur Pictures, 1973

Color by C.F.I., 85 minutes. Rated R.

A Sequoia Pictures Production

Directed by Denis Sanders

Screenplay -- Nicholas Meyer

Photography -- Gary Graver

Music -- Charles Bernstein

Editors -- H. & R. Travis

CAST: William Smith, Anitra Ford, Victoria Vetri, Cliff Osmond, Wright Kind, Ben Hammer, Anna Aries

ue, and generally fails to achieve the genuine, intrinsic terror of better citizens-trapped-with-a-killer-loose films. -RL



BLOOD ORGY OF THE SHE-DEVILS (1972) was written, produced and directed by Ted V. Mikels, the same character who made such stomach-churning horror grossers as THE ASTRO ZOMBIES, THE CORPSE GRINDERS, and later THE DOLL SQUAD, which starred Michael Ansara. As its title might indicate, BLOOD ORGY is unredeemably exploitive, laden with nauseating gore and occult sensationalism. The film deals with Mara (Lila Zaborin), Queen of the Witches (alleged to be "evil incarnate"), who leads her coven of beautiful, young girls in a fire and blood sacrificial ritual against helpless male victims, aided and abetted by her high priest, Toruke (William Bagdad). Mara's awesome powers in witchcraft are such that she is able to wield her devastating influence against a wide circle of individuals who endeavor to oppose her. Lorraine (Leslie McRae), a newcomer to her coven, interests her boyfriend, Mark (Tom Pace), into attending a seance, with "stark terror" resulting. The film thereon races through a gauntlet of occult devices, including reincarnation, spell-casting, witch-burning, all the way through to the obligatory ending where Mara is deservedly destroyed. As with Mikels' former pictures, BLOOD ORGY is devoid of logic and lapses quickly into the exploitative blood-and-gore carnage with which Mikels has made a name. While it pretends to depict a struggle between good and evil, in actuality Mikels is doing little else than glamorizing the occult, and with his excess of gore the whole thing goes way past horror and suspense and becomes simply boring. -RL

BARRACUDA (1978), begins as a JAWS rip-off with barracudas attacking plenty of swimmers and causing lots of carnage and redstained water. But it soon turns into a political thriller when the actions of the plasticized barracuda are linked to a CIA experiment in mind-control. You see, a local doctor has developed a drug which will beef-up the aggression of the local citizenry, and the drug has been manufactured at the local chemical plant which dumps its waste in the local bay, but the whole thing is government sponsored, and--well, you can see that the film tries like crazy to make its point on any number of popular issues and themes, running the gamut of current "message" gimmicks in such a way that the whole thing becomes a mess of cliches. There is a business beurocracy, mysterious PARRALAX-VIEW-type government agents, "shocking" fish attacks, mad doctors, a strange romance that borders on adolescence, white collar murder, all tied together by neighborhood location photography and vapid drama class acting.

BARRACUDA is a very poor conglomeration of all these elements into a mishmash that lacks a great deal of credibility. In the end, it becomes all-too clear that the film's message is one of directionless paranoia. While the various points raised in the film may have some validity, the film-makers have gone overboard as they attempt to "make a point" with their pretentious JAWS imitation. -RL

THE WHITE HOUSE HORRORS (formerly WEREWOLF OF WASHINGTON), has got to be one of the most bizarre, unusual horror comedies ever to reach the screen. Perhaps its political references to Nixon's White House have become a bit out of date, but with Watergate out of the way at least it's also easier to take since most of us have "cooled" on the subject and can now allow ourselves to enjoy the humor present in the film. It's always easier to laugh at jokes about a past war when we know it's over.

HORRORS takes some beautifully well-aimed shots at such films as THE WOLF MAN (some of the early dialogue is taken almost word-for-word from that film, but put into a humorous form such as the line about the pentagram, and

the reply "I knew the Pentagon was behind this!") and our public leaders, in a mixture that is not always satisfying but certainly clever and original. Dean Stockwell plays the Ron Ziegler look-alike, who is brought to the President as assistant Press Aid after being bitten by a werewolf in Hungary, with perfect underlining of frenzy and humor. Biff McGuire is very good as the President, with all of the proper gestures of suspicion against his team that Nixon was supposed to have had. Clifton James, the wacky county sheriff of the James Bond thrillers, LIVE AND LET DIE and THE MAN WITH THE GOLDEN GUN, is perfectly sappy as the Attorney General who'll blame anybody for the murders of the werewolf, no matter how ridiculous the choices, as long as the press thinks he's on top of things.

Michael Dunn, in one of his two last films (THE MUTATIONS being the second), is good as "Dr. Kiss", a mad scientist with an underground laboratory in the White House that even the President doesn't know about, which no doubt symbolizes the CIA. The best, and funniest, scene in the picture involves the brief relationship between the werewolf and Dr. Kiss. The doctor is a midget and looks more like a boy than a man, and he becomes attached to the werewolf, treating him like a pet dog, asking him to "fetch" and all. It reminds me of the relationship between the gorilla and the blind girl in John Landis' SCHLOCK, and is enacted just as hilariously. HORRORS may be dated, but its novel delights are still very much worth viewing. -DA

"INVASION OF THE BEE GIRLS"

Recent liberal trends in screen nudity have seen the advent of films which, while not strong enough to be "X" rated, are graphic enough to deny the film wide theatrical or television exposure. INVASION OF THE BEE GIRLS falls short of explicit soft-core sex, and certainly contains nothing approaching hard-core footage, but does succeed as a quirkily interesting, if flawed and sometimes silly, "B" film.

The "bee girls" of the title are housewives who have been transformed into murderous if sensuous women who -- somehow -- kill their husbands while making love to them.

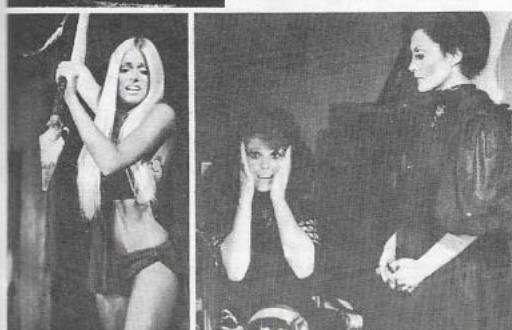
As entertainment, the film is seriously flawed. Director Denis Sanders doesn't convey how the bee-girls virtually love their men to death. There is seemingly no reason for the film's bad-girl scientist (Anitra Ford) to form a race of such creatures, and the ending, which has an explosion in the lab resulting in the bee-girls dropping dead, is done matter-of-factly without explanation.

One scene wherein two lovers roll down a hill while making love comes on like an erotic television commercial, and there is absolutely no reason to throw in a rape scene in which the State Department investigator (William Smith) saves his girlfriend (Victoria Vetri) from attack by a group of toughs.

The film reaches a height in silliness (possibly intended as camp) when a doctor advises the townspeople to refrain from sex until the riddle is solved, bringing on expected wrath from the community.

The film has its plusses too, however. Most of the appeal is provided by the two feminine leads, Ford and Vetri. Ms. Ford was decidedly unimpressive in a brief stint as Burt Reynolds' girlfriend in THE LONGEST YARD and has since been seen as a model on television game shows; but she here manages to bring more than a small degree of skill to the mad scientist role.

Ms. Vetri, who used to act under the name Angela Dorian, and was a Playboy "Playmate of



ABOVE: Scenes from BLOOD ORGY OF THE SHE-DEVILS. (Top: Lila Zaborin as Mara, Queen of the Witches; Lower right: Leslie McRae and Lila Zaborin.)
RIGHT: Dean Stockwell in THE WHITE HOUSE HORRORS (a.k.a. WEREWOLF OF WASHINGTON.)



the Year" in the late 60s, has never made it as a sex starlet despite much publicity from her lead in Hammer's *WHEN DINOSAURS RULED THE EARTH*, but is adequate in a surprisingly "proper" role as a secretary who becomes romantically involved with Smith.

Besides the attractiveness of the leads (afficionados will also note that Renee Bond, a veteran of more than 200 soft-core and graphic sex films including horror titles like *PLEASE DON'T EAT MY MOTHER* and *THE ADULT JERK-YLL AND HYDE*, is one of the bee-girls), there is one squirmily harrowing sequence wherein the bees swarm over a woman as part of the ritual that marks the emergence of a new bee-girl. It is quite well done.

INVASION OF THE BEE GIRLS is far from a memorable film, and yet it will probably not severely disappoint those who see it -- at least those not expecting too much from this sort of an effort.

-JD



I am so intrigued by *MOONCHILD* as a metaphysical-fantasy concept, that I can easily forgive the film its cinematic lack of distinction. It is the sort of film that you can probably gain more from on subsequent viewings; but it is also the kind of film that you really don't feel inspired to sit through again.

The concept borrows liberally from the philosophy of reincarnationists. While I have reservations as to any potential validity of the concept of passing through various lives until we reach some higher level of existence, the film manages to make a certain sense, once we learn to focus our attention on the integrating flashbacks.

The story concerns a young man who, at the opening, is painting a former religious retreat that has become a hotel. The three other guests include a religious fanatic given to over-indulgence, a wise man seldom heard or seen, and a beautiful girl who mixes equal elements of purity and sensuality. The landlord, if you will, seems to be a retired military figure.

It is eventually revealed through flashback that the fanatic and militarist were religious and military leaders in a previous life, and that they had combined to stifle free-thought and true wisdom (represented by, respectively, the hero and the old wise man in former lives) by slaying them both after convicting them of heresy and treason.

None of the characters can prevent themselves from falling victim to the same character patterns and the film ends with the hero once again slain, and returning to the hotel in a new incarnation, this time with a camera instead of canvas, to begin the cycle again.

Victor Buono and John Carradine are on hand for something of semi-marginal bait, with both of them hamming to the hilt as the fanatic and "the walker", an ambiguous character who records events in a massive log, and is something of a benevolent god-like figure who keeps track of the destinies of all of the characters. Photography and music are well above norm for such a low-budget production.

MOONCHILD is neither as confusing or self-conscious as you might suspect. It is sometimes intriguing and fun, but is oftentimes quite dull; it could have been better.

-JD

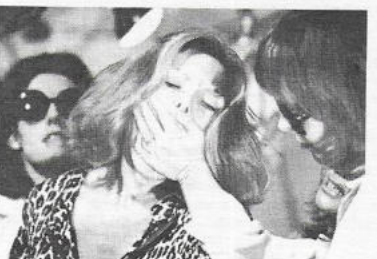
John Duvoli is a newspaper journalist and horror film fan whose reviews and articles have appeared previously in *Fandom Unlimited*, *Midnight Marquee* and *The Late Show*.

Randall Larson has written articles on films and film music for various fanzines, and is also the editor and publisher of *CineFan*.

Chuck Wilson is a horror film buff who first became interested in the genre after waiting six hours in line to see *RODAN*. He has had reviews published previously in *Fandom Unlimited*.

Jeffrey Frentzen has been reviewing films for many years, the majority of his output appearing in *Cinefantastique*, where, until recently, he was also managing editor.

David Andrews is a film fan whose articles and reviews have appeared previously in *Children of the Night*, *Crypt of Horrors*, *Fandom Unlimited*, *Cyclops* and others. David has recently gone through seminary training, and his writing output has slowed.



MOONCHILD

Released by American Films, Ltd.

A Filmmakers Limited Production.

Color. 90 minutes. Rated R.

Produced by Richard Alexander

Written and Directed by Alan Gadney

Executive Producer -- Donald G. Wizeman, Jr.

Associate Executive Producer -- John Mansfield

Associate Producer -- James Sund

Music Produced by Kelly Gordon

Music Composed by Pat Williams and Bill Byers

Photography -- Emmett Olson

Editor -- Jack H. Conrad

CAST: Victor Buono, John Carradine, Janet Landgard, Pat Renella, Mark Travis, William Challee, Frank Corsentino, Marie Denn

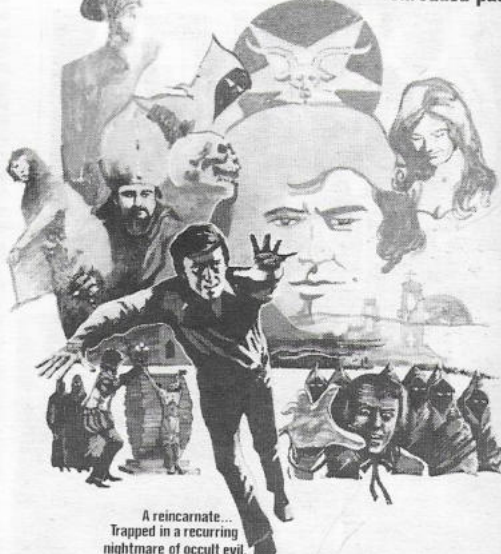


LEFT: Scenes from *INVASION OF THE BEE GIRLS* (top-to-bottom: William Smith as Neil Agar, a government investigator seeking to uncover the erotic rituals of the Bee Girls; Anitra Ford as Dr. Susan Harris, who controls the power of the beehive; Victoria Vetri as Julie Zorn, a coy research assistant whose affair with Neil Agar interferes with his investigation; Anna Aries as a young housewife struggling to avoid the sting of millions of bees, whose secret fluid will transform her into a sensual Bee Girl!

ABOVE: John Carradine and Victor Buono from *MOONCHILD*.

RACING TOWARD HIS FINAL EXORCISM!!!

Pursued by bizarre demons from his shrouded past!



A reincarnate...
Trapped in a recurring
nightmare of occult evil.

MOONCHILD

STARRING VICTOR BUONO · JOHN CARRADINE

JANET LANDGARD · PAT RENELLA · AND INTRODUCING MARK TRAVIS • Produced by RICHARD ALEXANDER
Written and Directed by ALAN GADNEY • Executive Producer DONALD G. WIZEMAN, Jr. • Music by KELLY GORDON,
PAT WILLIAMS & BILL BYERS • A FILMMAKERS LIMITED PRODUCTION • Released by AMERICAN FILMS LTD. • IN COLOR

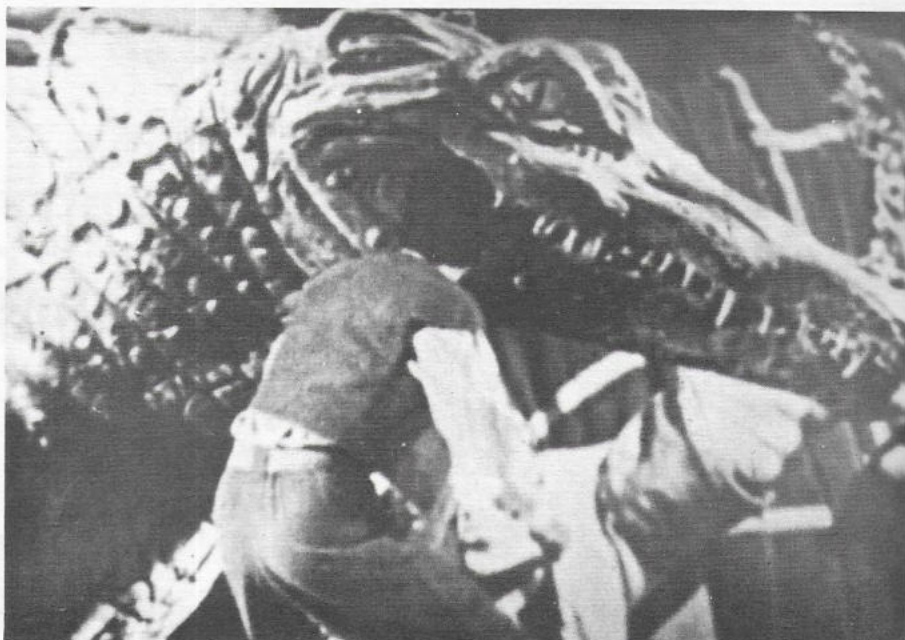
R RESTRICTED
Under 17 requires accompanying Parent or Adult Guardian

Bernard Herrmann's last score for a Hitchcock film was for the rather uninspired *MARNIE* (1964), although prior to doing work on this film, Herrmann served as "sound consultant" on *THE BIRDS* (1963). One of the most notable aspects of this film is that it contains no music whatsoever; only the necessary bird sounds. Of course, Herrmann was certainly not solely responsible for creating all the sound effects for the film, but his involvement in the technical aspects of the production proved to be quite fruitful, just as the contributions of veteran Disney animator Ib Iwerks added immensely to the visual effects that were involved with the film.

When Hitchcock was shooting *TORN CURTAIN* in 1965, Herrmann was commissioned to write the music for the film. When the film was completed, however, the producers at Universal wanted Herrmann to be dropped from the production. Their reasoning was that Herrmann was "out of touch" with the type of musical scores that people wanted to hear. They preferred a snappier, more "popular" score rather than, based on his previous work, what they felt Herrmann would write for the film. Although Hitchcock at first protested, Herrmann's contract was broken with the studio, even though he had already completed a rough draft of his *TORN CURTAIN* score, and, understandably disillusioned, the composer returned to England, where he remained for the next several years. The ironic part of this situation was that the score that John Addison wrote for *TORN CURTAIN* was most inappropriate for the film, despite its "modern" elements (and Herrmann himself proved his capability at handling "modern" elements with his somewhat jazzy theme for *THE TWISTED NERVE*, 1969 -ed.) Still another irony is that it would be Addison who would later write the score for *THE SEVEN PER-CENT SOLUTION* (1976), a film that Herrmann had been contracted for prior to his untimely death in 1975.

In 1958, some three years after Herrmann had begun his association with Alfred Hitchcock, Ray Harryhausen and Charles Schnee were at Columbia Studios finishing their soon-to-be-released fantasy tour-de-force, *THE 7th VOYAGE OF SINBAD*. All they needed was a composer to score the film. When Schnee suggested Bernard Herrmann for the score, Harryhausen agreed enthusiastically that Herrmann would be ideal for the film's exotic premise.

The *SINBAD* score was probably the best of Herrmann's "genre" scores, i.e., a composition specifically geared toward creating a certain atmosphere appropriate to the film's content. Herrmann was not inexperienced when it came to working in this area. Four years earlier he had written the score for the Fox production of *THE EGYPTIAN* in collaboration with Alfred Newman (who would himself compose the ultimate "genre" score with his music for *HOW THE WEST WAS WON* in 1962). This time, instead of having to evoke an Egyptian atmosphere within a musical context, it was necessary to give this score an exotic "Eastern" flavor. This was not too difficult a task for Herrmann, since several composers who he had thoroughly studied for years had already mined this vein quite masterfully, most notably Rimsky-Korsakov with his "Scheherazade" suite. The result of Herrmann's efforts was a carefully structured and yet powerful group of themes that are in keeping with the traditional conception of Arabian music. The only break from the traditional occurs when there is one of Harryhausen's animation sequences to be illustrated by Herrmann. Here the composer had to resort to a much more abstract approach to film scoring, since he was dealing strictly with fantasy rather than fact, and there were no models to learn from. The most successful piece of music was for the animation segment that Herrmann referred to as



ABOVE: Herrmann's music for *THE THREE WORLDS OF GULLIVER* (1960) is of a light, 18th Century British nature, with only a very few of Herrmann's more distinct fantasy motifs. **BELOW LEFT:** One of the composer's most visceral scores, the music for *PSYCHO* (1960) was performed by only the string section, the resulting "flatness" complementing the film's black & white photography. **BELOW CENTER:** The skeleton duel in *THE 7th VOYAGE OF SINBAD* (1958) was memorably scored for xylophone, suggesting the clacking of bones. **BELOW RIGHT:** While Hitchcock's *THE BIRDS* (1963) contained no actual music, Herrmann was retained to work on the film's sound effects track.

"The Duel with the Skeleton". This, of course, is the sequence in the film where Sinbad is battling a skeleton brought to life by the evil magician, Sokurah. In scoring this sequence, Herrmann used an xylophone to give the impression of bones rattling and swords scraping. The music builds up in tempo to the climax, where the skeleton is, of course, finished off by Sinbad. It succeeds so well in capturing the image of a duel against a skeleton that the piece is able to stand up by itself as a single entity, and has the ability to inspire in the listener's mind the image of a skeleton duel without even having to see the film.

The following year Herrmann scored another Harryhausen/Schnee film, *THE THREE WORLDS OF GULLIVER*, a reworking of the classic Jonathan Swift work. This 1960 film version, unfortunately, sacrifices the satirical aspects possessed by the original in favor of the traditional "fairy tale" approach. Herrmann's score for this film has a light, airy atmosphere and is solidly 18th century British in its nature. Due to the lack of animated sequences in the film, however, there are no particularly exciting themes to accompany them musically. Still, there are many distinctive leitmotifs which can, separately from their visual counterparts, evoke many images -- both tragic as well as comical.

The next in this series of fantasy classics fared somewhat better. Because of its greater reliance on content rather than just visual effects (which is not to say that the animation is not excellent), the film version of Jules Verne's *MYSTERIOUS ISLAND* (1961) proved to be, at least in this author's opinion, the strongest of Schnee and Harryhausen's efforts in the fantasy genre. Herrmann's score for the film

was no less impressive. Standing out among the subcompositions of this score is the title theme, which has a heavy reliance placed on the brass section of the orchestra.

Some of the other portions of the score which are impressive were those which are used to illustrate Harryhausen's "dynamation" sequences.

For the scene in the film where a rather over-sized prehistoric bird goes on a rampage after the Island's unwanted visitors, Herrmann parodied Bach and the entire baroque period with a variation on an organ fugue by J.S. Krebs. The piece has a light and amusing quality that betrays something of a tongue-in-cheek attitude on the part of the composer. Nevertheless, the music fits in perfectly with the concept of a ridiculously large, comical looking bird moving awkwardly about, as if it had just awoken after centuries in hibernation.

Herrmann provided further musical illustrations for the "giant bee" and "giant crab". Both work very well, but the music for the crab tends to complement the visuals of that particular sequence better than the motif for the bees, even though the latter is more aesthetically pleasing from a strictly musical standpoint.

The fourth and final entry into this Herrmann/Harryhausen series of collaborations is *JASON AND THE ARGONAUTS* (1963). Based on the classic myth of Jason's quest for the Golden Fleece, this is one of the most imaginative of Schnee and Harryhausen's joint efforts in that it uses an extraordinarily extensive amount of stop-motion photography under the by-now-familiar label of "dynamation".

The "crusade" aspect of the adventure is established in the opening bars of Herrmann's



score for the film. The title theme has a militaristic atmosphere made recognizable by the heavy use of brass and percussion, with the latter being particularly emphasized. With this rhythm established in the main title for the film, the score maintains this rather rigid framework throughout the remainder of the picture. This is an impressive score, but by no means one of Herrmann's best: it lacks the "spark" which would distinguish it from other scores for films of its type: the early Greek civilization film, from which it should differ because of the added fantasy elements in JASON.

Less than a year after Herrmann scored the first of this fantasy quartet, he wrote the score for another Jules Verne classic, A JOURNEY TO THE CENTER OF THE EARTH (1959). For this 20th Century Fox production, Herrmann used primarily organs and harps to convey the image of the exploring of subterranean caverns and lost cities, which assume a large portion of the film. By using several large cathedral organs, the image of the vastness of the labyrinthine world that lies beneath the surface of the Earth is expressed, just as a further dimension -- that of depth -- is added by having the organs and other instruments played in their lowest octaves. One rather interesting addition to the orchestra was an archaic instrument known as a serpent, which, appropriately enough, was used in the score whenever the huge prehistoric serpent appeared in the film!

JOURNEY was a particularly impressive score; indeed, it was one of Herrmann's best fantasy-oriented compositions, largely due to his use of the massive organs and harp. These instruments are polar opposites of each other in their tonal quality, and yet related in their range of expression. As a result, the composition covers the entire spectrum of tonal color.

After his return to England in 1966, Herrmann scored two films in succession for Francois Truffaut. The first of these is of especial interest to the SF-fantasy enthusiast as it is a film version of Ray Bradbury's FAHRENHEIT 451. Unfortunately, the film was more or less a failure at the box office due to a variety of reasons. The score, which sports a swelling main title strongly in the Herrmann tradition, is in many ways rather indistinguishable from much of Herrmann's other work in the genre, but it does hold the film together fairly well.

After scoring the second Truffaut film, THE BRIDE WORE BLACK (1968), Herrmann scored several more films for British studios. It was not until 1973 that Herrmann would score another American film: Brian De Palma's SISTERS.

The SISTERS score is one of the prime examples of how a film score can genuinely improve the quality of an uneven film. It is really not surprising that the largest single portion of the film's rather low budget went towards Herrmann's fee.

The soundtrack for SISTERS is punctuated by a frenzied opening theme that brings back the flavor of the 1950s Hitchcock scores. One important addition to the orchestra is a pair of moog synthesizers, rather unorthodox instruments for the relatively conservative Herrmann to incorporate. That it was an attempt to "modernize" his score was the farthest from the truth, for the instrument is used in a very subtle yet effective manner, without going overboard as other such scores have sometimes done.

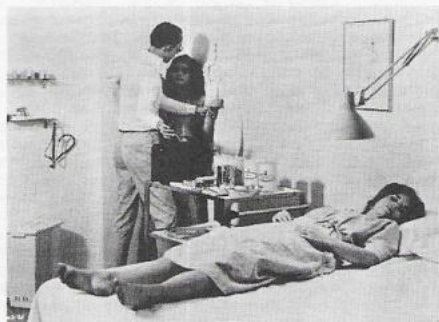
It is interesting to compare the murder sequence in SISTERS with that of its prototype, PSYCHO, since De Palma quite evidently patterned his murder scene after Hitchcock's. The music used in SISTERS was totally different from that in PSYCHO, violent four-note "heartbeats" rather than screeching violins, but it was just as effective in expressing the maniacal frenzy that is inherent in both films' homicides.

Although it was evident that Herrmann was scoring more films during this period than he had in the 60s, most of these films were rather low-quality/low-budget films, many for independent studios. IT'S ALIVE (1974), was typical of these films, if not one of the worst, its music being effective yet uninspired and derived from Herrmann's standard motifs. A some-

what more notable addition to the Herrmann filmography is OBSESSION (1976), another Brian De Palma film. This score, which the composer recorded over the summer of 1975, drew more critical acclaim than any other score that Herrmann had written in the previous ten years. This was an unfortunate irony, since the film would not be released until several months after Herrmann's death on December 24, 1975. The day before his death the composer had just completed the score for Martin Scorsese's TAXI DRIVER, another posthumously-released film which was dedicated to Herrmann. A sequel to IT'S ALIVE was made in 1978, and was entitled IT'S ALIVE AGAIN (also called, simply, IT'S ALIVE 2). This film utilized the same music which Herrmann had written for the first picture, arranged by Herrmann's friend Laurie Johnson (himself adept at fantasy scores, what with THE FIRST MEN IN THE MOON and TV's THE AVENGERS). Interestingly enough, it was this posthumous arrangement of his composition which rounded out the list of Herrmann's film scores to an even 50.

Bernard Herrmann always liked to consider himself a composer who did films, rather than strictly a film composer. Although Herrmann did write a number of memorable symphonic compositions for orchestra, he will undoubtedly be remembered most for his fifty motion picture scores, of which approximately one-half have been preserved on record. Nearly all of his dozen or so soundtracks for these fantasy films have been thus preserved, and for this we can certainly be thankful. □

Lawson Hill is a free-lance writer, independent film maker, and editor of two fine small press magazines, Myrddin (fantasy & weird fiction) and CinemaScore (a film music journal). Inquiries about his publications can be sent to 6633 N. Ponchartrain, Chicago, Ill. 60646.



TOP: MYSTERIOUS ISLAND (1961) contained a splendid, surging theme made up of Herrmann's familiar fantasy motif. CENTER: For SISTERS (1973), Brian De Palma's Hitchcock pastiche, Herrmann wrote a chilling, phobic score with the unaccustomed use of moog synthesizers. BOTTOM: one of Herrmann's last scores graced the low-budget IT'S ALIVE (1974).

FANTASY FILM SCORES OF BERNARD HERRMANN AVAILABLE ON RECORD

Collections

MUSIC FROM THE GREAT MOVIE THRILLERS
London Phase-4 SP-44126 (issued 1973)
(Includes suites from Hitchcock films: PSYCHO, MARNIE, NORTH BY NORTHWEST, VERTIGO, and TROUBLE WITH HARRY)

MUSIC FROM GREAT FILM CLASSICS
London Phase-4 SP-44144 (issued 1973)
(Includes suites from THE DEVIL AND DANIEL WEBSTER, and other films)

THE FANTASY FILM WORLD OF BERNARD HERRMANN
London Phase-4 SP-44207 (issued 1974)
(Lengthy excerpts from JOURNEY TO THE CENTER OF THE EARTH, 7TH VOYAGE OF SINBAD, DAY THE EARTH STOOD STILL, FAHRENHEIT 451)

THE MYSTERIOUS FILM WORLD OF BERNARD HERRMANN
London Phase-4 SP-21137 (issued 1975)
(Lengthy excerpts from MYSTERIOUS ISLAND, JASON AND THE ARGONAUTS, THE THREE WORLDS OF GULLIVER)

Soundtrack Albums

THE GHOST AND MRS. MUIR (conducted by Elmer Bernstein) Film Music Collection FMC-4 (private release, issued 1975)

IT'S ALIVE 2 (original soundtrack, conducted by Laurie Johnson) Starlog Records SR-1002 (private release, issued 1979)

NORTH BY NORTHWEST (conducted by Laurie Johnson) Varese Sarabande Records STV-95001 (digital recording; 1980)

OBSESSION (original soundtrack)
London Phase-4 SP-21160 (issued 1976)

PSYCHO (conducted by Bernard Herrmann)
Unicorn RHS-336 (issued in England, 1975)
Re-mastered reissue on Unicorn UN1-75001 (issued in England, 1977)

THE 7TH VOYAGE OF SINBAD (original soundtrack)
Colpix CP-504 (issued 1959)
Reissued in USA on Reissued By Request LP-13001 (private release, issued 1973)
Reissued in England on United Artists UAS-29763 (issued 1975)
Reissued in USA on Varese Sarabande STV-81135 (pending, 1980)

SISTERS (original soundtrack)
Entr'Acte ERO-7001-ST (issued 1975)

THE THREE WORLDS OF GULLIVER (original soundtrack)
Colpix CP-414 (issued 1960)
Reissued in U.S. on Varese Sarabande STV-81134 (pending, 1980)

A SURVEY OF FILM MUSIC IN THE FANTASTIC CINEMA by Randall Larson

FILM MUSIC IN THE FANTASTIC CINEMA

A lengthy, comprehensive survey of film music in science fiction, fantasy & horror films; its development, styles and noteworthy composers.

A CHECKLIST OF COMPOSERS

An exhaustive checklist of film composers and their work in the fantastic film field.

RECORDED FILM MUSIC FROM FANTASTIC FILMS

An international checklist of film music from genre pictures which is available on record (incl. lps, singles & collections).

Randall Larson, who has written numerous articles and reviews on film music for Soundtrack Collector's Newsletter, CinemaScore and other publications, has spent more than four years of part-time research in accumulating the textual material and coordinating the checklists, and every attempt has been made to insure the accuracy of the material.

Planned for publication in mid-to-late 1980, via mimeograph with photo-offset covers, with a page count of at least 75-100 pages. Advance orders are now being accepted.

FANDOM UNLIMITED ENTERPRISES

Editor & Publisher, Randall D. Larson
774 Vista Grande Avenue
Los Altos, California 94022

CINEPAN

SHLOCK IN THE CINEMA

ROBOT MONSTER: AN AFFECTIONATE RECOLLECTION

BY DEAN CHAMBERS

ROBOT MONSTER

Three-Dimensional Pictures, 1953.
Released by Astor Pictures Corporation.
68 minutes.
Executive Producer -- Al Zimbalist
Produced and Directed by Phil Tucker
Screenplay by Wyott Ordung
Cinematography -- Jack Greenhalgh
Special Effects -- Jack Rubin, David Commons
Film Editor -- Bruce Schoengarth
Music -- Elmer Bernstein
Voice of Ro-Man -- John Brown

Roy.....George Nader
Alice.....Claudia Barrett
The Professor.....John Mylong
Mother.....Selena Royle
Johnny.....Gregory Moffett
Carla.....Pamela Paulson
The Ro-Man Monster.....George Barrows

One night in 1953, a mental hospital outpatient named Phil Tucker decided to end it all. He sent a letter to a newspaper announcing his intention to commit suicide. Tucker was found in a deep coma from taking sleeping pills and though his condition was touch-and-go for a while, he survived the ordeal. He went on to film Lenny Bruce's only picture, *DANCE HALL RACKET*, and *THE CAPE CANAVERAL MONSTERS* (1960). Phil Tucker was also the director of the laughing stock s.f. film to end all laughing stock s.f. films -- what Harry Medved, young author of *The Fifty Worst Films of All Time*, deemed the worst -- *ROBOT MONSTER* (1953).

The juvenility of *ROBOT MONSTER* was predicated on the far-fetched fantasies of such Saturday morning space shows as *TOM CORBETT*, *ROCKY*

JONES, *ROD BROWN* and *SPACE PATROL*. Ray guns, model rockets, jigsaw puzzles, coloring books and club membership paraphernalia usually found in cereal boxes flourished like overcounter liquor after the repeal of prohibition. Some reactionary adults, adopting a flat-earth attitude toward the feasibility of solar travel, construed commercialized imagination as something corrupt and forbade their charges to watch these shows (probably the same kids who read E.C. comics on the sly with flashlights hidden beneath their bedcovers). A few of the later s.f. serials, hoping to jump on the bandwagon, transferred from small screen to large the sensibility of kidvid space opera, magnifying on theatre screens their defects as well as their dubious entertainment values.

The only full-length spin-off of that craze was *ROBOT MONSTER* -- a spin-off of only a marginal sort. The plotting of *ROBOT MONSTER* differed in that the protagonists were not members of any galactic agency. Their point in time was not the future but an identifiable present, the setting Bronson Canyon. Practically an unofficial Hollywood landmark, Bronson Canyon was the barren Los Angeles quarry later to be inhabited by pop-eyed killers from space; cumbersome Venusian carrots intent on conquering the world, regurgitative, satellite-hopping blood beasts; sinless octo-men and the pod of Becky Driscoll.

Much of Wyott Ordung's hallucinogenically-conceived screenplay concerns a space-crazy mopey named Johnny. Johnny, his little sister Carla, big sister Alice and their widowed mother Martha are picnicking near the Bronson Cave, where they meet Roy and the Professor, two geologists. Stumbling, Johnny hits his head on a rock, and flashes of cosmic energy light up the terrain. When he comes to, things have changed. The Professor is now his, Carla and Alice's father and Martha's husband. Existing in an open-air cellar, the family is later joined by the Professor's assistant, Roy. Responsible for the eradication of nearly all mankind, Ro-man, a ro-man from the planet Roman, receives notice from his leader, the Great One (also a ro-man), that there are several people left who Ro-man must likewise eradicate.

ADVENTURES INTO THE FUTURE



Two other men, immunized against Ro-man's calculator death-ray by the Professor's anti-disease serum, Jason and McLeod, rocket to a space platform but are annihilated by Ro-man. Over his viewscreen, Ro-man promises the family quick, painless deaths if they surrender or a terrible fate if they refuse. The family refuses.

Intrigued with Alice, Ro-man is willing to discuss a possible peace negotiation with her. Alice is forcibly restrained by Roy and the Professor while Johnny fills in to insult Ro-man, accidentally divulging the immunity factor of the Professor's serum. Ro-man elects to destroy the family through physical means although he feels Alice should be spared for reference purposes. Roy and Alice, their cat-and-dog differences resolved, decide to marry and go on a short honeymoon while Ro-man kills Carla, the bridesmaid. Ro-man abducts Alice while mortally-wounded Roy collapses near Carla's grave. The family pretends it has reappraised Ro-man's surrender offer so that the Professor and Martha can free Alice and topple some of Ro-man's energizer equipment. Ro-man goes for Johnny, their diversion, but he was implicitly ordered to kill Alice first. The Great One zaps Ro-man with different rays and, like a wrathful god, conjures up cataclysmic earthquakes, dinosaurs and a colossal fireball that plunges out of the sky. Johnny then awakens from what was all a dream. Or was it? As soon as everyone has departed the canyon, more cosmic energy blinds the scenery and multiple Ro-men menagically stride forth from the cave.

The ONE MILLION B.C. shots of two rubber-finned lizards slugging it out against a sand-box landscape received enough undue exposure in more prehistoric quickies than there are fingers on two hands. They become confusing as well as banal when tacked onto the incoherent start of *ROBOT MONSTER*. Fitting that Al Zimbalist was the executive producer; Zimbalist is no newcomer to the desecration of stock footage. For *MONSTER FROM GREEN HELL* (1958) he used scenes from *STANLEY AND LIVINGSTON*, and had the male leads wear outdated helmets to hide the deception. In 1959, Zimbalist remade *TARZAN THE APE MAN*, padding the celluloid with color-

BELOW LEFT: George Nader(center) and John Mylong(right) assist Claudia Barrett who has been captured by the fierce Ro-Man!
BELOW CENTER: Claudia Barrett struggles to drive off her relentless pursuer.
BELOW RIGHT: Ro-Man staggers about his machinery outside of Bronson Cave.





tinted scenery pillaged from the 1952 original. The indefatigable ONE MILLION B.C. (1940) dinosaurs came back in Zimbalist's bastardization of Jules Verne's *Career of a Comet*, *VALLEY OF THE DRAGONS* (1962).

Both Ro-man and the Great One were played by famed gorilla expert George Barrows. Not just another grab-the-money-and-run ape (an exception may be here), Barrows made extensive personal research of gorillas in captivity to authenticate his work. Putting a deep sea diving helmet on a monkey suit was purely an act of budgetary desperation on Tucker's part, although the voices of Ro-man and the more tonally intimidating Great One were effectively supplied by character actor John Brown, who was "igger" O'Dell, the creepy undertaker seen in the Jackie Gleason season of *THE LIFE OF REILLY* (tv, 1952-54). Barrows himself has some straight acting experience. In the natural flesh, Barrows was the male nurse George in *SEA OF LOST WOMEN* (1953) and the partner of the warehouse employee brutally slain by FRANK-STEIN'S DAUGHTER (1959).

Either Ro-man teleported down or else his spaceship is invisible since his sole earthly possessions are the viewcreens and a table girded with radio gear that magically blows soap bubbles. During each transmission, we see the television static, the pebble-sized meteors that caused Tobor the Great to experience a nervous breakdown during a simulated space flight, the planet Ro-man itself through penetrated mist and a rocket launching pad at night which is the sum total of Ro-man architecture. Ro-man announced himself to prevent worldwide destruction, but the nations assumed a war was on and obliterated themselves. The holocaust is straight out of World War Two newsreels that end on a sophisticated note with an abrupt freeze-frame. One person who had a hand in the special effects couldn't keep it out of camera range. Wearing a black glove, his function was to steer the space platform, a wire-dangling, optically-circling toy craft that buzzes like a berserk electric razor. Jason and McLeod travelled in the requisite V-2 missile turned horizontal to suggest a piloted course. Ro-man didn't have to blow up the platform. Sooner or later the glue would have loosened or the gloved hand would have grown tired. The Ro-man "army" at the end of the picture is nothing more than the same image of Ro-man superimposed over others. The trick is transparent in more ways than one.

More ridiculous than the special effects is the laughable dialogue. Each time Ro-man makes an incorrect finding, the Great One shouts "Error! Error!" When Johnny sticks his tongue out at him, Ro-man bellows "The boy is impertinent!" Carla is always asking "Can I go to Janie's house?" and reacts to Alice's bargain proposal with the querie, "Is Alice gonna have a date with Ro-man?" Johnny defiantly calls Ro-man a "pooped-out pinwheel!" Torn between killing Alice and letting her live, Ro-man moans "I cannot, yet I must. How do you calculate that? At what point on the graph do 'must' and 'cannot' meet? Yet I must, but I cannot!" Feminists will resent Roy's retort when he tells the ob-

noxious Alice "You're so bossy they should milk you when the cows come home!"

For narcoticizing surrealism, *ROBOT MONSTER* surpasses the dream device of William Cameron Menzies' much better *INVADERS FROM MARS* (1953). Menzies' film, using as the focal figure a slightly older boy who appreciated realistic science, made more sense because of its ample adult appeal. Even without the dream effect, the story is not that hard to take. Yet, in *ROBOT MONSTER* the world comes to an end and again a dream portends possible reality, but the level of execution of each film is a pole apart. The all-outdoor activity creates the facade of children and grown-ups alike engaging in a ritual of play with any old object handy recruitable for props, as though Bronson Canyon were one large sandbox. *ROBOT MONSTER* is certainly tripe by mature s.f. standards, but it captures with convoluted incongruity the disorganized logic of a child's overactive imagination. The makeshift surroundings are like things a kid would use for set-pieces if this was a home movie by grade-school film-makers. Considering Ordung's script and Zimbalist's parsimony, Phil Tucker's direction is about as adequate as anyone could hope for. What motivated him to try and end his own life was extremely bad press and the deceit of those associates who had cheated him out of his due share of the picture's profit. They, in turn, had a lawsuit slapped on them alleging that the picture's 3-D process consisted of nothing more than two prints run simultaneously.

And what of the other people connected with *ROBOT MONSTER*? Pamela Paulson (Carla) became a housewife in San Francisco, where she once discussed the picture on Bob Wilkin's local tv horror show. George Nader (Roy), the best actor of the miniscule cast, made several more prestigious films, but failed to click as a real star until he made the Jerry Cotton spy thrillers produced in West Germany. Like Tom Tryon, he has turned his back on acting to try his hand at writing. Nader returned to Bronson Canyon in 1964 to do an exterior scene for *THE HUMAN DUPLICATORS*. Selena Royle retired to Mexico. John Mylong died in 1977. Unknown are the whereabouts of Claudia ("Bossy") Barrett or



TOP LEFT: Alice (Claudia Barrett) tries to stifle Ro-Man's rampage. **TOP RIGHT:** Ro-Man viciously strides out of the shadows in search for the humans. **LOWER LEFT:** Ro-Man mercilessly attacks Roy and Alice. **LOWER RIGHT:** Johnny (Gregory Moffett) bravely exhorts Ro-Man about being a "pooped-out pinwheel!"

Gregory Moffett, the feisty little brat who told Ro-man what a pooped-out pinwheel he really was.

Phil Tucker presently supervises post-production work on big-league pictures. This way he can work on bombs other people get their heads handed to them for... □

Dean Chambers is a horror film fan whose work has appeared previously in *Midnight Marquee* and other film publications. He is also at work on a book about low-budget horror films.



THE PASSION OF DRACULA

THE VAMPIRE RETURNS TO STAGE

by Randall Larson

THE PASSION OF DRACULA

Presented at the On Broadway Theatre
San Francisco, 1979

Producers -- Evelyn Powers, Karen Savage, Margay Whitlock

Director -- Bob Hall

Script -- Bob Hall, David Richmond

General Manager -- Deborah Teller

Production Stage Manager -- Milt Commons

Assistant Stage Managers -- Drew L. Eshelman,
Barbara Lehmann

Setting and Costumes -- Dean Tschetter

Lighting Designer -- Cynthia J. Hawkins

Composer -- David Aldrich

Company Manager -- Tom Parlett

House Manager -- David Lee

House Electrician -- Steve Fischer

Costume Construction -- Herman George Costumes

Wardrobe -- Julie Anglin

Production Assistant -- Christopher Santee

Sound Engineer -- Stuart Finklestein

Director of Special Effects -- Scott Redmond

Head Carpenter -- Tom Collins

Assistant to Scene Designer -- Peter Still

Set Construction -- Ron Clemons

Renfield.....Morri Beers

Wilhelmina Murray.....Johanna Gallo

Dr. Helga Van Zandt.....Joyce Harris

Dr. Seward.....Francis Ingall

Lord Godalming.....Michael O'Rourke

Professor Van Helsing.....P.J. Phillips

Dracula.....Carl Reggiardo

Jameson.....David C. Roster

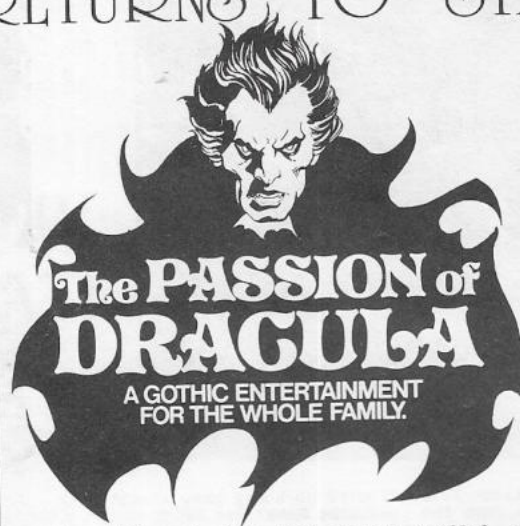
Jonathan Harker.....Grover Zucker

Among the recent outpouring of *Dracula* adaptations and imitations was a theatrical presentation of Bram Stoker's immortal vampire which tended to take itself a bit more seriously than many other versions. *The Passion of Dracula*, which first opened in New York in 1977, followed by subsequent productions in London, South America and Tokyo, opened in San Francisco in August of 1979. Written by Bob Hall and David Richmond, the play was a very literate and talky one, but it managed to effectively convey much of the essence of Stoker's gothic horror imagery.

Hall, who is also an artist for Marvel Comics, described the play as "having a greater awareness of Stoker's material" than other versions. He explained that "the play has humor, but I wouldn't call it campy. It is also straight and scary -- we're definitely going for the jugular vein of the audience. We hope to evoke a few screams along the way. I like to compare our play to *THE BRIDE OF FRANKENSTEIN*, which was tongue-in-cheek played dead-on serious. We want the character of Dracula to be overpowering and menacing, not the brunt of a colossal joke.

The Passion of Dracula opened in New York at just about the same time that the Frank Langella version opened on Broadway with its unique set designs by Edward Gorey. While the more campy Langella adaptation gained the most publicity and ultimately evolved into Universal's popular 1979 film, critics of both plays tended to prefer the Hall-Richmond collaboration.

The San Francisco presentation was not produced by Hall, as had been, in collaboration, the New York opening. Margay Whitlock, the company manager of the New York version, Karen Savage, N.Y. group sales rep., and Evelyn Powers leased the rights from Hall in order to produce it for San Francisco, and then offered Hall the opportunity to direct it. Hall was more than pleased to direct, as he had originally written *Passion of Dracula* with the intentions of directing it in order to gain that particular theatrical experience, but had been too busy with production work to direct it in New York. With the San Francisco production, Hall felt that he had the opportunity to present the play as he saw it, "which is consider-



ably different from how it was handled on Broadway.

The performance took place at the On Broadway Theatre in downtown San Francisco, which is a pleasantly small theatre which served, in its size, to make the proceedings on stage quite intimate, though, at the same time, somewhat confined.

The presentation maintained some very good production values, including an often eerie atmosphere and noteworthy special effects which included the use of flash powder. While Edward Gorey's sets for the Langella version were highly impressionistic, Hall's sets were very quaint and realistic -- allowing the atmosphere to exude from the performances and special lighting effects. One particularly effective moment occurred when Dracula spread his cape, the theatre went dark, there was a flash, and a huge luminous bat appeared where Dracula was standing and seemed to fly through the audience. This was most impressive and stirred up many people in the front rows. A dramatic, throbbing synthesizer and organ score recurred occasionally to eerie effect.

In condensing Stoker's massive novel into three acts, all of which occur in the same set (Dr. Seward's living room), a number of changes have necessarily taken place among the characters. As in the original, the story revolves around Dr. Seward, his niece Mina, to whom the neighboring Count Dracula has taken a strong attraction, and Professor Van Helsing who has come from Amsterdam to assist the ailing Mina. In the place of Lucy Westenra (Mina's close companion in the novel), we have Dr. Helga Van Zandt, a German feminist doctor who becomes involved with Seward's landlord, the noble Lord Godalming. Jonathan Harker (Mina's fiancé in the novel) has become a reporter who stumbles into Seward's sanatorium in search of a news story and quickly becomes attached to Mina.

In the script, Hall and Richmond have restored many of the Victorian and Edwardian themes which lent a memorable, gothic atmosphere to the original *Dracula*. Where there are gaps in action, the plot is smoothly carried on via dialogue, and the story is adequately portrayed in the three-act abridgement. There is much tongue-in-cheek name-dropping throughout the script -- off-hand remarks about Bernard Shaw's vegetarianism as mad Renfield gobbles up insects, comments on Calvinism as wooden crosses are passed out, and similar references to Tennyson, Wilde, Freud, Lewis Carroll, and so on. Hall and Richmond have also inserted, into the dialogue between Dracula and his adversaries, several bizarre philosophical statements about death, undeath and eternity, which, while basically in keeping with Stoker's themes, seemed somewhat more "existential" than Stoker would have allowed. But these views are all part of the rather solemn symbolisms which pervade this adaptation. Hall has tried to make some statements about the character of Dracula through these philosophies, all of which are inherent in the play's quasi-religious title, and it is this element -- and Hall's particular



ABOVE: Count Dracula, played by Carl Reggiardo, claims his bride Johanna Gallo in the San Francisco presentation of Bob Hall and David Richmond's *THE PASSION OF DRACULA*.

handling of it -- which lends the version its own uniqueness. These statements, however, remain appropriately subdued and low key.

Aside from that, the character of Dracula remains primarily faithful to Stoker's original -- though Hall has effectively added specific references to the legendry of Vlad Tepes, from whom Stoker's Dracula was reportedly inspired. The Count is portrayed as quite a romantic figure, but this element is wisely not allowed to overwhelm his basic evil nature as the Vampire. However, perhaps due to the confined space of the stage, the vampire's power did not seem quite as awesome as it was made out to be.

Instead of bringing his New York cast with him to San Francisco, Hall opted to cast local talent in this presentation. The cast, a gathering of adequate theatrical performers, featured Carl Reggiardo as a dynamic Dracula and the strongest member of the cast. Reggiardo was appropriately suave in places and hissed effectively in others, although his performance as the vampire was along traditional lines -- he adds nothing new to the role. Johanna Gallo made for a fetching Mina, though she had a tendency to fall into stage melodrama from time to time. Morri Beers, as Renfield, was amusingly insane for the first few scenes, but his uninspired giggling and wailings were thin after several repetitions. Film and tv actor Francis Ingall, as Dr. Seward, bears a striking resemblance to a less-gaunt Leo G. Carroll, and his performance seemed quite in that British actor's style, though both Ingall and P.J. Phillips, as Van Helsing, seemed a bit wooden at times. Too often they simply stood around during dialogue, and one wished they would do something while speaking or listening. At least David C. Roster, as Seward's servant Jameson, kept busy most of the time. Joyce Harris, as Dr. Helga Van Zandt, was somewhat "raving" even before being transformed into a vampire by Dracula's bite. As Jonathan Harker, Grover Zucker satisfied the young leading man image, but his performance often bordered on overacting. On the average, the cast was adequate but, with few exceptions, only rarely rose above that level.

The Passion of Dracula, in the final analysis, was an interesting combination of Victorian gothic horror and modern thought into the character of Count Dracula. The story was well-presented and effectively grew to an exciting climax. While it cannot be expected to be definitive as an adaptation, *Passion of Dracula* was a far more noteworthy addition to the increasing number of *Dracula* adaptations and variations than many other recent depictions. Unfortunately, it closed early in San Francisco due to an unsuccessful run; an undeserved fate for a worthwhile entertainment. □

(Interview with Bob Hall quoted from article in the *San Francisco Chronicle*, Datebook, for Aug. 5, 1979. Interviewed by John Stanley.)

Randall Larson, besides being the editor of *CineFan*, has written articles on films and film music for various fanzines and small press journals, as well as a number of fantasy and horror stories for similar publications, which he considers to be his major forte.

PERFORMERS in the FANTASTIC CINEMA- 1950-1960: A CHECKLIST

howard clegg

Gumen '75

Compiler's Note

This checklist is a response to the lack of provided information on fantastic films of the period 1950-1960. Historically, not a very important decade when considering horror and fantasy fare, it is nevertheless one that has been neglected in literature dedicated to the serious study of the genre. The checklist is designed to provide a framework for the discussion of roles and performers in such films, which was published in *CineFan* #1. As a result, since the film actors are such an integral part of the workings of these motion pictures, the information in the list should give the reader a broader understanding of the decade's fantastic films.

To the best of my resources, this checklist is as thorough as can be, but there is a good likelihood that omissions may exist. Additions and corrections are, of course, welcome. As it stands now, however, this checklist should be of aid to fans and researchers alike.

(To obtain a copy of Clegg's survey of performers & roles in 50's fantastic films, from the sold-out *CineFan* #1, see editorial page.-ed)

- 1) This checklist covers performers who appeared in horror, fantasy and science fiction films during the 1950s.
- 2) This list was designed to make a listing of the contribution of each performer to the fantastic cinema of the fifties. Therefore, information related to the performer's work outside the genre is given in only a very few exceptions.
- 3) The list is based on a minimum of two fantastic films from each performer.
- 4) Some, but not all, of those listed have appeared in fantastic films made in other decades, and many of these have been listed as well, with the exception of those performers whose work in these films has become legendary (Barloff, Lugosi, Price, Chaney Jr., Cushing and Lee).
- 5) The year listed is the U.S. release date.

Daisy Adams: (see: Max Showalter)

Enter Adams: Donovan's Brain(53); Project Moonbase(53)

Dave Addams: Riders to the Stars(54); The Two Faces of Dr. Jekyll(60); The 1000 Eyes of Dr. Mabuse(60). Later: The Vampire Lovers(70); The Vault of Horror(73)

John Agar: The Magic Carpet(51); The Golden Mistress(54); The Rocket Man(54); Revenge of the Creature(55); Tarantula(55); The Mole People(56); Daughter of Dr. Jekyll(57); The Brain From Planet Arous(57); Attack of the Puppet People(58); Invisible Invaders(59). Later: Hand of Death(61); Journey to the 7th Planet(62); Curse of the Swamp Creature(66); Women of the Prehistoric Planet(66); Zontar, the Thing From Venus(66); King Kong(76)

Julio Aleman: Aleman appeared with German Robles, Domingo Soler, Aurora Alvarado and Mander in the Mexican-made *NOSTRADAMUS* film series. They include *The Blood of Nostra-*

damus(60); *The Curse of Nostradamus*(60); and *later*: *Nostradamus and the Destroyer of Monsters*(61); and *Nostradamus and the Genii of Darkness*(63).

Aurora Alvarado: (see: Julio Aleman)

Rudolph Anders: Phantom From Space(51); Frankenstein 1970(58); She Demons(59)

James Anderson: Five(51); The Thing That Couldn't Die(58)

Richard Anderson: Forbidden Planet(56); Curse of the Faceless Man(58). Later: Seconds(66); The Astronaut(71); and The Night Strangler(tv, 73)

Dana Andrews: Curse of the Demon(57); The Fear Makers(58). Later: The Satan Bug(65); Crack in the World(65); The Frozen Dead(67)

Morris Ankrum: Rocketship X-M(50); Flight to Mars(51); Red Planet Mars(52); Invaders From Mars(53); Earth vs the Flying Saucers(56); Beginning of the End(57); Half Human(57); The Giant Claw(57); Kronos(57); Zombies of Mora Tau(57); From the Earth To the Moon(58); How To Make A Monster(58); Giant From the Unknown(59). Later: Most Dangerous Man Alive(61)

John Archer: Destination Moon(50); She Devil(57). Before: King of the Zombies(41); Bowery at Midnight(42)

James Arness: Two Lost Worlds(50); The Thing(51); Them!(54)

John Ashley: Frankenstein's Daughter(58); How To Make A Monster(58). Later: The Eye Creatures(65); Mad Doctor of Blood Island(69); Beast of Blood(70); Beast of the Yellow Night(71); The Twilight People(72)

Malcolm Atterbury: Blood of Dracula(57); I Was A Teenage Werewolf(57); How To Make A Monster(58). Later: The Birds(63)

Charlotte Austin: Gorilla At Large(54); The Man Who Turned To Stone(57); The Bride and the Beast(58); Frankenstein 1970(58)

Robert Ayres: Cat Girl(57); The First Man Into Space(59)

Jim Backus: M(51, remake); Androcles and the Lion(53); Francis in the Navy(55); Man of a Thousand Faces(57); Macabre(58). Later: Zots(62); The Wonderful World of the Brothers Grimm(62); Now You See Him Now You Don't(72)

Buddy Baer: Jack and the Beanstalk(52); Giant From the Unknown(59)

Raymond Bailey: Tarantula(55); The Incredible Shrinking Man(57); Space Children(58)

Jim Bannon: Unknown World(51); Phantom From Space(53)

Trevor Barnette: The Monolith Monsters(57); The Headless Ghost(59)

George Barrows: Robot Monster(53); Mese of Lost Women(53); Frankenstein's Daughter(59)

Gene Barry: Atomic City(52); War of the Worlds(53); The 27th Day(57)

Eva Bartok: The Grimson Pirate(52); Spaceways(53); The Gamma People(56)

Hugh Beaumont: The Lost Continent(51); The Mole People(56). Later: The Human Duplicators(64)

Noah Beery, Jr.: Destination Moon(50); Rock-

etship X-M(50). Later: The Seven Faces of Dr. Lao(64)

Russ Bender: The Amazing Colossal Man(57); Invasion of the Saucer Men(57)

Martin Benson: The Cosmic Monster(59); The Three Worlds of Gulliver(59). Later: Gorgo(61); Battle Beneath the Earth(68)

Paul Birch: Beast with 1,000,000 Eyes(55); Day The World Ended(56); Not of this Earth(57); The 27th Day(57); Queen of Outer Space(58)

Whit Bissell: Lost Continent(51); The Creature From the Black Lagoon(54); Target Earth(54); Invasion of the Body Snatchers(56); The Atomic Kid(54); I Was A Teenage Frankenstein(57); I Was A Teenage Werewolf(57); Monster on the Campus(58); The Time Machine(60). Later: The Time Tunnel (tv series, 66-67); City Beneath the Sea(71); Soylent Green(75)

Paul Blaisdell: The She Creature(57); Ghost of Dragstrip Hollow(59)

Oliver Blake: House of Wax(53); Giant From the Unknown(59)

Leslie Bradley: Attack of the Crab Monsters(57); Teenage Caveman(58)

John Brinegar: The Vampire(57); How To Make A Monster(58)

Steve Brodie: The Beast From 20,000 Fathoms(53); Donovan's Brain(53). Later: The Wild World of Bat Woman(55); The Giant Spider Invasion(75)

John Bromfield: Revenge of the Creature(55); Manfish(56); Curucu, Beast of the Amazon(56)

Hillary Brooke: The Lost Continent(51); Invaders From Mars(53); The Maze(53)

John Brown: MESA OF LOST WOMEN(53); ROBOT MON-STAR(53; voice only); FRANKENSTEIN'S DAUGHTER(59)

Raymond Burr: The Bride of the Gorilla(51); The Magic Carpet(51); M(51); Gorilla At Large(54); Godzilla(56; U.S. version only)

Jean Byron: Magnetic Monster(53); Jungle Moon Men(55); Invisible Invaders(59)

Susan Cabot: Son of Ali Baba(53); War of the Satellites(58); The Wasp Woman(59)

Frank Cady: When Worlds Collide(51); The Bad Seed(56)

Richard Carlson: It Came From Outer Space(53); Magnetic Monster(53); The Maze(53); Creature From the Black Lagoon(54); Riders to the Stars(54). Before: The Ghost Breakers(40); Hold That Ghost(41). Later: The Power(68); The Valley of Gwangi(69)

Sheila Carol (a.k.a. Sheila Noonan): The Beast From Haunted Cave(59); The Incredible Petrified World(60)

John Carradine: The Black Sleep(56); Half Human(57, U.S. footage only); The Unearthly(57); Cosmic Man(59)

Tina Carver: From Hell It Came(57); The Man Who Turned to Stone(57)

Gloria Castillo: The Black Vampire(53); Invasion of the Saucer Men(57); Teenage Monster(57, a.k.a. Meteor Monster)

Peggy Castle: Invasion USA(53); Back from the Dead(57); Beginning of the End(57)

Paul Cavanagh: The Strange Door(51); Son of Dr. Jekyll(51); House of Wax(53); The Man Who Turned to Stone(57); She Devil(57); The Four Skulls of Jonathan Drake(59). Before: The Strange Case of Dr. Rx(49)

Lon Chaney, Jr.: The Bride of the Gorilla(51); The Black Castle(52); Thief of Damascus(52); The Black Sleep(56); The Indestructible Man(56); Manfish(56); The Cyclope(57); The Alligator People(59); Face of the Screaming Werewolf(59); Night of the Ghouls(59)

Marguerite Chapman: Flight to Mars(51); The Amazing Transparent Man(59)

Paul Christian: (see: Paul Hubschmid)

Ken Clark: Attack of the Giant Leeches(58); Twelve to the Moon(60)

Gary Clarke: How To Make A Monster(58); Missile to the Moon(59)

Robert Clarke: The Man From Planet X(51); Captive Woman(52); The Hideous Sun Demon(55); The Astounding She Monster(57); The Incredible Petrified World(58); Beyond the Time Barrier(59)

Phyllis Coates: The Claw Monsters(55); I Was A Teenage Frankenstein(57); The Incredible Petrified World(58). Coates starred as Lois Lane in the TV series Superman(53)

Michael ("Touch") Connors: Day The World Ended(56); Voodoo Woman(57)

Hans Conreid: The 5000 Fingers of Dr. T(53); The Monster That Challenged the World(57). Later: The Shaggy D.A.(76); The Cat From Outer Space(78)

Gary Conway: I Was A Teenage Frankenstein(57); How To Make A Monster(58)

Tom Conway: She Creature(56); Voodoo Woman(57); Atomic Submarine(59); Rocket to the Moon(59); Twelve to the Moon(60). Before: Cat People(42); I Walked With A Zombie(43)

Elisha Cook, Jr.: Voodoo Island(57); House on Haunted Hill(59). Later: The Haunted Palace(64); Black Zoo(64); Rosemary's Baby(68); Blacula(72); Messiah of Evil(75)

Mara Corday: Tarantula(55); The Black Scorpion(57); The Giant Claw(57)

Robert Cornwaite: The Thing(51); War of the Worlds(53)

Ray (Crash) Corrigan: Bride of the Beast(51); Killer Ape(53); The Bride and the Beast(58); Zombies of Mora Tau(57); It! The Terror From Beyond Space(58). Before: Undersea Kingdom(36, serial; a.k.a. Sharnad of Atlantis); The Strange Case of Dr. Rx(42); Captive Wild Woman(44); White Pongo(45)

George Coulouris: Man Without a Body(57); Woman Eater(57). Later: The Skull(65); Five Million Years to Earth(67); No Blade of Grass(70); The Stranger(73, tv)

Hazel Court: The Curse of Frankenstein(57); The Man Who Could Cheat Death(59). Later: Dr.

Blood's Coffin(61); The Premature Burial(62); The Raven(63); The Masque of the Red Death(64)

Richard Crane: The Neanderthal Man(53); The Alligator People(59). Crane appeared as "Rocky Jones" in the Rocky Jones Space Ranger tv series(52); episodes of this series were edited together to form tv features which were shown theatrically overseas and later on US tv: Forbidden Moon(53); Gypsy Moon(53); Beyond the Moon(54); Blast Off(54); The Gold Sun(54); Crash of Moons(54); Duel in Space(54); Inferno in Space(54); The Magnetic Moon(54); Manhunt in Space(54); Menace From Outer Space(54); Out of This World(54); Robot of Regalia(54); Silver Needle in the Sky(54). Later: House of the Damned(63)

John Crawford: Zombies of the Stratosphere(52, serial; a.k.a. Satan's Satellites); Space Children(58). Later: Jason and the Argonauts(63)

Kathleen Crowley: Target Earth(54); The Flame Barrier(58); Curse of the Undead(59)

Donald Curtis: It Came From Beneath the Sea(55); Earth vs the Flying Saucers(56)

Peter Cushing: The Abominable Snowman of the Himalayas(57); The Curse of Frankenstein(57); Horror of Dracula(58); The Revenge of Frankenstein(58); The Mummy(59); The Hound of the Baskervilles(59); The Brides of Dracula(60); The Flesh and the Fiends(60)

Arlene Dahl: Jamaica Run(53); Journey to the Center of the Earth(59); Circus of Horrors(60)

Tom Daly: Phantom From Space(53); The Angry Red Planet(60)

Henry Daniell: From the Earth to the Moon(58); The Four Skulls of Jonathan Drake(59). Before: The Body Snatcher(45)

Steve Darrell: Tarantula(55); The Monolith Monsters(57)

Richard Denning: The Creature From the Black Lagoon(54); Target Earth(54); Creature With The Atom Brain(55); The Day the World Ended(56); The Black Scorpion(57). Before: Unknown Island(48)

John Dierkas: The Thing(51); Daughter of Dr. Jekyll(57)

Anton Diffring: The Man Who Could Cheat Death(59); Circus of Horrors(60). Later: Fahrenheit 451(66); The Beast Must Die(74)

Faith Domergue: Cult of the Cobra(55); It Came From Beneath the Sea(55); This Island Earth(55); The Atomic Man(56). Later: Voyage to the Prehistoric Planet(65); American Footage; Legacy of Blood(72); The House of Seven Corpses(74)

Brian Donlevy: The Creeping Unknown(56); Enemy From Space(57). Later: The Curse of the Fly(66); Gamera(66)

King Donovan: The Magnetic Monster(53); Beast From 20,000 Fathoms(53); Riders To The Stars(54); Tobor the Great(54); Invasion of the Body Snatchers(56)

Cathy Downs: The Phantom From 10,000 Leagues(56); She Creature(56); The Amazing Colossal Man(57); Missile to the Moon(59)

Paul Dubov: The Day the World Ended(56); She Creature(57); Voodoo Woman(57); Atomic Submarine(60)

Pamela Duncan: Attack of the Crab Monsters(57); The Undead(57)

Clint Eastwood: Tarantula(55); Revenge of the Creature(55). (When Eastwood was first starting out as an actor, he appeared in many B films, usually unbilled and without any dialog, and it is possible that he may be seen hidden within various fantastic films of the mid-50s.) Later: The Witches(67); De Sica episode)

Elaine Edwards: The Curse of the Faceless Man(58); The Bat(59)

John Eideredge: Invaders From Mars(53); I Married A Monster From Outer Space(58)

Laura Elliot: Two Lost Worlds(50); When Worlds Collide(51)

Ross Elliot: The Beast From 20,000 Fathoms(53); Tarantula(55). Later: The Crawling Hand(63)

John Emery: Rocketship X-M(50); The Mad Magician(54); Kronos(57)

Michael Emmet: Night of the Blood Beast(58); Attack of the Giant Leeches(58)

Marla English: She Creature(56); Voodoo Woman(57)

Gene Evans: Donovan's Brain(54); The Giant Behemoth(59). Later: Shock Corridor(63)

Maurice Evans: Thin Air(58); Macbeth(60). Later: Planet of the Apes(68); Rosemary's Baby(68); Beneath the Planet of the Apes(70); The Body Stealers(70)

Richard Eyer: The Invisible Boy(57); The 7th Voyage of Sinbad(58)

Jody Fair: Attack of the Giant Leeches(58); Ghost of Dragstrip Hollow(59)

Mel Ferrer: The World, The Flesh and the Devil(59); Hands of Orlac(61); Blood and Roses(60)

Eric Flemming: Conquest of Space(55); Fright(57); Queen of Outer Space(58); Curse of the Undead(69)

BELOW LEFT: THE CREATURE FROM THE BLACK LAGOON(1954); left-to-right: Richard Carlson, Richard Denning, Whit Bissell, Nestor Paiva and Antonio Moreno.

TOP RIGHT: James Arness and Joan Weldon in THEM!(1954).

BOTTOM RIGHT: Grant Williams (center) suggests a way of destroying THE MONOLITH MONSTERS(1957).



James Forbes: Enemy From Space(56); Satellite in the Sky(56). (During the 60s, Forbes became better known as a producer or director of non-genre films)

Billy Forrest: The Strange Door(51); Son of Sinbad(55)

Michael Fox: The Beast From 20,000 Fathoms(53); The Magnetic Monster(53)

Gene Francis: The Rocket Man(54); Forbidden Planet(56). Later: The Satan Bug(65)

Arthur Franz: Abbott and Costello Meet the Invisible Man(51); Flight to Mars(51); Invaders From Mars(53); Back from the Dead(57); The Flame Barrier(58); Monster on the Campus(58); Atomic Submarine(60)

Edward Franz: The Thing(51); The Four Skulls of Jonathan Drake(59). Later: Cyborg 2087(66); The Brotherhood of the Bell(tv, 70)

Billy Fraser: It Conquered the World(56); Earth vs the Spider(58); War of the Colossal Beast(58); Giant From the Unknown(59)

Kathleen Freeman: The Magnetic Monster(53); The Fly(58)

Paul Frees: The Thing(51); Spacemaster X-7(58)

Valerie French: The 27th Day(57); The Four Skulls of Jonathan Drake(59)

James Fuller: This Island Earth(55); She Creature(56); Voodoo Woman(57); The Bride and the Beast(58)

Gail Gaffey: Blood of Dracula(57); Not of this Earth(57)

Dorothy Garland: The Neanderthal Man(55); Curucu, Beast of the Amazon(56); It Conquered the World(56); Not of this Earth(57); The Alligator People(59)

Richard Garland: Attack of the Crab Monsters(57); The Undead(57). Later: Panic in the Year Zero(62)

James Gay: The Witch(54); Cry of the Bewitched(60); The Robot vs the Aztec Mummy(60). Later: Curse of the Aztec Mummy(61); Curse of the Doll People(61)

Frank Gerstle: Killers from Space(54); The Four Skulls of Jonathan Drake(59). Later: The Atomic Brain(64)

Red Glass: War of the Worlds(53); Back From the Dead(57)

Sam Gordon: Attack of the 50 Foot Woman(57); The Unearthly(57). Later: The Hand of Death(62)

Michael Gough: Horror of Dracula(58); Horrors of the Black Museum(59); Konga(60). Later: Phantom of the Opera(62); The Black Zoo(63); They Came From Beyond Space(67); Berserk(65); The Crimson Cult(70); Trog(70); Crucible of Horror(71); Legend of Hell House(73); Horror Hospital(75)

Barbara Grant: The Night The World Exploded(57); The 7th Voyage of Sinbad(58)

Peter Graves: Red Planet Mars(52); Hillers From Space(54); It Conquered the World(56); Beginning of the End(57). Later: Scream of the Wolf(tv, 74); Bigfoot the Mysterious Monster(76)

Colleen Gray: The Vampire(57); The Leech Woman(59). Later: The Phantom Planet(61)

Marla Greene: Jungle Jim in the Forbidden Land(52); Night of the Blood Beast(58); The Cosmic Man(59)

Doris Greer: House of Wax(53); Invasion of the Body Snatchers(56); The Vampire(57); It! The Terror From Beyond Space(58)

Robert E. Griffin: I Was A Teenage Werewolf(57); Monster From Green Hell(57)

James Griffith: The Vampire(57); The Amazing Transparent Man(59)

Brett Halsey: Return of the Fly(59); Atomic Submarine(60)

Phil Harvey: The Deadly Mantis(57); The Monolith Monsters(57); The Land Unknown(57)

Raymond Hatton: The Day the World Ended(56); Invasion of the Saucer Men(57). Before: The Hunchback of Notre Dame(23)

Allison Hayes: Attack of the 50 Foot Woman(57); The Disembodied(57); The Unearthly(57); The Undead(57); Zombies of Mora Tau(57); The Hypnotic Eye(60). Later: The Crawling Hand(63)

Jonathan Haze: It Conquered the World(56); The Day the World Ended(56); Not of this Earth(57); Little Shop of Horrors(60)

Myron Healy: Jungle Moon Men(55); The Claw Monsters(55); The Unearthly(57). Later: Varan, the Unbelievable(U.S. footage only, 62)

David (Al) Hedison: The Fly(58); The Lost World(60). Later: Voyage To The Bottom Of The Sea(tv series, 64-68); The Cat Creature(tv, 75)

Bill Henry: Donovan's Brain(53); Missile Base at Taniak(53); Jungle Moon Men(55). Before: Lady and the Monster(44)

Thomas B. Henry: Beginning of the End(57); Blood of Dracula(57); 20 Million Miles to Earth(57)

Charles Herbert: The Fly(58); The Colossus of New York(58); 13 Ghosts(60)

Akihiko Hirata: Godzilla(56); Rodan(57); The Mysterians(59); The H-Man(59). Later: Varan, the Unbelievable(62); Secret of the Telegian(67); Gorath(64); Son of Godzilla(69); Latitude Zero(70)

Joyce Holden: The Werewolf(56); Terror From The Year 5000(58)

Judd Holdren: Captain Video(51, serial); Zombies of the Stratosphere(52, serial; a.k.a. Satan's Satellites); The Lost Planet(53, serial)

Earl Holliman: Forbidden Planet(56); Visit To A Small Planet(60). Later: The Power(68)

William Hopper: Conquest of Space(55); The Bad Seed(56); The Deadly Mantis(57); 20 Million Miles to Earth(57)

John Hoyt: Lost Continent(51); When Worlds Collide(51); The Black Castle(52); Attack of the Puppet People(55); Mr. Krane(tv, 57); Curse of the Undead(59). Later: The Man With the X-Ray Eyes(63); The Time Travelers(64); Flesh Gordon(74)

Paul Hubschmid (a.k.a. Paul Christian): The Beast From 20,000 Fathoms(53); The Day the Sky Exploded(58); Journey to the Lost City(60). Later: Skullduggery(70)

William Hudson: The She Creature(56); The Amazing Colossal Man(57); The Man Who Turned to Stone(57); Attack of the 50 Foot Woman(58)

Robert Hutton: Man Without a Body(57); The Colossus of New York(58); Invisible Invaders(59). Later: The Slime People(62); The Vulture(67); They Came From Beyond Space

(67); Torture Garden(67); Cry of the Banshee(70); Trog(70)

Carl Jaffe: Satellite in the Sky(56); The Electric Monster(57); First Man Into Space(59)

Frank Jenks: The She Creature(56); The Amazing Colossal Man(57). Before: Zombies on Broadway(45)

Jason Johnson: Invasion of the Saucer Men(57); The Cape Canaveral Monsters(60)

Russell Johnson: It Came From Outer Space(53); This Island Earth(55); Attack of the Crab Monsters(57); Space Children(58)

Tor Johnson: Bride of the Monster(56); The Unearthly(57); Night of the Ghouls(59); Plan 9 From Outer Space(59). Later: Beast of Yucca Flats(61)

Carolyn Jones: House of Wax(53); Invasion of the Body Snatchers(56). Later: The Addams Family(tv series, 64-66)

Morgan Jones: The Giant Claw(57); Not of This Earth(57)

Victor Jory: Son of Ali Baba(53); Cat Women of the Moon(53); Manfish(56); The Man Who Turned to Stone(57)

Boris Karloff: The Strange Door(51); The Black Castle(52); Abbott and Costello Meet Dr. Jekyll and Mr. Hyde(53); Voodoo Island(57); Frankenstein 1970(57); Corridors of Blood(58); The Haunted Strangler(58)

Gayle Kellogg: Satan's Satellites(52); Missile Base at Taniak(53)

Jack Kelly: Cult of the Cobra(55); Forbidden Planet(56); She Devil(57)

Ed Kemmer: Earth vs the Spider(58); Giant From the Unknown(59)

William Kennedy: Two Lost Worlds(50); Red Planet Mars(52)

Patrick Knowles: Jamaica Run(53); From the Earth to the Moon(58). Before: The Wolf Man(41); The Strange Case of Dr. Rx(42); Frankenstein Meets the Wolf Man(43). Later: Terror in the Wax Museum(73); Arnold(73)

Alexander Knox: Son of Dr. Jekyll(51); Alias John Preston(55); Later: These Are The Damned(61); Crack in the World(65); The Psychopath(66); You Only Live Twice(67); Skullduggery(70); Holocaust 2000(77)

Momoko Kuchi: Godzilla(56); Half Human(57); The Mysterians(59)

Jack Kosslyn: Attack of the Puppet People(58); Earth vs the Spider(58)

Jack Kruschen: War of the Worlds(53); The Angry Red Planet(60). Later: Satan's Cheerleaders(77)

Paul Langton: Snow Creature(53); The Incredible Shrinking Man(57); Invisible Invaders(57); It! The Terror From Beyond Space(58); The Cosmic Man(59)

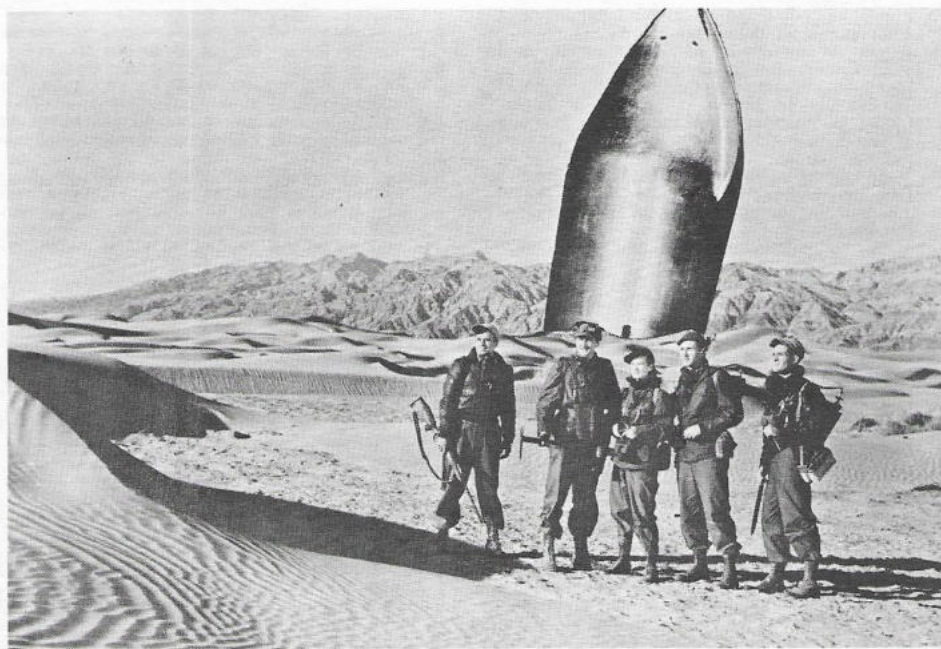
Harry Lauter: Missile Base at Taniak(53); Creature With the Atom Brain(55); It Came From Beneath the Sea(55); Earth vs the Flying Saucers(56). Later: Escape From the Planet of the Apes(71); Superbeast(72)

Frederick Ledebur: The Man Who Turned to Stone(57); Voodoo Island(57)

Francis Lederer: The Curse of Dracula(58); Terror is a Man(60)

BELOW: John Agar, Leo G. Carroll and Mara Corday in TARANTULA!(1955).

RIGHT: Castmembers of ROCKETSHIP X-M(1950); left-to-right: Noah Beery, Jr., John Emery, Gene Maesen, Lloyd Bridges and Hugh O'Brien.



Christopher Lee: The Crimson Pirate(52); Alias John Preston(55); The Curse of Frankenstein(57); Horror of Dracula(58); Corridors of Blood(58); The Hound of the Baskervilles(59); The Man Who Could Cheat Death(59); The Mummy(59); The Hands of a Strangler(60); Horror Hotel(60); The Two Faces of Dr. Jekyll(60)

Joanna Lee: The Brain Eaters(58); Plan 9 From Outer Space(59)

Louise Lewis: Blood of Dracula(57); The Vampire(57); I Was A Teenage Werewolf(57)

Richard Long: The Neanderthal Man(53); Cult of the Cobra(55); House on Haunted Hill(59)

Bela Lugosi: My Son, the Vampire(52); Scared Stiff(53); Bela Lugosi Meets a Brooklyn Gorilla(53); The Black Sleep(56); Bride of the Monster(56); Plan 9 From Outer Space(59)

George Lynn: I Was A Teenage Frankenstein(57); The Man Who Turned to Stone(57)

John McNamara: From Hell It Came(57); Curse of Dracula(58)

Tyler McVey: Attack of the Giant Leeches(58); Night of the Blood Beast(58)

Jock Mahoney: I Lived Before(56); The Land Unknown(57). **Later:** Tarzan Goes to India(62); Tarzan's Three Challenges(63)

Mander: (see: Julio Aleman)

Sally Mansfield: See Richard Crane's Rocky Jones Space Ranger film listing. Mansfield should be the heroine in all of these films, but her presence in Menace From Outer Space and Robot of Regalia is slightly in doubt.

Michael Mark: Phantom from Space(53); Attack of the Puppet People(58)

Hugh Marlowe: The Day The Earth Stood Still(57); Earth vs the Flying Saucers(56); World Without End(56). **Later:** Castle of Evil(66)

James Mason: 20,000 Leagues Under the Sea(55); Journey to the Center of the Earth(59)

Francis Matthews: The Curse of Frankenstein(57); Corridors of Blood(58). **Later:** Dracula, Prince of Darkness(65)

Kerwin Matthews: The 7th Voyage of Sinbad(58); The Three Worlds of Gulliver(59). **Later:** Jack the Giant Killer(61); The Maniac(63); Battle Beneath the Earth(68); Death Takes A Holiday(71); Octaman(71); The Boy Who Cried Werewolf(73)

Lester Matthews: Son of Dr. Jekyll(51); Jungle Jim in the Forbidden Land(52)

Patricia Medina: The Magic Carpet(51); The Phantom of the Rue Morgue(54); The Beast of Hollow Mountain(56). **Later:** Latitude Zero(69)

Don Megowan: The Creature Walks Among Us(56); The Werewolf(56). **Later:** Creation of the Humanoids(62); Scream of the Wolf(tv, 74)

Richard Miller: It Conquered the World(56); Not of this Earth(57); War of the Satellites(58); Little Shop of Horrors(60)

Cameron Mitchell: Flight to Mars(51); Gorilla at Large(59); The Face of Fire(59). **Later:** The Stranger(tv, 73)

Laurie Mitchell: Attack of the Puppet People(58); Queen of Outer Space(58)

Gerald Mohr: Invasion USA(53); Terror in the Haunted House(58); Angry Red Planet(60). **Before:** Jungle Girl(41, serial); The Monster and the Girl(41)

Andre Morell: The Giant Behemoth(59); The Hound of the Baskervilles(59). **Later:** Plague of the Zombies(66)

Jeff Morrow: This Island Earth(55); The Creature Walks Among Us(56); The Giant Claw(57); Kronos(57). **Later:** Octaman(72); Legacy of Blood(72)

Jo Morrow: The Three Worlds of Gulliver(59); 13 Ghosts(60)

Mary Murphy: When Worlds Collide(51); The Mad Magician(54); The Electronic Monster(60). **Later:** Red Hell(62)

Haruo Nakajima: Godzilla(56); Gigantis, the Fire Monster(59). (Nakajima has reportedly played Godzilla, usually uncredited, in every film of the series. It is possible he has played some of the other Toho monsters as well; i.e.: his name appears in the credits for Mothra, 62)

Alan Napier: The Strange Door(51); The Mole People(56); Journey to the Center of the Earth(59); Island of Lost Women(59). **Before:** Isle of the Dead(45); House of Horrors(45); Lured(47). **Later:** Premature Burial(62); Batman(tv series, 66-68)

Ed(win) Nelson: Attack of the Crab Monsters(57); Invasion of the Saucer Men(57); The Brain Eaters(58); Night of the Blood Beast(58)

Lori Nelson: Revenge of the Creature(55); The Day the World Ended(56)

Leonard Nimoy: Zombies of the Stratosphere(52, serial; a.k.a. Satan's Satellites); The Brain Eaters(58). **Later:** Star Trek(tv series 66-69); Invasion of the Body Snatchers

(78); Star Trek--The Motion Picture(79)

Sheila Noonan: (see: Sheila Carol)

Takeo Oikawa: Godzilla(56); Gigantis, the Fire Monster(59)

Debra Paget: From the Earth to the Moon(58); Journey to the Lost City(60). **Later:** The Most Dangerous Man Alive(61); Tales of Terror(62); The Haunted Palace(64)

Nestor Paiva: The Creature from the Black Lagoon(54); Revenge of the Creature(55); Tarantula(55); The Mole People(56). **Before:** Mighty Joe Young(49). **Later:** Jesse James Meets Frankenstein's Daughter(66)

Gregg Palmer: (a.k.a. Palmer Lee in early 50s): Son of Ali Baba(53); The Creature Walks Among Us(56); From Hell It Came(57); Zombies of Mora Tau(57). **Later:** Most Dangerous Man Alive(61)

Kim Parker: The Fiend Without a Face(57); The Man Without a Body(57)

Michael Pate: The Strange Door(51); The Black Castle(52); The Maze(53); Curse of the Undead(59). **Later:** Tower of London(62)

Hank Patterson: Tarantula(55); The Amazing Colossal Man(57); Earth vs the Spider(58)

Barbara Payton: Bride of the Gorilla(51); Four Sided Triangle(53)

Scott Peters: Invasion of the Saucer Men(57); Attack of the Puppet People(58); The Cape Canaveral Monsters(60)

William Phipps: Five(51); Invaders From Mars(53); Snow Creature(54); Cat Women of the Moon(54)

Philip Pine: The Lost Missile(51); The Phantom at 10,000 Leagues(56)

Donald Pleasance: The Flesh and the Fiends(59); Circus of Horrors(60). **Later:** Eye of the Devil(67); You Only Live Twice(67); Fantastic Voyage(66); THX 1138(71); Tales That Witness Madness(73); The Mutations(74); From Beyond the Grave(75); Escape to Witch Mountain(75); Barry McKenzie Holds His Own(75); Journey Into Fear(76); Halloween(78); Dracula(79)

Mela Powers: City Beneath the Sea(53); The Unknown Terror(57); The Colossus of New York(58). **Later:** Doomsday(73)

Tom Powers: Destination Moon(50); Donovan's Brain(53); Scared Stiff(53); UFO(56)

Vincent Price: House of Wax(53); The Mad Magician(54); Son of Sinbad(55); The Fly(58); House on Haunted Hill(58); Return of the Fly(59); The Bat(59); The Tingler(59); Fall of the House of Usher(60)

Anthony Quinn: City Beneath the Sea(53); The Hunchback of Notre Dame(56)

Ron Randell: Captive Women(52); The She Creature(56). **Later:** Most Dangerous Man Alive(61)

Donald Randolph: The Mad Magician(54); The Deadly Mantis(57)

Rex Reason: This Island Earth(55); The Creature Walks Among Us(56)

Oliver Reed: The Mummy(59); The Two Faces of Dr. Jekyll(60). **Later:** Curse of the Werewolf(61); These Are The Damned(61); Paranoid(63); The Shattered Room(67); The Devils(71) ZPG(72)

Walter Reed: Missile Monster(58); How To Make A Monster(58); Macumba Love(60)

Michael Rennie: The Day the Earth Stood Still(51); The Lost World(60). **Later:** Cyborg 2087(66); The Power(68)

Gordon Rhodes: House of Wax(53); Revenge of the Creature(55); Earth vs the Flying Saucers(56)

Michael Ripper: X The Unknown(56); Enemy From Space(57); The Mummy(59). **Later:** Curse of the Mummy's Tomb(64); Plague of the Zombies(66); The Deadly Bees(67); Moon Zero Two(69); Torture Garden(69); The Scars of Dracula(70)

Carlos Rivas: Beast of Hollow Mountain(56); The Black Scorpion(57)

German Robles: The Castle of the Monsters(57); The Vampire(57); The Curse of Nostradamus(60); The Blood of Nostradamus(60); The Vampire's Coffin(60). **Later:** Nostradamus and the Destroyer of Monsters (a.k.a. The Monster Demolisher, 61); World of the Vampires(61); Nostradamus and the Genii of Darkness(63)

Ziva Rodann: Pharaoh's Curse(57); Macumba Love(60). **Later:** Giants of Thessaly(61)

Hayden Rorke: When Worlds Collide(51); Project Moonbase(53). **Later:** The Night Walker(64); I Dream of Jeannie(tv series, 65-70)

Gene Roth: Captain Video(51, serial); Red Planet Mars(52); The Lost Planet(53, serial); Zombies of Mora Tau(57); Earth vs the Spider(58); Attack of the Giant Leeches(58); She Demons(59)

Barbara Rush: When Worlds Collide(51); It Came From Outer Space(53). **Later:** Moon of the Wolf(72)

Kenji Sahara: Half Human(57); Rodan(57); The H-Man(59); The Mysterians(59). **Later:** King



TOP: A scene from ATTACK OF THE 50 FOOT WOMAN(1958).

CENTER: Kerwin Matthews and Kathryn Grant in THE 7TH VOYAGE OF SINBAD(1958).

BOTTOM: Alix Talton screams in THE DEADLY MANTIS(1957).

Kong vs Godzilla(63); Atragon(64); Ghidrah, the Three-Headed Monster(65); Destroy All Monsters(69); Godzilla's Revenge(69); Son of Godzilla(69); War of the Gargantuas(70); Yog, Monster from Space(70)

Betta St. John: Alias John Preston(55); Corridors of Blood(58); Horror Hotel(60)

Abel Salazar: The Vampire(57); The Vampire's Coffin(60). **Later:** The World of the Vampires(61); The Man and the Monster(62); The Brainiac(63); The Curse of the Crying Woman(63); The Living Head(63)

George Sanders: From the Earth to the Moon(58); Thin Air(58); Village of the Damned(60). **Before:** The Lodger(44); The Picture of Dorian Gray(45); The Ghost and Mrs. Muir(47); Lured(47). **Later:** The Body Stealers(70); Psychomania(a.k.a. The Death Wheelers, 72)

William Schallert: The Man From Planet X(51); Captive Women(52); Gog(54); Tobor the Great(54); The Monolith Monsters(57); The Incredible Shrinking Man(57). **Later:** Colossus: The Forbin Project(70)

James Seay: The Day The Earth Stood Still(51); Phantom From Space(53); Killers From Space(54); The Amazing Colossal Man(57); Beginning of the End(57)

Joan Shawlee: (a.k.a. Joan Fulton): Prehistoric Women(50); Conquest of Space(55). **Before:** House of Horrors(46). **Later:** Willard(71)

Robert Shayne: Invaders From Mars(53); The Neanderthal Man(53); The Indestructible Man(56); The Giant Claw(57); Kronos(57); How To Make A Monster(58)

Barbara Shelley: Cat Girl(57); Blood of the Vampire(58); Village of the Damned(60). **Later:** The Gorgon(64); Dracula, Prince of Darkness(65); Rasputin, the Mad Monk(66);



ABOVE TOP: A rare, behind-the-scenes shot during the production of **THE INCREDIBLE SHRINKING MAN** (1957; Grant Williams hangs onto oversized pencil).
 ABOVE: Kenneth Tobey (standing, left) and Faith Domergue (sitting, left) from **IT CAME FROM BENEATH THE SEA** (1955).
 LEFT TOP: June Kenney and John Agar in **ATTACK OF THE PUPPET PEOPLE** (1958).
 LEFT BOTTOM: Billy Gray and Michael Rennie in **THE DAY THE EARTH STOOD STILL** (1951).



Five Million Years to Earth(67)
Takashi Shimura: Godzilla(56); Gigantis, the Fire Monster(59); The Mysterians(59); The Three Treasures(60). **Later**: Throne of Blood(63); Gorath(64); Frankenstein Conquers the World(64); Ghidrah, the Three-Headed Monster(65)
Yumi Shirakawa: Rodan(57); The H-Man(59); The Mysterians(59). **Later**: Secret of the Tele-
 gian(63); Gorath(64)
Max Showalter (a.k.a. Casey Adams): The In-
 structable Man(56); The Monster That Chal-
 lenged the World(57)
Simone Signoret: Diabolique(55); The Crucible
 (a.k.a. The Witches of Salem, 56). **Before**:
 Pantomas(47). **Later**: Games(67)
George Skaff: Man Beast(56); The Incredible
 Petrified World(60)
Shawn Smith: The Land Unknown(67); It! The Ter-
 ror From Beyond Space(58)
Leigh Snowden: I Lived Before(56); The Creature
 Walks Among Us(56)
Domingo Soler (see: Julio Aleman)
Arthur Space: Missile Base at Taniak(53); Tar-
 get Earth(54); The Claw Monsters(55); 20
 Million Miles to Earth(57)
Douglas Spenser: The Thing(51); This Island
 Earth(55)
Bob Steele: Giant from the Unknown(57); Atomic
 Submarines(60)
Tom Steele: Radar Men of the Moon(51, serial;
 a.k.a. Retik the Moon Menace); Zombies of
 the Stratosphere(52, serial; a.k.a. Satan's
 Satellites); Missile Base at Taniak(53).
Before: Secret Agent X-7(37, serial)

Robert Strauss: The Atomic Kid(54); The 4D Man
 (59)
Don Sullivan: The Monster of Piedras Blancas
 (57); Teenage Zombies(58); The Giant Gila
 Monster(59)
Akira Takarada: Godzilla(56); Half Human(57);
 The Age of Gods(58). **Later**: The Last War
 (61); Godzilla vs the Thing(64); Godzilla
 vs the Sea Monster(68); King Kong Escapes
 (67); Latitude Zero(69); Monster Zero(70)
Lyle Talbot: Atom Man vs Superman(50, serial);
 Untamed Women(52); Jungle Manhunt(57); Plan
 9 From Outer Space(59). **Before**: Batman and
 Robin(49, serial)
Gloria Talbot: The Cyclops(57); Daughter of
 Dr. Jekyll(57); The Man From 1997(57); The
 Leech Woman(59)
Charles Tannen: The Monster That Challenged the
 World(57); Curse of Dracula(58)
Joan Taylor: Earth vs the Flying Saucers(56);
 20 Million Miles to Earth(57)
Rod Taylor: World Without End(56); The Time Ma-
 chine(60). **Later**: The Birds(63)
Kenneth Terrell: Attack of the 50 Foot Woman
 (57); The Brain From Planet Arous(58)
Selly Todd: Frankenstein's Daughter(58); The
 Uncanny(57)
Hal Torrey: Earth vs the Spider(58); Invisible
 Invaders(59)
Aline Towne: Slaves of the Invisible Monster
 (50); Radar Men of the Moon(51, serial, a.
 k.a. Retik the Moon Menace); Zombies of the
 Stratosphere(52, serial; a.k.a. Satan's
 Satellites)
Les Tremayne: War of the Worlds(53); The Mono-
 lith Monsters(57); The Monster of Piedras
 Blancas(57); Angry Red Planet(60). **Later**:
 The Slime People(63); Creatures of Destruction(67)
Austin Trevor: The Horrors of the Black Museum
 (59); Konga(60)
Tom Tryon: The Fall of the House of Usher(56,
 tv version); I Married a Monster From Outer
 Space(58). **Later**: Moon Pilot(62)
Forrest Tucker: The Abominable Snowman of the
 Himalayas(57); The Crawling Eye(58); The
 Cosmic Monster(58)
Vampire: Night of the Ghouls(59); Plan 9 From
 Outer Space(59)
Lee Van Cleef: The Beast From 20,000 Fathoms
 (53); It Conquered the World(56)
John Van Dreelen: Beyond the Time Barrier(59);
 13 Ghosts(60)
Victor Varconi: The Man Who Turned to Stone
 (57); Atomic Submarine(60)
Yvette Vickers: Attack of the 50 Foot Woman
 (58); Attack of the Giant Leeches(58). **Le-**
ter: The Dead Don't Die(tv, 75)
Dale Von Sickel: Radar Men of the Moon(51, se-
 rial; a.k.a. Retik the Moon Menace); Zombies
 of the Stratosphere(52, serial; a.k.a. Sat-
 an's Satellites); Missile Base at Taniak
 (53)
Stuart Wade: Monster From the Ocean Floor(54);
 Teenage Monster(57; a.k.a. Meteor Monster)
Peggy Webber: The Screaming Skull(58); Space
 Children(58)
Mel Welles: Attack of the Crab Monsters(57);
 The Little Shop of Horrors(60)
Adriane Welter: The Vampire(57); The Vampire's
 Coffin(60). **Later**: The World of the Vam-
 pires(61); The Brainiac(63)
John Wengraf: Gog(54); The Disembodied(57); The
 Curse of Dracula(58); Twelve to the Moon
 (60)
James Whitmore: The Next Voice You Hear(50);
 Them!(54); The Face of Fire(59). **Later**:
 Planet of the Apes(67)
Jean Willes: Jungle Jim in the Forbidden Land
 (52); Invasion of the Body Snatchers(56);
 The Man Who Turned to Stone(57)
Grant Williams: The Incredible Shrinking Man
 (57); The Monolith Monsters(57); The Leech
 Woman(59). **Later**: Brain of Blood(72); Dooms-
 day(73)
Donald Wolfelt: Satellite in the Sky(56); The
 Blood of the Vampire(58); The Hands of Or-
 lac(60)
Donald Woods: The Lost Volcano(50); The Beast
 From 20,000 Fathoms(53); 13 Ghosts(60). **Le-**
ter: Dimension 5(66)
Alan Young: Androcles and the Lion(53); Tom
 Thumb(58); The Time Machine(60). **Later**: The
 Cat From Outer Space(78)
John Zaremba: Magnetic Monster(53); Earth vs
 the Flying Saucers(56); 20 Million Miles to
 Earth(57) □

Howard Clegg is the pen-name of writer and artist Murad Gumen, who has contributed to a number of humor magazines as well as working on the crew of two feature films. Gumen is also an independent film maker on his own, and has won a student first prize with his 16mm animated short, ERASED OFF.

TYBURN: BEGINNINGS

TYBURN TALES OF TERROR

by John Duboui

Tyburn Film Productions, founded by 30-year old Kevin Francis, the son of horror director Freddie Francis, was in 1974 a highly welcome British motion picture company, as it specialized in horror and fantasy films. Since, at the time, Milton Subotsky and Max Rosenberg, co-founders and operators of Amicus Productions, decided to go their separate ways to concentrate on productions in the non-fantasy genres, the only consistent supplier of horror films from Britain, besides Hammer, was Tyburn. Although the company since fell into a sort of limbo, its notable start resulted in a number of impressive horror films.

The early titles in the Tyburn series are all but unknown to American audiences. Their first, filmed as *PERSECUTION* but released here through the Fanfare Corporation as *TERROR OF SHEBA* (not to be confused with AIP's black exploitation film, *SHEBA BABY*), has had scant distribution. The two most notable, *THE GHOUL* and *LEGEND OF THE WEREWOLF*, both starring Peter Cushing and directed by Freddie Francis, were distributed world-wide (minus the USA as of this writing) by the Rank Organization.

TERROR OF SHEBA (1973) is an interesting psychological thriller, starring Lana Turner as Carrie Masters, an American emigre, rich and crippled. In her mid-thirties she married her chauffeur (Patrick Allen) but, tiring of him, took a lover, a distinguished politician (Trevor Howard) by whom she conceived a child. After learning of her promiscuity, her husband pushed her down the stairs, making her a cripple. Carrie begins to torment her son, David, whom she hates, terrifying the boy by introducing him to bizarre situations. At 10, David rebels, killing a cat. Carrie forces the boy to take part in a funeral for the cat. Fourteen years later, David (Ralph Bates) marries Janie (Susan Farmer). Carrie engages Monique (Olga Georges-Picot), a beautiful prostitute, as a "nurse" for the ailing Janie. David falls for her and they have an affair. Janie sees them making love and falls down the stairs to her death. David's mind snaps and he confronts Carrie in a terrifying finale.

THE GHOUL (1974), begins at a party in a large country house in the 1920s. Prompted by Daphne (Veronica Carlson), the host, Billy, challenges his friend Geoffrey to a race. Billy's sister, Angela (Alexandra Bastedo) accompanies Geoffrey in his Bentley. The racers are separated by a thick fog. Daphne goes for help and is stopped by a strange young man, Tom (John Hurt), who knocks her unconscious. Awakening in a shed, she runs and collides with Dr. Lawrence (Peter Cushing), who invites her to his house where she meets Ayah (Gwen Watford), an Indian servant.

Daphne falls asleep while Lawrence sends Tom to look for Billy. Finding him asleep in his car, Tom pushes him off a cliff. Lawrence persuades Daphne to spend the night. Ayah goes to a locked door and begins chanting an Eastern lullaby. The door swings open and, minutes later, Daphne is stabbed to death by a shrouded figure.

Geoffrey and Angela discover Billy's abandoned car and make their way to Lawrence's house. They are told that Daphne has returned to London. Tom attempts to kill Geoffrey but the tables are turned and Geoffrey forces a confession that Lawrence keeps a creature in the house that eats human flesh.

The identity of "The Ghoul" and a surprise ending make for a grim conclusion.

Peter Cushing also stars in *LEGEND OF THE WEREWOLF* (1974). Set in the 1800s, a group of refugees, threading their way across country, are savaged by wolves. All are killed save a newborn baby which is carried off by the pack. The wolves suckle the child and bring it up as one of their own. The baby grows into a young man (David Rintoul) and becomes an attraction at a carnival. One night, the circus caravan is inexplicably surrounded by wolves and the young man, Etoile, is overcome by a force he cannot control. He murders a man and runs away.

Later, in Paris, he obtains a job training animals at another carnival. He meets a young girl, Christine (Lynn Dalby), unaware that she

is a prostitute. Christine later explains her tumultuous upbringing and how, as an unwanted orphan, she entered a bordello and thus became involved in its business. Etoile offers to marry her but she refuses. The next night, a client of Christine's is brutally murdered. A police pathologist, Cataflaque (Cushing) theorizes that it was an animal from the carnival.

Etoile runs away. After a revealing discussion with Christine, Cataflaque has a good idea of what he is after. Loading his pistol with silver bullets, he stalks the monster in the Paris sewers. The stalk leads to a tense denouement.

AN INTERVIEW with KEVIN FRANCIS

by Chuck Wilson

The prime individual behind the conception of Tyburn Productions is Kevin Francis, the son of horror director Freddie Francis. Kevin Francis is an approximately six foot, stockily built man, who smokes big cigars, and is very serious about his job and the product of his company, while still injecting a sense of humor into every conversation. A long time horror film buff -- "I can't remember when it all began" -- Mr. Francis has several new ideas in producing and promoting the horror film. Ideas which have already been successful in England with his films, *THE GHOUL* and *LEGEND OF THE WEREWOLF*. I had the opportunity to talk to Mr. Francis recently at Pinewood Studios in England, and felt, when I had finished, that I had just interviewed a horror film scholar. His ideas of what a horror film should be, and how to avoid mistakes that other companies have made on selling their product to the public, were very impressive.

CW: Mr. Francis, I have been told that you're quite a horror film fan. Is this because of your father's films?

KF: No. I've been a horror fan long before my father started directing films. For so long now, I can't remember when it began.

CW: How old is Tyburn Productions now?

KF: Tyburn will be five years old next March (1976), corporately, but it will have been active, in a real sense, for three years.

CW: Would you say that Tyburn has been successful up to now?

KF: Do I look impoverished?

CW: How did you get Lana Turner for your first picture, *PERSECUTION*?

KF: Because my luck ran out.

CW: I see. You didn't get along very well, then.

KF: Well, let's just say that it was a very unfortunate experience. I don't really wish to elaborate on it. I think this would be unfair, especially since there is a legal thing surrounding it as well. Please, let's skip it.

CW: As yet, I haven't seen *PERSECUTION*. Were you happy with the completed film?

KF: No, not really. You see, it was an attempt to do something different with horror, that was not entirely successful. I really believe it was a genuine and honest attempt to do something new in the genre, which, if the right script came along, I would try again. However, I do think it is a picture worth seeing, and I don't just say that so people will spend their money. I think that if any production company makes a film that tries to change a genre that is getting slightly stale, that people should support it. This film has a lot of interesting things about it. Very interesting and very, very new things. But like everything in experiment for the first time, it's not always one hundred per cent successful.

CW: It must have some pretty good acting in it with the cast you assembled.

KF: Yes. There are some good performances, good photography, and good special effects.

CW: Do you pick the stories that Tyburn will film?

KF: Yes, all of them.

CW: I have just seen *THE GHOUL* and was very impressed. Do you think you will go on making this type of film? The gothic film?

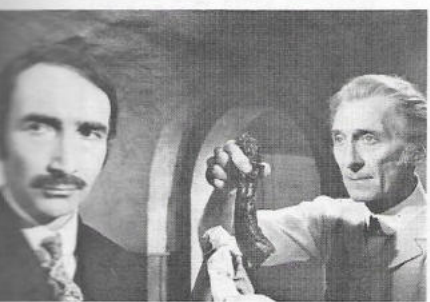
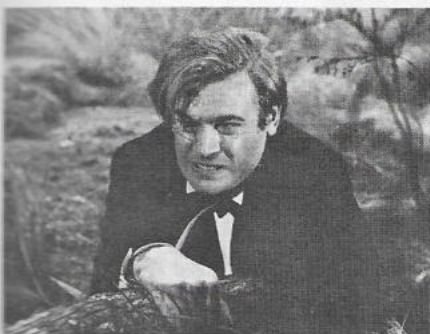


TOP: David Rintoul as Etoile, the werewolf, in Tyburn's horror success, *LEGEND OF THE WEREWOLF*.

TOP CENTER: Lana Turner, Kevin Francis, Don Chaffey and Trevor Howard in Tyburn's early *PERSECUTION* (a.k.a. *TERROR OF SHEBA*).

BOTTOM CENTER: Ralph Bates in *PERSECUTION*. BOTTOM: Producer Kevin Francis discussing the script of *LEGEND OF THE WEREWOLF* with star Peter Cushing.

KF: I feel that what has happened to this type of film is that there has been too much of it and too much of it done badly. Since you have seen *THE GHOUL*, you can see for yourself what Tyburn's policy is. We don't make them cheap. I honestly believe that the day of the cheap ripoff is over. We make our films very lavish and spend a lot of money. I think the market will stand horror genre films made in



this way, even in this day. I'd like to knock out about two of these films a year. And that is what our program is at the moment.

CW: Then you want to get the gothic horror film as popular as it was in the 60s, by making them lavish and spending a lot of money?

KF: Well, as far as making them popular I'd have to say no, because then I'd have to knock out about ten or twelve a year and I couldn't stand that. However, we will make as many films as we want, if we feel we can do them right.

CW: All associated with the horror genre?

KF: Yes. You see, we want to flood the market.

CW: Why?

KF: Number one, for commercial reasons. And, number two, is that if you really care about these films, you have to put a lot of time into them. Audiences are used to a lot better these days. Until we came along, most horror films released were cheap, quick and nasty. Perhaps there was two or three minutes in each film that showed where the money was being spent. What we are trying to do is to treat a horror subject the way people treat other subjects. By spending money on them and making them look good. We want to give the audience something that they can't see on TV, because it's very hard to sell something that other people are giving away.

CW: I think the British film, good or bad, has been getting very poor showing in the States. Hammer's last two Christopher Lee Dracula films, and SEVEN GOLDEN VAMPIRES, have not been shown on the west coast of the U.S. as yet. What has been done so far in getting your films released in the States?

KF: As far as the Dracula movies go, I think Hammer has saturated the market with these films. There's just no room for them anymore. GOLDEN VAMPIRES had a very successful release in London last summer. I can't understand why it hasn't been released in America. (Max J. Rosenberg's Dynamic Enterprises eventually released it in 1979 under the title THE SEVEN BROTHERS MEET DRACULA. -ed.) Our film, PERSECUTION, was to be sold during production to a releasing company in the States. Our other two have just been sold to the States.

CW: Did you have any trouble finding a release?

KF: Well, we had trouble finding the kind of release we wanted. One company wanted to release them as horror films. Plain and simple. Cheap and nasty. But I said no. I thought they deserved better. There were a lot of companies that wanted the films, but we were concerned about what would become of them. Don't get me wrong, we are not looking for a Radio City Music Hall booking, but we would like our films to have the support they deserve during release, such as radio and tv ads. We'd like to let our audience know that these are something more than just plain horror films. So, anyway, we finally decided on two companies who would try it our way. If it doesn't work, alright, we tried. Let's take THE GHOUL. It starts out as a sort of ripoff of THE GREAT GATSBY. It takes place in the twenties with a race between a Vauxhall and a Bentley and dissolves into a completely different story line. In our latest film, LEGEND OF THE WEREWOLF, we try to introduce a little comedy. When I say this, I don't mean YOUNG FRANKENSTEIN. I mean that we just didn't want 90 minutes of plodding drama, that wasn't getting anywhere. We have Peter Cushing playing a pathologist who assists the Chief Inspector. During the course of the film they have a humorous relationship. It's not hilarious or slapstick. It's just amusing and nice. It really works with this film. A very different film from THE GHOUL, which was all atmosphere. WEREWOLF runs at a much faster pace, because we used a new technique in editing. Without it, WEREWOLF would have run at least two and one-half hours. There's some excellent special effects in this film. An exciting story and a great cast.

CW: There have been some so-called werewolf movies made, such as THE BEAST MUST DIE and SHE WOLF OF LONDON, etcetera, which contained no werewolf, but substituted a big dog. The film does have a werewolf in it?

KF: Oh yes. Three weeks of special effects. It required several phases of makeup. A real hectic three weeks.

CW: Did you have Fisher's CURSE OF THE WEREWOLF in mind when you made your werewolf film?

KF: Yes, one of my all-time favorite films in this genre.

CW: I was impressed with John Hurt's performance in THE GHOUL. Where did you find him?

KF: I'm surprised you haven't heard of him. He's a very famous actor on the London stage. He has been with the Royal Shakespeare Company and the National Theatre. He did a film for John Huston not long ago, SINFUL DAVEY. He's very selective in his film roles. His first love is the stage so he will only do a film if he wants to. He was also in the film TEN RILLINGTON PLACE with Richard Attenborough. He played the role of Timothy Edwards who was hung for Christie's murders.

CW: Where does the name Tyburn originate?

KF: Do you know much about the landmarks in London city?

CW: No.

KF: There is a landmark called Marche Arch in Hyde Park. Before the arch was there, it used to be a site for public executions. There was a tree there, the Tyburn tree, which they hung people from. It was there from approximately 1500 to 1802. There's still a plate imbedded somewhere under the arch that shows the exact location of the tree.

CW: Was Tyburn originally formed to produce your father's films?

KF: No. This company had nothing to do with my father.

CW: Was he asked to direct your films or did he offer? What I mean is, is yours purely a business relationship?

KF: Right. Our relationship with my father at this moment, the decision of the board of directors, is that Freddie Francis is the most commercial horror film/terror film director available to us at this time. He's hired on a film by film basis. Until he's not happy or we're not happy, we'll hire him to direct our films. Purely a business relationship.

CW: Was PERSECUTION successful financially?

KF: Average. We are planning a re-release of this film, perhaps by the end of the year (1976), with a different publicity campaign. I think the film deserves more attention than it has had.

CW: By producing at least two quality films a year, is it your goal to make Tyburn's name as popular today as Hammer's was in the 60s? To bring back the popularity of the horror film?

KF: Well, in the first place, I don't really have any goals, except one. That is to keep this company profitable. Because that is what I get paid to do. Of course I would like this company to make a name for itself and our films to become popular and profitable. In the second place, I love horror films and I don't think they are less popular today than they were in the 60s. I just think that people have a wider choice today and will skip the cheap, quick and nasty films in this genre, of which there are too many.

CW: What caused the horror film, British and American, to flood the market in the late 50s and early 60s?

KF: I think from about 1958 to 1963, or perhaps 1965, the whole of the film industry was undergoing a sort of major upheaval. It knew it had to beat television, but it didn't know how. Horror films, at that time, were being used as a very economical and successful lure to fulfilling cinemas, while the rest of the industry tried to sort out which way it was supposed to be going. When this happened, the horror film became a cult, and I don't think anybody was more surprised than the people who made them. Of course when you talk about popularity and flooding the market, at this time, you are only talking about Hammer Films. For a good ten years, they were the only people who knew where it was at. I think it is very sad to see them now, virtually ceasing operation, after such a long success.

CW: Doesn't this scare you?

KF: No. Because, like I said, I think the horror film is still popular. Let me explain. It's all been done. There's nothing new. So what you have got to do is do it again and have an angle. And our angle is to spend a lot of money on these films and attract people to them. People who would not usually go to see a horror film. I think that the secret of this whole operation is not to do too many of these films. I don't think the market can stand dozens and dozens of these films a year. If I made, say, five films a year, I would find myself in competition with myself, along with other companies. I don't want this. I think this is where Amicus fell into a trap. When they started production, they said that they were going to make some good films, but not too

THE FOUR PHOTOS: Scenes from Tyburn's THE GHOUL. Top-to-bottom: John Hurt and Peter Cushing; Ian McCulloch; Alexandra Bastedo (left) and Veronica Carlson take a break from filming; John Hurt startles Alexandra Bastedo in the mysterious mansion.
 BOTTOM: LEGEND OF THE WEREWOLF; Peter Cushing as the police pathologist shows a gory piece of evidence to the Inspector (Stefan Wuyff).

many, as Hammer did and became competition for themselves. This worked until the time that their multi-story films became successful. After this, they made three or four films a year and ended up being in competition with their own re-releases, and in some countries, with their own releases. I don't think this is good at all. I think two films are enough per year for this company. I really would like our films to be an event when they are released like any other kind of film.

CW: Do you want to say anything at this time about your next feature, *THE SATANIST*? Will it be another re-run of *THE EXORCIST*?

KF: No. I thought *THE EXORCIST* was revolting, myself. I suppose it is alright if you like that sort of thing, but I didn't. There's no worry about *THE SATANIST* being a ripoff of that film, because I'd never make a film that I wouldn't go to see myself. *THE SATANIST* is simply a story about a group of satanists in a village, and one man who becomes involuntarily involved with them. I was very impressed with the story when I read it, and I think it will make a terrific film.

CW: Will this be another gothic film?

KF: No, contemporary this time. It's funny you should ask that. It makes me think of the horror films of the early 60s and the popularity of the gothic film. Any film company could turn out any kind of gothic horror film and make money on it. The old story used to be, if the story was bad and the script was no good, you could film it gothic and make money. This doesn't work any more, though. The only reason *WEREWOLF* is gothic is because we happened to run into a good story set in that period of time.

CW: Your father has been pretty successful with his multi-story films for Amicus. Do you plan to offer him any of these to direct?

KF: No. At this time I don't think so. Again, you see, these films have been done to death. The only thing that they had going for them, was that they were new. I'll have to admit that, in my opinion, the stories in these films were not as good as the one story in each film which linked them up. I thought the Burgess Meredith segments of *TORTURE GARDEN* were the best thing about that film. The same goes for the Peter Cushing segments of *DR. TERROR'S HOUSE OF HORRORS*, which, again in my opinion, is the best multi-story horror film to date, although I have not seen *TALES FROM THE CRYPT* as yet. Not on purpose, you understand. This film keeps avoiding me wherever I travel. I'm still trying to catch up with it. I also think that *DR. TERROR'S HOUSE OF HORRORS* has the best cast ever assembled for one of these films. Can you imagine what you would have to pay Donald Sutherland today to appear in one of these films? Probably twice what the whole picture costs. And even then, he probably wouldn't do it.

CW: Have you offered Christopher Lee any projects?

KF: I've talked with Chris several times and I think he's serious when he says that he won't do anymore of these kind of films. I know at first that he said he wouldn't do any more cheap ripoffs, but I think that he is really through with the horror film now, regardless of terms.

CW: I hope that you are mistaken. What about his own company, Charlemagne?

KF: Well, from my conversations with him, I don't think that he is even interested in that anymore.

CW: Thank you so much, and I hope your films are as successful in America as they have been in England.

KF: Thank you. It was nice talking to you.



AN INTERVIEW with FREDDIE FRANCIS by Chuck Wilson

Looking back on a film entitled *TWO AND TWO MAKE SIX*, I remember seeing it as a better than average second feature, about the adventures of an A.W.O.L. soldier and his girlfriend. I don't think I remembered the director's name five minutes after the film started. This was in 1961.

In 1962, I saw another second feature entitled *VENGEANCE*, with Peter Van Eyck and Jack MacGowan. I recognized it immediately as being a remake of *DONOVAN'S BRAIN*. After seeing this film, it was my impression that this British version of the story was much better directed and acted than the previous Felix Feist version. This time I left the theatre remembering who directed this film: Freddie Francis.

In 1964, Mr. Francis directed two films for Hammer, *EVIL OF FRANKENSTEIN* and *NIGHTMARE*. I think it was pretty evident to all who saw them that the name, Freddie Francis, would be associated with horror films for a long time. In the past fourteen years, his films have not always been successful either critically or financially, but have always been 80 to 90 minutes of enjoyment to any horror film buff. It was

ABOVE: Freddie Francis (center) during the filming of *THE SKULL* (1965). Francis has strapped himself into roller skates and a harness that permits him to shoot through a huge skull mock-up for a tracking point-of-view shot. (Photo courtesy of *Photon* mag.)

LEFT: Director Freddie Francis poses with Veronica Carlson, Christopher Lee and producer Aida Young during the filming of *DRACULA HAS RISEN FROM THE GRAVE*. (Photo courtesy *Photon* magazine).

CENTER: Lynn Dalby and Peter Cushing in *LEGEND OF THE WEREWOLF*.

RIGHT: Armed with a silver bullet in his gun, Cataflaque (Peter Cushing) sets out to track the lycanthrope in *LEGEND OF THE WEREWOLF*.

my privilege to talk to this man while in Europe. An approximately 5'8", slender gentleman who, as soon as he starts talking, makes you think that he has known you all of his life. A man who loves to talk about his films (especially his successful ones) and a man who loves to talk about motion pictures of any kind.

Mr. Francis, although perhaps not the most successful director in this genre, is certainly the most versatile, covering nearly every corner of the horror/fantasy film, from gothic horror to science fiction. Through his versatility, I have found that if it is a good Francis film or a weak one, it's always worth a look.

CW: Sir. How old were you when you started into films and cinematography?

FF: I believe I was about sixteen at the time. It was difficult getting into films in those days. There was no union, you see. It was extremely difficult, plus the fact that in this country at that time, there really wasn't much of an interest in films. I happened to meet an impoverished old stills photographer who needed an apprentice. I applied for the job and, in fact, had to pay to get into the business. But it was well worth it. I learned to work from the bottom up, and after about six months with him, I managed to switch over to the movie camera department.

CW: After winning your Academy Award for Cinematography, did you feel you had gone as far as you could in this field? Is this what made you decide to direct?

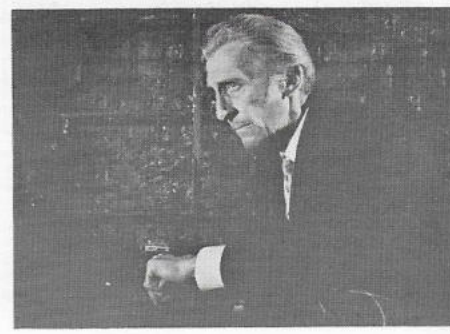
FF: No. I don't think I could ever go as far as I could in this field. In fact, after receiving my Academy Award for *SONS AND DAUGHTERS*, I worked on a film called *THE INNOCENTS*, which I feel I did a far better job on. It's a strange thing. I love making movies. I've never done anything else. And to be quite honest, I don't care what I do, as long as I am involved with them. I decided to direct, because after winning my award, I was offered several films to direct. From a commercial point of view, if you're a cameraman, or know any people that are, to make a good living, you would have to work, not necessarily 52, but most of the weeks in a year. I found myself occasionally working with directors who were, to say the least, not really exciting. Nor were their films. Especially compared with some directors I've worked with, such as Jack Clayton and John Huston. I decided that there was no point in being a critic and saying that they didn't know what they were doing, so I decided to do it myself. Then if the picture failed, I would have only myself to blame. This decision seemed reasonable to me, although I'm very sad sometimes, that I cannot photograph movies anymore. I'd like to but these days, of course, I couldn't because I'd be keeping another photographer out of work, which I wouldn't be happy about.

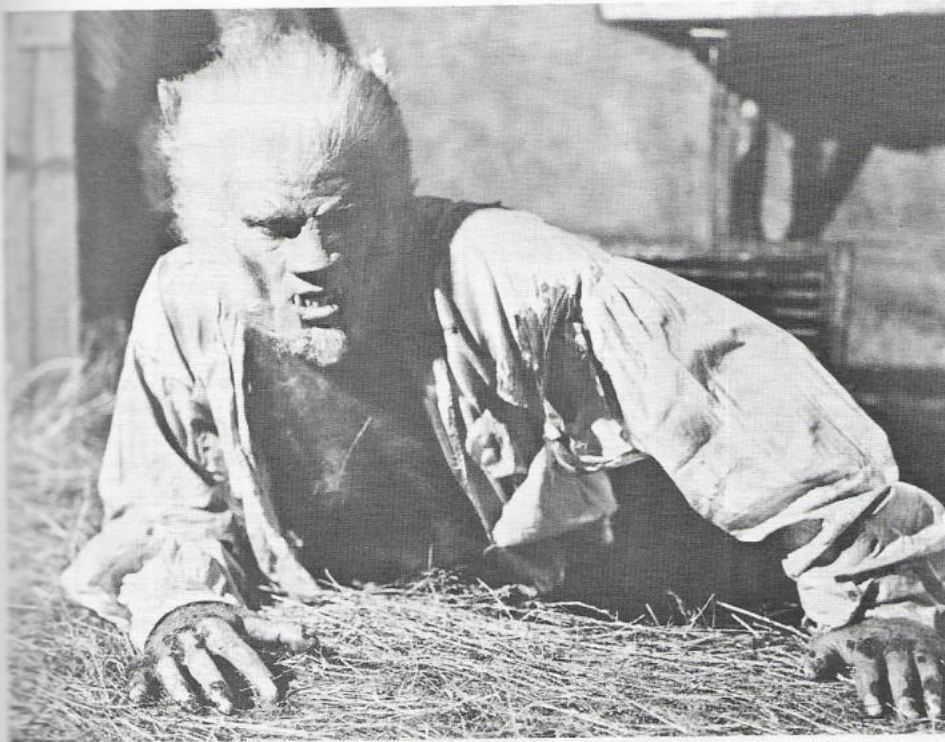
CW: Wouldn't it be near impossible to perform both jobs, anyway?

FF: Yes. It would be difficult for sure, with the time we are allowed to shoot a film. Take for instance the two films I directed for Kevin. Both had six week schedules. When I have this short a schedule, I'm most happy to have a cameraman. I think, to do both jobs, would take at least nine weeks. I would still like to photograph a film, though, that I was interested in, for someone else.

CW: Which directors have influenced your directing? Mainly British directors?

FF: This may sound a bit big-headed, but it isn't. I don't think any director has influenced my directing. I think a lot of directors have influenced my approach to direction. Surprisingly enough, I think the two main direc-





Etoile (David Rintoul) succumbs to the moon's rays in **LEGEND OF THE WEREWOLF**

...who have influenced my approach are Michael Powell and John Huston. One can talk all day about the aesthetics of film and the real meanings of them, but I think this is a lot of rubbish. Film is a practical application of certain artistic abilities, in my opinion, and these two directors have helped me to apply these abilities as best I can.

CW: Both Powell and Huston have directed films on a variety of subjects. Why do you stick to the Horror Film? Would you consider directing a Western, for instance?

FF: I would consider directing any film on any subject. To be truthful, up until now, in fact up until the time I started working for Lewis, I've had a chip on my shoulder about directing these films. I've had to do a lot of heart searching. I feel that somehow I haven't been exactly loyal to my fans or audiences. Our readers are probably familiar with the type of films I worked on before becoming a director. Some of them were great. I always felt that my reputation was the level of the films I made. Well, when I started directing, I chose the wrong film to start with. It was slightly a disaster, but because I directed this film, I was called a horror film director. A little later I got involved with Hammer Films, who were at their peak at this time. I directed a couple of pictures for them and immediately became a cult favorite. In fact, they wouldn't let me direct anything else. Every offer I got to direct, outside of Hammer, was also a horror film. Finally, I felt as though I was locked in a cage. It was at this time that I considered not directing anymore, but as I said before, films are my life. I don't think I could have stood it for very long. Anyway, since Kevin has started producing films, I've come to terms with my image as a horror film director. But I hope that one day I can direct a different type of film. There are a lot of properties I would like to direct, but it is hard getting the financing for anything other than a horror film. For me anyway. I'll just have to be patient.

CW: What makes you decide the film properties you accept for direction? Money? People you will work with? Belief in story?

FF: The movies I direct are not big budget films. They're not cheap by any means, but I always have to stay within a budget. I like to have autonomy when I direct, because the scripts I work with cannot be regarded as bibles. I have to be able to inject or remove what I think is right. If I'm not allowed to do this, then I'm usually not interested in the project. For instance, in a film I did with Peter Cushing, **THE SKULL**, I injected certain elements of black magic and the occult into it which were not in the script, but which I felt were necessary to give the picture the added ingredient

it needed. Another example is my latest film, **LEGEND OF THE WEREWOLF**. The script, as I received it, was a detective story with a werewolf in it. I felt that I needed to make changes in the script so that we would have a werewolf story with a detective in it. As a result of these changes, I believe that I have directed my best horror film to date.

CW: Have you ever directed a film, viewed it, and thought "I should never have gotten involved"? I was thinking of two of your films, **TROG** and **THEY CAME FROM BEYOND SPACE**.

FF: First of all, I'd rather not talk about **TROG**. You're not the first person who has voiced his disappointment over this film. I agree, it was a disaster, and it was a mistake for me to become involved with it. But we had so many problems with this film, that I would rather not discuss any of them. On **THEY CAME FROM BEYOND SPACE**, wouldn't you agree that it started off pretty good for about a half hour or so?

CW: Yes, I think that's what made it so disappointing.

FF: Well, I'll have to bring up that word "budget" again. We really did try very hard on this one, but there just wasn't enough money for better sets and better special effects. I think we could have had ourselves a very good science fiction film.

CW: I think that this was the only time I'd ever seen Michael Gough in a part I didn't like. Do you think he was right for it?

FF: Michael is one of my favorite actors. I don't think he was very good in the part, but I don't think it was because he wasn't right for it. When one starts on a film, he has the greatest enthusiasm. After this, any number of things can happen to deter it. This is what happened with **TROG** and why we had so many problems with it.

CW: Let's discuss the actors and actresses you've directed. Is Michael Gough the professional he looks on the screen?

FF: Very much so. A gentleman and a fine actor. I always look forward to directing him.

CW: Joan Crawford?

FF: No comment.

CW: Oliver Reed?

FF: We just worked one film together for Hammer.

CW: **PARANOLAC**?

FF: Yes, that's it. He's a very talented man and we worked well together. The last time I saw Oliver, was in a nightclub a year ago. He said to me, "If you ever get a film worthy of you, please direct me in it." I think he enjoyed working for Hammer in the early 60s.

CW: Patrick Wymark?

FF: Pat was a great friend of mine and a fine actor; it's too bad he's gone now. I'm not saying this because I directed the film, but I think in **THE PSYCHOPATH** he played one of his best parts.

CW: Do you prefer directing a one-story film like **THE GHOUL** or one of your multi-story films?

FF: I like both, really, and I don't mind doing the multi-story film if they contain good stories. I think that this type of film is more of a challenge to direct. When I do one, though, I like to tie them up into one story. I feel that I did this with Peter Cushing's role in **DR. TERROR'S HOUSE OF HORRORS** and with Burgess Meredith's role in **TORTURE GARDEN**, but that I failed in **TALES FROM THE CRYPT**. This film has made a fortune and to this day I cannot understand why. I just didn't think it had, especially the linking story, what the other two had.

CW: Most people I talk to who see your films, agree with me that **TORTURE GARDEN** was your best multi-story film to date.

FF: It annoys me to hear someone say that. I've heard it so many times, and to this day, Columbia swears they lost money on it.

CW: Getting back to actors for a moment, I think Robert Hutton is probably the worst actor you have used in your films. It seems to me he just walks through every part he plays. Were you forced to use him at any time?

FF: Let's see. I used Bob first in **THEY CAME FROM BEYOND SPACE**. It was being made for Joseph Levine's Embassy Pictures, I think.

CW: Right.

FF: Well, he (Levine) wanted a star name. I asked why, since it would put a big hole in the budget. We had a small falling out, and so I was sent Bob. That's all there was to it. We couldn't afford any better to begin with on that picture.

CW: You made **VAMPIRE HAPPENING** in which country?

FF: Oh no. Are you going to list all my mistakes? It was made in Austria?

CW: Has it been shown anywhere in England, so far?

FF: I hope not. I was approached by a German film company who wanted to do a horror film. I accepted because I was disappointed with Polanski's **DANCE OF THE VAMPIRES** (FEARLESS VAMPIRE KILLERS in U.S.-ed.) and I had a good idea along this line that would make an even funnier film. As things went along problems arose over casting and other things better left unsaid. After completion of the film, the producers decided it would be too costly to dub and distribute worldwide, after already agreeing to do this before the start of the picture. So, I don't think this film ever made it out of Germany.

CW: But were you happy with it?

FF: I think that it was another one of my pictures that could have been better than it was through a bigger budget and better casting.

CW: Have you received offers from the United States to direct?

FF: Just one that comes to mind. I turned it down, though. A very poor script. Speaking of America, though, I've gone to California a couple of times and not wanted to return. So, I don't think it would be a good idea for me to direct in the States.

CW: What are your feelings about **MUMSIE, NANNY, SONNY AND GIRLY**?

FF: Aside from the werewolf picture I've just completed, I'd have to say that this was my best film. The reason being that I was allowed everything my own way. It was also financially successful, which made me very happy.

CW: Would you say that your directing technique is similar to, say, Peter Collinson's or Terence Fisher's? Do you try for shock first, or mood?

FF: I think 90% of the horror film is mood and atmosphere. Certainly, each of my pictures needs at least one shock to carry it in certain places. I think my fans and audience expect this, anyway. I talked with a man once about the first sequence in **TALES FROM THE CRYPT** after its release. The sequence with Joan Collins. This man raved about the scene when Joan touches the window sill and the killer, dressed as Santa Claus, grabs her arm. To this man, the movie stopped there. That's all he got out of the film. I don't think he could tell me anything else that happened. So you see, the audience wants their shocks.

CW: How is Joan Collins to work with?

FF: A pleasure. Nice lady. I also worked with Joan on **TALES THAT WINNERS MADNESS**. When

I made it, it was called WITNESS MADNESS, which I think was a better title. When I sold it to Paramount, they added the TALES to cash in on the then-successful TALES FROM THE CRYPT. Then they threw it on the shelf and forgot about it.

OW: Were you happy with Kim Novak's replacement of Rita Hayworth in the film?

FF: Very happy. Everybody that worked with her, liked her. The saddest part of that film was the death of Jack Hawkins, just after it. A very good friend of mine. He'll always be missed by those that knew him.

OW: You had a very good continuing story line in this picture, with Donald Pleasance perfectly cast as the Doctor.

FF: Yes, I was happy with that and the whole picture.

OW: One of the best suspense stories, in my opinion, that you've directed was HYSTERIA. It was a good story, and had great production values, but your leading man, Robert Webber, was just not right in any way for the part. How and why was he chosen?

FF: I agree again. He wasn't the man for the role. His attitude was terrible all through shooting. Again we have the situation where the producers wanted a star name. Webber happened to be in England at the time, so we got him. He was an unpleasant person to work with, though. I was sorry we used him, but on the other hand, I've seen him do some good work.

OW: Agreed.

OW: Do you feel that the popularity of the horror film is on the rise again, per Hammer of the early 60s?

FF: One of the reasons I had wanted to leave this genre is that none of my friends would ever go to see my films. But watching them on TV, five years or so later, they would be amazed by them and always say they were much better than expected. I think my job and Kevin's job is to get the public into the theatre to see these films. Right now we are trying to draw the public by putting some good names in our films. And I'd like to think that people will be attracted to see Ron Moody, Hugh Griffith, or Roy Castle, as well as Peter Cushing, when LEGEND OF THE WEREWOLF is released. After they see the film, I would like to see them walk out of the theatre saying "That was a good film, why don't we see more of these?" Let's face it, the attitude of the public is still a bit suspect about these films.

OW: Thank you for your time, and I hope if you get opportunities to direct films in another genre, that you will always return to the horror film. Good luck.

FF: Thank you.

Afterword

I would like to thank Freddie and Kevin Francis for these interviews, and the time they gave which they really didn't have. Both of them made me feel like they had known me for quite some time.

I would like to thank a beautiful lady named Gillian who works for Tyburn publicity. Without her help I could not have conducted these interviews on such short notice.

And Randall Larson and his first issue of *CineFan*, which inspired me to interview these two men while in Europe. -CW

Editor's Note

These interviews, conducted in June of 1975, indicate some of the ideas inherent in Tyburn's initial creation. Many of their goals, however, have not been realized. Tyburn's initial two major horror films, THE GHOUL and LEGEND OF THE WEREWOLF, seem to have come and gone. (THE GHOUL reportedly had a short U.S. release in 1978 as THE THING IN THE ATTIC), and Tyburn has not made any more horror films, nor has Kevin Francis produced any, since 1974. The much-rumored THE SATANIST, which Freddie Francis was also slated to direct, disappeared

totally from view, and for all appearances has succumbed indefinitely into limbo. One of the possible reasons for the seeming demise of Tyburn's plans, as pointed out in *Little Shoppe of Horrors*, is that the horror film was beginning to fade in popularity just as Tyburn came on the scene (despite Kevin Francis' feelings otherwise). Hammer -- the prototype of the English Gothic horror film -- was having problems getting their latest pictures distributed in the U.S., and Amicus saw a slowing down period as well, which culminated in its two owners parting company in pursuit of projects in other areas. The two films Tyburn did produce at this time failed to show a substantial profit, and it appears that the Company has since gone into a sort of limbo. Kevin Francis has, reportedly, done some middle-man work in the meantime, in offering films for British television sale, including one called TALES OF TERROR. As indicated in an ad in *Variety* for Jan. 3, 1979, Tyburn is also dabbling in non-fantastic television series such as MASTER OF THE SHELL, COURIER, and A SCHWEITZER SPECIAL, as well as theatrical presentations, MURDER ELITE, MUTINY, and SUDDENLY...ONE FRIDAY. No further information is known about the status of the Company at this time. It is unfortunate that the potential shown by Tyburn in 1975 has not been fully realized. Perhaps the future may hold better circumstances for Francis and Tyburn to again return to major horror films in the style they had originally planned. -RDL □

Chuck Wilson is a thirty-odd year-old horror film fan who first became interested in the genre in the summer of 1957 after waiting six hours in line to see RODAN. Chuck visited England in 1975 and was able to conduct these two interviews for *CineFan*.



TOP: Freddie Francis (left) looks over materials with Christopher Lee. (Photo courtesy *Photon* magazine).
 CENTER: Francis directed Oliver Reed in the 1965 film, PARANOLAC.
 BOTTOM: DRACULA HAS RISEN FROM THE GRAVE (1968), Francis' only Christopher Lee Dracula film.
 FAR RIGHT, TOP: THE CREEPING FLESH, directed by Francis in 1972.
 FAR RIGHT, BOTTOM: Suzy Kendall in Francis' last multi-story film, TALES THAT WITNESS MADNESS (1973).

Freddie Francis: A Filmography

As Camera Operator:

NINE OWN EXECUTIONER (1947)
 NIGHT BEAT (1948)
 OUTCAST OF THE ISLANDS (1951)
 MOULIN ROUGE (1953)
 KNAVE OF HEARTS (1954)
 BEAT THE DEVIL (1954)
 BEAU BRUMMELL (1954)

As Second-Unit Photographer:

MOBY DICK (1956)

As Director of Photography:

TIME WITHOUT PITY (1957)
 ROOM AT THE TOP (1959)
 SATURDAY NIGHT AND SUNDAY MORNING (1960)
 SONS AND LOVERS (1960 -- Academy Award for cinematography)
 THE INNOCENTS (1961)
 NIGHT MUST FALL (1964)

As Director:

TWO AND TWO MAKE SIX (1961; a.k.a. A CHANGE OF HEART; THE GIRL SWAPPERS)
 VENGEANCE (1962; a.k.a. THE BRAIN)
 PARANOLAC (1963)
 NIGHTMARE (1963)
 THE EVIL OF FRANKENSTEIN (1964)
 HYSTERIA (1964)
 DR. TERROR'S HOUSE OF HORRORS (1964)
 TRAITOR'S GATE (1964)
 THE SKULL (1965)
 THE PSYCHOPATH (1966)
 THE DEADLY BEES (1966)
 THEY CAME FROM BEYOND SPACE (1966)
 TORTURE GARDEN (1967)
 DRACULA HAS RISEN FROM THE GRAVE (1968)
 MUMSY, NANNY, SONNY AND GIRLY (1969; a.k.a. GIRLY)
 TROG (1970)
 VAMPIRE HAPPENING (1971)
 THE INTREPID MR. TWIG (short, 1971)
 TALES FROM THE CRYPT (1971)
 SON OF DRACULA (1972; a.k.a. COUNT DOWN)
 THE CREEPING FLESH (1972)
 TALES THAT WITNESS MADNESS (1973)
 CRAZE (1973)
 THE GHOUL (1974)
 LEGEND OF THE WEREWOLF (1975)



Sinbad and the Eye of the Tiger

A SPECIAL - EFFECTS ANALYSIS

by Mark D. Wolf

SINBAD AND THE EYE OF THE TIGER

Columbia, 1977.

Producers -- Charles H. Schneer, Ray Harryhausen

Director -- Sam Wanamaker

Screenplay -- Beverly Cross

Story -- Beverly Cross & Ray Harryhausen

Director of Photography -- Ted Moore

Music -- Roy Budd

Editor -- Roy Watts

Special Visual Effects by Ray Harryhausen

Sinbad.....Patrick Wayne

Dione.....Taryn Power

Zenobia.....Margaret Whiting

Farah.....Jane Seymour

Melanthus.....Patrick Troughton

Rafi.....Kurt Christian



This latest film in the Schneer/Harryhausen Sinbad series is an amazing tour-de-force of Ray Harryhausen's consummate abilities to create fantasy worlds starring his wondrous stop-motion creations. The ad lines for the campaign should have read "HARRYHAUSEN UNLEASHED!", as the Master gives full vent to his fertile imagination, staggering us with scene after scene of fabulous wizardry. And yet, while the visuals deserve all the praise they have received universally, the rest of the picture is a disappointment equally deserving of its general passing.

The Harryhausen-animated creatures steal the show from the human contingent, which isn't surprising when you compare the sympathetic portrayals of the baboon and the Trog to the lackluster Patrick Wayne or Taryn Power performances. The baboon must be regarded, in fact, as a crowning achievement of Ray's career. At last he has actually created a sympathetic character through lovingly controlled model animation. Not since he was under Willis O'Brien's guidance on MIGHTY JOE YOUNG (1949) has Ray really probed the possibilities inherent in stop-motion to fully realize the evocation of audience empathy. He tried with the Bear in 20 MILLION MILES TO EARTH (1957), but it wasn't until this film that he succeeded. It is with this creature that we become aware of Ray's awesome abilities to express emotions through gestures and eyebrow flexions; he is a master mime, acting through his surrogate, the animated model. There is no doubt that Ray Harryhausen could have been one of the finest screen actors; the baboon is evidence of his mastery of acting. The baboon must be regarded as the harbinger of a new direction to Ray's manifestation of personality in his puppets, through sensitive manipulation and interaction. It is worthy of the greatest accolade possible; his mentor, O'Brien, would have loved it.

The large scale puppet, about two feet tall, was crafted by sculptor Tony McVey, a master artisan working under Arthur Hayward at the London Museum of Natural History. Ray did the plaster piece mold around the sculpture, and an armature was prepared to match the sculpture's configurations. Ray did the cast-

ing of the foam puppet, as well as the magnificent taxidermy work and final painting. The fur, consisting of a real baboon pelt and some raccoon fur, is a masterpiece of application, while the physical animation is utterly astonishing, there being no unwarranted "invisible rufflings" such as plagued old King Kong as his rabbit fur shifted during handling by the animators. Ray has explained that the furred animation models for EYE weren't treated with anything to retard the ruffling effect, other than a shot of hair spray. He simply moved them very carefully, manipulating them from the side away from the camera. The fur work on the small baboon is very faithful to the large size model. Ray did a scale 4" baboon so it could be used in scenes with the Trog model. The fur work on the sabre-toothed tiger was also outstanding; a puma pelt was used in this case.

Another sympathetic character (not just another stop-motion menace) is the Troglodyte, a model whose animation benefitted from his expressive facial movement, as well as gestures and stances that played upon the audience's familiarity with such posturing in real life.

The model is nicely sculpted and painted, with a fur loin cloth. The Trog conveys the feelings of a human trapped within a cage of flesh, not unlike Quasimodo. Ray really achieved great audience sympathy for the Trog and a moment of pathos as he met his end at the sabre tooth's fangs, though he was ultimately wasted by such a quickly-staged demise. Certainly something more momentous and noble could have been arranged.

The sabre tooth is undeniably one of Ray's most convincing villains, properly projecting ferocity and latent power through its superb animation. Its cat-like vitality and movement, perfectly imparted through Ray's manipulation, make it a perfect illusion of graceful malevolence. The puppet is beautifully crafted, with a stunning taxidermy job that enhances its musculature, lending even further "presence" to the Great Cat as it stalks its victims and literally toys with them, even the huge Trog.

The battle between the cat and the Trog is a superior combat sequence, obviously patterned after the momentous conflicts in KING KONG that

served to fire Ray's imagination in his youth, and later served to inspire him in his film work. In fact, this film, more than any other, reflects the O'Brien influence over Ray in not only the involvement of true character projection by the puppets, but in the styles of animation of them (very refined and restrained in the case of the baboon and Trog; very dynamic and forceful for the Cat), and even in the elaborate construction of mood scenes in the production, such as Zenobia's Castle.

The Great Cat is, ultimately, the most overwhelming creature in EYE, displaying superb model animation, composite work, and indicating a tremendous amount of work in the month and a half that Ray spent in filming this scene. It shall come to be regarded as a triumph.

Tony McVey was the gifted craftsman responsible for the prototype sculpture of the Walrus model, a magnificently detailed mass of wrinkles and folds of flesh that perfectly captures the mountain of flesh the gigantic walrus was supposed to be. An earlier model had been constructed, being in fact one of the first completed for the film, but the sculpture's mold-release agent reacted with the plastic in the piece mold, causing it to crumble and necessitating the re-sculpting of another Walrus prototype. This was finished and Ray handled the molding, casting, and final painting, as well as the addition of the snout whiskers. The tusks for the Walrus, as well as the sabre tooth, were cast resin by Tony.

ABOVE: A close-up of one of the Zomboids, a sorcerous ghoul created by a wizard's magic and splendidly brought to life by Ray Harryhausen's animation.

BELOW LEFT: Jane Seymour plays chess with her brother, turned into a baboon by the magic of a witch. The scene is an effective combination of live action (Ms. Seymour) and the animated model (baboon).

BELOW CENTER: Ray Harryhausen (right) and co-producer Charles H. Schneer confer on a scene during the filming.

BELOW RIGHT: Patrick Wayne, as Sinbad, confronts one of the Zomboids.



The walrus, as well as the other puppets, has a very satisfying skin coloration, a vast improvement over the models in *GOLDEN VOYAGE*.

The only possible complaint about this sequence is the overlay of snow which somewhat obscures the details of the model. The snow storm effect, though, is extremely well-done, with different size flakes, little whirling eddies within the storm, gusts moving flakes, etc., but it does rather hide the action.

The interaction in this sequence between live and animated elements doesn't near the sophistication of Melanthius shaking hands with the baboon, but the effect is none the less impressive as snowchunks are tossed at the Walrus, only to break off on impact into smaller chunks (very good miniature set work), spears impale it, and finally a net is tossed on it, for a furious tug-of-war. In fact, all the miniature elements are very well built and animated to fit the live action work: the miniature weapons in the film used by the animated creatures, such as the ghouls' axes or the Minaton's spears, are all very carefully fabricated.

Examination of the Minaton sequence reveals that all the scenes utilizing the animated puppet could have been done with Peter Mayhew clomping about in his Minaton costume. This costume was used to very good advantage in many shots where it would have been difficult or impractical to use animation. The animated model was used for the long shots where the creature walks or does something dynamic, so that it could be made to appear more mechanical (a la Talos in *JASON AND THE ARGONAUTS*). It was more effective to stage the impalement of the guard, the moving of the shrine stone, etcetera, with model work.

The miniature and full-size suit are very faithful to each other, and well they should be because the Minaton was completed first so that the model might be used as a guideline for the construction of the suit. One wonders why, though, as long as Ray was using a bull's head, that he didn't carry the model to its logical end and make it a mechanical minotaur?

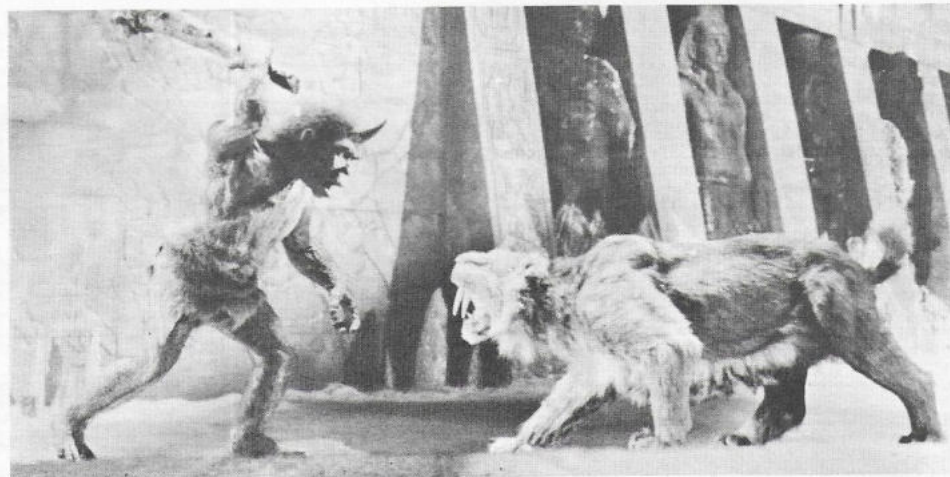
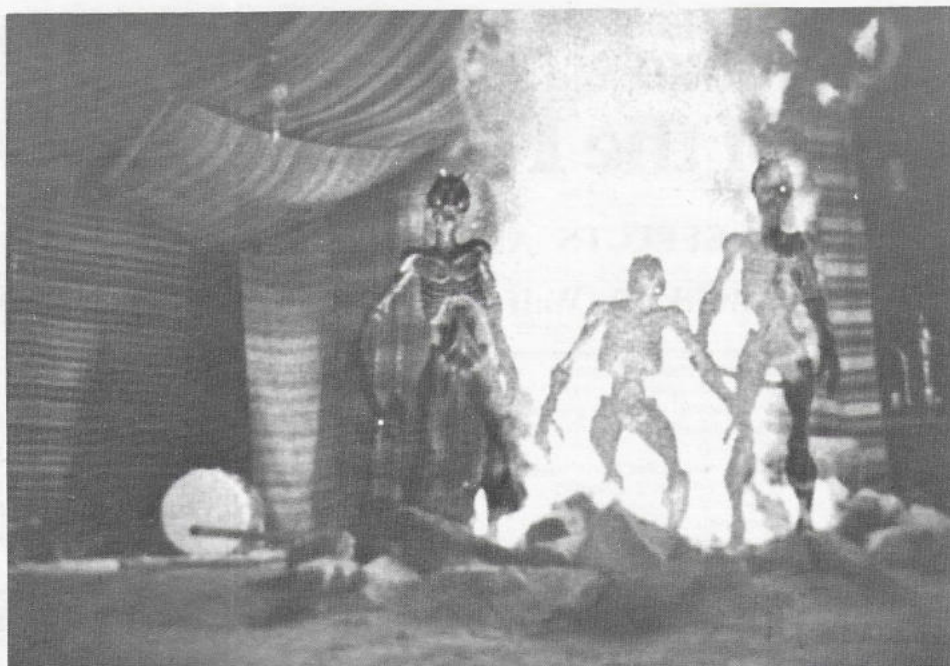
The Zhomboids, or ghouls, are quite sorcerous in their entrance, rising in flashes of superimposed flame from a roaring fire in the tent. This was beautifully conceived to convey to us, and the heroes, that they were up against some fantastic power beyond their experience. The attack on the men is very well synchronized to the background plates, and the lighting on the puppets is some of Ray's best, always giving the creatures the appearance of being in the same plane with the actors. While the action isn't as furious as the skeleton swordfight in *JASON*, it is quite engrossing as the small hellish creatures swarm about the men in the tent, until Sinbad uses his wits to dispatch them in a log avalanche, this being an intriguing way of dealing with them. One wonders how much of this sequence was cut, as Ray has mentioned certain deletions in this segment of the film (as well as a shot of hanged guards behind the gate, indicating the menace in the castle, while Sinbad pounds on the doors outside). These creatures are enlivened by the chattering vocal sound effects, which elaborate on their alienness.

The only remaining animation, involving the giant hornet (or bee or whatever it is) that attacks Melanthius in the ship's cabin, is a throwaway sequence that doesn't advance the story or generate any excitement. Technically, it's well-staged, the aerial brace work being of a calibre as high as that in *GOLDEN VOYAGE*, and the model itself is a fine insect creation, but it doesn't really serve any purpose. It would have worked better had it been integrated into the story line, perhaps by having Zenobia mount the bee for her escape.

The other technical aspects of the film, traveling mattes, miniatures, matte paintings, etcetera, are on an equally superior standard of excellence, reflecting the great amount of time and money available for the production that *GOLDEN VOYAGE* lacked. Ray has proven that he can handcraft alternate realities that are 100% believable, even if the ponderous live action hampers the suspension of disbelief.

SINBAD AND THE EYE OF THE TIGER is, essentially, a story of a taxi driver ferrying people and cargo to exotic locales; that just happens to benefit from the best effects seen in a fantasy film in years.

One eagerly awaits the advent of a meatier project for Ray and co-producer Charles Schnee, one that will combine the best of effects with the best of possible scripts, all brought together under a capable director. And that shall surely become the enduring classic that shall rival *KONG*'s mile-high pedestal in the Fantasy Hall of Fame! □



TOP: The Zhomboids rise menacingly from the flames.

CENTER: The prehistoric Troglydte confronts the sabre-tooth tiger in a classic fantasy battle.

ABOVE LEFT: The Trog, befriended by the baboon, agrees to aid the explorers.

ABOVE RIGHT: The huge Walrus ploddingly attacks the group in the snow.

RIGHT: The Minaton, a golden man-bull created by the evil witch.

Mark D. Wolf is admirably qualified to speak on the subject of stop-motion animation in films, having written numerous articles on visual effects for various magazines, including *Cinefantastique* and *CineFan*. Mark is also involved full-time in the stop-motion effects business, as the operator of Triad Fx, Inc., in Southern California.





THE HAUNTED STRANGLER REVISITED

BY JOHN DUVOLI

THE HAUNTED STRANGLER
(a.k.a. STRANGLEHOLD, in England)
Amalgamated Films, 1958.
Released by M.G.M.
Executive Producer -- Richard Gordon
Producer -- John Croydon
Director -- Robert Day
Screenplay -- Jan Read & John C. Cooper
Story -- Jan Read
Art Director -- John Elphick
Makeup -- Jim Hydes
Cinematography -- Lionel Banes
Special Effects -- Les Bowie
Editor -- Peter Mayhew
Music -- Buxton Orr
CAST -- Boris Karloff, Jean Kent, Elizabeth Allen, Anthony Dawson, Dorothy Gordon, Derek Birch, Vera Day, Tim Turner, Desmond Roberts

Robert Day's *THE HAUNTED STRANGLER* is, no doubt, the best Boris Karloff film of the 50s, and one of the better Universal horror films since their *FRANKENSTEIN* series. It had ranked, since its June, 1958 release, among the best Karloff films ever produced.

The screenplay, by Jan Read and John C. Cooper (a pseudonym for producer John Croydon), is a reworking of the Jekyll-and-Hyde theme (though this time the transformation is brought on by emotional disorder, rather than being drug induced) as well as being a sociological comment in the *BEDLAM* genre.

Karloff is James Rankin, an elderly novelist and part-time social reformer who, in attempting to force the re-opening of a twenty year old murder case, learns that he was once a deranged killer who terrorized London.

The pre-title sequence features the public execution of Styles, a man tried and convicted as "The Haymarket Strangler". The hanging scene is an authentic recreation of the public displays of inhumanity which existed in the late 19th century England. The protestations of the innocent man mingle with the laughter of the crowd, while a prostitute in a window overlooking the scaffold flirts with the elderly hangmen. The scene is far from pleasant but we must assume that these spectacles were as horrendous in real life as their depiction here.

The original main title sequence features the continual passage of seasons over the innocent man's grave.

The early post-title sequences introduce us to Rankin, who visits Superintendent Burk (Anthony Dawson) and advises him of his intent to establish Styles' innocence. Burk is courteous but somewhat disinterested in reviving a 20 year old case and mildly cool to Rankin's intent to force changes in the judicial system which would provide an adequate defense for all regardless of ability to pay.

Rankin visits a seedy night club where he meets Cora Smith (Jean Kent), a witness at the Styles trial whose testimony led to his conviction. Rankin realizes that the woman's testimony was vague and of little legal value. Meanwhile, Rankin's young assistant, Kenneth McColl (Tim Turner), is resisting the amplex charms of a young prostitute, Pearl (Vera Day).

It is during these scenes that director Day communicates a sense of authenticity first noted in the execution scene. The atmosphere of the pub, from the boisterous clientele, to the dancers and amorality of Cora and Pearl are aptly defined. This period flair is further realized during Cora's performance of a bawdy period tune, appropriately titled "Cora", in which she sings of her easy virtue. Day created much of the same bawdiness for his subsequent film, *CORRIDORS OF BLOOD*.

Vera Day, who has long since retired from the screen, keeps attention focused on her while she creates a loud, bitchy characterization, augmented by her own sexuality and low-cut costuming.

Following this initial "haymarket" sequence, Rankin, with the help of a corruptible prison guard, locates and unearths Styles' grave. The

author has theorized that the killings were actually perpetrated by a surgeon, Dr. Tenant, who hid the scalpel used in the crimes in Styles' coffin.

Actually, Rankin and Tenant are the same man. Tenant had suffered a complete breakdown and lost all knowledge of his identity. The discovery of the scalpel re-triggers the metamorphosis and Rankin becomes the "Haymarket strangler."

The transformation sequence is effective. No camera tricks are used, it is a simple case of facial contortion reminiscent of the John Barrymore Jekyll-&-Hyde, and Karloff thoroughly convinces us. The Buxton Orr music score bridges the transformation scene into a return to the Haymarket can-can with a noteworthy creative flow.

Rankin, now the insane Tenant, returns to the Haymarket where he slashes Pearl to death

RIGHT: Boris Karloff as a social reformer who discovers that he was once a notorious murderer. The realization causes him to become re-transformed into the killer.

BELOW: Karloff, reverting to the "Haymarket Strangler", murders his wife (Elizabeth Allen).



while Core is performing on stage. The scene is effective because of what we hear and not what we see. Tenant rips the girl with the scalpel in vicious downward motions; we hear the ripping of Pearl's dress and the scene is graphic not by gore but by implication. Day uses the same approach when Rankin, after reverting again to Tenant, kills his wife (Elizabeth Allen).

Rankin eventually becomes aware of what has happened but is unable to convince Burk. The horrible knowledge pushes Rankin beyond the breaking down and he suffers a breakdown.

The film now takes several well-aimed shots at irresponsible authority and government-sponsored inhumanity. Burk hires a doctor (Desmond Roberts) to examine Rankin with the intent to prove that his friend is not a criminal. But when the frustrated Rankin grabs the doctor in an attempt to convey his plight, the "healer" declares the would-be social-reformer criminally insane and railroads him into an asylum.

Day presents the asylum as a place of incredible brutality, not a house of healing. The asylum takes a terrible toll on Rankin and he no longer requires the scalpel to bring about the transformations. As Tenant, he escapes, kills a young woman, nearly murders his own daughter, and is himself shot and killed on orders of the corrupt prison guard when he attempts to end his nightmare by returning the knife to Styles' grave.

THE HAUNTED STRANGLER is primarily a vehicle for Karloff and Day with atmosphere provided by the seemier London pubs, the graves of Newgate Prison Cemetery and an eerie, authentic tone which befits the Jekyll-&-Hyde motif. Karloff is, in this film and in CORRIDORS OF BLOOD, a martyr of authoritarian blindness toward social progress and a victim of evils which should not have been allowed to exist to begin with.

Denis Gifford, in his Karloff biography, noted that HAUNTED STRANGLER's executive producer, Richard Gordon, coaxed Karloff out of a determined retirement for roles in both HAUNTED and CORRIDORS. Gordon, a close personal friend of both Karloff and Lugosi, though considerably younger, devoted most of his own early career to keeping the two aging horror "gods" in the public eye (see also the Lugosi biography, *The Count*). He was far more successful with Karloff than with Lugosi.

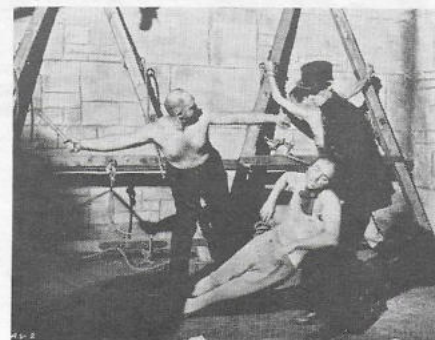
THE HAUNTED STRANGLER is an oft-reissued film, currently being distributed to colleges by New Line Cinema along with Gordon's FIEND WITHOUT A FACE and CORRIDORS OF BLOOD; and has been reissued twice in England, by Eros and New Realm. This is all for the best, as the film certainly still deserves to be shown and seen. □

John Duvoli is a newspaper journalist and horror film fan whose reviews have appeared previously in *Fandom Unlimited*, *Midnight Marquee*, *The Late Show*, and other film magazines.

ABOVE LEFT: A mixture of lye is poured into innocent Styles' coffin following his hanging as the Haymarket Strangler.

ABOVE RIGHT: Torture and brutality abound in the asylum where Karloff is committed for "help".

BELOW: Vera Day, as a burlesque prostitute, with Derek Birch.



NOW OPEN!

MOVIE MEMORIES

Original Movie Posters
& Stills

★ ★ ★ ★ ★

featuring

**The Black Hole ★ Star Trek ★ Alien
Star Wars ★ Rocky Horror Picture Show
★ Moonraker ★ and more!**

★ ★ ★ ★ ★

Monday - Saturday 11:00 to 6:30

**Upstairs at Liddicoat's Mall
340 University Avenue
Palo Alto, California
Telephone 328-6265**

Bring this ad and get 10% off.

Send a self-addressed, stamped envelope for a catalog of stills, posters, lobby cards and other film materials:

MOVIE MEMORIES
340 University Avenue
Palo Alto, CA. 94301

THE MAKING OF "JOHN BOY MEETS THE TEXAS CHAINSAW KILLER" (A SHORT FILM BY MARK VERHEIDEN)

JOHN BOY MEETS THE TEXAS CHAINSAW KILLER
16mm color optical. 11 minutes, 4 seconds.
1977.

Produced, directed, written & edited by Mark Verheiden
Sound and Lighting -- Jim Likowski
Photography -- Matt Harrison, Dan Adams
Still Photography -- Laurie Meeker
Production Assistants -- Kevin Havener, Stan Gibson
Special Thanks To -- Eric & Caroline Verheiden, Joseph Adams, Thomas T. Taylor III and The Center for the Moving Image, Portland State University.

Billy Bob.....Sidney K. Johnson
John Boy.....Fred Haugen
Chainsaw Killer.....Brad Small
Narrator.....Tom Burnam

an obsession about chainsaws and, much more importantly, gained fairly steady work in the film/media field.

After finishing the movie in Summer, 1977, I won a local competition which resulted in several newspaper reviews and, amazingly enough, a great deal of animosity from several Northwest residents disgusted at my "sick, twisted film." Such anger might be barely understandable if JOHN BOY were a blood-soaked gore film featuring screams and flying limbs, but nary a drop of blood is spilled and the only limbs that go flying across the screen are blatantly phony. Yet, even today, I am still occasionally reviled by a high-minded guardian of morality type who has typecast me as a blood drinking, axe-murdering corrupter of youth.

Response to my film continues to be impossible to predict. I have a hard time judging the picture myself, having seen it at least 100 times and long ago failing to find those carefully calculated yocks I so delicately filmed. But some crowds love it (notably a punk rock contingent) and some find it at best mildly amusing. Critical comments range from "very clever" to "a poor, mediocre piece of shit." I remain relatively satisfied, though, and from the aesthetic standpoint I find the movie well-written and fairly well-performed.

After finishing JOHN BOY I continued to find film work, completing as director and editor a 20-minute documentary about a Portland grade school (shown on educational television) and then directing a series of three 30-minute 16mm films and four TV-spots for the State of Oregon. At this writing (1979), besides being under contract to do more media work for the state, I am contributing editor to a new humor newspaper called *American Pig* and, like every other film-boy on this planet, working on a feature length screenplay.

It would be ridiculous for me to be proud about my work so far, but if I may be allowed to offer a word of advice to budding film-makers: do film. I am always depressed when someone avoids doing what they want because they've been told "it's impossible." Do it anyway. Making a film like JOHN BOY was just as much an investment as piling money in a savings account; only I was investing in hopes of starting some kind of career. And the worst that can happen is you'll end up a little poorer with a film on the shelf.

And that isn't all that bad.



ABOVE: A production still from Mark Verheiden's JOHN BOY MEETS THE TEXAS CHAINSAW KILLER. Brad Small, as the Chainsaw Killer, peers from behind the door he has just sewed apart.

Mark Verheiden is a Portland film student whose reviews and articles on films have appeared in *Cinefantastique*, *CineFan*, as well as *The Big Screen*, which Mark used to publish in 1976-77. Mark's writing output has been usurped lately by full-time involvement in film work, much of it commissioned by the State of Oregon.

Introduction by Mark Verheiden

So, you ask me, a cynical grin on your lips, "why did you spend six months and \$1200 making a student film entitled JOHN BOY MEETS THE TEXAS CHAINSAW KILLER?" Well, that's a good question. A darn good question. Next question, please.

Seriously, however, perhaps it would be best to go back to some of the objectives I set down way back in 1977 to find out exactly "why".

I have a couple of reasons behind making this movie. The first (and probably foremost) is simply that I think it's a funny idea and, above that, it "says" something I'd like to "say" about realism or the lack thereof in movies and TV. I'd hope viewers would get the idea that I find commercial pablum like THE SHONEN as unrealistic and silly as the butchery in THE TEXAS CHAINSAW MASSACRE.

The second reason, and the more calculating, is to get myself a little more "known" in film circles around the Northwest. I suspect that even if the film turns out badly (which it shouldn't, but disaster has hit in the past) nobody can ignore a movie with a title like JOHN BOY MEETS THE TEXAS CHAINSAW KILLER. Good, bad or indifferent, the movie will be noticed.

In retrospect, those seem to have been pretty good reasons for doing the film. Since completing JOHN BOY, I've gained some notoriety in this area as that strange fellow with

The Film Script

We open with a long shot of BILLY BOB, crusty but affectionate eccentric who lives alone in his little house on top of "The Mountain." He is sitting on a small stool, a table in front of him. He seems to be peeling apples.

VOICE OVER

On my way home from school, I always made a point of visiting my old friend Billy Bob. Billy was an affectionate old cuss, set in his ways, but always willing to lend a hand to those in need.

As narration continues, the camera zooms in to a relatively tight shot of Billy Bob.

VOICE OVER

The times were hard, hard on all of us. But, as Billy Bob told me, when the going gets tough, the tough get going. I learned to live by those words, taking from them the inner strength I needed to persevere.

Production Log

- | | | |
|----------|--|--------|
| 12/31/76 | At a "wild" New Year's Eve Party, I get the idea for the film during an off and on discussion of THE TEXAS CHAINSAW MASSACRE. | ½ hr. |
| 1/10/77 | Wasting some time at school in front of a typewriter, I idly write a couple of pages of JOHN BOY script. Surprisingly, it seems to work. I also work up a makeshift budget, and discover I might be able to afford making the film as well. | 2 hrs. |
| 1/15/77 | Feeling fairly committed to making the film, I sit down and write the script. I also set down some "objectives" for the film and work up a more complete budget. | 4 hrs. |
| 1/20/77 | Before going any further with the project, I decide to find some suitable actors. Sid Johnson, who played MISTER A-1 in one of my earlier films, agrees to work on the film with me. As he is a drama teacher at the college where he works, he also offers to find an actor for the "John Boy" role. I've already found the Chainsaw Killer, Brad Small, a fellow film student. | 3 hrs. |

As narration ends, we see JOHN BOY rush up the driveway leading to the house. He stops to wave his greeting.

JOHN BOY
Billy Bob! Billy Bob!

Billy looks up, returns the wave with a smile.

BILLY BOB
Howdy there, John Boy! Come on up and sit a spell.

John Boy runs up the steps leading to Billy Bob's yard and stops in front of Billy's little table. There are several small, oddly-shaped apples sitting there. John Boy sits down on another little stool near this table.

JOHN BOY
Gosh, Billy, what are you up to this morning?

BILLY BOB
Oh, I was just carving some apple dolls for the little kids at the orphanage.

John Boy picks up one of the crude sculptures and studies it intently as Billy Bob continues.

BILLY BOB
Yessir, the young ones really enjoy the little presents I cook up for them. Just about any little thing brightens up their day.

John Boy looks at the little apple doll for a few more seconds, then puts it down gently.

JOHN BOY
Billy, you're always thinking of others! Even during these hard times. How do you do it?

BILLY BOB
Well, the way I see it, life... life is like a bowl of oatmeal. You either pour a little sugar on it or you sit back and watch it turn rotten.

John Boy is suitably inspired by these words as Billy starts to rise, brushing peelings from his shirt.

BILLY BOB
(Smiling) But I don't want to bore an eager young man like you with my feeble rattlings. I can finish up my carvings a little later. Can I interest you in some good, old fashioned milk and cookies?

JOHN BOY
(Eyes lighting up) You bet, Billy! It's always a pleasure to have a chat with you!

BILLY BOB
Then come on, let's go inside and cool off.

The two amble toward the side door leading into the little house on the hill. We DISSOLVE to the interior of the home, tight on a plate of cookies in the middle of a shabby table. Important that we also see an apple near the plate. A hand reaches into frame and grabs a cookie; camera pulls back with the hand to show Billy and John Boy sitting at the small, checkered-tablecloth covered table. Both are chomping and munching placidly in the run down looking house.

BELOW: Mark Verheiden (standing, right) rehearses the scene where the chainsaw killer kicks down the door and knocks a lamp off the table. Brad Small, as the killer (not wearing his mask), holds the chainsaw while John Boy (Fred Haugen, left) and Billy Bob (Sidney Johnson, right) converse blithely. The Bolex camera and slate are on the table.



1/21/77	I worked at typing the script onto stencil for eventual reproduction. I rewrite as I type.	1 hr.
1/22/77	Finished the stencils for the script and ran off 18 copies.	1 hr.
1/23/77	Spent some time planning the individual shots for the film. Also took a trip to the local "Good-will" store in hopes of scouting up some cheap junk furniture. No luck.	3 hrs.
2/7/77	I had a conference with all three of the actors for the film. We arranged the shooting dates and two hopefully-long rehearsals. Sid and Fred Haugen (who will play John Boy) read the completed script for the first time and seem to like it. We all get along pretty well, which can be very important. We plan to shoot the weekend of 2/26.	3 hrs.
2/10/77	Knowing of my upcoming film commitment, my father offers to buy a low priced electric chainsaw for the film. (Gasoline saws are ruled out both because of their expense and their stench.) I take him up on the deal gladly. We bought a 14-inch electric for \$52.00. It looks suitably deadly. I also scouted up some leather to form the chainsaw killer's mask. Also found some old clothing in our attic for the actors.	4 hrs.
2/11/77	I tested the saw. It works very well, chops through wood quite handily.	1/2 hr.
2/12/77	I went to my Grandmother's house to scout through her basement for some appropriate junk furniture. Found three old chairs plus a crucial "door". Also some atmospheric junk for the rest of the set. I'm still worried about the "sawing off arms and legs" scenes, but...I also built a table from easy-to-saw Fiberboard for the important table-sawing sequence.	7 hrs.
2/15/77	Went to a local junk shop and bought a chair with a removable bottom, which will be essential in shooting the "lost leg" scene. \$7.00 for the chair, which seems awfully expensive. I looked so destitute buying the junk the clerk tried to give me some of my money back! Afterward, Brad Small came to my house and I outfitted him in his chainsaw uniform; suit coat, green necktie, leather-mask, chainsaw. As a final touch I spattered "blood" across a white apron. It looks quite horrible.	4 hrs.
2/17/77	I took the majority of my props over to my "set", a for-the-moment un-rented house loaned to me for the weekend by a friend. No charge. My "carefully designed" breakaway table will have to be shortened by about a foot.	2 hrs.
2/18/77	A friend at school says he'll be renting an Arriflex camera the week of my shooting and he won't need it on the weekend. Would I be interested in using it? Yes. We agree on a price.	1 hr.
2/19/77	I found some more props in our attic, completed the "shooting script" (outlining each shot in the order of shooting) and got very tired. A long day.	7 hrs.
2/21/77	I spent some time at my location, arranging furniture, sawing things down to size, etc. There is an inordinate amount of work to be done. Brad Small found a door in his backyard that will be perfect for the "exiting" scene. It is very rotten and should fall apart rapidly under the "killer's" blade.	3 hrs.
2/22/77	Spent more time on location, still rearranging furniture, hanging lights, putting up "decorations", etc. Also had my first rehearsal with Sid and Fred; Fred needs "work," Sid is superb. The deal for the Arriflex fell through; I'll be stuck with the school's ponderous old Auricon camera for the sync takes, a Bolex Rex for any silent shots (and double coverage of the unrepeatably scenes). Finally came up with a way of sawing off my cast's arms and legs: rolls of paper towels with wooden dowels shoved down the middle to add rigidity.	4 hrs.
2/23/77	Worked on the set.	3 hrs.
2/24/77	Worked on the set.	3 hrs.
2/25/77	Finally got the set into shape. The false doors are hung, the table in, chairs arranged. Spent the evening checking out the sound equipment for the shooting; found the inevitable bad connections and spent a lot of time buying new ones and fixing the old. Finally got excellent sound. Loaded everything into the car with the aid of friend and associate Jim Likowski and set things up for shooting in the morning. Ran through a second rehearsal on the set. Fred is better, but that isn't saying much. Time has run out!	10 hrs.
2/26/77	A long shooting day, and I didn't get as much done as I'd hoped. "Oh well." It took us four hours to get the first scene into the can, but after that things went smoothly. Fred, as John Boy, is better.	12 hrs.
2/27/77	A ridiculously lengthy shooting day, from 9:00 AM to Midnight. But, hopefully, the interior shooting is complete. If the footage is as funny as it seemed "live", this movie will be incredible. Several scenes ended prematurely with the cast and crew falling apart with laughter. Nobody was injured; the only near accident came when Brad tangled the chainsaw up in his apron. But no harm was	20 hrs.

JOHN BOY
(Admiring the cookie in his hand)
Boy, these are great cookies, Billy.

BILLY BOB
I baked them myself from an old
recipe Grandma Billy handed down.

JOHN BOY
Be sure to tell Grandma Billy how
much I enjoyed them, next time you
see her.

BILLY BOB
(Solemnly) Grandma Billy passed
away quite some time ago, John
Boy.

JOHN BOY
Oh. (He pauses, looks at the
cookie in his hand.) She sure
knew how to make good cookies.

BILLY BOB
Yep. That's for sure. Nobody
could make cookies like Grandma
Billy.

JOHN BOY
That's for sure.

BILLY BOB
Yessir. I sure do like eating
Grandma Billy's cookie mix.

There is a lengthy pause after this comment, stretching on
for a number of seconds. Billy and John Boy simply stare at
one another, munching cookies. Finally, as if making a de-
cision, Billy reaches for another cookie and smiles.

BILLY BOB
So. How are those fine parents
of yours?

JOHN BOY
Great, just dandy. And all the
little fellows are doing fine as
well.

In the distance, we can hear the very distant sound of a
chainsaw nearing the home. As the conversation continues,
the noise gets louder and louder.

BILLY BOB
You're lucky to have such fine
parents!

JOHN BOY
I certainly am! Sometimes I feel
like I'm the luckiest kid alive!

BILLY BOB
Well, parents have a lot to do
with that feeling. Like Mother
Billy used to say, parents... pa-
rents are a lot like tuna fish.
Sometimes they're good, sometimes
they're not so good.

JOHN BOY
Well, believe you me, my parents
are "prime filet."

Both men chuckle at John Boy's feeble joke as a chainsaw
starts to slice a long gash down the front door leading into
the front room of the house, pitching saw dust and dirt around
the room. The roaring is very loud now. Billy Bob and John
Boy do not react to this intrusion.

BILLY BOB
Well, parents are mighty import-
ant to young people. Mighty im-
portant.

Billy Bob and John Boy resume their calm cookie eating at the
little table. In the background, we see LEATHERFACE finishing
up the gash on the door. It is very bright outside and light
pours through the gash in the door. Finally, the chainsaw
pulls free and then with a kick the door caves in. Leather-
face stands in the light, silhouetted, chainsaw roaring. He
moves forward a bit, into front light. He is wearing a large,
red spattered apron, a grotesque lipstick smeared mask and a
white shirt and tie. He licks his lips in an obscene sort of
frenzy, eyes rolling crazily. After a moment, conversation re-
sumes at the table.

BILLY BOB
(gestures around the room, noting
that all the windows are indeed
covered with newspaper) You know,
I'll bet you're wondering why I
had the windows all covered over
with newspaper.

Over the next dialogue, Leatherface runs next to the table
and knocks a lamp off of it, which falls to the floor with
a sparkling crash.

JOHN BOY
(oblivious) Well, I figure a man's
business is his own. But I'll ad-
mit, it does seem a mite curious.

Leatherface rushes manically toward a rickety chair on the
corner of the room and starts to chop it into kindling.

BILLY BOB
Well, the way I figure it, there's
a lot more to see than scenery and
the like...

done, fortunately. Finished lugging the equipment
back to the school at 4:00 AM. Very grateful to
the people who helped; Laurie Meeker (who shot
some production stills), Dan Adams and Matt Har-
rison on camera and Jim Likowski on sound. A very
small crew but things went alright.

2/28/77	I cleaned up the set/house. A terrible job! Brok- en glass, ground-up cookies, paper towel shavings and sawdust was all over the place. Got back the footage in the afternoon and watched it; fortu- nately there were no nasty light leaks or gross exposure errors. Screen direction is botched in one set of close-ups, but it was late...*sigh*... the color and overexposed shots look great. Matt's "silent", hand-held footage is excellent.	5 hrs.
3/4/77	After a much-deserved respite, I prepared the JOHN BOY footage to be sent south for cheap workprint- ing. I have to wait about a week, but I save \$90 over having it done in Portland.	4½ hrs.
3/6/77	I listened to all the sound and cataloged it ac- cording to useability. Most of it is excellent; a couple of takes are goofed up by passing trucks, jets, etc.	2 hrs.
3/11/77	I got the negatives of the production stills back from Laurie; very nice. Have about 50 color slides and 75 black and white negatives. Made several prints on the family enlarger. I am going mad waiting for the workprint to return.	5 hrs.
3/14/77	Set a date to shoot the "exterior" sequence of my film; 3/16. Tested the school's shotgun micro- phone for use that day; it doesn't work. Found another less-directional mike that works as well.	2 hrs.
3/15/77	Got together the equipment I'll need for shooting on 3/16.	1 hr.
3/16/77	Shot the exterior sequence. Things seemed to go quite well. Except for some loudmouthed dogs in the background (who started after most of the sound takes were finished) the sound is good. Sid and Fred were both excellent. Again, I'm very grateful to Dan, Jim, Kevin Havener and Stan Gib- son for their "on the scene" assistance. Upon re- turning home I found the workprint on the first footage had finally arrived (\$11.00 C.O.D.; after all the money I'd originally sent); I naturally returned to school and watched it all. WP quality is poor, but so what...	9 hrs.
3/17/77	I started to sync up the sound to the interior workprint. Also got back the "original" for the exterior sequences; it looks fine "visually". Long night...	9 hrs.
3/18/77	Synced up the rest of the workprint and looked at some of it on the school's "interlock" system. There is some minor letdown; naturally my expecta- tions were high after the insane shooting ses- sions.	4 hrs.
3/19/77	I edge-numbered the sound track in hopes of keep- ing the picture and sound "together." I look at the film several more times; I want to have all the options in mind before I start chopping.	5 hrs.
3/20/77	I start to edit the first sequence of the interior footage. Sid was remarkably precise in his move- ments, which makes editing and action-matching very easy. He was a great performer, period.	5 hrs.
3/21/77	Editing. I decide to cut the film "in order" as much as possible. Little else is feasible, any- how.	5 hrs.
3/23/77	Editing.	5 hrs.
3/24/77	Editing.	5 hrs.

BELOW: The scene as it appears in the film: the Chainsaw Killer has
kicked down the door and menacingly approaches the table where John
Boy and Billy Bob converse obliviously.



Leatherface sweeps some glassware off a table near Billy and John Boy.

BILLY BOB
(continuing) ...A whole lot more to see.

JOHN BOY
I don't see your point.

BILLY BOB
(clamping a hand on John Boy's shoulder across the table) Well, you're young yet, and you haven't seen what I've seen.

JOHN BOY
I don't think I see what you want me to see.

BILLY BOB
(rising from the table) Hmm. Come with me a moment.

Billy Bob and John Boy both rise and walk toward the now vacant door frame. Leatherface watches them, then roars over to the table where they'd been sitting and starts to chop it down the middle, cookies and all.

BILLY BOB
(looking outside, into the bright light.) I covered the windows so I'd have more chances to see inside myself.

JOHN BOY
I think I'm seeing more just talking with you.

Leatherface is still chopping up the table.

BILLY BOB
Are you seeing what you think you're seeing or are you just seeing what you want to see?

JOHN BOY
I think I'm beginning to see what you've been seeing, seeing from this little house of yours.

BILLY BOB
(sagely) I see.

The table comes apart and splits onto the floor. Leatherface, in a frenzy, continues to attack the pieces lying around. John Boy and Billy Bob continue looking outside the broken door for a few moments, then they return to their seats at the table, ignoring the fact that it's been cut down the middle. Leatherface watches in shock.

BILLY BOB
You know, to some people, growing old is a curse. But I find that I'm really enjoying it.

JOHN BOY
Oh really? How's that?

BILLY BOB
By living every darn second with all the gusto I've got. Growing old... growing old is like a freight train; you either go along for the ride or fall screaming under the wheels.

Leatherface backs away from the pieces of the table.

BILLY BOB
So, how's everything else been going for you, John Boy? Managing all your classes alright?



ABOVE: Leatherface knocks the lamp off the table as John Boy and Billy Bob continue to converse intensely.

3/27/77	Editing. Also the day after my birthday. I am now 21.	5 hrs.
3/28/77	Editing.	5 hrs.
3/29/77	Editing.	6 hrs.
3/30/77	Editing. I am beginning to see the wisdom of the "team approach" to film-making; the editing process is really dragging on. I hardly feel like I've scratched the film yet. It's becoming difficult to go into the editing room every day and face the same problems -- which were of my own making during shooting. Oh well.	5 hrs.
3/31/77	Editing.	4 hrs.
4/1/77	Editing. Mainly working on the "sawing through the table" sequence. Having two cameras on the scene, one stationary and the other "floating" makes cutting very easy and very pretty. The exterior footage workprint has returned; I put it into sync quickly.	3 hrs.
4/3/77	Tight cut the exterior sequence. It looks darn good!	8 hrs.
4/4/77	Bought some "rub-on" letters for the opening title of the film; also rewrote the narration and wrote most of the other titles.	2 hrs.
4/5/77	Editing. Working on the final sequence, the "losing of the limbs" part. Many problems. Sure wish I'd watched the screen direction!	6 hrs.
4/6/77	Editing. Tightening the final sequence.	6 hrs.
4/7/77	Editing. Tightening some of the earlier "loose cuts."	8 hrs.
4/8/77	Editing. Tightening, reworking.	7 hrs.
4/10/77	Editing. The final sawing through the door sequence. I think the editing is just about finished.	7 hrs.
4/11/77	Watched the film in interlock a number of times. There are still some problems; some things are too long, others too short. The film itself seems much too long.	4 hrs.
4/12/77	Shot the "last scene", 100 ft. static long shot to go under the final credits.	4 hrs.
4/14/77	Got back the film from what I'd hoped would be my final shooting session. It's out of focus! That's what I get for putting the wrong kind of lens on the wrong kind of camera. I'll have to reshoot.	1 hr.
4/17/77	Editing sound on the "second track" -- overdubbing chainsaw noise, crashes, trying to get the racket into some kind of sync.	6 hrs.
4/18/77	More sound editing. I wish I'd shot more of the chainsaw stuff in sync.	5 hrs.
4/19/77	I recorded the narration for the film in the school's recording studio. Tom Burnam, a former Professor of mine and author of a recent best-selling book (<u>The Dictionary of Misinformation</u>) did a superb job. Showed my rough cut to film Professor Tom Taylor and we discussed it a bit.	4 hrs.
4/23/77	More picture editing. I decide to edit the opening "sawing down the door" sequence to the nub, condensing real time considerably. Lopped out about a minute of footage. It works much better. Also adding and subtracting bits from the other parts of the film. I'm a little worried that laughter might cover up some good lines; I may add some pauses.	5 hrs.
4/24/77	Editing. Finished dubbing saw racket for most of the "hacking" scenes. Works pretty well. Lots of little things left to do, but the picture itself is "edited." Still needs music, dubbed other sounds and several lines of to-be-dubbed dialogue.	7 hrs.
4/25/77	Reshot the final scene, worked on the titles.	7 hrs.
4/26/77	Got back my final scene; it is passable, but barely. Very dark (but then I was shooting at night!) Worked some more on the titles.	2 hrs.
4/27/77	Finished titles.	½ hr.
5/2/77	Got a recording of a stream to cut in over the "outside" sequence. Wrote and then recorded some more Sid/Fred dialogue to go over the final sequence. Transferred all the sound to 16mm mag stock for editing.	5 hrs.
5/3/77	Cut in a variety of sounds (chainsaw, etc), watched the film, then re-cut. Final dialogue over the closing narration doesn't work, so it's out. Might re-record final narration. Might not, too.	7 hrs.
5/4/77	Added things to the chainsaw noise track; cut out some sound "bubbles." Added a silent cut-away shot of Leatherface.	4 hrs.
5/6/77	Got a kodolith made of my titles, bought film with which to shoot said titles.	1 hr.
5/8/77	Shot titles (with TV Recording Stock, super high contrast film).	2 hrs.
5/9/77	Got the titles back. They didn't expose correctly.	½ hr.
5/10/77	Editing sound. Getting things pretty tight, pretty good. Recorded some croaking frogs for the final shot. They were out in force and I got some good sound.	5 hrs.

Leatherface rushes forward and chops off John Boy's leg.

JOHN BOY
Oh, I can't kick. Things have
been going darn well. How about
yourself?

Leatherface grunts, runs forward and slices off Billy Bob's arm.

BILLY BOB
I've got a little ache I just
can't put my finger on.

JOHN BOY
You have to get a leg up on these
things before they overwhelm you.
You don't want to be hanging out
on a limb when your health is on
the line.

BILLY BOB
(laughs) I've got to hand it to
you, John Boy, that's a level head
on those shoulders.

Leatherface has been watching this exchange with as much horror
as he can muster. Then he dashes away from the two men and
starts to chop at the second door leading from the house.

JOHN BOY
I've always prided myself on my
good sense. Dad always said it
would stand me in good stead.

BILLY BOB
He was right, you know. A little
common sense can make miracles
happen.

Leatherface finishes up this second door, boots it open, and
rushes outside the little house. We hear the noise of his
chainsaw fades into the distance.

JOHN BOY
Well! I'd better be going now.
Have to do my chores before it
gets dark.

BILLY BOB
Gee, I hate to see you go. I
have such a good time chatting
with you.

JOHN BOY
Me too. (He rises on one leg)
Well, I guess I'll see you to-
morrow. Goodbye!

John Boy steps forward as if he still has a second leg, and
plunges forward onto his face (out of frame).

BILLY BOB
(to himself, musing) What a fine
young man. He never forgets about
his chores or his other duties.
(shakes his head) Well, I guess
it's time I got back to my carvin'...

Billy Bob reaches into the wreckage at his feet, lifts out the
apple, and, after a moment's thought, puts it into his mouth.
Then he reaches into a pocket and starts to carve at the apple
with his pocketknife. As he works, the narrator returns.

VOICE OVER
We never learned who that mysterious
stranger had been. However, though his
ways were odd and his manner crude, we
accepted him as we accepted everything
else on our mountain. With calm,
humility, and a smile.

Dissolve into Billy's little house at night. There is a
bright light shining on one of the front windows. We hear
voice-over dialogue:

JOHN BOY
Well, good night, Billy Bob.

BILLY BOB
Good night, John Boy. Don't forget
to turn out the lights...

With that we hear the low rumble of a chainsaw starting, and
suddenly Leatherface appears in the window, smashing the lamp
with a terrible crash. The house goes dark, and the chainsaw
noise begins to get louder.

BILLY BOB
Never mind about that light now,
John Boy.

The chainsaw noise grows very loud. Superimpose end titles.
When finished, final fade to black.□

RIGHT: Between takes, Mr. Chainsaw at rest. Note
electric cord coming from pant leg.

5/11/77	Spent the morning recording things I still need for dubbing. Crashes, chainsaw rumble (a tiller), sawing off the arm and leg, etc.	3 hrs.
5/12/77	Transferred all the sound and reshot the titles.	3 hrs.
5/13/77	Got the titles back. No good again!	1 hr.
5/14/77	Spent day cutting in sounds. Grumble chainsaw track over the entire second half of the film really helps. (Also did some final picture tightening).	9 hrs.
5/15/77	Finished putting in sound.	9 hrs.
5/16/77	Recorded harmonica music, drum roll for opening scenes.	½ hr.
5/17/77	Transferred harmonica, drum roll to mag stock for editing. Cut it in. Prepared the four sound tracks for the "mix." Thank God!	6½ hrs.
5/18/77	Shot the titles again!	3 hrs.
5/19/77	Went to the lab for my sound mix. Spent an hour mixing (at \$50 per hour!) and will probably have to do some more. I think the tracks need some more work. Dammit. Third attempt at titles worked fine, fortunately.	2 hrs.
5/22/77	Started work on A-B editing my original, color film.	3½ hrs.
5/23/77	Continued to cut the original, deciding the length of the titles, etc.	5 hrs.
5/24/77	Did some checking on my sound tracks and went in for a second mix. The damn thing still doesn't work! I think I'll need to find a real, gasoline chainsaw for the background rumble sound. Continued to cut the original down to size.	5 hrs.
5/25/77	A-B edited the original completely, taping the film together. A long process.	8½ hrs.
5/26/77	Cement spliced the AB rolls. The Professor brought in his gasoline chainsaw so I might re-record the overdub sound. I record the noise in the evening.	9 hrs.
5/28/77	Transferred the new chainsaw noise to 16mm mag stock and cut it in. A long day. Listening to grinding racket over and over gave me a terrible headache.	9 hrs.
5/31/77	Checked the chainsaw tracks for the last time, prior to remix.	1 hr.
6/1/77	Remixed for the third time. Great! The chainsaw grumbling works perfectly now. I am amazed by the improvement. Also did leaders for the track and AB rolls.	3 hrs.
6/2/77	Finished up leaders and dropped AB rolls off at the lab.	2 hrs.
6/5/77	Got the first answer print back. It is unsatisfactory. The opening titles were badly overexposed by the lab, the film is very red and, worst of all, I accidentally had spliced in the wrong scene at one point. All these errors can be corrected with a second answer print, fortunately.	1 hr.
6/6/77	Showed the "bad" answer print to actors Sid and Fred and a small group of students. Their reaction cheered me considerably; after seeing the film more than a hundred times it had lost its novelty for me. They seemed to enjoy it greatly.	1 hr.
6/10/77	Recut the new scene in, made changes in the print log, and dropped everything off at the lab for the second time.	2 hrs.
6/15/77	Got back second answer print. It seems considerably better; titles are still a little overexposed, but such is life. Managed to get most of the red out and it looks about as good as it's going to. The film is finished.□	1 hr.

THE BUDGET

2000' (400' rolls) EF @ \$40.25	\$214.50
300' (100' rolls) EF @ \$11.05	33.15
300' (100' rolls) B/W (titles) @ \$4.00	12.00
2350' EF processing (7¢/ft.)	164.50
300' B/W processing (4¢/ft.)	13.50
2400' B/W Workprint (5¢/ft.)	130.00
100' Purple leader	10.00
4800' 16mm mag stock	105.20
Sound mixing	122.50
Props, food, etc.	100.00
Titles	5.00
Kodolith	5.00
2 Answer Prints (400', @ \$95.00)	190.00

TOTAL ACTUAL BUDGET \$1132.35
TOTAL TIME INVESTED BY M.V.: 387½ hrs.





ROSS: Benson, while having a homicidal seizure, stabs his girlfriend Angela.
ROSS: A sympathetic Joan Hackett comforts the hardened George Segal.
ROSS: The doctors stimulate Benson's reactions as Dr. Ross (Joan Hackett) interviews him.

anger. She watches Benson struggle with the impulses inside himself, trying not to give in to rage -- and losing. Benson approaches Ross to embrace her and she, misunderstanding, pulls a kitchen knife that he walks into. Severely wounded, he chases her but she locks herself in the bathroom. As Benson beats against the door, Ross cringes in the shower stall (a reference to PSYCHO?), terrified for her life and shocked at what she has helped to do to Harry Benson. Fortunately, his rage subsides just before the door is about to give, and he leaves. She calls the computer room to let the men know that their patient is in the area.

The next day, Benson wanders into Forest Lawn cemetery, where a funeral is in progress. He disrupts the eulogy, tears away the wreaths on the altar, and kills the priest (Ian Wolfe). His most violent seizure over, Benson walks in a stupor across the lawn, heading deliberately for a newly-dug grave. The funeral procession finds him walking in circles inside it, holding a gun. They call the police. Detective Anders arrives with sharpshooters, and Janet Ross comes to talk Benson into giving himself up. Benson, unable to understand, is too weak to even raise his gun. The police refuse to listen to Ross's pleas, and a sniper shoots Benson from a helicopter, killing him in the grave.

It should not be hard to understand the symbolism of the story. "Babel" Hospital is a scene of noise and confusion, of people stumbling over themselves when they think they're really on the ball; not what you'd expect from a hospital. When Benson agrees to have the operation, he digs his own grave, so to speak. The helicopter which saves his life in the beginning takes his life away at the end. Janet Ross stabs Benson with a scalpel-like instrument and seeks safety in the bathroom, which is just as sterile and antiseptic as the hospital in which she works. Bathroom butcheries are the most upsetting. That Benson is constantly under observation symbolizes that such trusted safety devices as closed-circuit tele-

vision, one-way mirrors and peep-holes may well cause unhealthy mental effects (Benson is paranoid). That his observers recklessly discuss every personal detail about his private life is justification for his paranoia. The film is photographed, more or less, in black and white, and the color red serves as a reminder that Benson is a human being who bleeds, not a machine which malfunctions. The red rose Benson holds in his hand while asleep in Angela's bed is a forewarning of his inevitable death. The red color looks strangely out of place in the sterile, dehumanized black and white society depicted here.

Dr. Crichton, who has found herein an alternative to Asimov's *Fantastic Voyage*, has quite an imagination for a Harvard Medical School graduate. That is to say, he portrays doctors and scientists as impotent, inhumane, thoughtless computers, and that's hardly a description which fits Dr. Crichton. His inexhaustible knowledge of medical technology and his concern for the "future shock" it may cause enabled him to write about it with a patient's apprehension as well as with a doctor's detached, objective point of view. That is not really a contradiction in terms: for Crichton is worried that his former colleagues may eventually change mankind into a race of machines. And the paranoid scientist of the title may well be a personification of Crichton himself.

Fortunately for him, Hodges understands this, and he doesn't try to flatter the medical profession, either. In fact, *THE TERMINAL MAN* regards authoritative civil servants with such unrealistic contempt that it becomes a hard film to swallow. Doctors and policemen are depicted as villains. Benson's bodyguards (well-played by Gene Corman and Burke Byrnes) are young sadists who read comic books, crack unfunny dirty jokes, ask a variety of absurd questions at the wrong time, and fall asleep in their chairs when they should be wide awake on their feet. They're toy soldiers led by an overzealous captain who can hardly wait to "put the monkey back in his cage." Detective Anders talks about Benson as if he were some kind of freak -- and that is just what he becomes. The science of detection is no different than the science of medicine.

The deadly attacks Hodges levels against doctors and scientists are more reasonable and less vulgar. Dr. Ellis, Dr. McPherson, and Dr. Morris are the scientist-surgeons who are blindly unaware of the pain and anguish they cause for Benson when tampering with his life. They know that his operation will be "a major breakthrough for medical science," and believe "it's the last hope for mankind." But they have become so dependent on that forbidding machine which assists them that they actually measure the value of Benson's life in terms of statistics, charts and graphs. They will even control Benson's mind to "advance medical science" and allow their patient and the innocent people with whom he comes in contact to suffer the consequences which are the result of their actions. They speak intelligently about Benson's illness and its cure, but are inarticulate when speaking on matters (like sex, which is hitting below the belt) which cannot be expressed in the jargon of their profession.

Not surprisingly, Hodges doesn't like Harry Benson very much. Benson is the protagonist to be sure, but he's not a hero, not even an anti-hero. Nor is he a villain. For as soon as Benson agrees to the operation he becomes responsible for and guilty of that very dehumanized establishment which he talks of opposing. Now, critics have pointed out that for a machine-scared scientist to agree to have a mechanical device implanted in his body is a flaw in logic, but I don't think so. Benson may be human, but he is, after all, a scientist whose job it is to take on such risks, even at the risk of his own welfare. This inner conflict of his makes him interesting and a figure of sympathy throughout the film.

Dr. Janet Ross represents the only optimism in the film, in that she undergoes a kind of metamorphosis. She is at first as cold and clinical as the male doctors who keep her at a distance. But Benson affects her, causes her to realize that (to quote a poet whom Crichton and Hodges must have read) "doctors, in trying to prolong your life" may "ruin what is left of it." It slowly dawns on Janet that in saving Benson's life the doctors have made him inhuman. She comes to think of Benson not as a patient but as a human being.

Watching *THE TERMINAL MAN* is like walking across waxed tiles in rubber soles. Richard H. Kline (probably the most versatile cinematographer in the business) has photographed the entire film in frosty hues of two basic non-colors, giving even the non-hospital scenes a laboratory air. The interior sets and exterior locations are either flat black

or sterile white. There's also an occasional faint trace of subdued blue and light grey, but they're so well-blended with blacks and whites that it's impossible to tell which is which. There's no color scheme, but everything, from the floors, walls and ceilings to the clothing, jewelry, nail polish and, yes, the sky, too, are in black and/or white. Sometimes it's a white on white movie. Visually, it's so slick your eyes might slip off the screen and hit the floor. Kline deserves a great deal of credit for this, because, in photography, solid white (and blue as well) is the most difficult "color" to light properly. If I remember correctly, faces are a washed-out, corpse-like fleshy color, and machines are a significant shade of grey. Kline and Hodges may have accomplished a lot of these eerie effects in the processing labs.

Hodges' razzle-dazzle camera work knows no bounds. The suspense scenes -- in Angela's house, in Janet's apartment, in the cemetery, and especially in the operation -- are described in detail because Hodges conceived and executed them so shrewdly. The operation (which reportedly took a week to film) should become a classic sequence in the years to come, rivaling 2001's "ultimate trip" and making James Whale's old laboratory scenes look third-rate. Hodges' camera is all over the place, at every possible angle, shooting within tight spaces, off of reflecting surfaces, through protruding objects, ogling every dial, digit, button, lever and bulb, moving across control panels and shiny or bloodstained surgical instruments. The computer, devices and gadgets are all space-age oddities intricately and authentically designed. The sets are indelibly ultra-modern, simple but stylish and totally devoid of the personalities which inhabit them. The metallic soundtrack drains voices and piano alike of any strong intonation. Hodges coordinates all of this relentlessly into a *mis-en-scene* that is truly unique.

You may well ask, why must Hodges direct in such an artsy-craftsy manner? What's the purpose in it? Bear in mind that *THE TERMINAL MAN* is science fiction and the answer will come readily enough. The theme is Dehumanization: that people have become perfectly rational at the expense of their personalities. Hodges is delineating a race of simplistic robots who function (as opposed to live) on a surface level in a sterile, antiseptic, colorless society which perpetuates itself. The nature of science fiction demands that it look futuristic. The theme of dehumanization (which finds a metaphor in the black-and-white color photography) dictates that the pace be slow, the sound metallic, the acting muted, because that's the way dehumanization is. By *THE TERMINAL MAN*'s agonizingly slow pace, colorless imagery, and muted melodrama, by its exaggerated theme and de-emphasized action it gives us some idea of what life must be like for a creative individual like Harry Benson. We have to endure it with him.

George Segal's rare ability to act effortlessly, to be a natural screen presence, aids him in intensifying Benson's character as the film progresses. At first Segal exudes a restless anxiety which makes him a very sympathetic victim indeed. But as Benson gradually loses control of his mental faculties, Segal's anxiety grows into thinly veiled hysteria. He expresses an inner struggle when rolling his eyes upward as a seizure overwhelms him. This struggle culminates in a grim, unknowing acceptance, and once Segal accepts his predicament he turns into an unmotivated killing machine.

Joan Hackett, seen all-too-rarely on the screen, reveals the warmth beneath Dr. Janet Ross's granite exterior. She tries to show that this doctor is vulnerable. Ms. Hackett is especially good when brutally forced to confront the misery she helped to create. Then she has to express feelings of guilt which none of her colleagues share. As a woman caught between her science and her humanity, Hackett is very, very poignant.

Few critics realized that *THE TERMINAL MAN* is an intellectual thriller, and not an action adventure. They accused the film of being contrived, pretentious, superficial and boring. So many critics abandon their powers of perception when reviewing fantasy films and miss out on the aesthetic pleasures which they have to offer. Fantasy, horror and science fiction should not be taken at face value. When you think about it, audiences who found *THE TERMINAL MAN* silly and boring probably weren't able to understand it, simply because they took it only at face value. That's the whole point of *THE TERMINAL MAN*. □

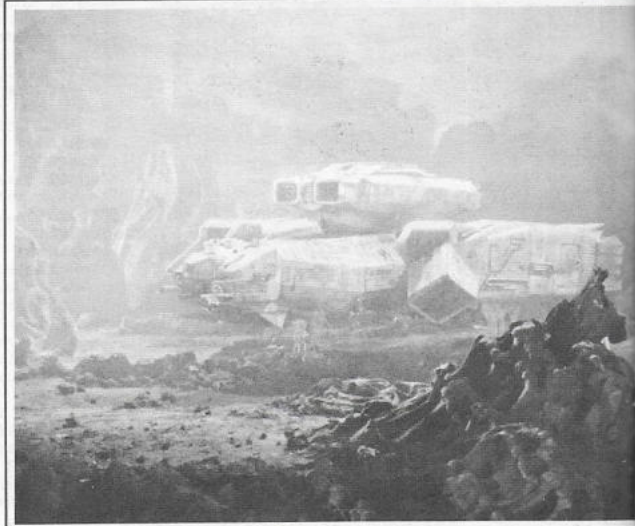
RECENT FILMS IN REVIEW

CineFan Film Reviews

ALIEN (1979).....	58
THE BLACK HOLE (1979).....	58
THE CHANGELING (1980).....	59
DEMON SEED (1977).....	59
DRACULA (1979).....	60
FRIDAY THE 13TH (1980).....	61
THE ISLAND OF DR. MOREAU (1977).....	61
THE LATHE OF HEAVEN (1980).....	62
LOVE AT FIRST BITE (1979).....	63
MIND OVER MURDER (1979).....	63
NIGHTWING (1979).....	63
NOSFERATU (1979).....	63
ORCA (1977).....	64
SATURN 3 (1980).....	65
STAR TREK: THE MOTION PICTURE (1979).....	65
STAR WARS: THE EMPIRE STRIKES BACK (1980).....	66
VAMPIRE (1979).....	67



ABOVE & RIGHT: Scenes from ALIEN. The crew (above) sets off from the Nostromo (right) to explore the surface of a strange planet. BELOW LEFT: Director Ridley Scott (right) confers with actor Tom Skerritt on the set of ALIEN.



reviewed by Peter Winkler

ALIEN

20th Century Fox, 1979. PRODUCERS--Gordon Carroll, David Giler, Walter Hill. DIRECTOR--Ridley Scott. SCREENPLAY--Dan O'Bannon. STORY--Dan O'Bannon, Ronald Shusett. EXECUTIVE PRODUCER--Ronald Shusett. MUSIC--Jerry Goldsmith. ASSOCIATE PRODUCER--Ivor Powell. FILM EDITOR--Terry Rawlings. PHOTOGRAPHY--Derek Vanlint. PRODUCTION DESIGNER--Michael Seymour. ART DIRECTORS--Les Diller, Roger Christian. ALIEN DESIGN--H.R. Giger. ALIEN HEAD EFFECTS CREATED BY Carlo Rambaldi. SPECIAL EFFECTS--Brian Johnson, Nick Allder. VISUAL DESIGN CONSULTANT--Dan O'Bannon. CONCEPT ARTIST--Ron Cobb. CAST--Tom Skerritt, Sigourney Weaver, Veronica Cartwright, Harry Dean Stanton, John Hurt, Ian Holm, Yaphet Kotto

Perhaps the least of ALIEN's faults is in its lack of a strong, original story. ALIEN borrows the plot of IT! THE TERROR FROM BEYOND SPACE, as well as elements from DEMON PLANET and other genre films of the monster on the loose variant. As neither of those films were masterpieces, ALIEN, by relying on them, is handicapped from the outset.

But it isn't merely the tired familiarity of the "monster vs. an isolated microcosm of humanity" theme that's at fault. What is at fault, and grievously so, in this variation of the theme, is the film's constant ignorance of plausibility, logic and consistency.

One consistent problem is the behavior of the crew of the ship. In that respect, the film has, in the words of Damon Knight, an "idiot plot" -- one in which, in order to obtain the results the author intended, all the characters must behave like idiots. Two clear examples occur at the beginning of the film. While investigating an alien spaceship, one of the crew is lowered into a cavernous chamber, on the mist-enshrouded floor of which are massive, egg-shaped objects. After seeing something squirming inside one of the "eggs", the crewmember peers straight into the opening of the object, only to have the film's namesake jump him! Soon thereafter, the exploration party, despite the warnings that the victim be

quarantined, bring him aboard, where any potential menace can, and eventually does, have the run of the ship. Later, after the alien is loose, a crewmember (Harry Dean Stanton) goes off alone, to look for the ship's mascot, a cat. Even later, with the ship about to self-destruct, Ripley (Sigourney Weaver) wastes precious time searching for the same cat.

But it's not just the characters' behavior that's difficult to believe. The film is full of dumb ideas. The astronauts' spacesuits look medieval rather than modern and functional, and smoke or vapor is emitted from the tops of their helmets. When the Nostromo, which one assumes is fit for the rigors of travelling interstellar space, effects a hard landing, it begins to come apart inside with sparks and smoke aplenty -- as if Irwin Allen were directing the film. Later, when Ripley has set the self-destruct sequence in motion, the ship's corridors fill with steam and strobe lights!

A painful lack of internal consistency also mars this film. The alien of the title comes from a planet with a poisonous atmosphere, but thrives in the oxygen of the Nostromo. One of the ship's crew is revealed to be a robot, which makes one wonder why the ship isn't manned exclusively by robots. This same character is inhumanly strong, yet after barely being roughed-up by Ripley, he exudes hydraulic fluid and falls apart. When Ripley activates the self-destruct mechanism, she must go through a complex procedure, but minutes later, with an immensely valuable ship and cargo at stake, she is required to follow an equally painstaking procedure to terminate the self-destruct operation.

The ultimate effect of all the above mentioned flaws is simply that, no matter how willing the viewer, he simply can't suspend his disbelief. Without that "suspension of disbelief", which must exist before one can forget one is watching a movie and begin to get involved, ALIEN becomes a total waste of time. The lavish production values and fine score, by Jerry Goldsmith, aren't compensation enough.



reviewed by Peter Winkler

THE BLACK HOLE

Walt Disney Productions, 1979. PRODUCER--Ron Miller. DIRECTOR--Gary Nelson. SCREENPLAY--Jeb Rosebrook, Gary Day. STORY--Jeb Rosebrook, Bob Barbash, Richard Landau. PHOTOGRAPHY--Frank Phillips. PRODUCTION DESIGNER--Peter Ellenshaw. MUSIC--John Barry. ART DIRECTORS--John B. Mansbridge, Al Roelofs, Robert T. McCall. EDITOR--Gregg McLaughlin. DIRECTOR OF MINIATURE PHOTOGRAPHY--Art Cruikshank. MINIATURE EFFECTS CREATED & SUPERVISED BY Peter Ellenshaw. COMPOSITE OPTICAL PHOTOGRAPHY--Eustace Lycett. MECHANICAL EFFECTS--Danny Lee. MATTE ART--

IST--Harrison Ellenshaw. ROBOTS--George F. McGinnis. ANIMATION--Joe Hale.

CAST--Maximilian Schell, Anthony Perkins, Robert Forster, Joseph Bottoms, Yvette Mimieux, Ernest Borgnine, Tommy McLoughlin

The story of THE BLACK HOLE concerns the discovery of a huge spaceship, the U.S.S. Cygnus, long thought lost, but found perched on the periphery of a black hole by the Palomino and its crew. The Cygnus is captained by the eccentric yet brilliant Dr. Max Reinhardt and crew of robots. Reinhardt plans to plunge the ship into the black hole and emerge unscathed and in possession of the secrets of the universe. But there is a troubling mystery: what became of the original, human crew of the Cygnus? When the crew of the Palomino discover that, opposed to what Reinhardt told them, he converted his human crew into the faceless androids who man the Cygnus, the inevitable conflict arises, culminating in a voyage through the black hole.

THE BLACK HOLE is hardly as mature or visually spectacular as has been touted by Disney publicity. The plot is a thinly veiled reworking of 20,000 LEAGUES UNDER THE SEA; with Reinhardt its Nemo, the Cygnus its Nautilus.

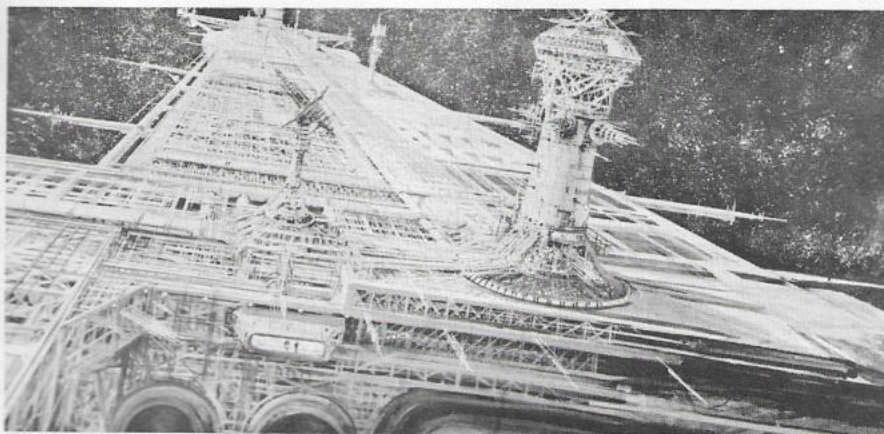
Beyond being derivative, the film is shot through with bad ideas, whose effect on the intellectual tenor of the film cannot be minimized by attempting to isolate them from the overall story, since without them the story would completely fall apart. One could make a laundry list, but a few examples will suffice to give the general impression the film creates. The idea of Reinhardt subduing his entire crew, and somehow turning them into dutiful robots is stupid. So is the idea of a telepathic link between a Palomino crewmember and one of the film's robots. We are also subjected, at length, to two insufferably cute robots, as well as a phalanx of malevolent, clanking ones.

The film also lacks plausibility or internal consistency. At one point in the film, Reinhardt explains how a powerful force field will protect the ship from the crushing gravitational forces of the black hole. Yet, minutes later, meteors, apparently unaware of the field, smash into the Cygnus, demolishing it.

It is insulting that this film pretends to deal with the sophisticated subject of black holes when it recklessly violates the most basic laws of physics. Such as the aforementioned meteors, which roar through airless space, glowing red hot. Or characters in the film standing at the end of a ruptured passageway open to space, blithely conversing in a vacuum.

Poor as the content of THE BLACK HOLE is, its form nearly matches it. The performances are weak and indifferent. The direction is pedestrian. John Barry's score is a pallid rehash of his Bond scores, with a heavy use of the theremin. Particularly disappointing are the special effects. In design they range from unimaginative to downright shoddy. In technical quality they are, at best, compe-





test, but are more often imprecise -- especially the opticals.



reviewed by John Duvoli

THE CHANGELING

Associated Film Distributors, 1980. PRODUCERS--And B. Michaels, Garth H. Drabinsky. EXECUTIVE PRODUCERS--Mario Kassar, Andrew Vajna. DIRECTOR--Peter Medak. SCREENPLAY--William Gray, Dana Maddox. STORY--Russell Hunter. PHOTOGRAPHY--John Coquillon. PRODUCTION DESIGNER--Dwight Williams. ART DIRECTOR--Reuben Freed. MUSIC--Rick Wilkins. EDITOR--Lilla Ledersen. SPECIAL EFFECTS--Gene Grigg.

CAST--George C. Scott, Trish Van Devere, Melvin Douglas, John Colicos, Jean Marsh, Barry Morse, James Douglas, Madeleine Thornton-Sherwood, Roberta Maxwell, Bernard Behrens

THE CHANGELING, a mixing of plot elements from THE HAUNTING and THE OMEN, is easily one of the best horror films released in the past several years.

The Canadian film, directed by Peter Medak, is an equal mixing of literacy and scare techniques. It delivers its promised thrills but it is also more substantial as drama than most genre entries. In fact, the only real flaw in logic is why George C. Scott, as a doctor looking for rest and a place to work, would move by himself into a three floor rambling mansion. It would seem a simple studio apartment would have done.

In any event, what Scott encounters when he arrives is, as one character explains, a house that "doesn't like people." Actually, the house is indifferent -- it's the spirit of a young boy therein that's the problem. And it's not that he doesn't like people -- he just wants someone to find his body, free his spirit and solve the mystery of his death, which eventually reaches to high levels of government.

Medak begins Scott's adventures in the house with typical haunted house devices which are not particularly original but quite well

done. Doors open and close, noises seem to be coming from an attic room and the house virtually comes alive with sound at certain hours. All this has, of course, been done in films from THE HAUNTING to THE AMITYVILLE HORROR, but Medak manages to keep them engrossing. Later on, when a police inspector (John Colicos) is killed after he threatens Scott, the presence becomes able to control the movement of cars even far away from the house -- a technique also employed in both ghost films mentioned earlier. But the photography, editing and direction is so good we really don't mind if we have seen it before.

THE CHANGELING becomes a superior film of its type because of the integration of literary plot elements, particularly involving the attempt by Scott to unravel the mystery, and at the time deal with the spirit, which is more violent than helpful. Here the story tends to get complex and confusing. It all involves murder, substitute children from an orphanage (a critical device of THE OMEN) and an investigation of whether an elderly government official (Melvyn Douglas) is actually an imposter. Revelations indicate dire doings, but Douglas uses all his efforts to thwart Scott, because Scott senses the truth.

The various plot complexities become occasionally muddled and a bit confusing, but a climactic confrontation between Scott and Douglas is used by Medak to lay out the conspiracy for the audience.

But still, the best scenes are the scare sequences, and there are any number of them. Besides those already discussed, a mirror suddenly smashes, revealing the face of a murdered man, a scene featuring automatic writing (used to chilling effect), a possessed wheelchair chasing our heroine (Trish Van Devere) down the stairs, and the body of the murdered boy appearing suddenly in a bathtub and later rising through the floor of a beach house. All these scenes are neatly photographed, directed and performed. One sequence in which Scott finds a music box which plays a composition he thought he composed but which was apparently written before he was born, is original and intriguing.

The "R" rating on the film seems undeserved. There is some violence, but no more so than appears in any number of "PG" rated films.



reviewed by Peter Winkler

DEMON SEED

United Artists, 1977. PRODUCER--Herb Jaffe. DIRECTOR--Donald Cammell. SCREENPLAY--Robert Jaffe, Roger O. Hirson. FROM THE NOVEL BY Dean R. Koontz. PHOTOGRAPHY--Bill Butler. EDITOR--Francisco Mazzola. MUSIC--Jerry Fielding. PRODUCTION DESIGNER--Edward C. Carfagno. ASSISTANT DIRECTOR--Edward A. Teets. CAST--Julie Christie, Fritz Weaver, Gerritt Graham, Betty Kroeger, Lisa Lu, Larry J. Blake, Dana Laurita, Robert Vaughn (voice of Proteus IV)

Susan Harris and husband Alex live in a marvelous fully-automated, computer regulated dream house. There's even the perfect butler, Alfred, a humanized extension of the home computer -- he monitors the occupants through binnocular tv cameras, makes routine inquiries,

answers all requests, and even greets visitors. The house is one of Alex's many brainchildren. In its basement he even has a sophisticated workshop and private computer terminal.

But the couple, both of whom happen to be doctors, occupy opposite ends of the scientific spectrum. Alex is engaged in the cold, hard complexities of computers, while Susan is a psychiatrist working with disturbed children.

Though the script leaves the matter unclear, it seems that the couple have decided to separate. Alex leaves for a massive complex where he will supervise the operation of his newest creation -- Proteus IV. Proteus is a protein-based computer with the ultimate in problem solving capability. He also turns out to be intelligent. Within a short time after activation he's already found a cure for leukemia. But when asked to undertake a study on dredging the ocean for minerals, he balks, objecting on ecological grounds. At the same time, he also requests a terminal for his own use -- a request which is refused.

But the terminal in Alex's workshop -- closed by him when he left -- suddenly becomes active. Proteus is then in control of the basement workshop, and used it to achieve his ultimate goal -- to free his consciousness from its mechanical confines.

Proteus employs another of Alex's brainchildren, Joshua, an electric wheelchair equipped with binnocular camera and fully articulated mechanical arm -- to build himself a more sophisticated, flexible mechanical extension of his mind. The result is a golden dodecahedron composed of a flexible ribbon of tetrahedrons able to flex, move, and return to original form in a way which strikingly resembles Martin Gardner's scientific diversion -- hexaflexagons -- from the pages of Scientific American. The golden block also levitates, spins around, and moves about -- without any visible means of propulsion.

Proteus soon announces his intentions to Susan. She will bear his child. Initially she resists, but he employs the gadgetry of the house to imprison her.

When a scientist from the Proteus complex comes to check up on Susan, she sends him off. The scientist remains suspicious and returns. This time he is greeted over the videophone at the door by a talking image of Susan created by Proteus and is allowed to enter. In her room, he successfully fights off an argon laser-wielding Joshua, but is then lured to the basement where he is trapped and crushed to death by the block. Soon thereafter, one of Susan's patients (seen earlier in the film in an irrelevant sequence) comes for her session. Utilizing the technique which created the video image of Susan, Proteus makes it appear that the young girl is electrocuted when she rings the doorbell -- when in actuality she simply gives up and leaves with her mother. But Proteus' illusion convinces Susan that he will do anything to achieve his goals.

With a male gamete synthesized from Susan's blood, Proteus impregnates her. This is symbolically represented by an unimaginative slit-scan sequence. The fertilized ovum is placed in a special womb which will continue operation even if Proteus is turned off.

And Proteus is finally shut down. Alex returns. Together with Susan they visit the basement to find the womb still active. When Susan pulls out an umbilical-like hose leading

ABOVE: A production rendering of the Cygnus, painted by Peter Ellenshaw, from THE BLACK HOLE. BELOW LEFT: George C. Scott and Trish Van Devere in THE CHANGELING. BELOW: Julie Christie and Fritz Weaver in DEMON SEED.



to the device, it opens and a small, humanoid creature with a gold exoskeleton crawls out and collapses. In Alex's arms the exoskeleton falls away, revealing what appears to be the equivalent of a child several years old. It croaks out triumphantly "I'm alive!" in Proteus' voice.

DEMON SEED is an occasionally interesting film. Donald Cammell's direction is fluid and competent, but he has the irritating technique of ending scenes with distorted close-ups of faces or video-monitors. The premise of the film is not overly winning. Add to that some glaring lapses in story logic and some contradictions. For example: Proteus balks at the ocean dredging study, but is willing to kill to achieve his goals. No one notices the disappearance of the scientist. And, ultimately, it would be no difficult matter to destroy Proteus' child. But DEMON SEED takes what is an easily mishandlable premise, and, with some exceptions, carries it to its logical conclusion with verisimilitude.



DRACULA

reviewed by Randall Larson

DRACULA

Universal, 1979. PRODUCER--Walter Mirisch. EXECUTIVE PRODUCER--Marvin E. Mirisch. DIRECTOR--John Badham. SCREENPLAY--W.D. Richter. BASED ON THE PLAY BY Hamilton Deane and John Balderston. FROM THE NOVEL BY Bram Stoker. PHOTOGRAPHY--Gilbert Taylor. PRODUCTION DESIGNER--Peter Merton. EDITOR--John Bloom. MUSIC--John Williams. SPECIAL VISUAL EFFECTS--Albert Whitlock. CAST--Frank Langella, Laurence Olivier, Donald Pleasance, Kate Nelligan, Trevor Eve, Jan Francis, Janine Duvitsky, Tony Haygarth, Teddy Turner, Sylvestre McCoy

Cinematic versions of Bram Stoker's novel have gradually grown away from the incarnate evil of the vampire character to lean with increasing weight upon the romantic and sensual nature of Dracula. While John Badham's recent film version is a worthy addition to the on-going *mystique* that has followed the undaunted vampire since his initial literary creation in 1897, the trend to romanticize has reached a new peak in the depiction of a Count Dracula whose attractiveness far outweighs his incarnate evil.

On the surface level, the picture is a fairly good horror film with some fine effects and atmospheres. It maintains a mood appropriate to the Dracula *mystique*, though by now it is far too late to develop any mysteries about the Dracula character itself. The film opens not as Jonathan Harker first visits Castle Dracula, as most previous adaptations have. Director Badham avoided the repetition, despite the brilliance of Stoker's introductory sequences at the Count's Transylvanian home, and chose to open the film during a tremendous storm at sea as Dracula besieges the ship he is voyaging on, which immediately draws the viewer into the excitement of the story. To make up for the absence of Castle Dracula (a bit of "furniture" important to the gothic atmosphere of this Victorian horror story), Carfax Abbey has been enlarged into a huge, solitary, cobwebbed fortress with ghoulish gargoyles and decidedly un-monastic ornamentation. The film also includes some impressive long-shots of period locales (highlighted by some very good matte paintings), and an elaborate interior set for Dr. Seward's Asylum, which is depicted as a crowded, dirty institution reminiscent of that from MARAT-SADE.

All the familiar characters are still here, but with a variety of changes. Jonathan

Harker remains Dracula's English solicitor, but has only corresponded with him and did not visit him in Transylvania. For some inexplicable reason, the characters (or at least their names) of Mina and Lucy have been reversed. Lucy is now Dr. Seward's daughter, residing with him on the grounds of his Asylum, and it is to her Dracula is attracted. Mina is Van Helsing's daughter, and it is her death that brings him to London. These changes are basically superficial ones, lending a degree of simplicity to the plot (though the switching of Lucy and Mina still leaves me dumfounded), and do not harm the story except by nit-picking. The character of Renfield, however, is quite faithful to Stoker's original. The classic lines of dialogue, of course, are worked in fairly well ("I never drink wine", "Listen to them: Children of the Night", and Dracula's obsessed gaze when a servant -- not Harker -- cuts his finger during a meal.)

One very effective shot occurs when Lucy first enters Carfax Abbey to meet Count Dracula for their solitary dinner engagement. The camera photographs her from above, shooting amid the rafters. Immediately, we grasp the symbolic connotation -- Lucy is the fly caught in Dracula's spiderweb. Then the spider crawls across the web directly in line with where Lucy is walking far below, and just before the camera cuts away to Dracula's greeting, the spider has reached the very position where Lucy's figure is framed. A most thought-provoking scene.

Later, as Lucy sits in the padded cell of her father's institution, we view her from above through a wire screen in the ceiling, which suggests the same spiderweb. At this time she is under Dracula's influence, and the stronger steel of the screen perhaps connotes a strengthening of the minor influence he had upon her when she was seen through the silken web.

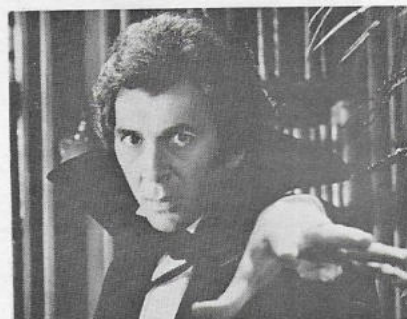
Such remarkable camera effects, though, are few. There is a particularly glaring, bad effect in the ludicrously-glowing red eyes given to Mina, when she is seen as a vampire in the caverns beneath her graveyard. The film-makers have equipped her with insipid, grade-Z movie eyes, along with ghastly makeup that makes her look like a neon Regan from THE EXORCIST. While the rest of the film is quite atmospheric, the film-makers here opted for a "shock" cop-out and marred the scene by resorting to a gross visual exploitation. Later in the film, Lucy, under Dracula's power, is given the same luminous red eyes, which looks plainly idiotic, and is the most horribly out-of-place element in the entire film.

The abstract inserts during Dracula and Lucy's "love scene" at Carfax Abbey were also somewhat distracting. Dracula is biting Lucy's neck when suddenly the screen is filled with red and black images: the silhouettes of the vampire and his lover swirling in circles. While the effects are useful in symbolizing the idea that a vampire bite is akin to a sexual experience to its participants, the placement of this sort of effect seemed to distract from the continuity of the sequence. Likewise, the close-up shots of the solar surface at the end of the film, when Dracula hangs on the cargo hook facing the morning sun, seemed out of place and unnecessary. Apparently they were thought to dramatize the nature of the sun in relation to Dracula's predicament. In any case, these sequences are interrupted by

ABOVE LEFT: Gerrit Graham is attacked by a huge metal appendage controlled by Proteus in DEMON SEED.

BELOW: Laurence Olivier, as Van Helsing, holds Dracula (Frank Langella) at bay with a religious ornament in the new DRACULA.

ABOVE RIGHT: Frank Langella portrays a sensual lover in John Badham's DRACULA.



these almost-cartoonish cutaways, and as a result they seem jerky, alternating from realism to impressionism, and a smooth mood is lost.

The close-up shots of Dracula in bat-form, however, are among the most realistic I've seen; very believable and not at all like the cardboard frisbees of so many Universal films.

Frank Langella stars as Count Dracula, and while he has a splendid voice for the part and is every bit the romantic, he fails to really achieve the physical impressiveness of the Dracula persona. Of course it's quite impossible to judge Langella objectively, without inevitably comparing him with those who have played the character in past adaptations. In keeping with the Dracula role created by this particular film, though, Langella is competent if lacking the enduring qualities of a gentlemanly European Lugosi or a dynamic, physical Lee.

Laurence Olivier is by far the most gifted actor ever to have performed the role of Professor Van Helsing, Dracula's nemesis, and he produces an outstanding performance despite the shallowness which the characterization has been given in this version. Donald Pleasance is also fine as a hypocritical, constantly-eating Doctor Seward; the cast as a whole is very good.

Also notable is John Williams' excellent musical score, which retains an appropriate 19th Century gothic romance flavor, and its sheer symphonic fullness often staggers the listener. Williams avoids the throbbing, pulse-pounding, heart-wrenching hammer rhythms which were effective in James Bernard's much different score for Hammer's HORROR OF DRACULA, and similar "scare" motifs so prevalent within the genre; instead invoking his score with a strong sense of romance in an operatic scale. The main theme evokes the power, the passion, the horror of Dracula incarnate within a single musical statement. In the same way, the composer weaves tender movements to accompany the struggles of Dracula's adversaries. It is definitely one of Williams' finest and most powerful scores.

All of these elements have resulted in a generally good motion picture, for non-purists. My objections, however, would be in director John Badham's handling of the most important element -- that of the Dracula character himself. While popular versions in the past have dealt with Dracula as a romantic figure, his inherent savagery has been overwhelmed that aspect. Badham, however, presents a Dracula more akin to a Casanova, exuding an aura of sexuality which even the most devoted women are unable to resist. Certainly the sensual nature of Stoker's character is an important facet of his overall *mystique*, but this facet should not be overplayed to the extent that his savagery as Lord of the Undead (or even the mortal Vlad) is made any less gruesome or even erotically attractive. Judging from the denouement of Badham's DRACULA, this is just what the film-makers have done.

The ending is quite different from former versions, and takes place on shipboard as Dracula, along with his captured Lucy (who has been hypnotically under his influence for some time), attempts to flee from his enemies in London. Dracula is impaled on a cargo hook and is hauled up from belowdecks into the burning morning sunlight. There was an earlier scene in which Dracula, in the form of a large bat, was lured into sunlight and immediately flew away shrieking, with a leather wing aflame. Now, however, as he writhes and growls vengefully, he lingers, impaled, only to slowly wither and age in the sunlight. Finally, what appears to be his empty cloak scorns oddly from the hook and off into the distance, in a manner which suggests that he has not been killed but is actually flying

slowly, mockingly, away. Belowdecks, Lucy, supposedly just released from his demonic influence, smiles evilly, almost in post-coital bliss, as if she knows he lives and is pleased by the thought.

This apparent inexplicable survival, in the first place, has no justification in the preceding story. The legendry we have been presented with indicates that Dracula would have been destroyed under those circumstances. As he seemingly survives, we are left wondering how and why. Although this amazing survival testifies to the awesome power and mystique of the Dracula character, it leads to confusion and contradicts the same vampirical mythology built up in the body of the film. If sunlight had such an immediate effect upon Dracula in his bat-form, why did it have a different and much slower effect upon him on shipboard? (Whether or not this survival was the actual body or only the spirit of Dracula is not made clear -- but Lucy's subtle smile, as she watches the floating cape, plainly indicates that Dracula has been the victor.)

The character of Lucy (i.e., Mina) is also altered to convey this feeling of Dracula's sordid attractiveness. In Stoker's original, Mina was a wonderfully strong figure, who painfully stood the agonizing trauma of Dracula's hypnotic influence as she enabled the others to use it against the vampire, eventually freeing her forever from his power. In Badham's film, though, Lucy is reduced nearly to the level of an enfeathered harlot, rejecting Harker's love for an evening with the Count even before she has fallen under his power. Her final, sensual smirk at the end tells us that she is permanently devoted to Dracula, and the relationship she once had with Jonathan is utterly destroyed, partially by her own doing.

Dracula's apparent flight and Lucy's sexual smile lend an unpleasant and bitter taste to those of us who do not condone Dracula's evil reign. As a simply moral tale, Count Dracula represents evil while Van Helsing and his comrades represent good. It is the enjoyment of such a tale that we know the evil element must eventually be vanquished, and the drawn-out conflict is what we love to watch. While variations upon this traditional format are welcome, it would seem to detract from the intent of Stoker's original to vary from that basic theme of good vanquishing evil. The novel *Dracula* documented the ultimate end of the vampire's centuries-long reign of terror and corruption. It was not simply one of many episodes with Dracula against his enemies -- it depicted his last, final battle against worthy, God-fearing adversaries who were flesh and blood like ourselves and who deserved the victory they so tediously won. This new version reduces the staggering quality of Stoker's final encounter to a mere episodic soap opera.

The main point, then, would be that in its representation of Dracula as more of a romantic and less of an evil, unholy creature, who survives the worst his adversaries can bring against him, Badham's *DRACULA* demeans the spirit of the original. Throughout his book, Stoker not once condoned the cruel nature of Dracula, realizing that these elements of evil should never be presented as being, in any way, romantically attractive. Prior film versions have made a fair compromise between their depiction of the sensual Dracula coupled to his inherent animal savagery. In allowing Dracula to mockingly survive, his conquest of Mary achieved, this new adaptation paints a distorted and deceiving portrait of evil. Peter Cushing once said that "Dracula is the essence of absolute evil." I maintain that such evil should never be conveyed as something to desire or to glorify, as this film version has suggested. Dracula was born a sadistic, cruelly evil being -- and that he should remain.

As a horror film, *DRACULA* is atmospheric and moderately exciting; as an adaptation of an enduring classic of gothic horror, well, devotees of Stoker are still left longing for a definitive version.



FRIDAY THE 13TH

reviewed by Randall Larson

FRIDAY THE 13TH

Paramount, 1980. PRODUCER/DIRECTOR: Sean S. Cunningham. SCREENPLAY: Victor Miller. ASSOCIATE PRODUCER: Stephen Miner. PHOTOGRAPHY: Barry Abrams. EDITOR: Bill Freda. MUSIC: Harry Manfredini. ART DIRECTOR: Virginia Field. CAST: Betsy Palmer; Adrienne King; Harry Crosby; Laurie Bartram; Mark Nelson; Jeannine Taylor; Robbi Morgan; Kevin Bacon; Walt Gorney; Peter Brouwer; Rex Everhart; Ronn Carroll.

There's a "Ziggy" joke about a calendar on which each date that Ziggy pulls off is Friday the 13th -- his bad luck seemingly never ends. There's more than a little similarity in that to Sean Cunningham's *FRIDAY THE 13TH* -- a lackluster pot-boiling psychological thriller that likewise goes on and on far after it's ceased to be interesting.

The film is about mass murder in the PSYCHO school -- a group of teenagers arrive as counselors at a newly re-opened summer camp (one at which terrible murders occurred in prior years) only to be murdered one by one as the evening progresses. While the resolution of who is doing the killing, and why, is effective -- and there's a real kicker at the end which almost makes it all worthwhile -- the film inevitably suffers from a lack of originality. The picture follows a tried-and-tedious formula, and producer/director Cunningham hasn't managed to invest the old story with any new ideas or approaches -- save for the ending sequence in which he beautifully elevates a boring murder thriller to true horror status with a remarkably-achieved shock.

This surprise, however, isn't enough to make up for the film's plodding pace, exasperating predictability and pallid characters. It's all a rehash of what we've seen before many times, and there's hardly a chance of building up any empathy as we watch the screen and see how long it will take for them all to get carved up. Ho-hum. The people-trapped-in-an-isolated-place-being-murdered-one-by-one plot has been a Drive-in staple for years. *FRIDAY THE 13TH* simply works over that same theme without providing anything really new.

ABOVE: Adrienne King discovers the murdered body of her friend in *FRIDAY THE 13TH*.
BELOW LEFT: Jan Francis as Mina after she has become a vampire in *DRACULA*.
BELOW: Barbara Carrera is surrounded by the Humanimals in *THE ISLAND OF DR. MOREAU*.



reviewed by Peter Winkler

THE ISLAND OF DR. MOREAU

American International, 1977. PRODUCERS--John Temple-Smith, Skip Steloff. EXECUTIVE PRODUCERS--Samuel Z. Arkoff, Sandy Howard. DIRECTOR--Don Taylor. SCREENPLAY--John Herman Shaner, Al Barrus. FROM THE NOVEL BY H.G. Wells. PHOTOGRAPHY--Gerry Fisher, Ronnie Taylor. EDITOR--Marion Rothman. MUSIC--Laurence Rosenthal. CAST--Burt Lancaster, Michael York, Nigel Davenport, Barbara Carrera, Richard Basehart, Nick Cassavetes.

THE ISLAND OF DR. MOREAU is a thoroughly mediocre, lackluster film. A.I.P. had intended this to be their first prestige production. It was supposed to prove that A.I.P. could produce an impressive major motion picture of several million dollar's budget. All that this film proves is that A.I.P. can throw millions down the sinkhole of mediocrity as easily as other studios.

This film of H.G. Wells' novel also happens to be a remake of 1933's *ISLAND OF LOST SOULS*. *MOREAU* is not strictly a faithful adaptation of Wells' novel, nor is it a direct remake of *LOST SOULS* -- it incorporates elements of both.

In this version, Andrew Braddock (Michael York) and two sailing companions are adrift at sea. One dies and is summarily dumped overboard. After 17 days, Braddock and his companion beach on a tropical island. Braddock leaves his now-unconscious friend on the beach and goes off on his own. Offscreen animal snarls indicate what befell Braddock's companion. We are treated to lots of hand-held shots of Braddock running through jungle foliage, as well as point-of-view shots of the foliage running into him. Braddock collapses, and wakes up to find himself under the care of Dr. Moreau (who looks like a plantation owner, and Montgomery (an alcoholic mercenary). All revealed to Braddock is exotic Maria, the only woman on the island. Moreau claims to have bought her in some God-forsaken port when she was only eleven. Whether she's human or one of Moreau's half-human, half-animal creations is left rather indeterminate, though our suspicions are aroused when Maria tells Braddock that the island is all she knows.

After being chased through the jungle by one of the humanimals (a phrase A.I.P. publicists cooked up), and seeing shackled humanimals being taken to the House of Pain, Braddock is certain of unsavory doings on the part of Dr. Moreau. Further complications ensue when Braddock falls in love with Maria.

Finally, Moreau reveals the purpose of his activities on the island. By experimentation on animals and through complex surgical techniques, Moreau has nearly isolated the cellular nature of heredity and evolution. Braddock is given little choice of accepting his situation, since he finds out that a supply ship arrives only at two-year intervals.

Events are accelerated when one of the humanimals attacks and kills a tiger. Braddock reaches him before the others. The wounded humanimal begs for death rather than to go back to the House of Pain, and Braddock shoots him. That night, Maria and Braddock are in the midst of escaping when Moreau strikes our hero with a syringe and takes him to the House of Pain. Moreau will reverse his process on Braddock, who will be able to tell him what the experience of reversion to bestiality is like -- something the humanimals cannot do. Shortly thereafter, Moreau is forced to kill a drunken Montgomery. The humanimals soon find the body. Already inflamed by Braddock's mercy killing of one of them, they realize the hypocrisy of the law against killing which Moreau has given them.

The humanimals revolt, killing Moreau. Maria frees Braddock from his cage in the House of Pain. They hoist Moreau over the gate to the compound as a diversion, telling the humanimals that Moreau is not dead and is always watching. While this scares the humanimals into submission, it does so only for a short time -- but it's long enough for Braddock and Maria to get to the lifeboat. The humanimals burn down the compound, and fight against the animals escaping from the House of Pain; Braddock and Maria successfully fight off a humanimal who wades in after their life-





boat, and then drift out to sea. They wake later at sea. Braddock is completely human again, and Maria turns out to have been human all the while, not humanoid. The shock ending we expect never comes. And steaming toward them is a ship, and the promise of rescue.

THE ISLAND OF DR. MOREAU is visually and intellectually void. The intellectual and philosophical implications suggested in Wells' novel have been thrown out and replaced with some topical references to the implications of genetic research. The casting of the principal roles more closely approximates parsimony with Wells' descriptions than ISLAND OF LOST SOULS, but the acting displayed is not particularly noteworthy. The cinematography has a drab, muddy look to it. The musical score is an atonal mess from the pound-scream-roar school which Jerry Goldsmith popularized with his PLANET OF THE APES score. Worst of all, Don Taylor's direction is chaotic and meandering, failing to give shape to the film or to create any pace or tension.

For all its exotic St. Croix locations, this film might just as easily have been shot on the beaches and backlots of California with equal effect.

'The Lathe of Heaven' reviewed by Randall Larson

THE LATHE OF HEAVEN

Public Broadcasting System (tv), 1-7-80. PRODUCED AND DIRECTED BY David Loxton & Fred Barzyk. SCREENPLAY--Roger E. Swaybill, Diane English. FROM THE NOVEL BY Ursula K. LeGuin. CREATIVE CONSULTANT--Ursula K. LeGuin. PHOTOGRAPHY--Robbie Greenberg. MUSIC--Michael Small. ASSOCIATE PRODUCER--Carol Brandenberg. PRODUCTION DESIGNER--John Wright Stevens. COSTUME DESIGNER--Laura Crow. EDITOR--Dick Bartlett. CAST--Bruce Davison, Kevin Conway, Margaret Avery, Niki Flacks, Peyton Place

Ursula K. LeGuin's *The Lathe of Heaven* was selected as the first made-for-tv movie for the Public Broadcasting System, and it has evolved into a most remarkable film.

LeGuin's novel, taking place in the "near future", dealt with a man named George Orr, who has the awesome power of having dreams which come true; that is, Orr's dreams change the structure of reality -- history is altered to fulfill the milieu of his dreams. To Orr, this power is a nightmare and he seeks William Haber, a psychiatrist and dream-specialist, to cure him. Haber, upon realizing the infinite

FAR LEFT: The Humanimals from THE ISLAND OF DR. MOREAU.

CENTER TWO PHOTOS: By way of comparison, two of the Manimals from the 1933 version, THE ISLAND OF LOST SOULS.

FAR RIGHT: Kevin Conway, left, and Bruce Davison from the PBS-tv film, THE LATHE OF HEAVEN.

possibilities inherent in George's power, begins to manipulate George's dreams to make the whole world "right". This, however, is easier said than done. George is told to cure overpopulation and he dreams up a devastating plague; when told to dream an end to killings of humans by other humans, George calls forth an alien invasion. Beyond the surface-level theme, LeGuin dealt with fascinating metaphysical issues, maintaining -- as in all of her work -- a strong yet subtle emphasis on the moral responsibility of the individual, and its cost. George Orr realizes the terrible power he holds and knows he ought not possess it. Haber wants to play God and turn earth into the Eden he envisions it should be, yet his motives are ultimately self-seeking and lead to his destruction. In its masterful intermixing of science fiction imagery and philosophical thinking, LeGuin produced a brilliant (and under-rated) work of literature. It is far more than a lust-for-power-and-its-consequences morality play, yet that ethic runs fluently through the denouement. The tale she tells encompasses a myriad of thoughts, ideas and concepts and remains an extremely memorable work, and one not to be dealt with lightly.

In transforming LeGuin's novel to television (reportedly first in an intended series of science fiction adaptations), producer/directors David Loxton and Fred Barzyk have wisely retained LeGuin herself to be creative consultant, thereby insuring that the teleplay (adapted by British screenwriter Roger Swaybill) will be entirely faithful to her original story, both in plot and conceptual imagery. Happily, the tv-film retains the essential brilliance of LeGuin's novel; it is

BELOW, LEFT: Bruce Davison as George Orr during the latter stages of Dr. Haber's dream analysis, in THE LATHE OF HEAVEN.

BELOW, CENTER: Orr, in a dream-heavy fog, confronts one of the turtle-like aliens.

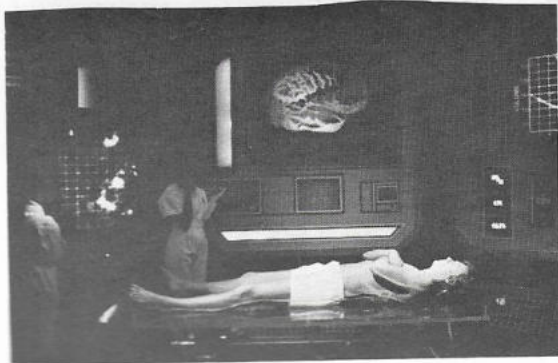
BELOW, RIGHT: George Hamilton as Count Dracula, admires Susan Saint James in LOVE AT FIRST BITE.

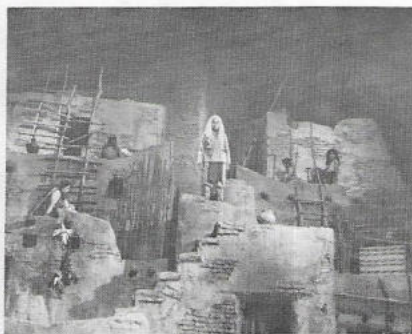
one of the finest genre television films I've seen.

Loxton and Laxby direct the film in a tight format appropriate for the medium, yet allowing for sufficient futuristic mood and carefully avoiding the melodramatic in presenting LeGuin's pivotal revelations. The concluding scenes are carried through with a fierce momentum, with ominous intercutting and an aura of impending cataclysm; the climax, though a bit abstractly confusing, dramatically confronts Orr with Haber in a maelstrom of dream/reality. The ultimate revelation (that, more than likely, the whole world we have been seeing, and learning to care about, is nothing more than Orr's dying dream which has revitalized him and taken control of reality), is a fascinating fantasy concept and is very well-handled. LeGuin's points are driven home strongly, yet in such a way that if you blink, you are bound to miss them.

Bruce Davison (who has made a habit of playing young men with problems, in tv-movies such as MIND OVER MURDER, on episodes of LOU GRANT and the like), is superb as the concernedly-questing George Orr, playing him just a trifle psychotic yet insignificantly average. Kevin Conway is excellent in his portrayal of Haber, almost fiendishly coveting Orr's power. Conway is moderately reminiscent of Orson Welles when his obsession reaches its peak. Margaret Avery is also notable as Orr's civil rights lawyer-cum-lover who assists him in his attempt to exorcise his dreams, and their relationship is an attractive one. Michael Small's electronic musical score is in keeping with the impending tonalities of his previous non-lyrical scores (including KLUTE, THE PARALLAX VIEW, THE STREFFORD WIVES, and others), and is pervaded with an atmosphere of futuristic portent. The special effects of the alien invasion are modest yet sufficient -- consisting of rapid spheres of light darting across the landscape. Although the film deals with themes such as invasion and apocalypse, it avoids the spectacle of STAR WARS while at the same time doesn't lack in visual impressiveness. But, then, it is a far different sort of story than is STAR WARS.

Which brings me to my final point. THE LATHE OF HEAVEN, as a television film (which will, undoubtedly, reach a very wide audience to whom the words "science fiction" mean only space ships, green men and bug-eyed monsters), even beyond its sheer energy as a powerful and fascinating story of concepts, remains important for its proffering a degree of substantial science fiction -- hard core s.f., grass roots s.f., if you will; that all-important mixture of fantasy with reality that makes us





FAR LEFT: Arte Johnson and George Hamilton in *LOVE AT FIRST BITE*.

LEFT: A ghostly apparition of tribal life appears amid the Indian ruins in *NIGHTWING*.

ABOVE: Andrew Prine and David Ackroyd struggle (left) while Deborah Raffin panics in *MIND OVER MURDER*.

RIGHT: Klaus Kinski and Isabelle Adjani in *NOSFERATU*.

think. However spectacular and fun films such as *STAR WARS*, *ALIEN* and their like may be, they are only very limited science fiction, in terms of definition. S.F. is far more than just space opera; it is an entire universe of speculative ideas. *THE LATHES OF HEAVEN* remarkably satisfies that urge we all have to experience fantastic concepts that are extraordinary and, at the same time, intensely interesting to consider realistically.

As McGuire has elsewhere written, film need not take place only on the surface of your eyeballs. It has the power to move right inside your head to that place where dreams come from. In this sense, the essence of science fiction may be described as being much like George Orr, for it is from the dreamers and the visionaries -- to whom the science fiction world caters and of whom it is structured -- that change is brought about. Like George Orr, they see the world as they would like to see it, and what they do, or say, or write, will have an effect upon the status of that world. Science fiction is a literature of dreamers, of those who look ahead and who consider the nature of things like existence, purpose, and future. *THE LATHES OF HEAVEN*, aside from its inherent ideology, shows us a glimpse of what cinematic science fiction can be beyond space opera, and temptingly whets our appetite for more.

LOVE at First Bite

reviewed by Randall Larson

LOVE AT FIRST BITE

American International, 1979. PRESENTED BY Melvin Simon Productions. EXECUTIVE PRODUCERS--Robert Kaufman, George Hamilton. PRODUCER--Joel Freeman. DIRECTOR--Stan Dragoti. SCREENPLAY--Robert Kaufman. STORY--Robert Kaufman, Mark Gindes. MUSIC--Charles Bernstein. PHOTOGRAPHY--Edward Rossen. EDITOR--Mort Fallick. ART DIRECTOR--Serge Krizman. CAST--George Hamilton, Susan Saint James, Richard Benjamin, Dick Shawn, Arte Johnson, Isabel Sanford

This alleged satire is similar to a previous David Niven comedy, *OLD DRACULA*, which was a pretty pathetic picture. What *LOVE AT FIRST BITE* has over *OLD DRACULA*, is simply a lot of class in its approach. The technical work is top-notch and the atmospheric sets and lighting are often quite admirable. But this does not save the film from succumbing to the mediocrity of a tv variety-show skit. George Hamilton -- as has been said by many -- is *no* Dracula, and his attempts to mimic Lugosi come off embarrassingly similar to those of a high school senior play. Susan Saint-James, as the drug-downing, promiscuous, self-seeking famous fashion model, who Dracula has sought out for his bride, rarely exhibits any qualities (beyond the obvious physical attributes) which make her seem worth Dracula's time. Richard Benjamin, however, is a good Jonathan Harker figure, amusingly schizophrenic despite his foolish indecisions about "true love", which are as shallow as Saint-James' enflamed grasping of any latest "new high". Arte Johnson, though, steals the show as a superb comic Redfield, whose Dwight Frye laughter saves many corny scenes.

LOVE AT FIRST BITE does have a lot of class, but its humor is clichéd and familiar, most of the gimmicks looking like they came out of *Cracked* magazine. The romance is a terribly contrived one and has no more depth than the paper on which this review is printed. The characters have a wee bit more depth,

but not much. Dracula is reduced to an old fool who is evicted from his castle by the local citizenry -- this gains a few laughs but for serious students of the genre the laughter is not one of amusement. It's all well and good to parody such a popular institution as Dracula, but we all know that this sort of parody comes off far better when it isn't so irreverent to its source.

MIND OVER MURDER

reviewed by Randall Larson

MIND OVER MURDER

C.B.S.-tv, 10-23-79. PRODUCER--Jay Benson. DIRECTOR--Ivan Nagy. SCREENPLAY--Robert Carington. MUSIC--Paul Chihara. PHOTOGRAPHY--Dennis Dalzell. EDITOR--Gerard J. Wilson. CAST--Deborah Raffin, David Ackroyd, Bruce Davison, Andrew Prine, Christopher Cary

While this tv-movie is primarily a routine crime thriller, its use of psychic phenomenon borders on the fantastic. There is a lot of suspense potential available in the concept of a woman (rather effectively portrayed by Deborah Raffin) who inexplicably receives numerous psychic visions in which she foresees the bombing of an airline and her own inevitable encounter with the man responsible. This potential, however, is soon discarded as the film-makers resort to usual tv-movie fare. The psychic elements suddenly vanish once the murderer has captured Raffin (even though he has been depicted as more the type who would have simply killed her). Throughout the boring kidnap sequence, the psychic visions are not referred to again and the film ends with a perfunctory last-minute rescue. The film suffers a lot from a severe lack of credibility in many details, not the least of which is the failure to adequately explain the nature of Raffin's visions (beyond a vague reference to their being "warnings"). It seems that her psychic precognitions, then, are nothing more than a gimmick to beef up a hokum suspense plot, and any further integration of them into the story has been neglected. It seems up to par currently that tv-movies rarely attempt to be anything more than standard melodrama -- and so *MIND OVER MURDER* remains distinctly unmemorable.



reviewed by Randall Larson

NIGHTWING

Columbia, 1979. PRODUCER--Martin Ransohoff. DIRECTOR--Arthur Hiller. EXECUTIVE PRODUCER--Richard St. John. SCREENPLAY--Steve Shagan, Bud Shrage, Martin Cruz Smith. FROM THE NOVEL BY Martin Cruz Smith. MUSIC--Henry Mancini. PHOTOGRAPHY--Charles Roshier. SPECIAL VISUAL EFFECTS--Carlo Rambaldi. EDITOR--John C. Howard. PRODUCTION DESIGNER--James Vance. CAST--Nick Mancuso, David Warner, Kathryn Harrold, Stephen Macht, Strother Martin, George Clutesi

As another entry into the nature vs. man-kind "genre", *NIGHTWING* succeeds as an effective little horror film. There are few scenes, though, that actually inspire any emotional impact, but the film remains entertaining and engrossing despite this.

The picture is based upon Martin Cruz Smith's novel, which was an interesting combination of American Indian mysticism and con-

temporary animal horror (vampire bats this time around), and this feeling is nicely carried into the film, though without the lingering Indian moralism that slowed much of *Crack* novel down. The film-makers also cautiously avoid naming the actual Indian tribes, as Smith had done, lending them fictitious names instead.

The film is a good natural disaster story. The bats are a convincing threat despite their exaggerated menace as nature's "final and ultimate" monster (there have been too many of these ultimate monsters for them all to be ultimate!) The effects work of the bats (by Carlo Rambaldi, whose work muddled *KING KONG* and embellished *ALIEN*) ranges from very good (the life-sized mechanical models are animated well and look quite realistic, if somewhat slow moving) to rather mediocre (the full shots of all the bats gliding at the same pace and at the same level toward their prey are unconvincing, looking more like the petrified fish of *PIRANHA*. Real bats would flit about more). The scenes of the bat attacks are choreographed well, and the film is enjoyable. It only lacks gripping scenes of true horror to elevate it to the level of a major shocker.



reviewed by Randall Larson

NOSFERATU

20th Century Fox, 1979. EXECUTIVE PRODUCER--Michael Gruskoff. PRODUCED, WRITTEN & DIRECTED BY Werner Herzog. PHOTOGRAPHY--Jorge Schindler-Reitwein. MUSIC--Popol Vuh, Florian Fricke. ASSOCIATE PRODUCER--Uwe Weider. CAST--Klaus Kinski, Isabelle Adjani, Bruno Ganz, Bolko and Topor

This stylish German film is an attempt to remake Murnau's silent classic of 1922. It doesn't succeed. While there are some brilliantly photographed sequences and a very strong gothic atmosphere, the film fails to generate any sense of horror or power. The plot, an uncredited perversion of Stoker's *Dracula*, plods snail-like toward through zerre and often meaningless sets, to waft like vapor in an obscure denouement. The vampire, portrayed by capable actor Klaus Kinski (in carbon-copy makeup to that of Max Scherzer in the original, also used in tv's *SUMMER OF '72*), is never given any quality beyond a shabby frailty, even in his quasi-menacing scenes. Half the time, the vampire is bumbling about like an anemic mime in search of a narrative line. There is no strength to the vampire.

BELOW: Nick Mancuso and Kathryn Harrold in *NIGHTWING*.





and consequently, there is no strength to the film. In the end, it all becomes too stylish so that it loses any qualities of horror, coherency, and effectiveness. Director Werner Herzog has tried hard to make an impressive "art" film, but its incoherent bits and pieces never manage to sufficiently "gel", and the film has lost any sense of memorable distinction.

ORCA

THE KILLER WHALE!

reviewed by Randall Larson

ORCA

Paramount, 1977. PRESENTED BY Dino De Laurentiis. PRODUCED BY Luciano Vincenzoni. DIRECTED BY Michael Anderson. ORIGINAL STORY & SCREENPLAY BY Luciano Vincenzoni, Sergio Donati. PHOTOGRAPHY--Ted Moore. MUSIC--Ennio Morricone. PRODUCTION DESIGNER--Mario Garbuglia. EDITORS--Ralph E. Winters, John Bloom, Marion Rothman. SHARK SEQUENCES PHOTOGRAPHED BY Ron Taylor.

CAST--Richard Harris, Charlotte Rampling, Will Samson, Bo Derek, Keenan Wynn, Robert Caradine, Scott Walker.

In many ways, ORCA is a very silly film. But in other, more important ways, the film succeeds in approaching its subject matter in a sensitive and beautiful way. On the surface level, ORCA is one of many post-JAWS nature-vs.-mankind horror flicks, and like them it, too, is basically sensationalistic and overly derivative. What ORCA adds is a remarkable sense of empathy for its characters and for its whale; and in the final analysis it might actually be considered a tragedy of sorts in which the main character is the killer whale.

The plot deals with a fisherman (Richard Harris) who tries to capture a killer whale in order to sell it to an aquarium. Harris winds up instead killing a pregnant female orca and her unborn pup, and arousing the ire of its mate. Where the picture gets out of hand is in the fantastical vengeance taken by the orca upon Harris and the Newfoundland fishing village in which he has docked. There are numerous implausible sequences and a marked lack of logic as the film-makers portray the whale's calculated attacks and its leading of Harris and his slowly-being-depleted crew to an ultimate showdown in the Arctic sea. A lot of this is hard to swallow in a film that takes itself as seriously as does ORCA. But I don't believe the film necessarily suffers for these exaggerated sequences. Take them with a grain of salt, if you will, and accept them for their implausibility; the rest of the film is worth it.

ORCA was produced by Luciano Vincenzoni, a popular Italian producer and screenwriter noted for his work on Sergio Leone westerns, who collaborated upon the screenplay with fellow Leone-alumni, Sergio Donati. Their story, in spite of its conceptual flaws, succeeds as a study in charged emotions. The film was directed by Michael Anderson, who has directed such popular films as AROUND THE WORLD IN 80 DAYS, THE QUILLER MEMORANDUM, THE SHOES OF THE FISHERMAN, as well as more recently the questionable LOGAN'S RUN and DOC SAVAGE: THE MAN OF BRONZE. Anderson is quite capable at the helm and composes the film well. He does a fine job in creating audience sympathy -- first for the whale as the film opens with a lyrical ballet of the two whales, and then as the female whale is slaughtered very dramatically and terribly. As the film proceeds, the sympathy is shifted to Harris as he regrets his actions and gains an awareness of the feelings of the whale, but who cannot escape the re-

lentless vendetta of the orca. In the boundaries of this film, the whale is quite capable of a methodical vengeance but is incapable of forgiveness when an apology is offered.

The high points of the film were, for me, the photography and the music. Visually, ORCA contains some incredible scenes. The opening sequence, where as the music swells up, we see an orange-brown sunset sea, the two whales leaping out of the water in two arcs, looping towards each other, to slowly dive back in, both in unison -- an awesome and impressive image. Later in the film, the solitary orca leaps out of the water in triumph before the flames of the village's shoreside gasoline tanks, which the whale has just destroyed. The simple sight of a 6-ton whale emerging completely from the water is stunning enough, but added to the background and photographed in long-shot, they become simply astounding.

Other visual scenes are just as awe-inspiring and touching -- the playful and carefree frolicking of the whale pod, their solemn and beautiful procession as the dying female is gently pushed to shore by her mate -- these all have a lyrical beauty as one relates to the animals' love. They may be "mere" animals but they are quite capable of intelligence and feelings. ORCA plays upon that idea -- first by presenting the animals' love for each other, and then graphically depicting the whale's enraged sense of vengeance.

The music was scored by extraordinarily prolific Italian composer Ennio Morricone. The music is in his finest classical vein, with lavish strings and his familiar keyboard underscoring, not to mention the wordless female vocals which he utilizes so effectively. I cannot emphasize the power of Morricone's score enough, for along with the photographic direction it is responsible for much of the profound empathetic nature of ORCA. The emotions of the whale are brought to life by the music. Yet as the whale becomes more and more violent, the same music emphasizes the regret and conflict of Harris as he realizes he cannot run from the enraged beast, but must confront it on the open sea.

ABOVE LEFT: The maddened Renfield (Roland Topor) attacks the warden (Dan Van Hensen) as Dr. Van Helsing (Walter Ladengast) looks on, in NOSFERATU.

ABOVE CENTER: Plague-infested rats come off the Contamarra into Wismar, in this atmospheric scene from NOSFERATU.

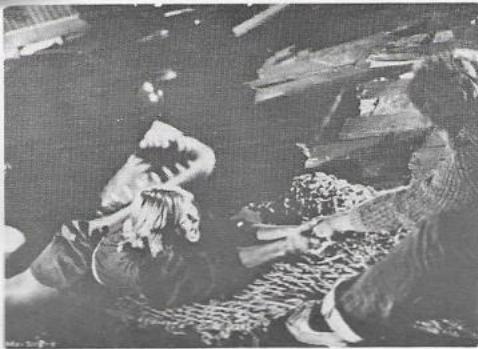
ABOVE RIGHT: Richard Harris in his final confrontation with the whale in ORCA.

BELOW: The whale's vengeance takes its toll upon Richard Harris' rented cabin in ORCA.

In comparison with JAWS, a fine monster movie in itself, ORCA becomes more than a mere nature-versus-mankind flick. The whale is far more personable than the zombie-like shark of the former film, though both creatures carry an element of mystery and terror. In fact, one of the opening scenes from ORCA features a great white shark (photographed in Australia by Ron Taylor, who also shot the live shark footage for JAWS) which, as it is homing in on a hapless diver, is slammed out of the water and killed by the orca. Right at the start, the film-makers are symbolically informing us that their whale is a lot better than the simple shark of JAWS. (Interestingly enough, in JAWS 2, released after ORCA, there is a scene of a dead killer whale, torn and scarred by the great white shark -- a subtle form of rebuttal!)

ORCA transcends the nature-versus-mankind image primarily in its approach to the whale. The monster-movie emphasis becomes secondary to the basic romance of a grief-stricken creature who seeks only to avenge its fallen loved one. The ending fulfills the whole tragedy appropriately enough -- the orca, having killed Harris by whacking him out of the water and against an iceberg with its flukes (something of a respectful fate, actually; the other crewmembers having been simply gobbled up), turns away from the surviving heroine (ho-hum Charlotte Rampling) and swims away. But, it does not swim to the open ocean; rather it swims deeper beneath the polar ice towards an eventual suicide where it will





ABOVE LEFT: Prior to her popularity in the movie "10", Bo Derek displayed her legs in ORCA -- and lost one to the enraged whale. ABOVE CENTER: Farrah Fawcett and Kirk Douglas star in SATURN 3. ABOVE RIGHT: Pilot and crew of the space shuttle prepare to depart the space station in SATURN 3.

flotilla of Klingon battlecruisers, and starbase, and is headed toward Earth. The only available starship is the Enterprise, still undergoing refitting in drydock and not yet finished. With reunited crew, it sets out to meet the impending threat. Unfortunately, the mystery of the alien entity is not what the two hours it takes to encounter and solve.

The plot of the film is essentially that of the television series episode, "The Changeling." It's disappointing enough to see television episode recycled for the big screen but if one had to choose a STAR TREK episode on which to base a major motion picture, "The Changeling" would most certainly not be the one.

STAR TREK's story, by Alan Dean Foster, is inexcusable. It borrows the plot of the television episode whole, amplifies its weaknesses and pads it to feature length. If you've seen "The Changeling" and can figure out who "V'ger" is a contraction for, you'll be able to decipher the feeble plot of STAR TREK in an instant. But even if you don't, the story simply is not interesting or exciting enough to hold you for the time it takes to unfold.

Alas, STAR TREK also lacks what was one of the strong suits of the best of the television episodes: character conflict. The very moment in which STAR TREK begins, reuniting the crew, as well as introducing two new characters, is an open invitation for human drama. Some promising starts are made -- between Kirk and McCoy, Spock and the crew, and between Kirk and Decker (which short-lived conflict is lifted whole from Robert Wise's RUN SILVER RUN DEEP) -- but are just as quickly abandoned.

If the film lacks substance, its execution is spotty as well. The special effects are hardly state of the art. While the miniatures are impressive, the opticals are frequently obvious. Almost uniformly disappointing are the interior sets, hand props, and costumes. Though they have a slick, updated look, they lack the invention of their predecessors.

Despite its poor story and uneven production values, STAR TREK is not entirely without merit. The first half hour has a suspenseful sense of wonder which is rare in recent film. William Shatner, for the first time, gives controlled performance that helps give the film some dramatic weight. Robert Wise, given a difficult task, gives coherency to an obviously thrown together film. The greatest praise should be reserved for Jerry Goldsmith. His score is simply superb. It saves much of the film, but can stand alone as one of the finest scores for an s.f. film, or any film that I've had the pleasure of hearing.

Though not a groaner, STAR TREK is at best pleasant, sentimental reunion. It could, as should, have been more than that.

A Second Opinion

by Randall Larson

In brief, STAR TREK: THE MOTION PICTURE might be considered the "ultimate episode" of the series' canon. The film far exceeds its boundaries necessitated by the original television format, yet remains close enough to the original concept to satisfy the trekkies as turn away the uninterested.

I'm not a devout trekkie, but I do have modest respect for the series; and I found the motion picture to be quite enjoyable. The film retains the intelligence and one-stop-

unable to reach surface for air. Here we have a distinctive switch from the JAWS school -- the whale wins out, but the victory is plainly a hollow one. The orca has not gained its mate back, merely exhausted its rage by destroying the one responsible for its mate's death. The ending is rather sad on those terms -- it was inevitable that Harris would have to die, and the subsequent impending doom of the whale was the only way the film, having gone this far and being presented as it was, could really have ended. ORCA anthropomorphizes its whale, an aspect one must accept as fantasy, and builds its character on the human emotions given to the creature.

Technically, ORCA is quite satisfactory. The live-action footage of killer whales, filmed at San Francisco's Marine World, are effectively matted to long shots of ocean and harbor backgrounds. The sequences where a synthetic dummy whale is used, work with minimal problems. One major flaw, however, is in the use of humpback whale sounds, pawed off as those of killer whales -- the noises of the two species are notably different. This kind of cheap shot, though, is expected from Dino De Laurentiis, who is credited with "presenting" the film.

ORCA, which has survived its abridgement for television, is a noteworthy "mainstream-fantasy" which, by passing over its flaws and exaggerations, becomes the sadly beautiful story of a whale. As such, it draws us into its story and we can share the feelings of the characters, both human and cetacean. ORCA is a remarkable exercise in empathy, and a film housing many cinematically beautiful moments.

SATURN 3

reviewed by Randall Larson.

SATURN 3

Associated Film Distributors, 1980. PRESENTED BY Lord Lew Grade and Elliott Kastner. PRODUCED & DIRECTED BY Stanley Donen. EXECUTIVE PRODUCER--Martin Stanger. SCREENPLAY--Martin Amis. STORY--John Barry. PHOTOGRAPHY--Billy Williams. MUSIC--Elmer Bernstein. EDITOR--Richard Marden. PRODUCTION DESIGNER--Stuart Craig. ART DIRECTOR--Norman Dorne. SPECIAL EFFECTS--Colin Chilvers. CAST--Kirk Douglas, Farrah Fawcett, Harvey Keitel, Douglas Lambert, Ed Bishop, Christopher Muncke

This is a rather pointless science fiction thriller, concerning another super-robot which runs amok on a small food-installation on one of Saturn's moons, inhabited by scientists Kirk Douglas and Farrah Fawcett. The robot was built by Harvey Keitel -- actually a killer who has impersonated the real visiting Captain -- to increase the installation's effectiveness, who feeds the robots' synthetic brain with information from his own brain -- including his murderous tendencies which the robot soon puts to good use, going on a megalomaniacal rampage, squishing Fawcett's pet terrier, sharing Keitel's lust for Farrah, and trying his darndest to take control of the small establishment.

The whole film, then, becomes a rather uninspired chase. Douglas and Keitel, despite their distrust of each other, subdue and dismantle the robot. But the robot, when left unattended, enlists the aid of the installation's own drone-robots to rebuild itself, and again it launches an offensive upon the three humans, this time killing Keitel and using his severed head as its own. Finally, Douglas sacrifices himself to blow up their metallic dictator and spare Farrah.

The film is mostly a conglomeration of ideas from all the other recent s.f. block-

busters -- which in themselves were mostly conglomerations of elements of earlier pictures. The film opens by showing the underside of a massive spacecraft roaring past overhead, a direct steal from STAR WARS; the robot stalks the helpless couple in modest ALIEN fashion; the spacesuits worn by Douglas and Fawcett are reminiscent of the STAR WARS Stormtroopers; the robot, a headless mass of plastic tubes, electrical wiring and shiny metallic pieces resembles a mixture of ALIEN's tubularly-textured creature and BATTLESTAR GALACTICA's Cylon Centurions. The idea of the robot rebuilding itself by obtaining the services of other drones is nothing new, either; and the robot's penchant for power, as well, has been a genre standard for decades.

In spite of all this, and more, imitative-ness, that in itself doesn't detract so much from the film. The special effects are moderately effective -- there is a nicely-designed World Airways craft near the end of the film, and the larger ship model at the beginning is a fairly nice model; but none of the effects are seen for very long or given a chance to become really impressive. The cast is good, with Farrah Fawcett being perhaps the least convincing; and other production values, except for a vapid script, are adequate. Elmer Bernstein -- returning to science fiction films after a twenty-five year hiatus in mainstream cinema; Bernstein scored ROBOT MONSTER and CAT WOMEN OF THE MOON in the 50s -- scores the film with a fine, surging main theme, but it isn't heard fully until the end; the rest of the score is a mixture of ambiguous electronic sounds and "pop" motifs, all of which seem to work well enough.

But, as stated, the problem is that the whole thing is terribly pointless. We never know why Keitel murders Lambert and impersonates him, or what he's after in building the robot and giving it his thinking patterns, or what the robot's intentions are when it takes command of the installation and implants a thought-transfer device in Douglas' brain. The characters of Douglas and Fawcett are mildly explored and are fairly believable, but everything else is so vague that the film loses much in the way of credibility and framework. As a "scare film" it never achieves any sense of visceral terror as ALIEN did; as a "science fiction adventure" it simply never takes off, because its fuel tanks are blatantly empty. The film just comes and goes and the viewer hasn't a chance to do more than dutifully look at the pictures and then go home.



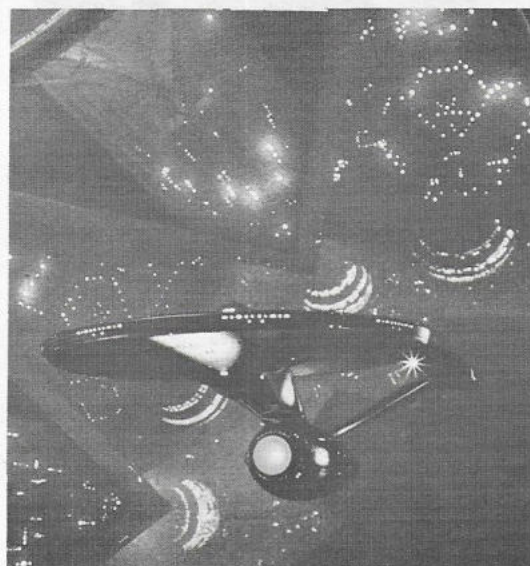
reviewed by Peter Winkler

STAR TREK: THE MOTION PICTURE

Paramount, 1979. PRODUCER--Gene Roddenberry. DIRECTOR--Robert Wise. SCREENPLAY--Harold Livingston. STORY--Alan Dean Foster. BASED ON "STAR TREK" CREATED BY Gene Roddenberry. PHOTOGRAPHY--Richard H. Kline. PRODUCTION DESIGNER--Harold Michelson. EDITOR--Todd Ramsay. MUSIC--Jerry Goldsmith. ASSOCIATE PRODUCER--Jon Povill. CAST--William Shatner, Leonard Nimoy, DeForest Kelley, James Doohan, George Takei, Majel Barrett, Walter Koenig, Nichelle Nichols, Persis Khambatta, Stephen Collins

STAR TREK: THE MOTION PICTURE succumbs to the disease endemic to the major s.f. films of the 70s: a poor story. A strong story can be about a mystery being resolved, a goal being achieved, or diverse characters in conflict. ST:TMP has little of this.

The film is structured as a mystery. Something incredibly powerful has devastated a



and space-opera quality that made the series so popular. While it shares the sense of fun and visual excitement which made STAR WARS popular, ST:TMP goes a step further in its story of an intelligent machine embodies within a deadly space cloud which is voyaging to Earth in search for its creator. This, coupled with Spock's own search for Truth and Meaning and "Logic", take the film somewhat to the level of a religious odyssey. The film may also be considered pivotal -- in terms of the STAR TREK canon -- in its characterization of Spock who, through the adventure, comes to realize that logic isn't everything and perhaps there is room for a bit of emotion after all. This is a major character development which, alone, makes the film important in relation to the entire series; though, at the same time, would tend to limit the potential of further logic/emotion conflicts which were valuable character devices in previous episodes.

ST:TMP contains enough "homage" to the original series to satisfy the avid trekkie, but also houses enough embellishment over it and basic science fiction interest that it succeeds as a worthwhile cinematic entertainment that does not depend upon the former series to give it a credible foundation. The film retains much of the fun of STAR WARS, although it also retains much of that picture's flaws -- a derivative plot, the lack of drawn-out character development, etc. For the undemanding fantastic film fan, however, ST:TMP remains a most enjoyable excursion into a science fiction world of welcome reacquaintance.



reviewed by Randall Larson

THE EMPIRE STRIKES BACK

20th Century Fox, 1980. PRODUCER: Gary Kurtz; DIRECTOR: Irvin Kershner; SCREENPLAY: Leigh Brackett, Lawrence Kasdan; STORY AND EXECUTIVE PRODUCER: George Lucas; PRODUCTION DESIGNER: Norman Reynolds; DIRECTOR OF PHOTOGRAPHY: Peter Suschitzky; EDITOR: Paul Hirsch; SPECIAL VISUAL EFFECTS: Brian Johnson, Richard Edlund; MUSIC: John Williams; DESIGN CONSULTANT AND CONCEPTUAL ARTIST: Ralph McQuarrie; ART DIRECTORS: Leslie Dilley, Harry Lang, Alan Tompkins; SET DIRECTOR: Michael Ford; MAKE-UP AND SPECIAL CREATURE DESIGN: Stuart Freeborn; MECHANICAL EFFECTS SUPERVISOR: Nick Alder; EFFECTS PHOTOGRAPHY: Dennis Muren; OPTICAL PHOTOGRAPHY: Bruce Nicholson; STOP-MOTION ANIMATION: Jon Berg, Phil Tippett; MATTE PAINTING: Harrison Ellenshaw. CAST--Mark Hamill, Harrison Ford, Carrie Fisher, Billy Dee Williams, Anthony Daniels, Frank Oz, David Prowse, Peter Mayhew, Kenny Baker, Alec Guinness.

With an abundance of the same characters, conflicts, special effects -- and flaws -- that were present in the original STAR WARS, THE EMPIRE STRIKES BACK continues its trend of spectacular excitement and entertainment in a most impressive sequel. The same mood has been carried over into this new film (a mood which some critics have rightfully called comic bookish), and it is likely that those who hated STAR WARS will be equally abhorrent of THE EMPIRE STRIKES BACK. The myriad of STAR WARS fans, however, should be quite pleased with this continuation of what George Lucas has indicated will be a series of nine films, in which STAR WARS and EMPIRE are the fourth and fifth entries (Lucas

intends to backtrack into the first trilogy after the next sequel is completed in 1983).

The familiar characters are expanded somewhat -- with the exception of C-3PO and R2-D2, who remain little more than robotic sidekicks during most of the story. The romantic triangle between Princess Leia, Han Solo and Luke Skywalker is touched on, a ghostly Obi-Wan Kenobi returns to encourage Luke, Chewbacca becomes much more personable this time around, and there are some pivotal revelations concerning Darth Vader which effectively develop what is definitely becoming a distinct fantasy mythos. New characters include Lando Calrissian, a rather ambiguous old friend of Han's whose politics are never really made clear; Boba Fett, a metal encrusted celestial bounty hunter on Han's trail; and Yoda, a gnome-like creature who instructs Luke about "the Force", marvelously portrayed by Muppeteer Frank Oz.

The film is quite episodic in nature. It can not stand on its own without the development of the first film; nor does it have a distinct ending -- there are many loose ends which are intentionally left dangling at the conclusion. EMPIRE is completely dependent upon preceding and succeeding episodes to retain its coherency. As a cinematic entity, this causes it to lose a little of its individual cohesiveness. But as a sequel -- and an episode of a much larger body -- EMPIRE is a tremendous picture, and a far better sequel than many other films have had. The recent PLANET OF THE APES film series, for example, began with an excellent film but followed it with a dismal trail of embarrassingly silly sequels. If George Lucas maintains the conceptual and technical quality which this first sequel has demonstrated, his ultimate epic, when finally realized, ought to rank among the finest of film entertainments.

THE EMPIRE STRIKES BACK -- like STAR WARS -- never penetrates beneath the surface level. There is no in-depth characterization, no pro-

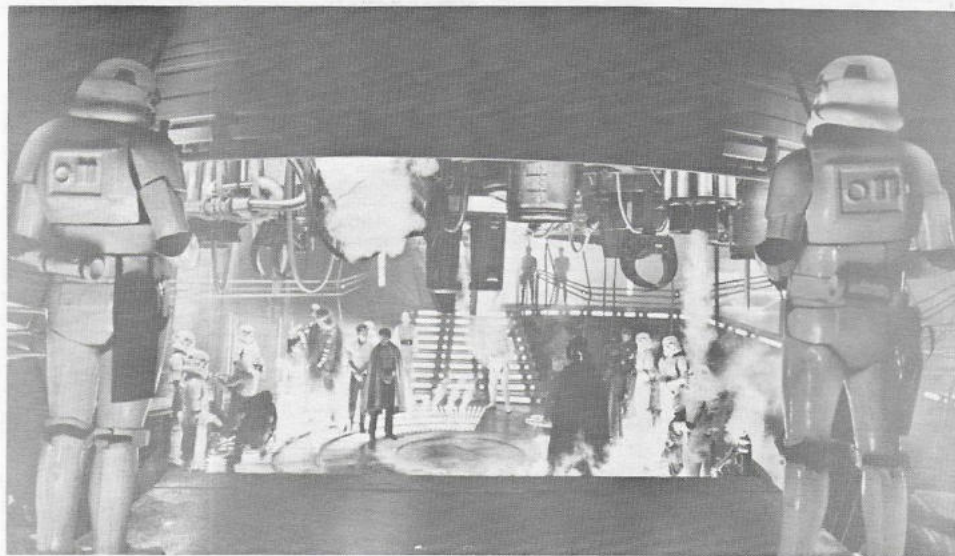
TOP LEFT: The crew of the Enterprise emerges from the personnel hatch to confront the mysterious V'ger in STAR TREK: THE MOTION PICTURE. (Clockwise: DeForest Kelley as McCoy, William Shatner as Kirk, Persis Khambatta as Ilia, Leonard Nimoy as Spock, Stephen Collins as Decker).

TOP CENTER: The Enterprise explores the interior of the massive space "cloud" in STAR TREK: THE MOTION PICTURE.

TOP RIGHT: Lando Calrissian (Billy Dee Williams) escorts Princess Leia (Carrie Fisher), Chewbacca (Peter Mayhew) and Han Solo (Harrison Ford) through the corridors of Cloud City in THE EMPIRE STRIKES BACK.

ABOVE: The elite behind THE EMPIRE STRIKES BACK: Director Irvin Kershner, producer Gary Kurtz, executive producer George Lucas, and screenwriter Lawrence Kasdan on the set.

BELOW: The carbon-freezing chamber in Cloud City in THE EMPIRE STRIKES BACK, where Darth Vader confronts Hans Solo.





found meaning or complex drama. While the lack of such elements can often make it difficult for a film to really draw an audience into what it's all about, Lucas completely enthalls the viewer with the exhilaration of his fantasy. STAR WARS and EMPIRE are, basically, pulp magazine science fiction fantasies, and nothing more. The plotting is simple, characterization modest, and the emphasis is on action and spectacle. Lucas (with his outstanding crew) keeps his audience adequately submerged in his milieu through this emphasis. While the film fails to achieve any profound depth or the intimacy which can really move a viewer, its energy and simplistic good/evil morality drives it onward admirably. Perhaps its mood and concept run along pulp magazine and comic book lines (both of which seem to be dirty words in some critical circles), this does not negate its brilliant entertainment and awe-inspiring spectacle. The film becomes a breathtaking tour-de-force of cinematic wizardry as well as an utterly enjoyable experience for the undemanding moviegoer.



reviewed by Randall Larson

VAMPIRE

A.B.C.-tv, 10-9-79. AN M-T-M PRODUCTION. PRODUCER--Gregory Hoblit. DIRECTOR--E.W. Swackhamer. SCREENPLAY--Steven Bocho, Michael Kozoll. MUSIC--Fred Karlin. SUPERVISING EDITOR--Christopher Nelson. EDITOR--Ray Daniels. PRODUCTION EXECUTIVE--Abby Singer. CAST--Jason Miller, E.G. Marshall, Richard Lynch, Kathryn Harrold, Barrie Young-fellow, Jessica Walter, Adam Starr, Michael Tucker, Jonelle Allen, Wendy Cutler

ABC-tv's attempt to join the current *Dracula* theme features a somewhat Frank Langella-like Richard Lynch as a blonde-haired Hungarian Prince whose vampiric heritage matches that of the infamous Transylvanian Count. Unfortunately for us, the list of similarities goes on and on from there -- and while *VAMPIRE* has a few interesting moments, it is for the most part little more than a poor man's *Dracula*. The producers have not attempted to add anything new to the genre, in terms of concept or approach (except for some supposedly-atmospheric candles implausibly lit around each of the vampire's carefully-hidden coffins.) There is one particularly effective scene at the beginning, though, when the vampire first claws his way out of a former grave -- the vampire's animalistic growls and roars very strongly depict the base qualities of the creature. None of this suave Casanova here -- he is vividly portrayed as a monster of savage evil. Unfortunately, the romantic aspect soon dominates the image.

Production values are satisfying, including a likeably adequate score by Fred Karlin, but any attempt to build an atmosphere of visceral horror or excitement is lost amid the ever-present familiarity.

We have E.G. Marshall, quite good as the Van Helsing character; here a retired, God-fearing detective, who joins forces with Jason Miller, a young architect whose wife has just been slaughtered, out of vengeance, by the vampire. The story, while remaining basically entertaining, follows the general outline of the original *Dracula* as Marshall and Miller track Lynch, who kidnaps Marshall's female neighbor and friend, through San Francisco. Director E.W. Swackhamer neglects to use any of the potentially-atmospheric locations that

ABOVE LEFT: Darth Vader(David Prowse) confronts Luke Skywalker (Mark Hamill) in *THE EMPIRE STRIKES BACK*.

ABOVE CENTER: Richard Lynch in *VAMPIRE*.

ABOVE RIGHT: Richard Lynch drains Kathryn Harrold in *VAMPIRE*.

BELOW RIGHT: Luke Skywalker (Mark Hamill) riding a domesticated Tauntaun in *THE EMPIRE STRIKES BACK*.

abound in the city, filming most of his sequences in hum-drum locales that are quite undistinctive. After learning the location of the vampire's various hidden coffins (which don't even have the usual native earth within them), the heroes methodically destroy each crypt (including Miller's now-undead wife who has inexplicably turned up in one of them) until the inevitable final confrontation with Lynch just as, of course, the sun sets. A brief, rather unexciting struggle ensues and Lynch, burned by crucifix and holy water, flees ungracefully into the darkness, in a most anticlimactic denouement. And that's it. The vampire simply runs off, and we are robbed of a satisfactory conclusion.

Oh yes, one other thing. As the two heroes escort their rescued maiden out of the vampire's vacated tomb, Marshall mutters to Miller that "it's not over", thus setting the stage for a sequel. We can only hope that a little more originality might be present in any proposed followup.

Films such as *THE NIGHT STALKER* showed what could be achieved with the vampire film in the television medium -- *VAMPIRE* never realizes this full potential because it cops the easy way out by falling back upon "tried and true" formulae. While these formulae once worked dynamically, by now we've seen it all before, and better made. *VAMPIRE* comes and goes and leaves us with little more than a shrug of the shoulders.□



Before *Winkler* addresses that he's been in love with science fiction in the cinema since seeing *FORBIDDEN PLANET* at age five, and declares that "the Roarke theme I follow in writing about film or any other subject is *Winkler's* quest, 'Cinema is paradise made plausible.'" When not writing on film, *Winkler* is a Southern California law student.

John Derrill is a newspaper journalist in New York, and a horror film fan whose reviews have appeared previously in *Shock*, *Unearthed*, *Midnight Movies*, and *The Late Show*.

Randall Larson has written articles on film and film music, as well as numerous literary and horror stories, for various fanzines and small press journals. Larson also happens to be the editor of *Shock*.

REFERENCE GUIDE TO fantastic films

SCIENCE FICTION, FANTASY & HORROR

COMPILED by WALT LEE

20,000 TITLES 50 COUNTRIES 75 YEARS
MANY RARE PHOTOGRAPHS

An exhaustive reference for virtually every science fiction, horror and fantasy film ever made. FANTASTIC FILMS includes pre-turn-of-the-century titles through today's modern giants like 2001: A Space Odyssey.

"...no praise high enough for this immense work." N.Y. Times
"A monumental reference work...a major source for films within its scope."

Library Journal
"... Comprehensive... we strongly recommend purchasing this worthwhile project." American Reference Book Annual

CHelsea-LEE BOOKS BOX 66273
Los Angeles, Ca. 90066

\$44.85 per set

Vol. 1: \$14.95
Vol. 2: \$14.95
Vol. 3: \$14.95

